

Year 11 Music

Blended Learning Booklet

Spring Term 1

Name: _____

Class: _____

Area of Study 5: Conventions of Pop



CONVENTIONS OF POP



REVISION GUIDE

Rock 'n' Roll of the 1950's and 1960's

Rock and roll was formed from a mixture of **COUNTRY AND WESTERN** and **RHYTHM AND BLUES**.

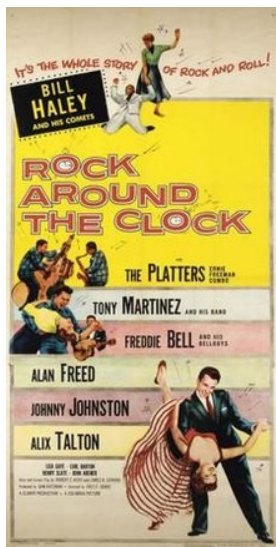
One of the first rock and roll singers to take America by storm was **Elvis Presley** who released the hit single '*That's Alright Mamma*' in 1954. This was followed by a string of hits and by 1956 he had sold more than 20 million records.

Presley's spectacular stage performance with his arrogant sneer and thrusting hips created a sensation.



In 1955, **Little Richard** exploded onto the music scene with '*Tutti Frutti*'. He screamed the words, pounded the piano and shook his hair. A series of other singers followed including **Chuck Berry**, **Jerry Lee Lewis**, **Carl Perkins** and **Buddy Holly**. It was Buddy Holly who took the development of Rock 'n' Roll further than anyone else by using multi-tracking recording techniques to produce complex studio arrangements.

The late 1950's and 1960's brought success to a number of Rock 'n' Roll groups. These were **male vocal groups** such as **The Drifters** who released '*Under the Boardwalk*' in 1964 and **female vocal groups** such as **The Shangri Las** who released '*Leader of the Pack*' in 1964. **The Beach Boys** combined with the harmonies of Afro-American vocal groups to produce their own distinctive sound in numbers such as '*Surfin' USA*'.



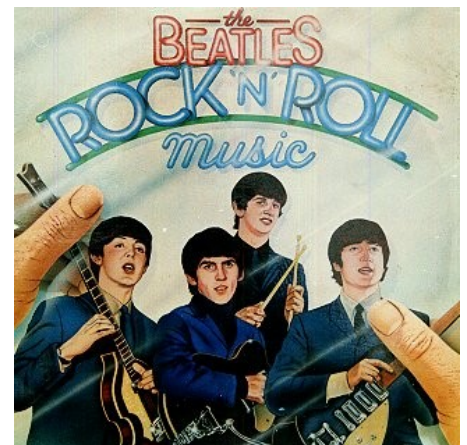
British teenagers took little part in the Rock 'n' Roll craze until the American group **Bill Haley and the Comets**, created a sensation with the release of the film '*Rock around the Clock*' in 1955. This had youngsters dancing in the aisles in the cinemas where the film was showing, much to the disgust and horror of their parents.

Both **Tommy Steele** and **Cliff Richard** were made to look like Presley imitations and achieved more success. Cliff Richard's first recording, '*Move It*' in 1958, had a certain raw energy about it. However, they soon toned down their rocking image and concentrated on films, pantomimes and variety shows. It was not until **The Beatles** released '*Love me Do*' in 1962 that we had British stars that were able to create their own individual Rock 'n' Roll sound.

Fast, loud and using energetic syncopated rhythms, Rock 'n' Roll was one of the most important popular music styles to emerge during the 1950's. It became a craze amongst teenagers for the way the lyrics challenged adult authority.

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 popular music because it meant that untrained composers and performers could quickly and easily learn music and then improvise over the basic structure.



LYRICS

Rock 'n' Roll lyrics are usually **SIMPLE** and **REPETITIVE** and designed to be easily memorable. The subject matter is usually aimed at the concerns of teenagers – love, relationships, cars, school life and holidays.

**TEMPO & METRE**

Most Rock 'n' Roll songs are in **4/4 METRE** which makes them ideal for dancing to.

The **TEMPO** of most Rock 'n' Roll songs is normally **FAST** (*Allegro*) designed to get people onto the dance floor and performed around 165-185 bpm.

HARMONY & TONALITY

Most Rock 'n' Roll songs are written in a **MAJOR KEY**.

The **HARMONY** of Rock 'n' Roll songs relies heavily on simple chord progressions/sequences and often uses only the **PRIMARY CHORDS** of I, IV and V with a **SLOW HARMONIC RHYTHM** (often a chord lasting for a whole bar).

Some Rock 'n' Roll songs are based on the **12-BAR BLUES** chord progression/sequence/structure.

The **12-BAR BLUES** is based on a pattern using three different chords with a steady four beats to each bar.

In a major scale, chords built on the first, fourth and fifth notes of the scale (I, IV and V) are called **PRIMARY CHORDS** and are all major chords. They are called **PRIMARY CHORDS** because, between them, they include all the notes of that particular scale. In a **12-BAR BLUES** chord structure, these chords are played in a set order. Here is a blues in C, the slashes indicate that each chord is played four times in each bar.

12-BAR BLUES IN C

C /// Chord I	C /// Chord I	C /// Chord I	C /// Chord I
F /// Chord IV	F /// Chord IV	C /// Chord I	C /// Chord I
G /// Chord V	F /// Chord IV	C /// Chord I	C /// Chord I



The **12-BAR BLUES** was repeated for each verse, meaning each verse would be 12 bars long – **REPETITION** is an important feature of Rock 'n' Roll songs and music.

From the **12-BAR BLUES**, a **WALKING BASS LINE** can be formed which is often performed by the **DOUBLE BASS** using the notes of the chords, along with some extra notes called **BLUE NOTES**.

If Rock 'n' Roll songs aren't based on the **12-BAR BLUES**, then it's likely that the harmony will be based on a simple **REPEATED CHORD SEQUENCE** using **PRIMARY CHORDS**.

MELODY

BLUE NOTES are notes from "outside" the 'normal' notes of the scale and consist of the first, fourth and fifth notes of the 'normal' scale along with the **FLATTENED THIRD**, **FLATTENED FIFTH** and **FLATTENED SEVENTH**. In a C blues scale, the blue notes are:



Rock 'n' Roll melodies have a **NARROW VOCAL RANGE** and use a limited number of notes featuring short vocal phrases, often with **REPEATED PATTERNS (RIFFS/HOOKS)** in the vocal line and electric guitars.

DYNAMICS

Rock 'n' Roll has a fairly constant **LOUD** volume *Forte* - (*f*), often louder in the choruses *Fortissimo* - (*ff*).

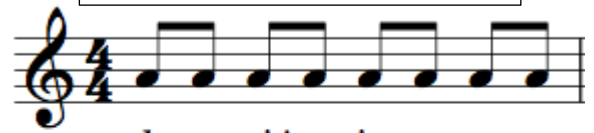
RHYTHM

The rhythm of Rock 'n' Roll has a characteristic **BACKBEAT** - a very strong emphasis on beats 2 and 4 in each bar – often emphasised by the **SNARE DRUM**.

Some of the chords in Rock 'n' Roll are played 'off the beat' using **SYNCOPIATED RHYTHMS** and **SWUNG RHYTHMS** (developed from jazz) are often used (*shown right*)

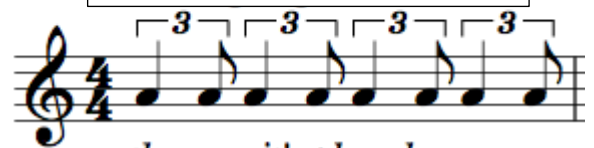
WALKING BASS rhythm patterns, usually played by the double bass, are played in regular crotchet rhythms and

"Straight Rhythm"



the way it's written

"Swung Rhythm"



the way it's played



BOOGIE-WOOGIE rhythm patterns are often played by the piano in Rock 'n' Roll songs, an example of a **BOOGIE-WOOGIE** pattern is shown to the left – notice how this is based on the **12-BAR BLUES** but uses notes of the **BLUES SCALE** and other extra notes within the pattern.

TEXTURE

The **TEXTURE** of Rock 'n' Roll songs is normally **HOMOPHONIC (MELODY AND ACCOMPANIMENT)** – a solo singer accompanied by a variety of instruments. Within Rock 'n' Roll songs there could be some textural variety - instruments 'dropping out' for a line or two, backing vocal 'aahs' added to fill in the chords and thicken the texture and sometimes the accompaniment stops completely before crashing back in.

ARTICULATION

Much Rock 'n' Roll music has a **HARSH, BRASH** and **RAW SOUND** possessing an **ENERGY** and **DRIVE**. **ACCENTS** on the 2nd and 4th beats of the bar by the snare drum provide the **BACKBEAT**.

ACCOMPANIMENT

A feature of Rock 'n' Roll songs is the use of **CALL AND RESPONSE** between the solo voice and accompaniment.



FORM & STRUCTURE

Most Rock 'n' Roll songs use a **VERSE-CHORUS STRUCTURE** opening with a (short) **INTRODUCTION** (often instrumental but sometimes using vocals), solo **VERSES** (often 12 bars in length if the song is based on the 12-bar blues), a **CHORUS**, an **INSTRUMENTAL SECTION** (often with improvisation during live performances) or sometimes a **SHUWADDY SECTION** (often 12 bars) featuring **SCAT SINGING** ending with a **CODA** or **OUTRO**.



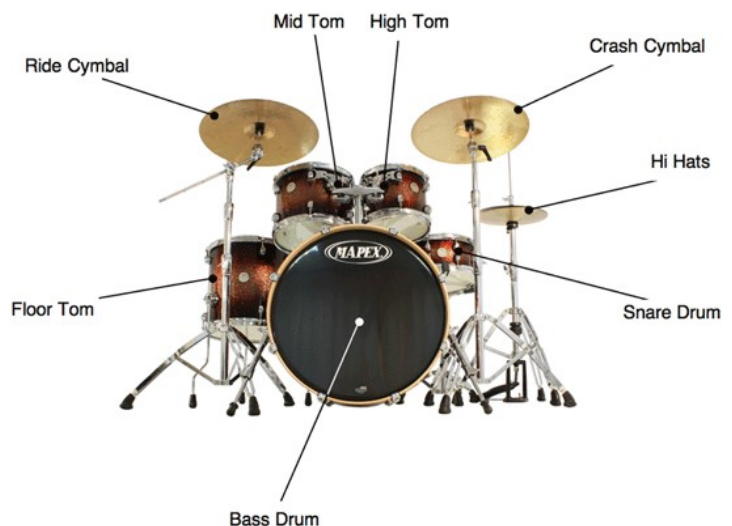
VOCAL PERFORMANCE & TECHNIQUES

The majority of Rock 'n' Roll bands in the 1950's and 1960's were fronted with a male vocalist; although there were female Rock 'n' Roll bands *e.g. The Shangri Las*. Lead male singers often sang with **HIGH-PITCHED** voices using **FALSETTO** giving an "untrained" sound with a "shouty" tone/timbre often including screeches, jeers and cheers. Lead singers would often decorate their melody lines with **PORTAMENTOS** (sliding from one note to the next).

SCAT SINGING is also used in Rock 'n' Roll singing – a type of jazz singing where nonsense syllables are used *e.g. "doo-wah", "do-wop", "bam-boom", "shoo-be-do"*

INSTRUMENTATION – TIMBRES & SONORITIES

Early Rock 'n' Roll featured a lead vocalist accompanied by a small group of **ACOUSTIC INSTRUMENTS** including **PIANO, DRUM KIT, SAXOPHONE, HARMONICA, TRUMPET, TROMBONE** and **DOUBLE BASS**. Amplified instruments were gradually becoming available and the **ELECTRIC GUITAR** quickly became an essential part of Rock 'n' Roll. **BACKING SINGERS/VOCALISTS** are also frequently used in Rock 'n' Roll songs.



The Beatles performing – note the standard trio of guitars – **LEAD GUITAR, RHYTHM GUITAR** and **BASS GUITAR** together with **DRUM KIT** and Sir Paul McCartney (*left*) on lead vocals with John Lennon (*right*) performing backing vocals.

TECHNOLOGY

Electric Guitars and Bass Guitars are played through **AMPLIFIERS**.

Guitar sounds 'clean' – not 'overdriven' as in later Rock music.

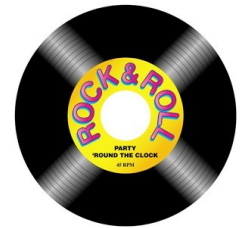
Rock 'n' Roll uses very basic technological effects – **REVERB** and **ECHO**. Sometimes the lead and backing vocals would be **DOUBLE-TRACKED** – the singers recorded two identical versions of their parts, making the vocals sound richer.

Recording techniques were still developing and production often sounds "raw" as often done in one or two takes – the recording sounds like a live performance

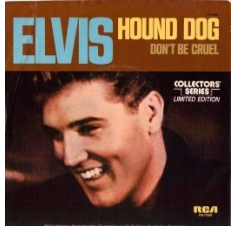
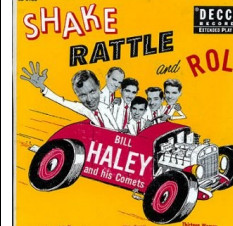
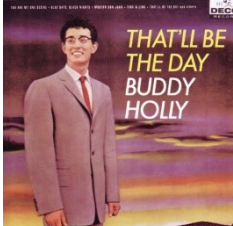
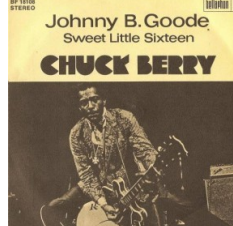
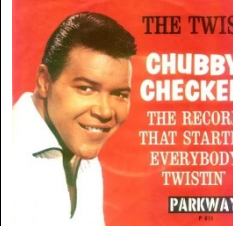
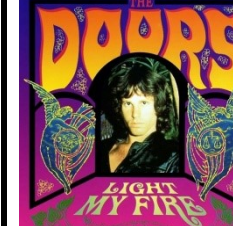
The record industry found a new market in teenagers hungry for popular music and records sold in their millions.

