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**Knowledge Rich Curriculum Plan**

KS4 GCSE Music Yr 11 Areas of Study 1, 2, 3, 4 Re-cap



| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know that…* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this students, need to already know that…* | **Assessment** |
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| **AoS 2 – Study Piece – Little Shop of Horrors - Prologue** | Little Shop of Horrors is a set-work/study piece which from which questions about specific songs will need to be answered in the section B of the listening exam (June 2022 the only song to be focused on is Prologue/Little Shop).  The plot centres around Seymour Krelborn who works in a flower shop and finds a plant that is from outer space and the plant called Aurdey II attacts lots of customers and requires human blood to keep it alive and help it grow.  The original version is a horror comedy film from 1960.  The music was composed by Alan Menken and the Lyrics and story written by Howard Askman.  The musical features music in the style of 1950s rock n roll, doo-wop and Motown.  The instrumentation used includes electric and bass guitars, keyboards, standard drum kit, various types of percussion including bongos and castanets and in later performances parts were created for clarinets, saxophones, flutes and trumpets were written and included.  Prologue/Little Shop is the opening song  The song opens with long drum rolls, then piano and organ sounds are used to play chords in a homophonic texture with spoken word being performed over the top of the chords to give exposition about the musical which the audience are about to watch.  Following the spoken word section the chorus or narrators enter and sing together in the style of early 1960s girl groups – they are named Crystal, Chiffon and Ronette after actual 1960s girl groups. Throughout the performance they comment on the action, provide backing vocals and interact with the characters onstage as well as the audience.  Following the introduction the song has two choruses with contrasting sections in between and an outro.  The choruses are up-tempo and are sung in close harmony (notes close together like a triad on a piano, like would be used in 1960s girl group) by the chorus.  Following the introduction the instrumentation is standard rock band and the texture is Melody with Accompaniment.  The contrasting sections between contain nonsense lyrics and a new chord pattern.  Call and Response is featured between the vocals and guitars.  During the second chorus and outro the accompaniment gets more dissonant as seventh and suspended chords are added, the song finishes with a dissonant chord to give a spooky atmosphere.  The hook is the line ‘little shop of horrors’ it is the most memorable melody in the song which re-enforces the title of the musical.  The opening section – prologue is in Eb major and the chords used in the opening give a sense of foreboding, added to this they are performed on an organ to give them a funeral march type sound. Once the second section begins (Little Shop) the key changes to G Major and has an overall happy atmosphere / feel.  Little shop mainly uses chords I, II, IV and V, some of these chords at points have added 7th notes. The contrasting sections of Little Shop contains the chords IV and I with a single V chord which leads the contrasting section back into the chorus.  Rhythmically there is lots of syncopation with the emphasis of the rhythm on the offbeat, the snare drum hits on beats 2 and 4 of the bar. The rhythm used in the chordal parts of the chorus is repeated quavers, this is a rhythmic pattern that is used throughout the other songs in the musical. | See Vocab List Below | They have to answer questions based around this song in their component 1 section B listening exam.  They are aware of the stylistic features of Rock n Roll, doo-wop and Motown.  They can identify instruments used including; electric and bass guitars, keyboards, standard drum kit, various types of percussion including bongos and castanets and clarinets, saxophones, flutes and trumpets.  Students have an understanding of the different textures including what melody and accompaniment and homophonic textures are.  Students have an understanding of what is meant when terms like I, IV and V are used to describe chord structures.  Students understand what syncopation , offbeat and backbeat mean. | Section B Example Questions on Little Shop of Horrors |
| **AoS 3 – The Blues** | The blues began to be popular with black people in the southern states of America where slavery was prevalent but became popular in the 1920s for both black and white audiences.  By the 1940s and 1950s a style called Rhythm and Blues or RnB was developed that featured faster tempos than traditional country blues and utilised the newly developed electric instruments such as electric guitar and by 1952 electric bass.  The blues has its own scale known as the blues scale which can either be seen as a pentatonic scale with an added flattened 5th note or as a mjor scale with the 2nd removed the 3rd flattened, an added flattened fifth between the 4th and 5th notes, the 6th removed and the 7th note of the major scale flattened.  That the sliding between notes on the guitar and harmonica is known as a pitch bend.  That blues has swinging and off beat rhythms.  Straight rhythms are split up into equal halves and a swung rhythm has the first section of a bar is longer in duration and steals time from the second half of the rhythm.  Straight example ‘I Want Chips And Egg’  Swing example ‘I want Chips and egg’  That a backbeat is where the 2nd and 4th beats of a 4/4 rhythm are emphasised.  By adding a flattened 7th note to each chord you can make extended chords, in a major tonality these chords are called simply 7ths or dominant 7th and in a minor tonality these chords are known as minor 7ths.  There is a lot of call and response in blues music.  There is a 16 bar blues pattern that is a further developed sequence than the 12 bar. Again, it features Chords I, Iv and V from the diatonic chord scale of the tonic key but this time has 8 bars of chord I at the begging rather than 4.  Listening should include:  BB King, Muddy Waters, Bessie Smith, Robert Johnson, Albert King, Freddie King, and some more modern blues such as Stevie Ray Vaughn and Eric Clapton. | See Vocab List Below | The Blues was a genre of music that developed from a fusion of European and African musical and cultural elements.  A scale is a series of notes with fixed intervals.  That an audible slide between two notes is known as a glissando.  That syncopation is where the accents of the beat are on the weaker beats in the bar e.g. 2 and 4  That there is a chord structure know as the 12 bar blues chord structure, which features chords I, IV and V from the major or minor diatonic chord scales relating to the tonic key of the piece of music.  The 12 bar blues chord pattern is used in other forms of traditional music such as Ragtime, Jazz, Rock n Roll and Popular music .  Blues songs have three lines of vocals for each verse, the first two being identical and the third being different.  That call and response is where a voice or instrument plays a line and then a voice or instrument plays or sings a line back. | Section A Listening Questions Based on The Blues |
