

Rock 'n' Roll of the 1950's and 1960's – Knowledge Organiser – Year 9 Music

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

<u>Lyrics</u>	<u>Tempo & Metre</u>	<u>Harmony & Tonality</u>	<u>Melody</u>	<u>Dynamics</u>
Simple, repetitive and easily memorable – teenage concerns: love, relationships, cars, school life and holidays.	Fast (<i>Allegro</i>) – ideal for dancing. 165-185 bpm. 4/4 Time Signature.	Major tonality using mainly simple and repetitive Primary Chords – I, IV & V with slow Harmonic Rhythm often in the 12-Bar Blues Structure. Close harmonies used in the vocals.	Often uses 'blue notes' (flattened 3 rd , 5 th and 7 th against a major chord). "Catchy" Melodies have a narrow vocal range. Vocal and guitar melodies use repeated phrases, riffs and hooks.	Consistent loud volume – <i>Forte (f)</i> often louder in the choruses – <i>Fortissimo (ff)</i> achieved through amplification.
<u>Rhythm</u>	<u>Texture</u>	<u>Articulation</u>	<u>Accompaniment</u>	<u>Form & Structure</u>
Backbeat (accenting 2 nd and 4 th beats of the bar on the snare drum). Often features a Walking Bass Line. Syncopation, Swung Rhythms and Boogie-Woogie rhythms also used.	Homophonic (Melody & Accompaniment) Texture – a solo singer accompanied by instruments. Some textural variety within songs e.g. instruments 'dropping out'.	Harsh, brash and raw sound possessing energy and drive. Accents on the 2 nd and 4 th beats of the bar provide the backbeat.	Sometimes Call and Response between solo voice and accompaniment (band or backing singers). Lead singers and/or instrumental solos backed by band.	Verse-Chorus Form with a short Introduction (often instrumental but sometimes vocal), solo verses, chorus, instrumental section (improvised solos or shuwaddy section featuring Scat singing) ending with a Coda/Outro.

<u>Vocal Performance & Technique</u>	<u>Technology</u>	<u>Venue</u>	<u>Artists, Bands & Performers</u>
<p>Mainly male lead singers using high-pitch vocals and Falsetto giving an untrained or shouty tone/timbre with screeches, jeers and cheers. Portamentos and Scat Singing often used.</p>	<p>Amplifiers for Electric Guitars used for the first time. Basic effects such as Reverb and Echo. Clean guitar sounds (not overdriven). Double-track lead and backing vocals for richer sounds. “Raw” sound of recordings.</p>	<p>Dance Halls, Clubs (live), Concert Halls, Juke Boxes, Coffee Bars, Radio and to buy on Record/Vinyl.</p>	<p>Little Richard, Elvis Presley, The Beatles, Bill Haley & The Comets, The Beach Boys, Johnny Cash, Chuck Berry, Buddy Holly, Chubby Checker, The Doors.</p>
<p style="text-align: center;"><u>Instrumentation – Typical Instruments, Timbres and Sonorities</u></p> <p>Early Rock ‘n’ Roll – lead vocalist accompanied by a small group of acoustic instruments – piano, drum kit, saxophone, trumpet, harmonica, trombone and double bass. The Electric Guitar soon became an essential part of Rock ‘n’ Roll and Backing Singers/Vocalists were frequently used in Rock ‘n’ Roll songs.</p>			

SOUNDTRACKS

Exploring Film Music

Knowledge Organiser – Year 9 – Term 2



A. The Purpose of Music in Film

Film Music is a type of **DESCRIPTIVE MUSIC** that represents a **MOOD, STORY, SCENE** or **CHARACTER** through music, it is designed to **SUPPORT THE ACTION AND EMOTIONS OF THE FILM ON SCREEN**. Film Music can be used to:

- Create or enhance a mood (though the **ELEMENTS OF MUSIC**) ->
- Function as a **LEITMOTIF** (see D)
- To emphasise a gesture (**MICKEY-MOUSING** – when the music fits precisely with a specific part of the action in a film e.g. cartoons)
- Provide unexpected juxtaposition/irony (using music the listener wouldn't expect to hear giving a sense of uneasiness or humour!)
- Link one scene to another providing continuity
- Influence the pacing of a scene making it appear faster/slower
- Give added commercial impetus (released as a **SOUNDTRACK**) – sometimes a song, usually a pop song is used as a **THEME SONG** for a film.
- Illustrate the geographic location (using instruments associated with a particular country) or historical period (using music 'of the time').