VENUE

Rock 'n' Roll could be heard in Dance Halls, Clubs, Concert Halls, Juke Boxes, Coffee Bars, on the Radio and was available to buy on record/vinyl.



Rock 'n' Roll of the 1950's and 1960's – Famous Bands and Performers

 Elvis Presley: <i>Hound Dog</i> (1952)	 The Beatles: <i>I Want to Hold Your Hand</i> (1963)	 The Beach Boys: <i>Surfin' USA</i> (1963)	 Bill Haley: <i>Shake Rattle and Roll</i> (1955)	 Johnny Cash: <i>Blue Suede Shoes</i> (1956)
 Chuck Berry: <i>Roll Over Beethoven</i> (1956)	 Buddy Holly: <i>That'll Be the Day</i> (1957)	 Chuck Berry: <i>Johnny B Goode</i> (1958)	 Chubby Checker: <i>The Twist</i> (1960)	 The Doors: <i>Light My Fire</i> (1967)

Rock Anthems of the 1970's and 1980's

By the 1960's, Rock 'n' Roll was evolving into a new style, known simply as **ROCK MUSIC**. The 1960's was an age of revolution and experimentation in which many of society's traditional values were being challenged. Rock Music emerged as a highly versatile musical genre that could be adapted in many different ways. It became the art form through which artists expressed the many turbulent changes taking place in society.



**YOU GOT MUD
ON YOUR FACE,
YOU BIG
DISGRACE.
KICKIN YOUR CAN
ALL OVER THE
PLACE.**

LYRICS

The lyrics of Rock Songs covered a wider-range of subject matter than the simpler lyrics of Rock 'n' Roll, and now included themes such as politics, philosophy, religion and literature featuring powerful lyrics. Songs needed to be powerful and memorable to engage audiences and encourage people to sing along and dance.

TEMPO & METRE

The tempo of Rock Songs is **MODERATE TO MEDIUM FAST** (*Allegro Moderato*) with a 4/4 time signature and features a steady, strong **ROCK BEAT** of approximately 110-120 bpm.

HARMONY & TONALITY

As with Rock 'n' Roll, early Rock Songs tend to be based around the **PRIMARY CHORDS** of I, IV and V, although later Rock Songs began using the **AUXILIARY CHORDS** of II, III and VI. Groups such as The Beach Boys, used an even wider range of chords including **CHROMATIC CHORDS, ADDED SIXTH CHORDS, CHORDS IN FIRST AND SECOND INVERSION** and **ALTERED NOTE CHORDS** (e.g. chords with a flattened fifth). **REPEATED CHORD PATTERNS** are also a feature of much Rock Music.

POWER CHORDS are a key feature of Rock Music – these are chords played on the guitar which do not contain the middle note – the third. The examples below show a range of **POWER CHORDS** given in both staff notation and guitar TAB.

F5	G5	A5	B5	C5	D5	E5	B5	C5	D5	E5	F5	G5	A5
----	----	----	----	----	----	----	----	----	----	----	----	----	----

MODULATION (changing key) became more common, particularly in the **BRIDGE SECTION**.

MELODY

The melody in Rock Songs is normally performed by the lead singer with lyrical vocal phrases featuring repeated patterns, although melodies may also be played on the lead electric guitar and most Rock Songs contain **STRONG GUITAR RIFFS** based on short sections of the main melody.

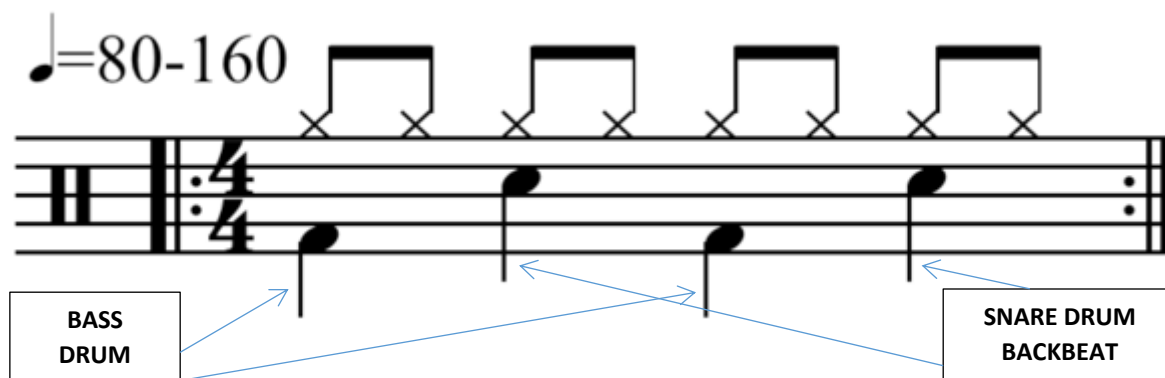
Deep Purple's "Smoke on the Water" is based on this well-known **GUITAR RIFF** (shown left in staff notation and guitar TAB) – note its use of rhythmic **SYNCOPIATION** and **REPETITION**.

DYNAMICS

Due to heavy amplification, Rock Songs are designed to be performed **VERY LOUDLY** (*ff – fortissimo*)

**RHYTHM**

Rock Songs feature **STRONG AND DRIVING RHYTHMS**, incessant drumming patterns with heavy use of the **BASS DRUM** and a **BACKBEAT** – giving emphasis on the **SNARE DRUM** on the 2nd and 4th beats of the bar as shown below.

**TEXTURE**

The Texture of Rock Music is mainly **HOMOPHONIC (MELODY AND ACCOMPANIMENT)** although thick **POLYPHONIC TEXTURES** are often used when singer, guitars and drums play different rhythms and melodies at the same time.

**ARTICULATION – VOCAL AND INSTRUMENTAL PERFORMANCE TECHNIQUES**

The majority of Rock Bands feature a male lead vocalist who sings with a *growling, raspy* and *husky*-style of singing often using very high-pitch screams who project their voice powerfully to compete with the volume of the other instruments. They often sing with **VIBRATO** but not falsetto.

Effects are added to guitars – **DISTORTION, WAH-WAH, ECHO, REVERB** and **OVERDRIVE** and guitar **HARMONICS** and **GLISSANDOS** are often used.

ACCOMPANIMENT

The lead singer is accompanied by a Rock Band which provide the accompanying rhythm, bass line and chords, although there are opportunities for instrumental solos.

FORM & STRUCTURE

Rock Songs continue to use the **VERSE-CHORUS STRUCTURE**, although **INTROS** are normally considerably longer than Rock 'n' Roll or Pop Ballads and often feature a **MODULATION** in the **BRIDGE** which may take the form of an extended solo instrumental improvisation (from jazz). The **CHORUS** is often the most memorable part of a Rock Song. The total length of Rock Songs became considerably longer with some songs lasting from seven to eight minutes.



INSTRUMENTATION – TIMBRE & SONORITIES

The basis of a Rock Band is a **LEAD SINGER**, **DRUM KIT** and a trio of guitars: **LEAD ELECTRIC GUITAR**, **RHYTHM GUITAR** and **BASS GUITAR**. The sound of Rock Music centres upon the **ELECTRIC GUITAR**. To this “key line-up” almost any other instrument(s) or sounds could be added – **PIANO** or **ELECTRIC KEYBOARDS** are often used and The Beatles include such timbres as a Brass Band, String Quartet, Electric Keyboard, Sitar and recorded examples of fairground rides!



HARD ROCK Band Aerosmith (*shown left*) – note the trio of guitars – **LEAD GUITAR**, **RHYTHM GUITAR** and **BASS GUITAR**, together with **DRUM KIT**, lead male vocalist and amplification (*right*).

GLAM ROCK Band Kiss (*shown right*), again with the guitar trio – note the exaggerated outfits and make-up adding to the theatrical performance of Glam Rock songs.



PUNK ROCK Band The Sex Pistols performing live. Again, note the use of guitars and drums, amplification and the lead singer's aggressive and “shouty-style” face while singing.



TECHNOLOGY

AMPLIFICATION technology became more developed allowing Rock Bands to play at increasingly louder volumes.

New sounds were becoming available – **DISTORTION**, **WAH-WAH**, **ECHO**, **REVERB** and **OVERDRIVE** effects added to electric guitars.

Developed recording techniques e.g. multi-track recording allowed Rock Bands to create music with increasingly complex textures.

VENUE

Due to advances in amplification technology, Rock Bands could now play to increasingly larger audiences in stadiums and sports arenas. Often special effects such as light shows and pyrotechnics were added to enhance these performances. Rock Music was also performed at clubs and pop festivals.



By the 1970's, Rock Music was fragmenting into many different sub-genres:



HARD ROCK – a loud, aggressive form of Rock Music with the electric guitar emphasised using **DISTORTION**, both as a rhythm instrument using repetitive **RIFFS**, but also as a solo lead instrument. The rhythm tends to focus on **DRIVING RHYTHMS** and **STRONG BASS DRUM** and **BACKBEAT** on the snare drum. The **BASS GUITAR** usually works in conjunction with the drums, occasionally playing **RIFFS**, but usually acting as an accompaniment/backing to lead and rhythm guitars. Vocals are often “growling” or “raspy” and sometimes involve screaming in a very high pitch range. Led Zeppelin, Black Sabbath and Deep Purple were the first Hard Rock bands but there were followed

by a multitude of others and the style has continued with little development, except perhaps for the increase in tempo, to the present day.

GLAM ROCK – a British form of Rock Music featuring outrageous clothes, make up and highly-theatrical performances. The name grew out of the costumes of many of its stars – T.Rex, Sweet, Gary Glitter. Glam Rock focused on simpler structures of earlier Rock Music playing boogie-blues in pop style or light riff-music.



HEAVY METAL – **HEAVILY-AMPLIFIED AND DISTORTED ELECTRIC GUITARS. GUITAR SOLOS.** Drums – focus on speed, power and precision. Vocalist – shouting-style of singing at high pitch with emotional performance. Lyrics often deal with dark, macabre or fantastical themes such as cyborg superheroes!

PROGRESSIVE ROCK – Based on experimentation, art, poetry and a high level of instrumental skill. Long songs – “concept albums” entire albums based on a single song. Influenced by jazz, folk and classical music.

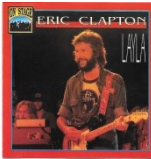
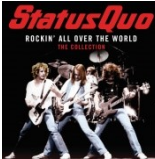
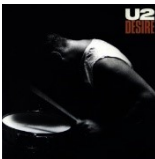


PUNK ROCK – Punk Rock put into words the feelings or ordinary young people. The lyrics expressed disgust with the society that they were part of. Taking an anarchist line, punk rock said that the governments were corrupt and that people should govern themselves: that plastic TV culture was boring and that the kids were bored; that society needed destroying; that working-class housing conditions were disgusting; that unemployment meant no future for working class-youth; that authority was fascist; that was was criminally stupid. Punk Rock contains chaotic, high energy at a very fast tempo for the time. Punk Rock features the classic and basic line-up of guitars, bass and drums. Bass-chords in the Chuck Berry style are a common feature, the guitarist playing only down-strokes with the plectrum, often only on the bottom two strings. The Punk Rock guitar sound is usually heavily **DISTORTED** to give a ‘buzz-saw’ effect. There are seldom any guitar solos and what solo lines there are, are usually very simple, consisting of a two-to-four-note riff, or a distorted parody of a Chuck Berry solo.



The melody-line of Punk Rock songs is commonly a mixture of shouted chants on two-to-four-notes (e.g. “God Save the Queen” – The Sex Pistols). The singing is usually in a British accent and uses the **MAJOR SCALE**. The structure of Punk Rock songs are normally very simple and included acts like The Sex Pistols, The Clash, The Buzzcocks and Siouxsie and the Banshees.

Rock Anthems of the 1970’s and 1980’s – Famous Bands and Performers

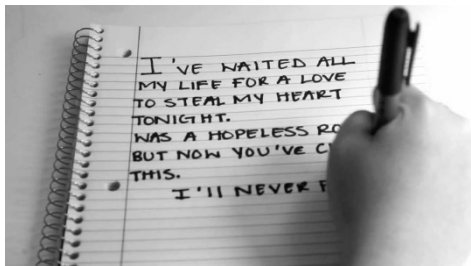
							
Black Sabbath: <i>Paranoid</i> (1970's)	Eric Clapton: <i>Layla</i> (1973)	Led Zeppelin: <i>Kashmir</i> (1975)	Queen: <i>We Will Rock You</i> (1977)	Meatloaf: <i>Bat Out of Hell</i> (1977)	Status Quo: <i>Rockin' All Over the World</i> (1977)	Rainbow: <i>Since You've Been Gone</i> (1979)	Joan Jett: <i>I love Rock n Roll</i> (1981)
							
U2: <i>Pride</i> (1984)	Bon Jovi: <i>Livin' On A Prayer</i> (1986)	Europe: <i>The Final Countdown</i> (1986)	Guns and Roses: <i>Paradise City</i> (1987)	Guns and Roses: <i>Sweet Child O'Mine</i> (1987)	U2: <i>Desire</i> (1988)	Kiss: <i>Crazy Nights</i> (1989)	Transvision Vamp: <i>Baby I Don't Care</i> (1989)

Pop Ballads of the 1970's, 1980's and 1990's



The earliest form of the **POP BALLAD** began around the 15th century where a ballad was a long **FOLK SONG** with lots of verses that told a simple story sung by wandering minstrels. During the Middle Ages, these folk songs were passed down orally from generation to generation. The use of the term has changed slightly: the **POP BALLAD** of the 1970's, 1980's and 1990's is usually a slow song, with sentimental or romantic lyrics. Although pop ballads are now often performed on stage to huge audiences, they still manage to maintain the intimacy of a performer telling a moving story through music. Emotional, slow ballads sung by boy or girls bands such as "Take That", played a huge role in 1990's pop – ballads were the perfect song type to get teenage fans to fall in love with the band! Pop Ballads are often written and performed by **SINGER-SONGWRITERS** – people who write and sing/perform their own songs, who often accompany themselves on the guitar or piano *e.g. Elton John, Sting*.