| **AoS 3 - Jazz** | Jazz was a type of music which fused European and African musical ideas and cultures.  The earliest for of Jazz is known as Dixieland Jazz and it was developed in New Orleans in the early 1900.  Dixieland Jazz is a mix of brass band marches, rag time and blues chord sequences.  Dixieland Jazz is polyphonic.  Dixieland Jazz was performed in segregated bars during the early 20th century, which were some of the only places that black musicians could perform.  During the 1920s jazz (like blues) moved to Chicago (due to a migrant workforce), there was an era of prohibition (no alcohol) in the USA at this time and because Jazz was played in Illegal clubs it was often seen as being immoral and developed a bad reputation.  Swing music is a type of Jazz that was designed to be danced to, it featured fast tempos, swung rhythms (hence the name) and the accents of the beat were often on the first and third beat leading to little syncopation and the majority of the time the time signature was in 4/4.  It was popular on the radio which was more accessible to people than the option of going to illegal bars.  The radio introduced swing to a wider audience.  In the 1940s Swing developed into BeBop. This was faster than swing and featured many improvised sections, complex harmonies, syncopated rhythms and irregular phrase lengths. This made it harder to follow than swing, less accessible and harder to dance to.  Free Jazz developed in the 1950s and 1960s as a reaction to BeBop, this form of jazz took the limits further with instrumentalists often performing at different tempos, time signatures, tonalities and keys in the same song at the same time. (insert jazz show sketch into lesson here).  Typical jazz band instrumentation includes; trumpet, trombone and clarinet in the front row with a rhythm section of drums, bass, piano and sometimes a guitar.  Big bands often have expanded wind and brass sections and will at points feature singers.  Unlike classical music, jazz often isn’t written down in the same way, often notation will be simply chord sheets which contain details about the structure two with many of the melodic and solo parts being improvised.  Devices that soloists often use to keep their solos interesting can include:  Triplets and dotted rhythms  Blue Notes  Ornaments (including passing notes and appoggiaturas)  A wide varied range of dynamics  Dissonant notes  And in some cases performers utilising melodies from other tunes in their solos  Due to improvisation performances of Jazz tunes can vary widely from night to night, band to band and geographical location to geographical location.  The conductor of a jazz band is called a band leader and will often play an instrument rather than just lead the band. Now often referred to as an MD or musical director.  Jazz fusions can take any element of jazz and mix them with other musical styles such as salsa, rock or even mento and calypso.  See Spitify Playlist AoS 3 Jazz for musical examples | See Vocab List Below | Ragtime is a style of music which uses lots of syncopation, played on the piano and incorporates elements of blues and in some cases classical music (Scott Joplin Maple Leaf Rag contains direct lifts of scales and melodic runs from some of Tchaikovsky’s work)  Polyphonic meaning that many melodies are bveing played at the same time using different rhythms.  The definition and what makes a rhythm swung.  Improvisation is making it up. | Section A Listening Questions Based on Jazz |
| **Internal Assessment Preparation**  **Section A Listening**  **Section B Contextual** | They will need to Aurally identify:  **AoS 1**  Groups of orchestral instruments  Instruments playing the melodic parts  Melodic ornaments used  Textures used in examples  Descriptions of tempo – Italian and/or English  Time signatures  Cadences  Key Change descriptions  **AoS 2**  How melody and texture is used in conjunction with specific parts highlighted in the question  Tonality  Rhythmic features  Instrument identification  Time Signature  **AoS 3**  Textures  Melodic features such as anacrusis and blue notes  Tonality  Technological effects  Features of rhythm and timbre in the given sample  **AoS 4**  Instrumentation  Harmonic Devices  Melodic Devices  Tempo Changes  Dynamic Changes  Ensemble identification | See Vocab List Below | Students will know that they are to answer a series of questions based around the music covered in:  AoS 1 – Western Classical Tradition 1650 - 1910  AoS 2 – Popular Music  AoS 3 – Traditional Music  AoS 4 – Western Classical Tradition since 1910  As well as the listening questions for section A students will also know they are to answer questions based on two contextual works; Mozart’s Clarinet Concerto and Prologue/Little Shop of Horrors from the Musical Little Shop of Horrors. | Liseting Questions Based on Section A and Section B of exams |
| **African Music / Caribbean Music** | **African Music:**  Drums are one of the most prominent instruments used in African Music and are used in many aspects of life as an accompaniment to singing, dancing and working.  The different types of drums in west Africa include:  The djembe  Dunduns  Donno or talking drum  Majority of African music is passed down through the aural tradition – just like in folk music, samba and blues music.  African music is uses cyclic rhythms of varying lengths with different accents on particular beats.  African music utilises polyrhythms and cross rhythms  Music is based on repeated cycles but these cycles develop as the music progresses dependant on the individual player that are performing the different rhythms. These developments are often improvised and not the same in each performance.  A Capella singing is a prominent feature in African music.  There are two types of South African Zulu a capella singing styles:  Mbube – loud, powerful, four part harmony bass line and high-pitched lead vocal line  Isicanthamiya - softer dynamically, four part harmonies singing in call and response.  The pitched instruments of used in west African music include;  Balafon – wooden xylophone  Kora – made by Mandingo people, 21 strings played by plucking  Mbria or Thumb Piano -Popular instrument in west Africa, makes liquid, twangy sound.  Ngoni – lute type instrument with 4-7 strings  That griots are West African historian, storyteller, praise singer, poet, or musician that use music to tell stories.  North African music is different to West African music.  Strongly influenced by Arabic and Andalusian music.  Characterised by an emphasis on rhythm and melody rather than harmony which is what western music primarily focuses on.  North African Musicians improvise over a drone or continuous bass note.  Micro tones are used in North African music – Micro tones are a type of interval that are any size smaller than a semi-tone.  Andalusian classical music has a precise structure and it is performed in nubas.  Nubas are a set of different pieces – each of which use a different mode  Modes are a range of scales that have different structure of intervals than that of the major and minor scales.  