D. Leitmotifs

LEITMOTIF – A frequently recurring short melodic or harmonic idea which is associated with a character, event, concept, idea, object or situation which can be used directly or indirectly to remind us of one not actually present on screen. Leitmotifs can be changed through **SEQUENCING, REPETITION** or **MODULATION** giving a hint as to what may happen later in the film or may be heard in the background giving a “subtle hint” to the listener e.g. the “Jaws” Leitmotif



B. How the Elements of Music are used in Film Music

PITCH AND MELODY – **RISING MELODIES** are often used for increasing tension, **FALLING MELODIES** for defeat. Westerns often feature a **BIG THEME**. **Q&A PHRASES** can represent good versus evil. The **INTERVAL OF A FIFTH** is often used to represent outer space with its sparse sound. **DYNAMICS** – **FORTE (LOUD)** dynamics to represent power; **PIANO (SOFT)** dynamics to represent weakness/calm/resolve. **CRESCENDOS** used for increasing threat, triumph or proximity and **DECRESCENDOS** or **DIMINUENDOS** used for things going away into the distance. Horro Film soundtracks often use **EXTREME DYNAMICS** or **SUDDEN DYNAMIC CHANGES** to ‘shock the listener’.

HARMONY – **MAJOR** – happy; **MINOR** – sad. **CONSONANT HARMONY OR CHORDS** for “good” and **DISSONANT HARMONY OR CHORDS** for “evil”. **SEVENTH CHORDS** often used in Westerns soundtracks.

DURATION – **LONG** notes often used in Westerns to describe vast open spaces and in Sci-Fi soundtracks to depict outer space; **SHORT** notes often used to depict busy, chaotic or hectic scenes. **PEDAL NOTES** – long held notes in the **BASS LINE** used to create tension and suspense.

TEXTURE – **THIN/SPARE** textures used for bleak or lonely scenes; **THICK/FULL** textures used for active scenes or battles.

ARTICULATION – **LEGATO** for flowing or happy scenes, **STACCATO** for ‘frozen’ or ‘icy’ wintery scenes. **ACCENTS (>)** for violence or shock.

RHYTHM & METRE – 2/4 or 4/4 for Marches (battles), 3/4 for Waltzes, 4/4 for “Big Themes” in Westerns. **IRREGULAR TIME SIGNATURES** used for tension. **OSTINATO** rhythms for repeated sounds e.g. horses.

C. Film Music Key Words

SOUNDTRACK – The music and sound recorded on a motion-picture film. The word can also mean a commercial recording of a collection of music and songs from a film sold individually as a CD or collection for digital download.

MUSIC SPOTTING – A meeting/session where the composer meets with the director and decides when and where music and sound effects are to feature in the finished film.

STORYBOARD – A graphic organiser in the form of illustrations and images displayed in sequence to help the composer plan their soundtrack.

CUESHEET – A detailed listing of **MUSICAL CUES** matching the visual action of a film so that composers can time their music accurately.

CLICK TRACKS – An electronic **METRONOME** which helps film composers accurately time their music to on-screen action through a series of ‘clicks’ (often heard through headphones) – used extensively in cartoons and animated films.

DIEGETIC FILM MUSIC – Music within the film for both the characters and audience to hear e.g. a car radio, a band in a nightclub or sound effects.

NON-DIEGETIC FILM MUSIC – Music which is put “over the top” of the action of a film for the audience’s benefit and which the characters within a film can’t hear – also known as **UNDERScore** or **INCIDENTAL MUSIC**.

E. History of Film Music

Early films had no soundtrack (“**SILENT CINEMA**”) and music was provided live, usually **IMPROVISED** by a pianist or organist. The first **SOUNDTRACKS** appeared in the 1920’s and used existing music (**BORROWED MUSIC** – music composed for other (non-film) purposes) from composers such as Wagner and Verdi’s operas and ballets. In the 1930’s and 1940’s Hollywood hired composers to write huge Romantic-style soundtracks. **JAZZ** and **EXPERIMENTAL MUSIC** was sometimes used in the 1960’s and 1970’s. Today, film music often blends **POPULAR, ELECTRONIC** and **CLASSICAL** music together in a flexible way that suits the needs of a particular film.