LYRICS



The lyrics of **POP BALLADS** tell stories, often with a sentimental, romantic theme or telling some kind of love story. Songwriters sometimes put a romantic (or even 'spooky') "twist" right at the end to keep people listening. Each verse of a **POP BALLAD** has the same rhythm, harmony and melody but uses different lyrics (**STROPHIC FORM**). Sometimes, **POP BALLADS** contain political themes such as Bob Dylan's 1963 hit "Blowing in the Wind" which is an example of an anti-war/protest song.

BACKING SINGERS or even a whole **CHOIR** can be used to help emphasise the lyrics. They are most often used in the choruses or towards the end of the song to heighten the drama.

TEMPO & METRE

Pop Ballads are performed at a **SLOW** and **MODERATE TEMPO** at around 70-100 bpm *e.g. Moderato, Andante, Adagio and Lento* and are slow to emphasise the meaning of the words.

Pop Ballads are normally written and performed in **4/4 METRE**.

Sometimes, at the end of certain phrases, there are subtle **RITARDANDOS** (*pulling back on the tempo*) in the accompaniment allowing the lead singer to "show off". **TEMPO RUBATO** is used in such a way by many ballad singers to emphasise certain words and to achieve a more emotional performance.



HARMONY & TONALITY



The **HARMONY** of the **ACCOMPANIMENT** of a Pop Ballad is based on **CHORD PROGRESSIONS** usually played on a guitar or piano. Other instruments may also be included such as strings or drum kit. A typical **CHORD PROGRESSION** used in Pop Ballads is: I, V, VI, IV.

Pop Ballads have a **SLOW HARMONIC RHYTHM** (the pace at which the chords/harmonies change is slow – normally one or two chords per bar).

Pop Ballads often use **CHORD INVERSIONS** *e.g. a C major chord (C, E, G) can have an E in the bass (E, G, C) or a G in the bass (G, C, E) – these different inversions have a specific character and they can also help make smoother transitions between chords*.

Chords in the accompaniment are usually **REPEATING BLOCK CHORDS, BROKEN CHORDS** or **ARPEGGIOS**.

KEY CHANGES or **MODULATION** is quite common in Pop Ballads. The final **CHORUS** is often 'lifted' to enhance the motion towards the end of the song sounding higher in pitch than previous ones.

MELODY



The **MELODY LINE** of Pop Ballads is sung by a **SOLO SINGER** called the **LEAD SINGER**.

However, there are Pop Ballads sung by **DUOS** such as *The Everly Brothers (1960's)* and *Paul Simon and Art Garfunkel (1970's)* who sing in **CLOSE HARMONY**.

The melodies of Pop Ballads are mainly **DIATONIC** e.g. *Bob Dylan's "Blowing in the Wind"*

DYNAMICS

The Dynamics of Pop Ballads vary but can start off quite soft – **MEZZO PIANO mp** – and usually increase towards the **CHORUS** with a **CRESCENDO** which is often performed louder than the verse. The Dynamics often get even louder towards the end of a Pop Ballad, culminating in a "fully-scored" final **CHORUS**.

RHYTHM

The drum patterns which accompany a Pop Ballad often feature **SYNCOATED RHYTHMS** – often performed on the **SNARE DRUM** accenting the second and fourth beats of the bar.

TEXTURE

Pop Ballads feature a mainly **HOMOPHONIC (MELODY AND ACCOMPANIMENT) TEXTURE** – the lead singer is always the most heard part with the band and backing singers acting as accompaniment.

The texture of the accompaniment often varies to make the dynamics more dramatic. Sometimes there's an instrumental section where an instrument performs a variation of the main melody.

The **TEXTURE** of a Pop Ballad normally builds – more instruments are added and the texture becomes thicker – towards the end arriving at a big 'climax' in the final chorus.



ARTICULATION

In a Pop Ballad, both the main vocal melody, performed by the lead singer and the accompanying chords are normally performed **LEGATO** – smoothly throughout.

ACCOMPANIMENT

The story is the most important part of a ballad and the lead vocals are clear and unhidden by the accompaniment – **THE ACCOMPANIMENT OF A POP BALLAD ALWAYS SUPPORTS THE LEAD SINGER.**

Sometimes the lead singer is a singer-songwriter and will provide some form of musical accompaniment themselves whilst singing – often playing the guitar or piano e.g. *Bob Dylan's "Blowing in the Wind"* is accompanied by him on the acoustic guitar with simple strummed chords and *Sting* accompanies himself on the bass guitar but pop ballads are normally accompanied by a band, often with backing singers.

The lead singer (vocalist) always sings the main melody of a pop ballad.

They're the soloist and most often the famous member of the band. The backing singers/vocalists are the ones who **SING IN HARMONY** providing another form of accompaniment to the musical texture.

There isn't a "set list" of instruments which make up the accompanying band and this depends on the songwriter/performer's choice, scoring and style of song, but frequently used are: **PIANO, ACOUSTIC AND ELECTRIC GUITARS, BASS GUITAR, DRUM KIT, SAXAPHONE** and **STRINGS**. The accompaniment of the band is often based around "lush"



TIMBRES or **SONORITIES**, with soft and sustained chords.

The accompaniment generally reflects the theme of the vocals and there's usually a lot of **REPETITION** or **INVERSION OF MOTIFS** that are sung in the main melody.

The **TEXTURE** of the accompaniment often varies to make the dynamics more dramatic. Sometimes there's an **INSTRUMENTAL SECTION** where a (solo) instrument performs a variation of the main melody. Chords in the accompaniment are usually **LEGATO** in **ARTICULATION** with soft **REPEATING BLOCK CHORDS**, **BROKEN CHORDS** or **ARPEGGIOS**.

FORM & STRUCTURE

Most Pop Ballads have a **VERSE-CHORUS** structure. After the introduction (**INTRO**), the structure continues verse-chorus-verse-chorus.... All the verses usually have the same melody but the lyrics change for each verse (**STROPHIC FORM**). The chorus has a different melody from the verse, usually quite a catchy one. The lyrics and the melody of the chorus don't change. Most ballads usually finish with a **CODA** or an **OUTRO** – a bit that finishes it off nicely and provides a suitable ending to the song. Continuously repeating verse-chorus can get quite repetitive and to avoid the song becoming 'boring', most ballads have a **MIDDLE 8** or **BRIDGE** that sounds different. The **MIDDLE 8** or **BRIDGE** (no "set length" but can be 8, 16 or 32 bars long), often occurs two-thirds of the way through a Pop Ballad and often features new chords or new lyrics (if sung) – often the **MIDDLE 8 OR BRIDGE** is purely instrumental. Some pop ballads have an uplifting **MODULATION** (key change) towards the end before the final repetition(s) of the chorus.

Sometimes **PARTS OF THE VERSE OR CHORUS ARE REPEATED FOR EMPHASIS OR EFFECT** e.g. *the last line of Bob Dylan's "Blowing in the Wind" – "The answer my friend is blowing in the wind, the answer is blowing in the wind" – is repeated acting like a mini-chorus.*

Some Pop Ballads often feature a **PRE-CHORUS** or **LINK** sections.

VOICE TYPES

Male: **BASS** (low), **BARITONE** (medium-low), **TENOR** (medium high)

Female: **ALTO** (short for **CONTRALTO**) (low), **MEZZO-SOPRANO** (medium-low), **SOPRANO** (high)

VOCAL PERFORMANCE & TECHNIQUES

An **EXPRESSIVE VOCAL PERFORMANCE** is very important to a Pop Ballad. Lead singers of pop ballads can employ a wide range of expressive vocal techniques including:

- **A CAPPELLA** (singing unaccompanied sections with no instrumental backing or accompaniment)
- **VIBRATO** (when singers quiver up and down slightly in pitch making the voice sound warmer and more expressive)
- **FALSETTO** (when male singers make their voice go extremely high e.g. *James Blunt, Justin Timberlake*)
- **MELISMA** (singing lots of notes to one syllable)
- **PORTAMENTO** (when a singer slides from one note to another)
- **RIFFING** (when singers decorate or 'add bits' to the melody often going up and down the notes of the scale before coming to rest on one note. Riffing usually comes at the end of a phrase between sections or to finish a song – *Mariah Carey* does this a lot!)
- **RITARDANDOS** and **TEMPO RUBATO** where the lead singer "pulls back on the tempo" in order to give a more emotional and expressive performance
- **LARGE VOCAL RANGES** – *again Mariah Carey is an excellent example of singing excessively high pitch notes!*



- **LONG HELD NOTES** (notes of long duration can be used to provide a dramatic climax or to emphasise a certain part of a Pop Ballad *e.g. Whitney Houston and Mariah Carey*)

INSTRUMENTATION – TIMBRES & SONORITIES

There's no specific "set list" of instrumentation which accompanies a Pop Ballad, but often featured in the accompany band are: **GUITARS (ACOUSTIC, ELECTRIC and BASS)**, **DRUM KIT**, **VOCALS (LEAD AND BACKING** often called "**BVOX**") and often (but not always) include a **PIANO** or **ELECTRIC PIANO** and **SAXOPHONE**. **STRINGS** are frequently used – either live orchestral or synthesised "string pads" using music technology.

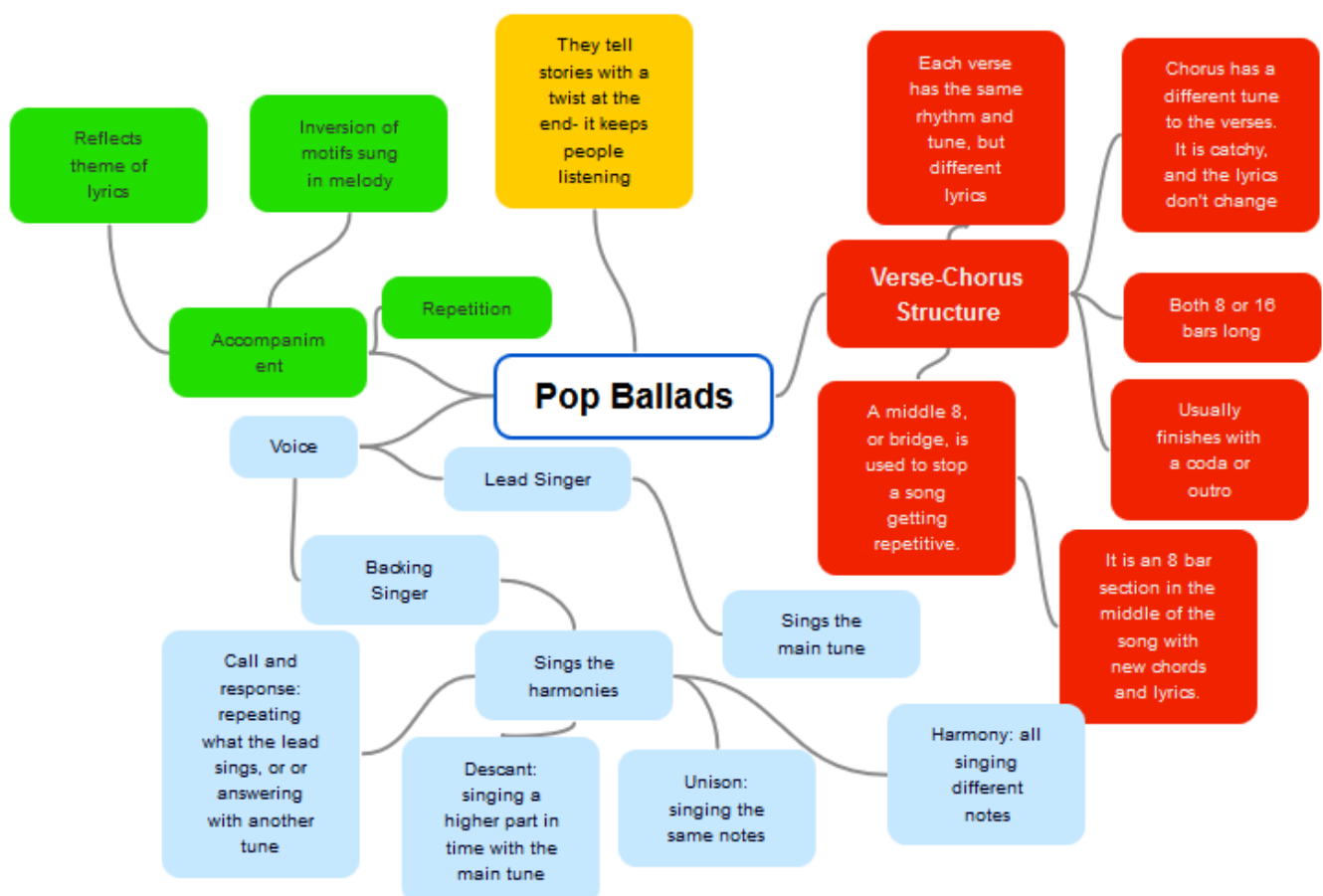


TECHNOLOGY

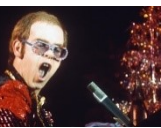
Often a lot of **REVERB** is added to the lead and backing vocals to create a warm sound (especially in Pop Ballads of the 1980's).