Each nuba is performed with five movements, of which each have a different time signature.  North African instruments include:  Ney – a flute made from cane  Oud – similar to a lute, has 5/6 pairs of strings, each pair is tuned in unison  Rabab – a bowed string instrument, has between 1 and 3 strings, in recent times has been replaced by the violin.  **Caribbean Music:**  Caribbean music is a mixture of indigenous, Latin American, African and European influences due to the nature of colonisation by various different nations throughout history.  One of the most common instruments used in Caribbean Music is the Steel pan – originally made from the bottom of oil drums, bent into shape to create different pitches making a bright resonant sound. Sticks with rubber heads are used to strike the pans to produce sound.  Other instruments that are commonly used represent the diversity of the music:  Percussion – demonstrating the African influence specifically the Bongos, congas, guiro and timbales  Guitars – introduced by Spanish colonisation, 2 or 3 string guitar type instruments are called tres and the cuatro has 4 or 5 strings.  Claves are used – these are indigenous instruments used to perform rhythms on and keep the tempo.  Calypso – originates from Trinidad and the migration of African slaves who used music to communicate with each other.  Lyrics play a big role and are usually comedic or mocking situations that focus upon social issues and relationships.  Trinidad hold a festival during lent every year where calypso still plays a big part and features competitions for steel pan bands and calypso singers.  Calypso music is usually in 2/4 or 4/4 time  Rhythms are syncopated and follow a 3 3 2 rhythm pattern where each bar contains but the final beat is shorter than the others.  Songs contain a verse-chorus or strophic structure .  Strophic structure – A type of structure where the music remains the same in every verse only the lyrics or melody change.  Texture of calypso varies between melody and accompaniment and Polyphonic.  Mento -Folk Music from Jamaica  Similar to mento, popular in Jamaica in the first hal of the 20th century.  Influenced by the music and cultures of African slaves and European colonists.  Instruments usually featured include, acoustic guitar, banjo, drums and a rhumba box – large version of mbria.  Lyrics were light-hearted and witty dealing with everyday life and political issues.  Follows strophic form.  Son – originates in Cuba  Type of dance music, features a type of rhythm called a clave – similar to Bo Didley beat.  Rhythm patterns are performed on maracas and bongos are often complex forming cross and polyrhythms.  Features call and response between the lead singer and the chorus – knowne as the sonero and choro respectively.  Lyrics often focus on love or comment on life in Cuba.  Salsa is a mixture of son and big-band jazz.  Merengue and Zouk are types of dance music.  Merengue originates from the Dominican Republic and Zouk comes from the French Antillies.  Merengue is influenced by African and Spanish music and cultures. Utilises instruments such as the cuatro and tambura as well as western ones such as the accordian and saxophone.  Tempo is fast and has a 2/4 or 4/4 metre and uses catchy melodies and simple harmony.  All lyrics are Spanish language.  Zouk is a mixture of African styles, calypso and American funk.  Instruments featured are the Gwo Ka – name for drums and rhythms from Guadeloupe – also uses synthesisers and backing singers.  Tempo is fast.  Modern instrumentation helped it become popular worldwide and to a greater extent in France.  See AoS 3 Caribbean Music Spotify playlist for examples. |  | Drums are the oldest musical instrument and have been used for thousands of years in various forms such as work and communications by many different communities throughout the world.  Djembes are African drums that students have used in performance and composition work throughout KS3  An accent is to make a note or beat louder or to stress it.  Cyclic rhythms are rhythms that loop around and around.  Polyrhythms are multiple rhythms that are performed at the same time giving an interesting uneven texture.  Cross rhythms are two rhythms performed at the same time often with different accents on each beat.  A Capella – musical texture that contains only singing.  Harmony – how notes fit together i.e. chords  Melody – the main tune  Drone – two long low pitched held notes  A verse chorus structure is used in most types of western music and can identify a chirus and verse from a piece of music.  Melody and Accompaniment – one melody over the top of chords.  Polyphonic – Many melodies playing at the same time.  Cross Rhythm – two separate rhythms performed at the same time.  Polyrhythm – multiple rhythms performed at the same time.  Big bang jazz – form of jazz featuring rhythm section of bass, drums and piano and front line with multiple brass and woodwind instruments.  Synthesisers – Electronic keyboard instrument capable of recreating sounds of other instruments as well as providing futuristic sounds and atmospheres. | Section A Listening Questions Based on African Music |
| **Contemporary Folk Music of the British Isles** | Contemporary British Folk Music is a form of music that combines traditional songs and other forms of popular music to create fusion music.  Modern Irsh Dance music combines folk rhythms with contemporary beats created by both live instrumentation and programmed or sequenced electronically generated sounds.  Examples of this type of fusion can be found in Riverdance, which features traditional instruments and choir along side more modern instruments such as the drum kit and electric bass guitar.  Other examples of folk musicians or ensembles adding electric bass and drum kit to their line-ups to create fusion music include Capercailli, their album Beautiful Wasteland is an example of Celtic folk rock.  Runrig also combine electric instrumentation with traditional Celtic instruments, they often compose their lyrics in Scots Gaelic.  Fusion can often take place in the opposite way with Pop sounds and musical conventions being the predominant feature with elements of folk music included. Bands and artists such as The Corrs, Westlife and Van Morrison will often incorporate elements of Irish music into popular formats, conventions and structures.  The Corrs will use synthesisers and loops to give their music a pop-based sound but also use fiddle and bodhran (an Irish drum played on the lap) to incorporate Irish Folk Timbres.  Westlife incorporated the melody from the Irish tune ‘The Londonderry Air’ into their hit single ‘You Raise Me Up’ and many of Van Morrison’s albums were influenced by and included Irish folk elements such as Astral Weeks and Irish Heartbeat.  Well known contemporary English folk music is less well known as Irish or Scottish Contemporary folk music. However, Mumford and Sons first two albums contain many folk elements and folk influenced sounds such as their use of the Banjo and Double bass and the lyrical topics that include harvesting and owning land. Along with Laura Marling and Noah and the Whale they were responsible for a folk revival in British music and exposed folk music to a new generation of listeners. | See Vocab List Below | Students prior knowledge includes knowledge of:  Instruments such as Acoustic, electric and bass guitars, double bass, Fiddle or Violin, synthesisers, banjo and drum kit.  Folk Music is a traditional type of music that is passed down through the oral tradition and is not written down in the traditional formal ways in which music usually written down, studied and performed from. | Section A Listening Questions Based on Contemporary British Folk Music |