F. Film Music Composers and their Soundtracks



Jerry Goldsmith
Planet of the Apes
Star Trek: The Motion Picture
The Omen
Alien



John Williams
Star Wars
Jaws
Harry Potter
Indiana Jones
Superman, E.T.



James Horner
Titanic
Apollo 13
Braveheart
Star Trek II
Aliens



Ennio Morricone
The Good, The Bad and The Ugly
For a Few Dollars More
The Mission



Danny Elfman
Mission Impossible
Batman Returns
Men in Black
Spider Man



Hans Zimmer
The Lion King
Gladiator
Dunkirk
Blade Runner 2049
No Time to Die



Bernard Herrmann
Psycho
Vertigo
Taxi Driver

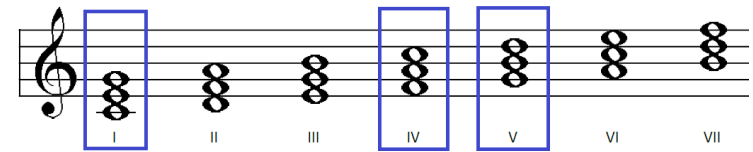
Dance Music Knowledge Organiser – Year 9

The **RHYTHMS** of dance music always match the **STEPS** of the dance: the two are inter-related. Dance music is based on **CHORD PATTERNS**: mainly **PRIMARY CHORDS** (I, IV & V(7)) and has a clear **MELODY** with an **ACCOMPANIMENT (HOMOPHONIC TEXTURE)**. Different dances and their music use different **METRES/TIME SIGNATURES**.

A. Chords in Dance Music

Dance music is based on **CHORD PATTERNS**. **PRIMARY CHORDS**: **CHORD I**, **CHORD IV** and **CHORD V** are most commonly used in dance music with **SEVENTH CHORDS**

featuring in popular dance music such as **DISCO** and **CLUB DANCE** (adding a note seven notes above the root of a chord, such as and **DOMINANT SEVENTH CHORD**). All seventh chords have 4 notes. Chords are often performed in different ways as an **ACCOMPANIMENT** in dance music.



v7

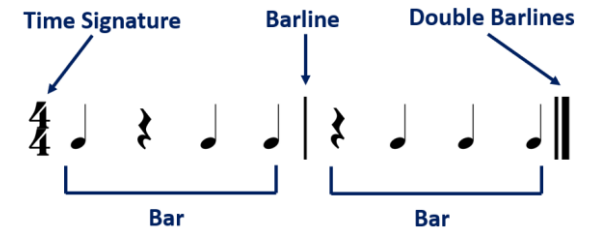
B. Pulse, Time and Metre in Dance music

The **BEAT** or **PULSE** of dance music is always **REGULAR**. Here is a regular crotchet pulse of 12 beats:



A single **BEAT** is a basic unit of musical time. In dance music, beats are grouped together to make a repeating pattern – normally made up of either twos, threes or fours.

The repeating pattern of beats gives us the **METRE** or the **TIME** of the music, shown by the **TIME SIGNATURE** at the start of a piece of music. Each repetition of the beat-pattern is called a **BAR** and bars are separated by vertical lines called **BARLINES**. A **DOUBLE BARLINE** always comes at the end of a piece of music or section of music.



The top number of a time signature tells you how many beats there are in each bar. The bottom number tells you what types or note values these beats are:

4 = Crotchet

8 = Quaver

16 = Semiquaver

C. Club Dance



Influenced by **MUSIC TECHNOLOGY**: samplers, synthesisers, sequencers and drum machines.

Various genres: House, Techno, Drum and Bass, Garage, Trance, Ambient.

- Dancing in individual and **IMPROVISED** on one spot.

- **SIMPLE QUADRUPLE METRE (4/4).**
- Use of **ELECTRONIC SOUNDS**. A **STRONG BEAT** emphasised by the **DRUM** and **STRONG BASS LINES**.
- **SHORT PHRASES** and **REPETITIVE SECTIONS**.
- **FAST TEMPO** (Ambient is slower/chilled)
- Complex, layered drum patterns. Inclusion of **SAMPLES**.