VENUE/LOCATION

Pop Concert, Radio, TV, CD, MP3 download internet sites.



Ballads of the 1970's, 1980's and 1990's – Famous Bands and Performers

							
Elton John: <i>Candle in the Wind</i> (1973)	The Carpenters: <i>Close to You</i> (1970)	Lou Reed: <i>Perfect Day</i> (1972)	Harry Nilsson: <i>Without You</i> (1972)	Stevie Wonder: <i>You Are the Sunshine of my Life</i> (1973)	Carly Simon: <i>Nobody Does It Better</i> (1977)	Bill Withers: <i>Lovely Day</i> (1977)	Eric Clapton: <i>Wonderful Tonight</i> (1977)
							
Bette Midler: <i>Wind Beneath my Wings</i> (1988)	REO Speedwagon: <i>Keep on Lovin' You</i> (1981)	Bonnie Tyler: <i>Total Eclipse of the Heart</i> (1983)	Lionel Richie: <i>Hello</i> (1984)	George Michael: <i>Careless Whisper</i> (1984)	Alexander O'Neal: <i>If You Were Here Tonight</i> (1985)	Whitney Houston: <i>Saving All My Love for You</i> (1985)	The Bangles: <i>Eternal Flame</i> (1988)
							
Bob Dylan: <i>Make You Feel My Love</i> (1997)	Sinead O'Connor: <i>Nothing Compares to You</i> (1990)	Extreme: <i>More Than Words</i> (1990)	Eric Clapton: <i>Tears in Heaven</i> (1992)	Sting: <i>Fields of Gold</i> (1993)	The Pretenders: <i>I'll Stand by You</i> (1994)	Seal: <i>Kiss from a Rose</i> (1994)	Boyzone: <i>Love Me for a Reason</i> (1995)

Solo Artists from the 1990's to the Present Day

Solo artists from the 1990's onwards don't 'fall neatly' into a specific genre bracket – their music often changed from album to album. They perform in a wide range of venues for small and large audiences. The styles of music include **ROCK, RAP, ELECTRONIC MUSIC** and **DANCE MUSIC**, alongside more conventional **POP MUSIC**.

Each singer has been hugely influenced, with their own individual sound and character, depending on the kind of message and image they want to express.

Typically, solo artists from the 1990's to the present day often feature a gradual build-up or increase in terms of **INSTRUMENTATION, TEXTURE** and **DYNAMICS** as the song progresses – more instruments are added, more textural layers are added resulting in a thickening of musical textures and the dynamics or volume usually gets louder.

Instruments vary and there is nothing specific but **GUITARS, VOCALS, DRUM KIT** and **PIANO or KEYBOARDS/SYNTHESISERS** are often common. Songs feature a **SOLO SINGER** (obviously!) often accompanied by **BACKING SINGERS** providing **VOCAL HARMONIES** or singing **VOCAL RIFFS**. **MELODY** is a key feature and is often strong and memorable and songs are usually written in **4/4 METRE**. The **HARMONIC RHYTHM** varies from song to song and artist and artist and words can be sung either **SYLLABIC** (each syllable has its own note) or **MELISMATIC** (many notes used for one syllable).

Many songs have relied heavily on **MUSIC TECHNOLOGY** to create and enhance the overall effect. In the 1990's **DIGITAL EFFECTS** were more available and these, along with music videos which were often as important as the music itself, meant solo artists could achieve different outcomes from each album/track and therefore 'reinvent' themselves and their music. The following digital effects are popular in music from solo artists from the 1990's to present day:

SAMPLING – sections or loops taken from other recordings

DRUM LOOPS – electronically created using technology and then repeating it



REVERB – an effect whereby the sound produced by an amplifier or an amplified musical instrument is made to reverberate slightly.

ECHO – an effect where the original audio is followed closely by a delayed repeat, just like an echo.

PANNING – an effect used to artificially place sounds within a stereo mix, giving them a distant space or to create effects of sounds moving from left to right by allocating sounds or tracks to different channels on a mixing desk.

DISTORTION – a 'gritty' sound used with electric guitars

OVERDUBBING – due to the advances in technology, it was possible to record many more instrumental and vocal parts, often resulting in complex and thick musical textures *e.g. Adele’s “Someone Like You” is recorded with overdubbing – a separate track of her singing in harmony is added over the top*

AUTO-TUNE – a device or facility for tuning something automatically, especially a computer program which enables the correction of an out-of-tune vocal performance

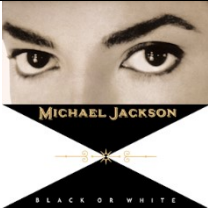
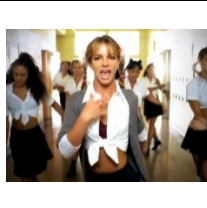
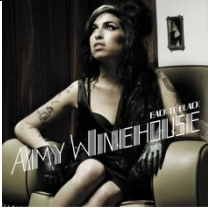
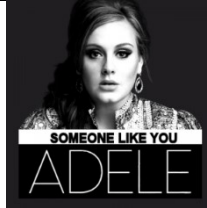
FILTERS – *e.g. the ‘telephone filter’ in Christina Aguilera’s “Genie in a Bottle” and effects and filters such as reverb, delay and pitch-bends are used in Lady GaGa’s “Telephone”.*

PHASING – an effect that combines an audio signal with a short delay to create phase differences producing a sweeping effect like a plane passing by.



Solo Artists from the 1990’s to the Present Day

Famous Artists and Performers

					
Madonna: <i>Vogue</i> (1990)	Michael Jackson: <i>Black or White</i> (1991)	Robbie Williams: <i>Let me Entertain You</i> (1997)	Britney Spears: <i>Baby One More Time</i> (1999)	Kylie Minogue: <i>Can't Get You Out of My Head</i> (2001)	Beyoncé: <i>Crazy in Love</i> (2003)
					
KT Tunstall: <i>Suddenly I See</i> (2004)	Amy Winehouse: <i>Back to Black</i> (2006)	Bruno Mars: <i>The Lazy Song</i> (2010)	Adele: <i>Someone Like You</i> (2011)	Taylor Swift: <i>I Knew You Were Trouble</i> (2012)	Justin Bieber: <i>What Do You Mean</i> (2015)

Singing and Vocals in Popular Music

There are a number of musical names given to the different types of male and female singing voices. The table below shows the eight main different types of voices from the highest to the lowest, together with some famous examples of singers of each type.

Each voice type has a **VOCAL RANGE** which gives the lowest and highest notes possible.



Voice Type	Vocal Range	Description	Famous Examples
SOPRANO		A high female voice	Renee Fleming, Maria Callas, Björk
TREBLE		A boy's high unbroken voice, sometimes referred to as a boy soprano	Aled Jones
MEZZO SOPRANO		A medium high female voice	Cecilia Bartoli, Katherine Jenkins, Beyoncé
COUNTER-TENOR		Male alto or soprano, sometimes referred to as <i>false alto</i>	Andreas Scholl, Justin Hawkins of The Darkness
ALTO (CONTRALTO)		A high male or low female voice	Janet Baker, Kathleen Ferrier
TENOR		A high male voice	Pavarotti, Plácido Domingo, Jeff Buckley
BARITONE		A medium male voice	Bryn Terfel, Elvis Presley
BASS		The lowest male voice	Willard White, Paul Robeson, Barry White

However, many pieces of vocal music have a smaller range of notes *within* this where most of the pitches of the song lie – this is called the **TESSITURA**.

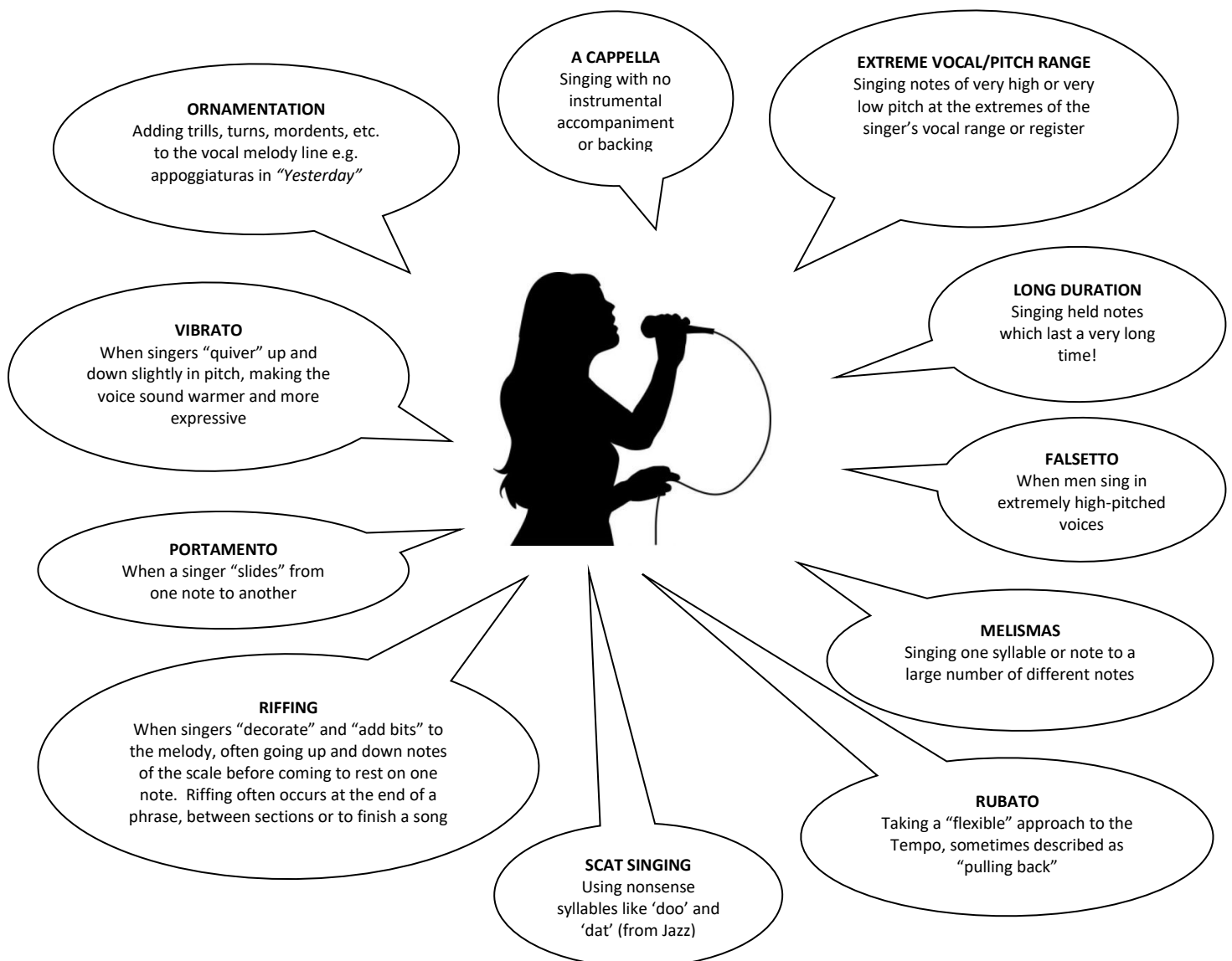
Popular music often features a **LEAD SINGER** and **BACKING SINGERS**:

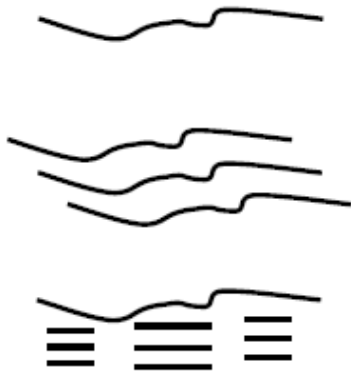
LEAD SINGER – sings the main tune or **MELODY** of the song. If a lead singer is singing by themselves, they are called a **SOLOIST** and often the most ‘famous’ member of the band. Lead Singers often have a distinct style to their voice which makes them recognisable from others.



BACKING SINGERS – also called **BVOX** – often sing in **HARMONY** (different notes) to the lead singer, sometimes in **UNISON** (singing the same notes as the lead singer), sometimes singing a **DESCANT** (a higher part in time with the melody) or even **CALL AND RESPONSE** (providing an ‘answering phrase’ after phrases sung by the lead singer).

Vocal Techniques and Singing Styles in Popular Music





Vocal Textures

MONOPHONIC – a type of vocal texture which features a single melodic line which may be sung by one or more singers e.g. Gregorian Chant/Plainsong or **UNISON** (all voices singing the same pitches at the same time). Monophonic vocal textures are quite rare in vocal music but sometimes short phrases are sung **A CAPPELLA** in a monophonic style, either by the lead singer along or in unison with the backing singers, to emphasise a particular phrase or part of the song.

HOMOPHONIC – can be **BLOCK CHORDAL** (all voices singing same words at the same time, but using different pitches/notes creating **HARMONY** (opposite of **UNISON**)) or **MELODY & ACCOMPANIMENT** – voice(s) singing in unison or harmony with instrumental accompaniment. Most popular music features a **HOMOPHONIC MELODY & ACCOMPANIMENT** texture between voice(s) and instrumental accompaniment/backing.

POLYPHONIC – a complex vocal texture where the voice parts weave in and out of each other creating a dense sound e.g. in passages using **IMITATION**. The Beach Boys often create thick polyphonic vocal textures and multi-track recording also allows for thick polyphonic textures to be created in popular music.