| **Fusions** | Fusion music is where two or more styles of music are combined.  Fusions in music gradually and naturally as different cultures merge as with Jazz and Blues or can be the result of musicians experimenting with different musical styles.  Mixing styles can take place through the combination of rhythms, melodic ideas, harmonic idea and the use of different instruments which are intrinsically linked with other musical cultures and genres.  Fusions can even be combined with other fusion forms of music to create more genres such as Drum and Bass which combines jazz (a fusion music of its own) with electronic instrumentation.  Mbalax – a form of dance music from Senegal and the Gambia.  Developed from the drumming tradition of sabra and played by Senegalese griots, western popular music and Afro-Caribbean influences.  Mbalax is also the name of the rhythms used in sabra music.  Mbalax utilises complex rhythms and the traditional percussion instruments of sabra music as well as western instruments such as electric guitars and synthesisers.  Lyrics tend to be in Wolof (spoken by the Wolof people of Senegal) French or English.  Mbalax rose to popular attention with the release of Youssou N’Dour and Neneh Cherry’s single ‘7 Seconds’ in 1994.  Rai – form of popular music from Algeria.  A reaction from North African musicians who wanted to create a type of music that was different from North African classical music.  Developed throughout the 20th Century and reached prominence in the 1980s. Fused with Pop, Rock and Jazz to create a popular dance music.  As well as the traditional north African instruments saxophones, trumpets and accordions are used.  As western instruments are often used Rai doesn’t (on the whole) contain quarter tones and makes the tonality of the genre fixed like western music.  Rai can sometimes employ rock instruments such as electric guitar, drum kit and synthesisers as well as technical effects such as reverb.  Lyrics focus on everyday life and political issues.  Rai is popular in France as many French citizens have North African backgrounds.  Fusions can be specific – Afro Celt Sound System mix together sub-Saharan African music with celtic folk music, usin a mixture of African rhythms and instrumentation with celtic melodic devices (pentatonic scales), complex African rhythms and electronic dance influenced beats.  Ska is a fusion of R n B and Mento, type of dance music that combines R n B with the rhythms of traditional Jamaican folk music such as Mento and Calypso.  Instrumentation is predominantly Jazz based including trumpets, saxophones, electric guitars, percussion and piano / keyboard.  Walking bassline often employed in a crotches rhythm with notes being used from the chords that are being played over it.  4/4 time signature with offbeat rhythms, emphasis on the 2nd and 4th beats of the bar.  Skank Rhythm is often played by the guitar, where between chords muted strings are struck giving a rhythmic effect.  Reggae – Slower version of Ska, mixed with another Jamacian originated style known as Rocksteady.  Bass driven form of music – bass uslally hits the 1 whilst the guitars empisise the 2 and 4 and the drum kit plays the ‘One Drop’ – where the kick drum is not played on the one and the beat accents the 3 – this combination of rhythms creates a highly syncopated 4/4 rhythm which is synonymous with Reggae music.  Instrumentation employed includes: Vocals, Electric Guitar, Bass, Drum Kit, Percussion (such as Timbale), keyboards (including organ, piano and Calv).  Lyrics are often political but can also focus of love, religion, peace and brotherhood.  Harmonically uses simple chords – very few extended chords such as 7ths are used.  Melodically uses stripped back scales, predominantly the pentatonic and blues scales.  Utilises external effects such as reverb and delay (echo), especially in the reggae sub-genre Dub.  Reggae versions of tracks with added effects were created in the mid 70s onwards where MCs (master of ceremonies) would talk over the top. This is a percurser to Rap and Hip Hop which developed in the late 70s and early 80s and became extremely popular worldwide throughout the 1990s and beyond.  Bob Marley is the most successful and famous reggae artist of all time.  Reggatron – urban style of reggae, very simiar to Rap and Hip-Hop.  Dance music popular in clubs and is a blend of reggae and dub with Latin American influences as well as the afore mentioned Hip-hop and Rap.  See Spotify Playlist AoS 3 Fusions for musical examples. | See Vocab List Below | Griot - West African historian, storyteller, praise singer, poet, or musician.  North African instruments include:  Ney – a flute made from cane  Oud – similar to a lute, has 5/6 pairs of strings, each pair is tuned in unison  Rabab – a bowed string instrument, has between 1 and 3 strings, in recent times has been replaced by the violin.  Reverb – Effect used to make instruments sound as if they are in different environments / ambiences  Delay (echo) – Effect where the sound played is repeated a number of times, dependant on the settings used.  Ska – Jamaican music, fast tempo, predecessor to reggae  Walking Bassline – Musical device often used in Jazz and blues  Reggae – slow tempo version of ska, made famous in the 1970s by Bob Marley and The Wailers.  Bob Marley – leader of Bob Marley and the Wailers, most famous reggae artist of all time, iconic, died in 1981 from cancer. | Section A Listening Questions Based on Fusions |