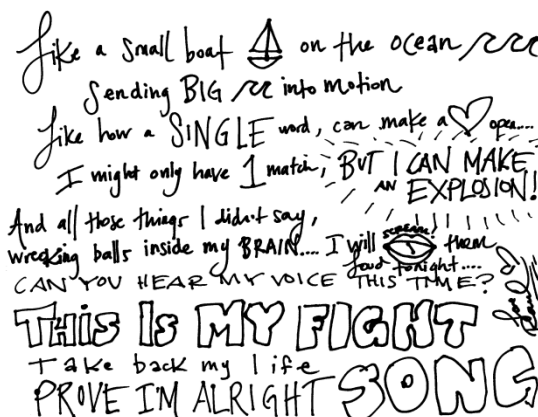
Word Setting and Word Painting

The lyrics or words to popular songs can be done using two different styles - **SYLLABIC** or **MELISMATIC**.

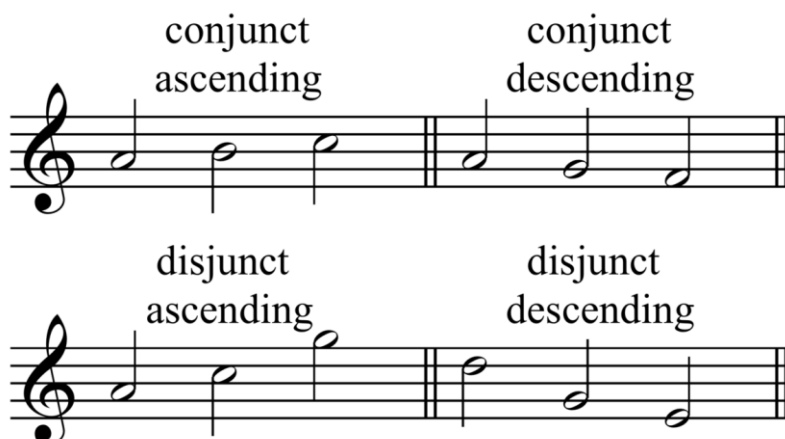
SYLLABIC – each syllable is given one note only

MELISMATIC (MELISMA) – one syllable spread over several notes

WORD PAINTING – taking the meaning of a particular word and expressing this through music e.g. “low” sang to low-pitched notes.



Melodic Vocal Movement



The **MELODIC CONTOUR** of a vocal melody line within popular music can be described as either:

CONJUNCT – if the melody moves mainly by stepwise movement or

DISJUNCT – if the melody moves mainly by leaps or notes that are not close to each other.

The Roles of Instruments in Popular Music Ensembles

Popular music commonly features three guitars: **LEAD GUITAR**, **RHYTHM GUITAR** and **BASS GUITAR**:

LEAD GUITAR – plays the **MELODY** as well as **IMPROVISED SOLOS** and will add **FILLS** and **DECORATIONS** to the melody line throughout too.

RHYTHM GUITAR – “fills in” the harmonies by playing **CHORDS** or **BROKEN CHORDS** and also **RHYTHMIC RIFFS**.

BASS GUITAR – plays **LOW PITCH NOTES**, picking out individual notes rather than chords to make the **BASS LINE**. Can also play **GLISSANDOS** by sliding a finger up and down the strings.



Some bands and groups use **ACOUSTIC GUITARS** for rhythm and electric for lead.

By plugging an electric guitar into an **EFFECTS BOX** or by using different **EFFECTS PEDALS**, the player can change and manipulate the sound including the following effects and **ARTICULATIONS** (playing effects):

HAMMER ON

Created by sharply bringing the finger down on the neck behind a fret, causing a note to sound.

DISTORTION EFFECT

A grungy, dirty sound!

CHORUS EFFECT

Making it sound like there is more than one instrument playing

FUZZ EFFECT

Fuzz-sounding distortion

PANNING EFFECT

Sends different sounds through different speakers

GLISSANDO

A continuous slide upwards or downwards between two notes (**BASS GUITAR**)

SLAP BASS

An effect created by pulling and releasing the strings of a **BASS GUITAR** sharply against the neck

FLANGER/PHASER EFFECT

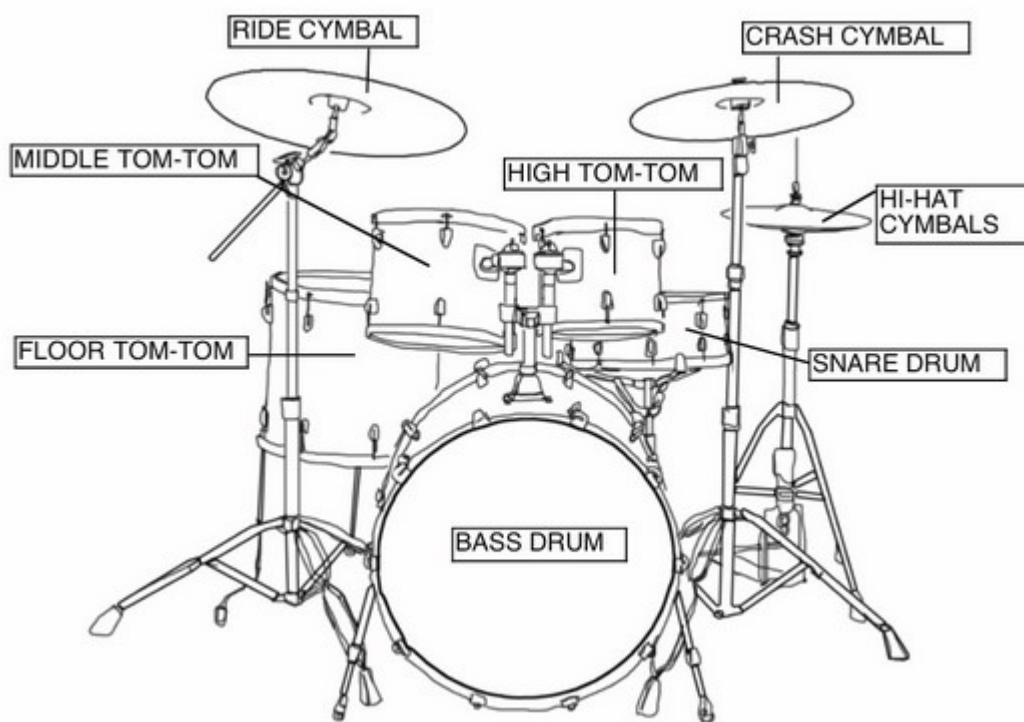
Creates a ‘whooshing’ noise

COMPRESSION EFFECT

Evens out variations in volume



DRUMS – add the **RHYTHM**. The drummer sets the **TEMPO** and plays rhythms to fit the style of the song. The main parts of the drum kit are: **SNARE DRUM, BASS DRUM, HI-HAT, TOM-TOMS** and **CYMBALS**. Drum pads and drum machines can replace acoustic drums or sometimes play with them.



Drummers can often play a **RIM SHOT** – an **ARTICULATION** achieved by playing on the metal rim and the skin of a drum at the same time, making a smacking sound.

PIANO/KEYBOARD/SYNTHESISER (SYNTH) – the piano or keyboard provides the **MELODY**, often playing instrumental solos, or **CHORDS** to ‘fill out’ the **HARMONY**. Not all pop songs have piano, but some only have piano accompaniment. Keyboards and synthesisers can electronically reproduce the sound of virtually any instruments. Pianos and keyboards can also play **RHYTHMIC CHORDS, SOLOS, HOOKS** and **RIFFS**. Some keyboards and synthesisers have a **PITCH BEND** wheel which changes the pitch of a note slightly.



In most popular music, the **ACCOMPANIMENT** is often made up of **CHORDS** to support the main vocal melody. Sometimes these are simple **STRUMMED CHORDS** on the guitar, sometimes **BROKEN CHORDS** or **ARPEGGIOS** and often the **INTRODUCTION** of a popular song is purely instrumental. Another area of popular songs which feature instrumental sections is the **BRIDGE/MIDDLE 8** where the lead singer often “drops out” before coming back in with a final repetition of the **CHORUS**. Here, they may feature melodies previously heard in the song, or completely new melodies and often (though not always – and probably more common in pop ballads), feature a **MODULATION** (key change) which can heighten the drama of the song.

CONVENTIONS OF POP KEY WORDS

Word	Meaning	Understood (tick)	Signified (staff, student)
Cappella	Singing with no instrumental accompaniment or backing. Lead singers often feature a cappella sections in popular songs as a way of 'showing off' their vocal skills in a 'cadenza' section.		
Accent	An ARTICULATION marking – a symbol (>) above or below a note which tells you to stress this note more than the others. Accents are used in Boogie-Woogie rhythms/patterns and on the 2 nd and 4 th beats in a BACKBEAT .		
Band	A musical part within a popular song that supports, or provides a background for the main part – the lead singer. The accompaniment can be formed of a variety of instruments often called the 'band' including backing singers.		
Acoustic Guitar	Sometimes called a 'Classical Guitar' or 'Spanish Guitar' – a guitar that is not required to be plugged into an amplifier to play (although its sound may be amplified). Often used as an accompanying instrument in pop ballads.		
Amplified Instruments	Instruments which do not require amplification to make their sounds (see Acoustic Guitar above), but their sound can be amplified within a pop music group to 'compete' with the volume of other amplified instruments <i>e.g. electric guitars</i> .		
Major Sixth Chords	Where the sixth note of the scale is added to a triad <i>e.g. a Major Sixth chord built on C would consist of the root, third and fifth notes – C, E, G and the sixth note added A making a chord of C, E, G and A</i> sometimes used in Rock Anthems.		
Minor Chords	A diatonic triad or seventh chord that has had one or more pitches raised or lowered by a semitone changing the character (or 'colour') of the chord <i>e.g. a flattened fifth</i> sometimes used in Rock Anthems within popular music.		
Alto (Soprano)	A high-pitched male or low-pitched female voice.		
Electric Amplifier	A piece of electronic equipment which magnifies an electronic signal making sounds louder – frequently used with electric guitars in popular music. Amplification technology developed from the 1960's onwards.		
Arpeggiated Notes	The notes of a chord played "spaced out" – one after the other in rapid succession, either ascending or descending.		
Performance Techniques	Performance techniques that indicate how a sound should be played – how smoothly or 'spikily' – using Italian words such as <i>Staccato, Legato, Slurred, Pizzicato, Arco, Tremolo, Accent</i> and <i>Sforzando</i> .		
Auto-Tune	A device or facility for tuning something automatically, especially a computer program which enables the correction of an out-of-tune vocal performance		
Secondary Chords	Chords II, III and VI – later Rock Music began using these chords to provide harmonic variety to the much-used Primary Chords of I, IV and V.		
Backbeat	A very strong emphasis (or accent) on the second and fourth beats of the bar – often emphasised by the snare drum – and used in Rock 'n' Roll and Rock Anthems.		
Background Singers	Also called BVOX – often sing in HARMONY (different notes) to the lead singer, sometimes in UNISON (singing the same notes as the lead singer), sometimes singing a DESCANT (a higher part in time with the melody) or even CALL AND RESPONSE (providing an 'answering phrase' after phrases sung by the lead singer).		
Baritone	A medium male voice.		

	Meaning	Understood (tick)	Sign (staff, stu)
rd e)	The lowest-sounding male voice.		
m	The largest drum within a drum kit played by a foot pedal. The bass drum is used heavily within Rock 'n' Roll and Rock Anthems – often emphasising the first beat of the bar emphatically and the third beat of the bar (less emphatically).		
ar	A guitar which has 4 low-pitched strings and plays low pitch notes, picking out individual notes rather than chords to make the BASS LINE for popular music. Can also play GLISSANDOS by sliding the finger up and down the strings.		
ds	The opposite of BROKEN CHORDS – where the notes of a chord are played simultaneously at the same time. Block chords are often used as a form of musical accompaniment within a range of popular music.		
le	Characteristic notes of blues singers or players which approximated to the flattened third, fifth and seventh degrees of the scale. These chromatically altered notes are called BLUES NOTES and are often used in Rock 'n' Roll.		
ogie	A musical genre that became popular during the late 1920's often played on the piano with an alternation between two chords in either straight or dotted rhythms – sometimes used in Rock 'n' Roll.		
le 8	A section of a popular song, often instrumental occurring about two-thirds of the way through before the final verse or final repeats of the chorus before the ending. In popular music, this often features an (improvised) instrumental solo.		
ords	A way of playing a chord in which the notes are played successively – a chords that is 'broken up' in some way, shape, or form where all of the notes of the chord are not played at once.		
onse	A succession of two distinct musical phrases where the second phrase is heard as a direct commentary on or in response to the first – often occurring between the lead singer and backing singers of a popular music ensemble.		
ecture)	The part of the song that is repeated identically after each verse and often the most 'memorable' part of the song.		
ect)	A digital effect making it sound like there is more than one instrument playing (or voice singing).		
hords	Interspersing primary (diatonic) chords with other pitches of the chromatic scale. Sometimes used in Rock Anthems to give a wider harmonic sound.		
ony	Harmony in which the notes of a chord are close together – typically in vocal music e.g. <i>The Beach Boys sing many of their Rock 'n' Roll songs with the vocal parts 'close together' in close harmony.</i>		
ro	A section that brings the song to an end. (Coda is Italian for 'tail'.)		
effect)	A digital effect which evens out variations in volume.		
t	A term used to describe the melodic contour or movement of a melody which moves mainly by step or using notes that are close to each other.		

Term	Meaning	Understood (tick)	Signified (staff, student)
False Tenor	A very high-pitched male voice in the alto or sometimes soprano register, sometimes referred to as FALSETTO .		
Crescendo	An Italian musical word for getting gradually louder and shown by the abbreviation – <i>cresc.</i> – or a large ‘hairpin’ symbol. Pop Ballads and music from Solo Artists from the 1990’s to present day often end their songs with a crescendo.		
Scale (major/minor)	The name given to the major and minor scales. Most popular music and pop songs are based on the major scale (although there are some songs that use the minor scale – particularly reflective or sad pop ballads).		
Digital Effects	Music technology applied to sounds, tracks, instruments, vocals or layers which enhance or manipulate/change the original sounds produced. In popular music, digital effects became more developed and available from the 1990’s.		
Interval	A term used to describe the melodic contour or movement of a melody which moves mainly by leap or using notes that are not close to each other.		
Distortion (fuzz effect)	A digital effect (frequently added to electric guitars in Rock Anthems) that produces a grungy, dirty, gritty sound!		
Bass	The lowest-pitch stringed instrument of the string section of the orchestra often used to play the bass line in early Rock ‘n’ Roll and often played <i>pizzicato</i> (strings plucked with the fingers).		
Harmony/Backing	Also called OVERDUBBING – recording many different instrumental and vocal parts separately and then layering these over the top of each other <i>e.g. the lead singer can sing the harmony/backing parts which are then ‘overdubbed’</i> .		
Drum Kit	A collection of drums and cymbals used in popular music to provide rhythmic backing or accompaniment to the ensemble formed of Bass Drum, Snare Drum, Hi-Hat, Tom-Toms and Cymbals (crash and ride).		
Double Act	The name given to two musical performers (often singers) who perform/sing together as a “double act”.		
Dynamics	The volume of the music or a sound (loud/soft/getting louder/getting softer). Rock ‘n’ Roll and Rock Anthems were often performed with (very) loud dynamics, pop ballads softer and often getting louder (crescendo) towards the end.		
Auto-Tune (pitch correction effect)	A digital effect where the original audio is followed closely by a delayed repeat just like an echo.		
Vocal Range	Singing notes of very high or very low pitch at the extremes of the singer’s vocal range or register. Often used as a way of ‘showing off’ the singing abilities and talents of the lead singer.		
Scat Singing	When men sing in extremely high-pitched vocal registers (not normally used in Rock Anthems).		
Phaser	An electronic digital effect that is applied to a vocal (or instrumental) part within a popular song which changes the way it’s heard <i>e.g. a “telephone” filter gives the sound as if someone was singing via a telephone</i> .		
Chord Inversions	A way of performing chords by using notes other than the ROOT in the bass – where the third of the chord is in the bass part, the chord is said to be in FIRST INVERSION and where the fifth of the chords is in the bass, the chord is said to be in SECOND INVERSION . Rock Anthems and Pop Ballads sometimes use chords in first and second inversion.		

	Meaning	Understood (tick)	Sign (staff, stu)
rd aser)	A digital effect that creates a 'whooshing' noise/sound.		
ct)	A digital effect that produces a fuzzy-sounding distortion.		
ck	A British form of Rock Music featuring outrageous clothes, make up and highly-theatrical performances. The name grew out of the costumes of many of its stars – T.Rex, Sweet, Gary Glitter. Glam Rock focused on simpler structures of earlier Rock Music playing boogie-blues in pop style or light riff-music.		
o	An articulation marking or playing technique - a continuous slide upwards or downwards between notes. Glissandos can be performed on guitars, frequently on the Bass Guitar, vocally and on pianos or keyboards.		
On	A playing technique created by sharply bringing the finger down on the neck of an electric guitar behind a fret, causing a note to sound.		
k	A loud, aggressive form of Rock Music with the electric guitar emphasised using DISTORTION, both as a rhythm instrument using repetitive RIFFS, but also as a solo lead instrument. The rhythm tends to focus on DRIVING RHYTHMS and STRONG BASS DRUM and BACKBEAT on the snare drum. The BASS GUITAR usually works in conjunction with the drums, occasionally playing RIFFS, but usually acting as an accompaniment/backing to lead and rhythm guitars. Vocals are often "growling" or "raspy" and sometimes involve screaming in a very high pitch range.		
ythm	The speed, rate or pace at which chords change <i>e.g. Rock 'n' Roll has a slow harmonic rhythm with one chord normally lasting an entire bar (in line with the twelve-bar blues) as do Pop Ballads</i>		
ca	Sometimes called a 'mouth organ' and used in early Rock 'n' Roll music.		
ality	The character of a piece of music is related to its key centre or tonality. Tonal music is in a major or minor key. Tonality means that music belongs to a key: it is built mainly from notes of a particular scale.		
tal	Heavily-Amplified And Distorted Electric Guitars. Guitar Solos. Drums – focus on speed, power and precision. Vocalist – shouting-style of singing at high pitch with emotional performance. Lyrics often deal with dark, macabre or fantastical themes such as cyborg superheroes!		
nic	A type of musical texture. The most common form of texture in popular music is HOMOPHONIC (MELODY AND ACCOMPANIMENT) where the melody (lead singer) is clearly heard and the accompaniment acts as a harmonic support and musical backing.		
on	The opening section of a song which comes before the first main section or Verse 1, often instrumental and helps set the mood of the song.		
/er	Often provides the MELODY , often playing instrumental solos, or CHORDS to 'fill out' the HARMONY . Keyboards and synthesisers can electronically reproduce the sound of virtually any instruments. Pianos and keyboards can also play RHYTHMIC CHORDS, SOLOS, HOOKS and RIFFS .		
ar	The 'main' guitar within a popular music ensemble which plays the MELODY as well as IMPROVISED SOLOS and will also add FILLS and ORNAMENTATION/DECORATION to the melody line throughout.		
er	Sings the main tune or MELODY of the song. If a lead singer is singing by themselves, they are called a SOLOIST and often the most 'famous' member of the band. Lead Singers often have a distinct style to their voice which makes them recognisable from others.		

	Meaning	Understood (tick)	Sign (staff, stu)
rd	An articulation marking meaning to play notes smoothly/join them together without breaks often shown by a phrase mark or slur in a musical score.		
orus	Link – A short section of a song, often acting to join sections together. Pre-Chorus – A section which connects the verse to the chorus also referred to as a “build”, “channel” or “transitional bridge”.		
ion	When a lead singer sings held notes which last a very long time! Another vocal technique or singing style that’s used often as a way of ‘showing off’ the lead singer’s ability.		
	The words to a popular song. Different genres of popular music have based their lyrics on different topics or subject-matter <i>e.g. the lyrics to a pop ballad are often about love, the lyrics of Rock ‘n’ Roll are often about teenage concerns.</i>		
	A term used to describe keys, scales and intervals as well as chords.		
n	Singing one syllable or note to a large number of different notes. A vocal/singing technique often used by the lead singers of Pop Ballads and by Solo Artists from the 1990’s to present day as a means of ‘showing off’ their vocal skill.		
	The rhythmic structure, the patterns of accents heard regularly recurring measures of stressed (accented) and unstressed (unaccented) beats at the frequency of the music’s pulse. Metre is notated at the beginning of a composition with a time signature. The most common time signature for popular music is 4/4 metre.		
ano	A medium-pitched female singing voice (between a Soprano and Alto)		
on	Changing Key – often occurs in popular songs (Pop Ballads in particular) before or during the final repetition of the chorus to heighten the dramatic effect and emotional impact of the song.		
Range	When the distance between the highest and lowest note of a singer is narrow or a means of describing a song that is based on a limited number of different notes/pitches. Rock ‘n’ Roll songs often featured narrow vocal ranges.		
tion	Ornaments or embellishments are musical flourishes that are not necessary to carry the overall line of the melody (or harmony), but serve instead to decorate or ornament that line often added by lead singers or lead guitarists.		
ffect)	A digital effect pedal used by electric guitar players used to alter the sound of amplified electric musical instruments usually increasing their “gain” producing a fuzzy, growling, gritty tone/timbre/sonority.		
ng	Due to the advances in technology from the 1990’s, it was possible to record many more instrumental and vocal parts, often resulting in complex and thick musical textures <i>e.g. Adele’s “Someone Like You” is recorded with overdubbing – a separate track of her singing in harmony is added over the top.</i>		
fect)	A digital effect that sends sounds through different speakers giving the impression that sounds are coming from different areas (e.g. left and right)		
	A keyboard instrument often used as an accompaniment in Pop Ballads, backing the lead singer or sometimes playing instrumental piano solos (in the introduction or in the bridge/middle 8 sections).		
d	Some keyboards and synthesisers have a “Pitch Bend Wheel” which changes the pitch of a note slightly.		

	Meaning	Understood (tick)	Sign (staff, stu
rd to	“Sliding” from one note to another smoothly – can be applied as a vocal/singing technique or as an instrumental playing technique.		
ords	Chords played on an electric guitar which do not contain the middle note (the third) giving a strong, harsh sound to the chord.		
ords	The chords of the Tonic (I), Subdominant (IV) and Dominant (V).		
Rock	Based on experimentation, art, poetry and a high level of instrumental skill. Long songs – “concept albums” entire albums based on a single song. Influenced by jazz, folk and classical music		
k	A type of Rock Music that represented anarchy and rebellion using heavily-distorted guitars giving a ‘buzz saw’ effect. Solo lines are very simple using two-to-four note riffs and the singing is in a heavily ‘shouty’ style with a raw feel.		
sequence	A pattern or sequence of chords which is repeated (sometimes over and over with different harmonies and melodies ‘added’ to it within different sections of a popular song).		
ooks/Riffs)			
n	Repetition is important in popular music, where sounds or sequences are often repeated. Repetition is part and parcel of symmetry – and of establishing motifs and riffs and helps the listener remember parts of a popular song.		
ect)	A digital effect whereby the sound produced by an amplifier or an amplified musical instrument is made to reverberate slightly.		
itar	An electric guitar – same as the lead guitar – but with an accompany role within popular music ensembles - “Fills” in the harmonies by playing CHORDS – BROKEN CHORDS, ARPEGGIOS and also RHYTHMIC RIFFS .		
	When singers or instrumentalists “decorate” and “add bits” to the melody, often going up and down notes of the scale before coming to rest on one note. Riffing often occurs at the end of a phrase, between sections or to finish a song.		
t	An articulation marking/playing technique used by drummers achieved by playing on the metal rim and the skin of the drum at the same time, making a smacking sound.		
lo	An Italian musical term indicating a slowing down in tempo/speed indicated by the abbreviation <i>rit.</i> on a musical score. Lead singers of Pop Ballads often use Ritardandos in order to give a more emotional and expressive performance.		
t	A 4/4 drum pattern where the bass drum accents the first and third beats of the bar, the snare drum accents the second and fourth beats (BACKBEAT) and the hi-hat cymbal plays regular quavers. Common in most up-beat popular music.		
ne	A woodwind (not brass!) instrument played by a single reed in the mouthpiece and common in jazz music. Sometimes used as an accompanying instrument in early Rock ‘n’ Roll music or playing solos in Pop Ballads.		
ng	A type of jazz singing where nonsense syllables are used e.g. “doo-wah”, “do-wop”, “bam-boom”, “shoo-be-do” often used in Rock ‘n’ Roll songs.		

Term	Meaning	Understood (tick)	Signified (staff, student)
Section	A section of a Rock 'n' Roll song (often 12 bars long) which features SCAT SINGING .		
Writer	Someone who both writes/composes their own songs and also sings/performs them.		
Slap	A playing technique/effect used by Bass Guitar players by pulling and releasing the strings of the Bass Guitar sharply against the neck of the instrument giving a 'slapping' timbre/sonority.		
Snare	A small drum within a drum kit, mounted on a stand and with springs fitted across the bottom to give a 'crisp rattle'. The snare drum features in the BACKBEAT in much Rock 'n' Roll and Rock Anthems.		
Soprano	The highest-pitch female singing voice.		
Stringed	The name given to stringed instruments – violins, violas, cellos and double basses – used as an accompaniment in a great deal of popular music – particularly pop ballads and more recently available digitally and electronically produced.		
Guitar Riffs	A feature of Rock Anthems – normally the lead guitar playing short riffs that are based on short sections of the main melody and which are memorable to the listener <i>e.g. the guitar riff from "Smoke on the Water" by Deep Purple</i> .		
Verse	Where the verses of a popular song have the same melody, but the lyrics change for each verse.		
Triplets	A way of changing the performance of a regular 'straight' rhythm by performing it using triples – a technique from jazz and blues rhythm sections often used in Rock 'n' Roll.		
Monophony	A form of word setting where each syllable of a song lyric is given one note only.		
Off-beats	Music with strongly accented "off-beats" - a way of changing a rhythm by making some notes a bit early, often so they cross over the main beat of the music on the "weaker beats".		
Tempo	The speed of the underlying beat in a piece of music. Tempo is measured in BPM or Beats Per Minute. 60 BPM is one beat every second. Sometimes the tempo is written at the beginning of the music and is called a Metronome Marking.		
Ritardando	Taking a "flexible" approach to the Tempo, sometimes described as "pulling back"		
Lead	A high-pitched male voice.		
Vocal Range	A term used to describe where <i>most</i> of the vocal pitches of singer lie within a particular song i.e. the vocal range excluding odd extreme high or low pitches.		
Texture	How much sound is heard – thick textures have lots of sound, thin textures have less sound. Popular music most commonly uses a HOMOPHONIC (MELODY AND ACCOMPANIMENT) texture between soloist and accompaniment.		