| **Paul Simon’s Graceland** | Paul Simon – American singer song writer.  Graceland – Album released in 1986 a mixture of American and African Styles, sold 16 million styles.  Graceland - Song  The song Graceland is about a road trip that Paul Simon took from Louisi and to Graceland which was the home of Elvis Presley in Memphis Tennessee. Lyrically it tells a story and references geographical locations in the southern states of America.  The rhythmic characteristics are very similar to country music as well as the use of slap-back echo and the almost spoken word style of vocal delivery.  The structure is verse-chorus or a adaptation of popular song form, with an instrumental introduction. Melodically the verses vary between each one, unusually this is the same in the choruses.  Majority of chords used in the song are major and from the diatonic chord scale of the key, it uses chords I (major), IV (major) and V (major) with the VI (minor) chord being used.  Minor chords are not used very often in African Music.  Instrumentation used on Graceland include:  Pedal Steel Guitar performed by Demola Adepoju – guitar type instrument played flat with a slide bar, this instrument is an adaptation of a guitar as it has no frets to locate the notes between, although the fret markers are laid out below the strings to show where the notes are located. The instrument also features pedals so that precise pitch bends can be performed by pressing the pedals down.  Fretless Bass performed by Bakithi Kumalo – Electric bass guitar without frets so slides or glissandos between notes are very smooth, this can be heard on the intro.  Both the bass and the electric guitar play riffs throughout the chorus – another characteristic of American music.  Guitars at points play broken chords and at other points are strummed.  Characteristics within the song that are similar to African music include:  The bass playing the melody with the vocal in the first chorus, which is similar to mbaqanga. Call and Response between the electric guitars and bass and the lead vocals.  The texture is melody and accompaniment  Time signature is 4/4 with syncopated instrumental parts, highlighted by the electric guitar which perform triplets in the chorus.  Triplets – where each crotchet beat has a three beat rhythm played to it.  ‘Diamond on the Souls of Her Shoes’ – Lyrically tells the story of a romance between a rich girl and a poor boy.  Introduction of the song is a minute long a capella performed by Ladysmith Black Mambazo and is stylistically different to the rest of the song.  The introduction has a homophonic texture as the voices are singing different notes but using the same rhythm.  Joseph Shabalala (the founder of Ladysmith Black Mambazo) is credited as co-writer of the song with Paul Simon.  As well as a homophonic structure once Paul Simon’s voice enters the introduction there is call and response structure added.  The key of the introduction is E major but modulates to F major once the song begins.  Main section of the song features a verse chorus type popular song structure with several instrumental sections performed on trumpets, saxophones, electric guitars and fretless bass.  The entire structure of the verse chorus and instrumental sections are played through twice before the song moves to the outro – where the same two bar pattern is repeated through to a fade out.  Main vocal melody is based around the pentatonic scale (heavily used in country and blues) and also features adlibs or improvisations around the main vocal idea with irregular phrasing.  Again the bass follows the melody line at points which is a feature of Mbaqanga.  The electric guitar riff is featured throughout the song. Other instrumentation includes shaker and other African percussion performed by Youssou N’Dour, guitar, bass, drums, alto and tenor saxophones and trumpet along side the vocals of Ladysmith Black Mambazo in the intro and Paul Simon in the main body of the song.  Time signature 4/4 is and has a steady tempo. The lead and backing vocals are heavily syncopated and the snare drum is used to create an offbeat click.  ‘You Can Call Me Al’ – Song with lyrics centred around a man having a mid-life crisis however, towards the end the lyrics shift to Paul Simon’s experiences of traveling around South Africa.  As with ‘Diamonds on the Souls of Her Shoes’ and ‘Graceland’ the structure is in a popular song format with verses and choruses interspersed with the famous synthesiser, trumpet and trombone hook and the slap bass solo and penny whistle solo.  Towards the end of the song there are many improvised drum solos and bass solos with African influences vocal hums and slides and repetitions of the instrumental hook from the trumpet, trombone and synth.  Vocal melody features lots of syncopation and almost at times feels improvised, throughout most of the song they are almost spoken word, however there is leap from the tonic note to the fifth in the second chorus.  The texture is mainly melody and accompaniment with the choruses featuring the instrumental hook as a counter melody.  Lots of effects were applied to the instrumentals as it was recorded and mixed:  Delay added to the penny whistle  Bass solo was recorded and the copied and reversed to make it longer  Multi layered backing vocals by Paul Simon  Tape delays of different lengths were used to thicken up the lead vocal so that it could be heard over other elements in the mix. | See Vocab List Below | Pop – western musical genre, usually featuring the most popular types of music of a specific era or decade.  Rock music – song based, many sub genres, covered in AoS 2  Folk Music – traditional music based on aural tradition, uses simple harmony and melody.  Popular song form – a structure that included the use of verses, choruses, instrumental sections and middle 8s.  Riff – repeated musical pattern, usually performed on guitars and bass in popular music.  Broken chord - where the notes of the chord are played individually and allowed to ring out.  Arpeggio – where the notes of the chord are played individually and not allowed to ring out.  Melody and accompaniment – Texture where the instruments play the accompaniment of rhythms and chords and the melody has its own rhythm pattern that is performed over the top, extremely common in popular and traditional music. | Section B style questions on Paul Simon’s Graceland |
| **Orchestral Music of Aaron Copland** | Re-cap that Aaron Copland is a prominent American composer known for his contributions to orchestral music.  Highlight Copland's role in shaping the American musical identity and his incorporation of folk and jazz elements into his compositions.  Background on Aaron Copland  Provide a brief overview of Copland's life, including his musical training and influences.  Discuss his role as a composer and advocate for American music.  Mention notable works by Copland, such as "Appalachian Spring," "Fanfare for the Common Man," and "Rodeo."  Listening Activity 1: "Appalachian Spring"  Play an excerpt from Copland's "Appalachian Spring," focusing on the iconic section known as the "Simple Gifts" melody.  Guide students to listen for the distinctive use of open intervals, folk-like melodies, and rich harmonies.  Discuss how Copland's composition reflects a sense of nostalgia and Americana.  Listening Activity 2: "Fanfare for the Common Man"  Play a segment from Copland's "Fanfare for the Common Man."  Ask students to identify the prominent brass fanfare and percussive rhythms.  Discuss the powerful and patriotic qualities of the composition, and how it resonates with the ideals of democracy and unity.  Listening Activity 3: "Hoe-Down" from "Rodeo"  Play a section from Copland's "Hoe-Down" from the ballet "Rodeo."  Encourage students to listen for the energetic rhythms, syncopation, and use of folk-inspired melodies.  Discuss how Copland's composition captures the spirit of the American West.  Summary and Reflection  Recap the key characteristics and techniques found in Copland's orchestral music.  Invite students to share their thoughts and reactions to the excerpts they listened to.  Emphasize the significance of Copland's contributions to American music and the impact of his orchestral compositions. | See Vocab List Below | Tonal Music is in Major and minor keys.  Folk music is music of the people that is passed down through word of mouth.  Jazz is a musical style developed in the early 20th Century in America from the enslavement of Africans who mixed their rhythmic indigenous music with spirituals.  A symphony is a large format composition that encompasses many different sections in different keys usually spread across four movements or sections, at least on is in Sonata form which is often used to showcase a specific instrument or section of an orchestra.  America in the modern sense has a relatively short history (around 250 years) and is a cultural mixture of European, central and south American and native American cultures. | Section A Listening Questions Based on Orchestral Music of Aaron Copland |
| **Arnold, Britten, Maxwell Davies and Tavener** | Re-cap on the four British composers: Malcolm Arnold, Benjamin Britten, Peter Maxwell Davies, and John Tavener.  Discuss their significance and contributions to the classical music scene in the 20th and 21st centuries.  Background on Each Composer  Provide a brief overview of each composer's life, musical training, and stylistic tendencies.  Highlight key works by each composer, such as Arnold's "Padstow Lifeboat" Britten's "Peter Grimes," Maxwell Davies' "Farewell to Stromness" and Tavener's "The Lamb."  Listening Activity 1: Arnold  Play an excerpt from one of Arnold's compositions, such as a movement from his symphonies or a film score.  Guide students to listen for the dynamic contrasts, energetic rhythms, and the integration of traditional and contemporary elements.  Discuss the impact of Arnold's compositions on film and concert music.  Listening Activity 2: Britten  Play a segment from one of Britten's works, such as a section from "Peter Grimes" or the "War Requiem."  Ask students to identify Britten's distinctive vocal writing, use of dramatic tension, and incorporation of folk influences.  Discuss Britten's role in British opera and his exploration of social and political themes.  Listening Activity 3: Maxwell Davies  Play a section from one of Maxwell Davies' compositions, such as an excerpt from "Eight Songs for a Mad King."  Encourage students to listen for unconventional vocal techniques, dissonant harmonies, and experimental instrumentation.  Discuss Maxwell Davies' exploration of avant-garde techniques and his engagement with environmental and political issues.  Listening Activity 4: Tavener  Play an excerpt from one of Tavener's works, such as a section from "The Protecting Veil" or "Song for Athene."  Guide students to listen for the ethereal choral textures, meditative qualities, and spiritual themes.  Discuss Tavener's connection to religious music and his exploration of spirituality in his compositions.  Recap the key characteristics and techniques found in the works of Arnold, Britten, Maxwell Davies, and Tavener. | See Vocab List Below | Symphony - a large format composition that encompasses many different sections in different keys usually spread across four movements or sections, at least on is in Sonata form which is often used to showcase a specific instrument or section of an orchestra.  Ballet – Dance style of French origin, music composed for ballet has to consider mood conveyed in dance and pace.  Overtures – one movement piece for orchestra, usually used as an introduction to a larger wider work.  Concerto – piece of work for orchestra with specific soloist  Opera – Play set solly to music and singing – originated in Greece, adopted by the Italians, majority of operas are in Italian although there are some in German and English.  Choral Music – Music specifically written for vocal ensembles, can be accompanied or unaccompanied.  Film Music – Music written for film, became more prevalent as the 20th century progressed and technology developed.  Wind Band – Ensemble comprising from only orchestral wind instruments  Brass Band – Ensemble comprising from only orchestral brass instruments  Dissonance - where notes clash and sound harsh to the listener e.g. C#, D and B played at the same time. | Section A Listening Questions Based on Arnold, Britten, Maxwell Davies and Tavener |
| **Riley, Reich and Adams** | Re-cap minimalist music style and its key characteristics.  Discuss the emphasis on repetitive patterns, gradual transformations, and a focus on rhythm and texture.  Highlight key works by each composer, such as Riley's "In C," Reich's "Music for 18 Musicians," and Adams' "Short Ride in a Fast Machine."  Listening Activity 1: Riley  Play an excerpt from Riley's "In C" or another notable composition.  Guide students to listen for the repetitive melodic and rhythmic patterns and the evolving textures and layers.  Discuss how Riley's compositions encourage improvisation and collaboration among performers.  Listening Activity 2: Reich  Play a segment from Reich's "Music for 18 Musicians" or another significant composition.  Ask students to identify the gradual phasing and layering of repetitive patterns and the use of live performers and pre-recorded loops.  Discuss Reich's influence on the development of minimalism and his exploration of interlocking rhythms.  Listening Activity 3: Adams  Play a section from Adams' "Short Ride in a Fast Machine" or another representative work.  Encourage students to listen for the driving rhythms, pulsating energy, and the combination of tonal and minimalist elements.  Discuss Adams' connection to post-minimalism and his incorporation of diverse musical influences.  Recap the key characteristics and techniques found in the works of Riley, Reich, and Adams.  Invite students to share their thoughts and reactions to the excerpts they listened to.  Emphasize the impact of these composers on the minimalist and post-minimalist movements. | See Vocab List Below | Minimalism - a form of art music or other compositional practice that employs limited or minimal musical materials.  Terrence Mitchell "Terry" Riley is an American composer and performing musician best known as a pioneer of the minimalist school of composition. Influenced by jazz and Indian classical music, his music became notable for its innovative use of repetition, tape music techniques, and delay systems  Stephen Michael Reich is an American composer known for his contribution to the development of minimal music in the mid to late 1960s. Reich's work is marked by its use of repetitive figures, slow harmonic rhythm, and canons.  John Coolidge Adams is an American composer and conductor whose music is rooted in minimalism. Among the most regularly performed composers of contemporary classical music, he is particularly noted for his operas, which are often centred around recent historical events | Section A Listening Questions Based on the music of Riley |

Vocabulary

**AQA GCSE Music – Elements Vocabulary**

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| **Rhythm and Metre** | |
| **Word** | **Meaning** |
| Rhythm | is the way different lengths of sound are combined to produce patterns. |
| Metre | is a regular pattern of beats indicated by a time signature. |
| Pulse | is the beat of the music. It’s what you tap your feet to! The rhythms can vary the pulse or beat will be steady (like your pulse – hopefully!) |