	Meaning	Understood (tick)	Sign (staff, stu)
rd			
e	A brass instrument of the orchestra used in jazz and blues and sometimes in Rock 'n' Roll music as an accompanying instrument. Trombones can easily play glissandos with their 'slide'.		
t	A brass instrument of the orchestra used in jazz and blues and sometimes in Rock 'n' Roll and playing instrumental solos in some Pop Ballads. Notes are produced by three valves.		
Blues	A chord progression/sequence/structure using the primary chords of I, IV and V in a certain pattern one chord to a bar for 12 bars in a set order. Many Rock 'n' Roll songs are based on the twelve-bar blues and use this as basis for both verses and chorus. The order of chords in the twelve bar-blues is I, I, I, I, IV, IV, I, I, V, IV, I, I.		
	A section of the song where the music is the same each time, but the lyrics are different each time it is heard.		
rus e	The typical structure of popular songs – after an introduction, the structure continues verse-chorus-verse-chorus....finishing with a coda or outro and featuring a bridge/middle 8 which may contain an (improvised) instrumental solo. Sometimes a link or pre-chorus are added.		
	A singing or vocal technique whereby the singer "quivers" up and down slightly in pitch, making the voice sound warmer and more expressive.		
ge	The distance between the highest pitch and lowest pitch notes within a song or the highest and lowest notes comfortably sung by a particular voice type.		
s Line	A way of playing a bass line, typically in Rock 'n' Roll, often in straight crotchets (by the double bass or bass guitar) using the twelve-bar blues and 'walking' up and down in pitch to a regular rhythm using the notes of the chords along with some extra added BLUE NOTES .		
ing	Where the meaning of a word or words is characterised and presented musically e.g. the word "high" sang to high-pitched notes, "fading away" to a diminuendo, "hush" to soft dynamics etc.		



Learning Outcomes	(Grade 1-3) 	(Grade 4-6) 	(Grade 7-9) 	Signature (staff, student)
The dates I need to identify for Rock n Roll				
The chord structure of Rock n Roll is				
Identify one Rock n Roll artist/band/group				
Identify the bass line used in Rock n Roll				
Identify the rhythmic devices used in Rock n Roll				
Identify the key instruments used in Rock n Roll				
The signature of most Rock n Roll music				
The tempo and metre of Rock n Roll and can use the				
The dynamics of Rock n Roll and can use the Italian				
The form and structure of most Rock n Roll music				
The dates I need to identify Rock Anthems				
The use of the chords and ways in which chords are used in Rock Anthems				
Identify one artist/band/group who performed a Rock Anthem				
The dynamics of Rock Anthems and can use the				
The tempo and metre of Rock Anthems and can use				
Identify the different digital effects added to Rock Anthems				
Identify the key instruments used in Rock Anthems				

Learning Outcomes	(Grade 1-3) 	(Grade 4-6) 	(Grade 7-9) 	Signature (staff, student)
between and give a brief description of the Rock Anthems including: Hard Rock, Glam Rock, Progressive Rock and Punk Rock				
most common subject-matter used in the lyrics				
ing of the word ‘ballad’				
at a singer-songwriter is				
tempo and metre of Pop Ballads and can use the				
most common subject-matter used in the lyrics				
relationship between the lead singer and accompaniment in Pop Ballads				
entify the key instruments used in Pop Ballads				
dynamics of Pop Ballads and can use the Italian				
describe the typical form and structure of a Pop				
one artist/band/group who performed a Pop				
entify the different types, styles and genres of Artists from the 1990’s to the present day use				
identify how the instrumentation, texture and in songs by Solo Artists.				
entify the key instruments used to accompany				
t one Solo Artist from the 1990’s to present day				

Learning Outcomes	(Grade 1-3) 	(Grade 4-6) 	(Grade 7-9) 	Signature (staff, student)
Describe different types of voices including their roles and identify these when listening to a range of popular music				
Describe the roles of the lead singer and backing singers in a range of popular music				
Identify and describe different vocal techniques and styles in a range of popular music				
Identify musical words when identifying and describing instrumental textures in popular music				
Identify musical words when describing word setting in popular music				
Describe the most common forms and structures of popular music and can identify these and parts of these in a range of popular music				
Can describe and identify the roles of guitars in a range of popular music				
Can describe and identify a range of digital effects and analog effects in terms of guitars				
Can describe the parts of a drum kit and identify these when listening to a range of popular music including the use of electronic drum loops				
Can describe how the main melody (lead singer) and the bass line (band/group/backing singers) interact with each other in a range of popular music				

'n' Roll of the s and 1960's

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>Tempo & Metre</u>	<u>Harmony & Tonality</u>	<u>Melody</u>	<u>Dynamics</u>
le easily e concerns: rs, school life	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: I, I, I, I, IV, IV, I, I, V, IV, I, I. 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 often louder in <i>Fortissimo (ff)</i> and amplification.
	<u>Texture</u>	<u>Articulation</u>	<u>Accompaniment</u>	<u>Form</u>
nd and 4 th e snare s a Walking on, Swung Woogie	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 Introduction (optional) but sometimes chorus, instrumental (improvised solo) section featuring ending with a C
<u>Performance & Technique</u>	<u>Technology</u>		<u>Venue</u>	<u>Artists, Bands & Songs</u>
ers using high-pitch ving an untrained or with screeches, jeers entos and Scat Singing	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.		Dance Halls, Clubs (live), Concert Halls, Juke Boxes, Coffee Bars, Radio and to buy on Record/Vinyl.	Little Richard, Elvis Presley, Haley & The Comets, The Johnny Cash, Chuck Berry, Chubby Checker, The Do

Instrumentation – Typical Instruments, Timbres and Sonorities

Lead vocalist accompanied by a small group of acoustic instruments – piano, drum kit, saxophone, trumpet, harmonica, trombone and double bass. Essential part of Rock 'n' Roll and Backing Singers/Vocalists were frequently used in Rock 'n' Roll songs.



Themes of the and 1980's

By the 1960's, Rock 'n' Roll evolved into a new style of music, known simply as Rock Music. There are many sub-genres of Rock Music:

Hard Rock – loud and aggressive, distorted electric guitars, solo guitar sections, use of power chords

Heavy Metal – harder, louder and more distorted than Hard Rock with longer guitar solos

Glam Rock – theatrical and glitzy, catchy hooks, spangly suits and make up

Progressive Rock – experimental and complicated structures, long instrumentals with effects and mythological lyrics

Punk Rock – harsh and angry, loud and fast, anarchy and rebellion as themes



an the simpler ch themes such religion and powerful and verful anthemic e sung loudly by	<u>Tempo & Metre</u> Moderate to Medium Fast (<i>Allegro Moderato</i>) 110-120 bpm. 4/4 Time Signature. Strong steady “Rock Beat”.	<u>Harmony & Tonality</u> Early Rock uses mainly Primary Chords (I, IV & V) but later Rock uses Auxiliary Chords, Chromatic Chords, Added Sixth Chords, First and Second Inversion Chords and Altered Note Chords. Power Chords (chords which don’t contain the 3 rd e.g. C5) are a key feature of Rock Music and Modulations (in the Bridge section) became more common.	<u>Melody</u> Performed by the lead singer with lyrical vocal phrases featuring repeated patterns. The lead Electric Guitar plays Strong Guitar Riffs based on short sections of the main melody.	<u>Dynamics</u> Due to heavy amplification Music is designed to be heard very loudly – For example, the
<u>Drum</u> hythms. Patterns. drum and f Backbeat and 4 th beats e Drum).	<u>Texture</u> Homophonic (Melody and Accompaniment) Texture although thick Polyphonic Textures are often used when singers, guitars and drums play different rhythms at the same time.	<u>Articulation</u> Effects added to guitars: Distortion, Echo, Reverb, Overdrive, Delay, Wah-wah and Feedback (the noise made when a mic or guitar are too close to a speaker).	<u>Accompaniment</u> Lead singer accompanied by band that provide the accompanying rhythm, bass line and chords, although there are opportunities for virtuosic instrumental solos.	<u>Form</u> Verse-Chorus Form Modulation in key (extended instrumental improvisation). Chorus. Rock Song duration – some
<u>Voice & Technique</u> d-singer singing with a ky-style of singing screams singing with cto.	<u>Technology</u> Amplification technology developed – louder volumes. New sounds and effects: Distortion, Wah-wah, Delay, Overdrive. Multi-track recording created increasingly complex textures.		<u>Venue</u> Louder amplification = increasingly larger audiences in stadiums, sports arenas and pop festivals. Performances feature special effects – light shows and pyrotechnics.	<u>Artists, Bands & Genres</u> Led Zeppelin, The Who (Black Sabbath, Iron Maiden, David Bowie, Queen, KISS, Yes, Pink Floyd (Progressive), Sex Pistols, Blondie (Punk)

Instrumentation – Typical Instruments, Timbres and Sonorities

and is a Lead Singer, Drum Kit and Trio of Guitars: Lead Electric Guitar, Rhythm Guitar and Bass Guitar. The sound of Rock Music centres upon the Electric Guitar, Electric Keyboard/Synthesiser or Strings may be added or other (often strange!) timbres and effects!



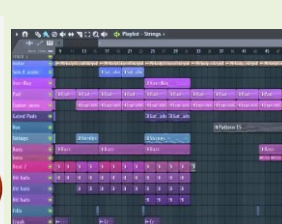
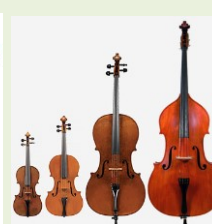
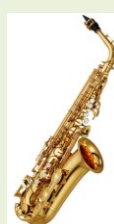
Ballads of the 1970's, 1980's and 1990's

Pop Ballads originated from Folk Music, usually being a story sung to simple musical accompaniment sung by wandering minstrels in the 15th Century. Although Pop Ballads are now often performed on stage to huge audiences, they still manage to maintain the intimacy of a performer telling a moving story through music. Pop Ballads were often written and performed by Singer-Songwriters who often accompany themselves on the guitar or piano.

a theme telling story, often with a hook at the end of the song.	<u>Tempo & Metre</u> Slow and Moderate Tempo (<i>Moderato, Andante, Adagio, Lento</i>) to emphasise the meaning of the words. 70-100 bpm. 4/4 Time Signature. Ritardandos and Tempo Rubato used.	<u>Harmony & Tonality</u> Chord Progressions (guitar and/or piano) such as I, V, VI, IV. Slow Harmonic Rhythm. Often use Chord Inversions, Repeating Block Chords, Broken Chords or Arpeggios. Modulation in final chorus. Chords II, III and IV used more.	<u>Melody</u> Mainly Diatonic melody sung by the lead singer. Duos/Trios also common and often sing in Close Harmony.	<u>Duration</u> Start off quite slow (<i>mp</i>) – usually in the chorus with a hook ending in a loud final Chorus.
patterns on feature accenting the bar.	<u>Texture</u> Homophonic (Melody & Accompaniment) Texture – a solo singer accompanied by simple instruments or large band. Texture often builds towards the end becoming thicker for a big final ‘climax’ in the last Chorus.	<u>Articulation</u> The main vocal melody, performed by the lead singer and the accompanying chords are normally performed Legato – smoothly throughout.	<u>Accompaniment</u> The Accompaniment of a Pop Ballad always supports the Lead Singer! The story is the most important part and the lead vocals should be clear and unhidden. Backing vocalists and accompanying instruments support	<u>Form</u> Verse-Chorus Form. Strophic Form. 16, 24 or 32 bars. new material built in the final Chorus. Verse or Chorus for emphasis of
<u>Performance & Technique</u> Lead Vocal Performance. A Cappella, Vibrato, Portamento, Riffing, Tempo Rubato, Large Vocal notes.	<u>Technology</u> Heavy Reverb on the vocals often used to create a warm sound.		<u>Venue</u> Pop Concert, Radio, TV, CD, MP3 Download Internet Sites, YouTube.	<u>Artists, Bands & Albums</u> Billy Joel, Lionel Richie, Celine Dion, Mariah Carey, Midler, Take That, The Chemical Brothers, Extreme, Seal, Robbie Williams, Richie, George Michael,

Instrumentation – Typical Instruments, Timbres and Sonorities

Instruments which accompany Pop Ballads but often featured are: Guitars (Acoustic, Electric and Bass), Drum Kit, Vocals (Lead and Backing Singers – often in harmony), Saxophone and Strings – either live orchestral or synthesised "Lush String Pads" using Music Technology.



Solo Artists often change their music from album to album. They perform in a wide range of venues for small and large audiences and their styles of music include: Rock, Rap, Indie, Electronic Music, Dance Music and Conventional Pop Music. Each singer has been influenced with their own individual sound and character, depending on the kind of message and image they want to express. Typically a performance may feature a gradual build-up or increase in terms of instrumentation, texture and dynamics as the song progresses.

Instrumentation – Typical Instruments, Timbres and Sonorities

A black Fender Precision Bass guitar is shown next to a black Fender amplifier. The guitar has a maple neck, four strings, and a pickguard. The amplifier is a small, rectangular unit with the Fender logo on the front.



CONVENTIONS OF POP



REVISION GUIDE

Rock 'n' Roll of the 1950's and 1960's

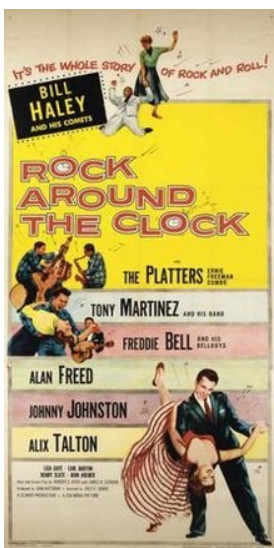
Rock and roll was formed from a mixture of what types of music?

What was the name of one of the first Rock 'n' Roll singers to take America by storm? What was the title of their first hit Rock 'n' Roll record? How did this artist "perform"?



In 1955, **Little Richard** exploded onto the music scene with *what hit single?* _____. He screamed the words, pounded the piano and shook his hair. A series of other singers followed including **Chuck Berry**, **Jerry Lee Lewis**, **Carl Perkins** and **Buddy Holly**. It was _____ who took the development of Rock 'n' Roll further than anyone else by using multi-tracking recording techniques to produce complex studio arrangements.