| Tempo | is the speed of the music, and in particular the speed the pulse of the music is beating. |
| Accelerando | to get faster. |
| Rallentando(Rall.)/Ritardando(Rit.) | Slowing down the tempo. |
| Rubato | flexible tempo |
| Simple time | each beat is divided into two equal parts. |
| Compound time | each beat is divided into 3 equal parts. |
| Triplet | is 3 notes (or rests), all the same length, squeezed into the time of two. |
| Syncopation | when the weak (off beats) beats of the bar are accented. |
| Regular metre | a time signature where all the beats are the same length. |
| Irregular metre | a time signature where the beats are grouped together unevenly (5 or 7 beats per bar). Will have a lopsided feel and may not sound western. |
| Free metre | Where the music has no definite pulse or metre. |
| Drum fill | short drum solo in between sections of a piece. |

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| **Harmony and Tonality** | |
| **Tonality** | |
| Tonality | the key of the music. The piece will be built mainly from a particular scale. The tonality can be: |
| Major | a happy uplifting sound (play C-C to get used to the sound) |
| Minor | a sad, more serious sound (play A-A, replacing the G with a G# to get used to the sound) |
| Tonal | will have a sense of key/tonal centre. |
| Atonal | music with no sense of fixed tonality/key. May sound rather ‘random’. |
| Pentatonic | a five note scale. Often used in Chinese, African and Celtic Folk melodies |
| Modal | came before scales. E.g. play D-D on the white notes-this is the Dorian mode. Often used in early music, folk and jazz. |
| Whole tone | a scale made up of only whole tones. (Sounds quite mysterious – remember The Sea Music project from Year 8.) C, D, E, F#, G#, A# |
| **Harmony** | |
| Harmony | two or more notes of different pitch create harmony. |
| Chromatic | scale made up of semitones (smallest interval e.g. C-C#). |
| Diatonic | harmony uses only the notes that belong to the major or minor keys. |
| Consonance | music/harmonies that sound nice (consonant). |
| Dissonance | clashing music/harmonies (dissonant). |
| Discords | harsh, dissonant sounding combination of notes. |
| Close harmony | where the notes are close together within the separate parts e.g. Barber shop singing |
| Drone | long held note, usually in the bass. Often 2 notes held together. Used a lot in Indian music. |
| Modulation | to change key/tonality. For example if the piece is in the key of C major you could modulate to the key of G major or A minor... It’s a good way of developing a piece of music. Stevie Wonder uses loads of modulation in his songs. Listen to ‘Golden Lady’ on you tube. |
| Tierce de Picardie | when a piece in a minor key finishes with a major chord |
| Cadences | a cadence is formed by the two chords that come at the end of a musical phrase:  Perfect cadence V-I. Sounds final and complete.  Plagal cadence IV-I. Also sounds complete, but not as strong. Used for the “Amen” at the end of hymns.  Imperfect cadence I -V. Unfinished feel to the music.  Interrupted cadence V-VI. Your ears expect it to go to the tonic as in a perfect cadence, but instead it goes to the VI chord – so it is the surprise cadence! |

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| **Texture and Melody** | |
| **Melody** | |
| Pitch | how high or low the note is. |
| Interval | the gap in pitch between two notes. |
| Scale | a group of notes played in ascending or descending order. |
| Arpeggio | playing the notes of a chord one by one |
| Conjunct | melodies move mainly by step (next door notes like C-D) and sound smooth. |
| Disjunct | melodies use a lot of leaps (bigger intervals) rather than step movement. They will sound spiky and are much harder to sing! |
| Triadic | melodies that use the notes from a triad (3 note chord). E.g. a melody using C’s, E’s and G’s would be triadic as those are notes from the chord of C. |
| Scalic | melodies are melodies that follow the order of a particular scale. Similar to conjunct melodies except that a scalic melody can only move up or down to the next note of the scale, whereas a conjunct melody can have a few little jumps. |
| Pentatonic scale | a five note scale. Often used in Chinese, African & Celtic Folk melodies. |
| Whole tone scale | a scale made up of only whole tones. (Sounds quite mysterious – remember The Sea Music project from Year 8.) |
| Chromatic scale | scale made up of semitones (smallest interval e.g. C-C#). |
| Augmentation | doubling the note values/lengths of the original tune |
| Diminution | halving the note values/lengths of the original tune |
| Modes | came before scales. E.g. play D-D on the white notes-this is the Dorian mode. Often used in early music, folk and jazz. |
| Passing notes | are the notes in between the notes of the harmony. So if the accompanying chord was C, the notes not in the chord (D, F, A, B) would be the passing notes. You need passing notes to make a melody sound smooth otherwise it would just be a triadic melody. |
| Blue notes | the flattened notes in a Blues Scale. Often slide up or down to these notes. They make a piece sound ‘bluesy’! |
| Sequence | when a tune is repeated a step higher (ascending sequence) or a step lower (descending sequence). |
| Glissando/Portamento | a slide between 2 notes. (instruments like piano or harp would play all the notes in between the 2 notes really fast by sliding the fingers over the notes really quickly.) |
| Pitch bend | bending the note on a guitar or any string instrument/voice or keyboard/synthesizer. |
| Ornamentation | decorating the melody with ornaments such as trills (2 adjacent notes played rapidly). |
| Mordents | (upper and lower) – 3 notes starting and ending on the same note with the middle note either a step higher or lower. |
| Ostinato / Riff | a repeated rhythm or tune. (Both words mean the same, but riff tends to be used in a pop context.) |
| Phrase | a musical sentence (where you’d naturally take a breath). Often 2, 4 or 8 bars long. Indicated by a curved line above the stave. |
| Articulation | how to play the notes:  Staccato ( ) short, detached notes.  Legato -smooth. Indicated by a slur ( )  Accent ( ) notes played with more force. |
| Improvisation | when a player makes the music up on the spot. In jazz/blues/pop players will often improvise a solo – commonly on a guitar/sax/trumpet/keyboard. |
| **Texture** | |
| Monophonic | one single melody line. No harmonies, but it may be played/sung by more than one instrument/voice. |
| Unison | When everyone sings/plays one part together e.g. when we all sing Happy Birthday we are singing in unison (therefore, unison is monophonic). |
| Octaves | If the instruments/voices are an octave apart this is called being in OCTAVES. To be in unison the notes must be at the same pitch. |
| Homophonic | a texture where all parts (melody and accompaniment) move in the same (more or less) rhythm creating a chordal effect. The accompaniment is supporting a clear melody. |
| Broken Chords | Playing the notes of the chord separately, one after the other. Broken Chords provide a more flowing accompaniment than when they are played as block chords. |
| Polyphonic / Contrapuntal | A texture where 2 or more equally important melodies interweave (weave in and out of each other). |
| Imitation | a phrase is repeated (imitated – so not necessarily exactly the same!). Could be one instrument/voice imitating itself, or 2 or more imitating each other. |
| Canon | is a particular type of imitation. It’s like a round (‘London’s Burning’), where the imitating part repeats the entire melody and not just a few motes of it. |
| Antiphonal | stereo effect as a musical phrase is passed from one group of performers to another. E.g. like two choirs singing alternate phrases standing in different places in a church. A lot of early religious vocal music was antiphonal. |

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| **Timbre and Dynamics** | |
| **Dynamics (how loud or quiet the music is)** | |
| Fortissimo (ff) | very loud |
| Forte (f) | Loud |
| Mezzo Forte (mf) | quite loud |
| Mezzo piano (mp) | quite quiet |
| Piano (p) | Quiet |
| Pianissimo (pp) | very quiet |
| Crescendo ( ) | getting louder |
| Decrescendo / Diminuendo ( >) | getting quieter |
| Sforzando (sf) | suddenly very loud |
| **Timbre (the type of sound an instrument makes)** | |
| Vocals – The use of voices. | Soprano voice – A high pitched female voice.  Tenor voice – A high male voice.  Alto voice – A low female voice.  Bass voice – A low male voice.  Countertenor - a male alto achieved using a falsetto voice  Falsetto – ‘false voice’ technique where male singers can sing higher using a softer voice.  Vibrato – A slight regular wavering of a pitch used by singers and instrument players to add warmth and interest to the note. |
| Instrumental Music | Music played by instruments only. (No singing!) |
| Instrumental family | String family, Woodwind family, Percussion family, Brass family. |
| Muted (Con sordino) | To deaden/quieten the sound. Brass players put mutes in the bell of the instrument to do this. |
| Vibrato | See above |
| String instruments can be played: | Con arco (Arco) ¬– with a bow  Pizzicato (pizz)– plucked with the finger  Double stopping – when 2 strings are played at once  Tremelo/tremolando – literally means ‘trembling’. Rapid up & down movements of the bow on the strings. Good for building suspense etc. |
| Technology | Use of technology in music |
| Reverb | this is when the sounds of an instrument last longer, imitating the sound of the instrument reflecting against walls, floors and ceilings. |
| Distortion | Usually used in rock, this is when an instrument is forced to sound ‘aggressive.’ |
| Chorus | This is when a voice or instrument is multiplied electronically, so it sounds like many |
| Multitracking | A recording technique where different sounds/instruments are recorded seperatly and played back together e.g. Logic |
| Compression | Used mostly as a recording technique, this is where the quietest sounds are boosted and the loudest are lowered, so the recording is evened out. E.g. drums. |
| Vocoder | Device used to electronically combine a human voice with a musical instrument |
| Sequence | Electronic device or computer program that is used to record, edit and play back music data using MIDI |
| Panning | Sound is electronically moved across from one speaker to another, or is separated into different speakers |

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| **Structure and Form** | |
| **How the music is arranged and ordered. The plan of the music.** | |
| Binary | Two sections of roughly equal length  First section (A) is then answered by the second section (B)  Each section is usually repeated |
| Ternary | Built up in three sections: A, B, A  Section B contains a contrast in some way to Section A.  The repeat of Section A can be exactly the same as the first time or it may have added detail to make it more interesting |
| Call and Response | A musical phrase is sung by one person or musician and is followed by a responding phrase by one person or a group of musicians.  Common in traditional African Music and African-American music like Gospel  Think ‘Oh happy days’ |
| Rondo | A main theme (A) keeps on returning between contrasting sections  Would have the structure A, B, A, C, A, D, A and so on  The contrasting sections are called episodes  Rondo is an example of a multi-sectional form as it has more forms than binary or ternary  A composer may change the repeats in some way each time and other sections may be repeated  Therefore this would still count as a Rondo: A, B, A, C, A, B, A as it has returned to A between each episode |
| Theme and Variations | Involves starting a piece with a main theme which is then repeated several times, but changing or ‘varying’ each time  May be changed in tempo, style, instruments, rhythm, anything  But the main theme is usually in binary or ternary form and is often very  memorable |
| Arch-Shape | This form is completely symmetrical  The plan of the music resembles an arch; A, B, C, B, A |
| Cyclic Form | Constant repetition of a fixed number of beats or melodic pattern  During each cycle these patterns can be repeated and developed through improvisation, or changes in texture or dynamics  Common in Africa, India, and Asia |
| Popular Song Forms | Be able to recognise verse, chorus, bridge  Some may also involve Intro and Outro, Fills and Middle 8s |
| Ballad | A common form of pop music; often romantic it is a song that tells a story. |
| Ground Bass | A melody in the bass (the lowest part) that is repeated through out the music  Harmony and Melody may keep changing around the ground bass  May be known as a Riff in popular music |
| Continuo/Basso Continuo | The Baroque orchestra also used a ‘continuo’ part beneath these instruments – a bass instrument (cello or bassoon usually) and harpsichord or organ - to fill out the harmonies. This would be the equivalent today of bass guitar and keyboard/guitar in the group – it provided the backdrop to the rest of the music |
| Pedal note | a sustained (held) or repeated note, usually in the bass. The harmony on top of a pedal note must change while the pedal note stays the same or it is not a pedal note. It may be a Tonic pedal or a Dominant pedal note. |
| Fugue | a polyphonic piece where each part enters with the same tune (at different pitches) and develops each one independently. It is similar to a canon but more complex with modulations, a development section and an ‘exposition’ where the opening section returns. |
| Concerto | A piece of classical music for a soloist accompanied by an orchestra. Usually has 3 movements (fast – slow – fast). |
| Concerto Grosso | In the Baroque times you could also get a Concerto Grosso which meant that in this case there were a small group of soloists rather than just one |
| Strophic | When the same tune is repeated throughout for each verse. Think hymn tunes or Adele’s ‘Make you feel my love’ and Queen’s Bohemian Rhapsody |
| Through-Composed | Opposite of Strophic. When new music occurs for each verse, changing to reflect different moods or situations described in the lyrics |
| Aria | A solo singer sings a melody with orchestral accompaniment. Found frequently through operas |