The late 1950's and 1960's brought success to a number of Rock 'n' Roll groups. These were **male vocal groups** such as _____ who released 'Under the Boardwalk' in 1964 and **female vocal groups** such as **The Shangri Las** who released 'Leader of the Pack' in 1964. _____ combined with the harmonies of Afro-American vocal groups to produce their own distinctive sound in numbers such as 'Surfin' USA'.



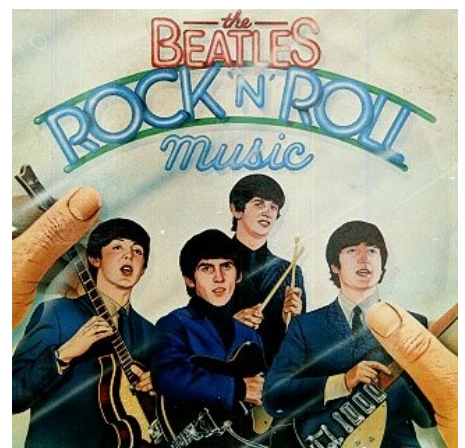
British teenagers took little part in the Rock 'n' Roll craze until the American group **Bill Haley and the Comets**, created a sensation with the release of the film 'Rock around the Clock' in 1955. This had youngsters dancing in the aisles in the cinemas where the film was showing, much to the disgust and horror of their parents.

Both **Tommy Steele** and **Cliff Richard** were made to look like Presley imitations and achieved more success. Cliff Richard's first recording, 'Move It' in 1958, had a certain raw energy about it. However, they soon toned down their rocking image and concentrated on films, pantomimes and variety shows. It was not until **The Beatles** released 'Love me Do' in 1962 that we had British stars that were able to create their own individual Rock 'n' Roll sound.

Fast, loud and using energetic syncopated rhythms, Rock 'n' Roll was one of the most important popular music styles to emerge during the 1950's. It became a craze amongst teenagers for the way the lyrics challenged adult authority.

Rock 'n' Roll helped establish what "typical pop music instrumental combination (of instruments)"? _____

_____ is an important feature of popular music because it meant that untrained composers and performers could quickly and easily learn music and then improvise over the basic structure.



LYRICS

How would you describe the lyrics of Rock 'n' Roll songs?

Whose concerns are the lyrics of Rock 'n' Roll songs normally aimed at and what subjects are common for Rock 'n' Roll songs to sing about?

**TEMPO & METRE**

What **METRE (TIME SIGNATURE)** are most Rock 'n' Roll songs normally written in?

How would you describe the **TEMPO** of most Rock 'n' Roll songs? Can you use an Italian word to describe the tempo? **BPM**?

HARMONY & TONALITY

Are most Rock 'n' Roll songs normally written using **MAJOR** or **MINOR TONALITY**?

How would you describe the **HARMONIC RHYTHM** of most Rock 'n' Roll songs?

What types of **CHORDS** are used in Rock 'n' Roll songs?

What is the **12-BAR BLUES**?

Complete the table below showing how the 12-Bar Blues would be played in the key of C.

12-BAR BLUES IN C



What is a **WALKING BASS LINE** and what instrument in Rock 'n' Roll songs normally plays this?

MELODY

What are **BLUE NOTES** and how are these used in Rock 'n' Roll songs?

Name the notes given below showing the **C BLUES SCALE**.



What is a **NARROW VOCAL RANGE**?

What is a **RIFF** and a **HOOK** and how are these used within the melody of Rock 'n' Roll songs?

DYNAMICS

How would you describe the **DYNAMICS** of most Rock 'n' Roll songs? Can you use an Italian word(s) or symbol(s)?

RHYTHM

What is a **BACKBEAT** and how is this played?

What is a **SYNCOPATED RHYTHM**?

The diagram to the right shows the difference between a **STRAIGHT RHYTHM** and a **SWUNG RHYTHM**. Can you describe the difference and how this is performed in Rock 'n' Roll songs?

"Straight Rhythm"



the way it's written

"Swung Rhythm"



the way it's played

WALKING BASS rhythm patterns are normally played in what type of rhythms?



What is the name given to the pattern shown to the left?

What instrument normally plays this pattern within Rock 'n' Roll?

How is this pattern structured?

How have extra notes been added?

TEXTURE

How would you describe the **TEXTURE** within most Rock 'n' Roll songs?

ARTICULATION

Identify some words which describe the '**SOUND**' or character of Rock 'n' Roll music?

ACCOMPANIMENT

What is the musical word for an interaction between lead singer and accompaniment/backing singers, like "question and answer"?



FORM & STRUCTURE

Describe the **FORM AND STRUCTURE** of most Rock 'n' Roll songs

What is a **SHUWADDY** section?

**VOCAL PERFORMANCE & TECHNIQUES**

Were male or female lead singers more common in Rock 'n' Roll?

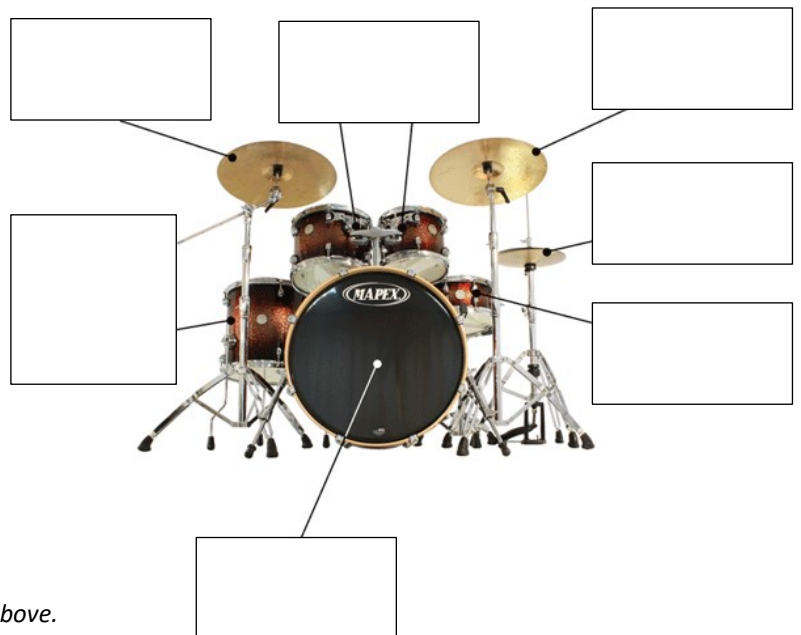
How did they sing? What **SINGING TECHNIQUES** were used when performing Rock 'n' Roll?

What is **SCAT SINGING**? Give some examples.

INSTRUMENTATION – TIMBRES & SONORITIES

Identify the most typical instruments used within a Rock 'n' Roll ensemble.

Identify other instruments that may also be used/heard within Rock 'n' Roll songs.



Label the correct parts of the **DRUM KIT** on the diagram above.



Identify what instruments The Beatles are using when performing from the image to the left.

TECHNOLOGY

What was the 'typical' guitar sound of Rock 'n' Roll?

What two basic technological digital effects were often used in Rock 'n' Roll music?

What is **DOUBLE-TRACKING**?

VENUE

Where was Rock 'n' Roll normally performed and listened to?

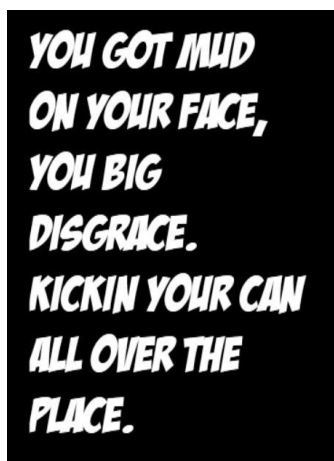
Rock 'n' Roll of the 1950's and 1960's – Famous Bands and Performers

Identify the following famous bands and performers of Rock 'n' Roll from the 1950's and 1960's from the images of their singles/album covers or photographs below and (where possible) give the name of their famous Rock 'n'



Rock Anthems of the 1970's and 1980's

How did the Rock Anthem evolve? When did it become popular?



LYRICS

What subject matter/themes are the lyrics of Rock Anthems normally written about?

TEMPO & METRE

What **METRE (TIME SIGNATURE)** are most Rock Anthems normally written in?

How would you describe the **TEMPO** of most Rock Anthems? Can you use an Italian word to describe the tempo? **BPM**?

HARMONY & TONALITY

What type of **CHORDS** do Rock Anthems commonly use?

What is the name given to the chords shown below, commonly used in Rock Anthems played on the electric guitar?

F5 G5 A5 B5 C5 D5 E5 B5 C5 D5 E5 F5 G5 A5

What is the name for a **KEY CHANGE** and in which section of a Rock Anthem does this normally occur?

MELODY

Rock Anthems often feature **STRONG GUITAR RIFFS**. These are based on what?

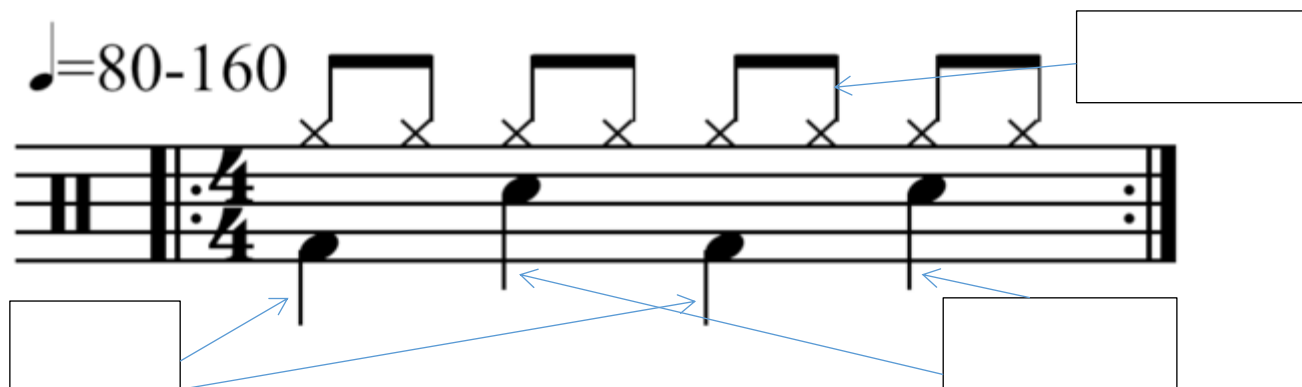
How would you describe the **RHYTHM** of this guitar riff from Deep Purple's "Smoke on the Water" (shown left)?

DYNAMICS

How would you describe the **DYNAMICS** of most Rock Anthems? Can you use an Italian word(s) or symbol(s)?

RHYTHM

The **STRONG AND DRIVING RHYTHMS** of Rock Anthems are often characterised by a **BACKBEAT**. What is a **BACKBEAT**? Identify the drums from the drum kit that would perform the different parts of the **BACKBEAT** below.

**TEXTURE**

How would you describe the **TEXTURE** within most Rock Anthems?



ARTICULATION – VOCAL AND INSTRUMENTAL PERFORMANCE TECHNIQUES

What different **SINGING STYLES** and **VOCAL TECHNIQUES** are used within Rock Anthems?

Describe the following effects sometimes added to electric guitars in Rock Anthems.

DISTORTION

WAH-WAH

ECHO

REVERB

OVERDRIVE

HARMONICS

GLISSANDOS

ACCOMPANIMENT

How is the lead singer **ACCOMPANIED** and by whom in Rock Anthems?

FORM & STRUCTURE

Describe the **FORM AND STRUCTURE** of most Rock Anthems



INSTRUMENTATION – TIMBRE & SONORITIES

Identify the most typical instruments used within a Rock Anthem.

Identify other instruments that may also be used/heard within Rock Anthems.

Identify any unusual sounds, timbres, sonorities or effects that are sometimes used in Rock Anthems.



Identify the instruments being played by the Rock Band “Aerosmith” shown left.

Identify the three types of guitar being played by the Rock Band “Kiss” shown right. What type/genre of Rock Music do you think this band performs? Why?



Identify the instruments being played by the Rock Band “The Sex Pistols” shown left.

What can you assume about the way the lead singer is performing?





TECHNOLOGY

Name the equipment shown on the left which Rock Bands commonly used.

What new sounds and digital effects were becoming available to Rock musicians?

VENUE

Where were Rock Anthems normally performed and listened to?

The image below shows a typical “Rock Concert” – what is characteristic about the performance/venue?



By the 1970's, Rock Music was fragmenting into many different sub-genres. *Give a brief description of the different types of Rock Music listed below:*



HARD ROCK

GLAM ROCK –



HEAVY METAL –

PROGRESSIVE ROCK –



PUNK ROCK –

Rock Anthems of the 1970's and 1980's –

Famous Bands and Performers

Identify the following famous bands and performers of Rock Anthems from the 1970's and 1980's from the images of their singles/album covers or photographs below and (where possible) give the name of their most famous Rock Anthem.

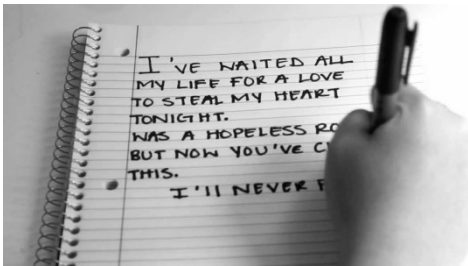
Pop Ballads of the 1970's, 1980's and 1990's



What does the word **BALLAD** mean? Where and when did it originate?

What is a **SINGER-SONGWRITER**? Give some examples.

LYRICS



What are the lyrics of **POP BALLADS** normally about?

What vocal groups can be used to accompany the lead singer and heighten the drama in a Pop Ballad?

TEMPO & METRE

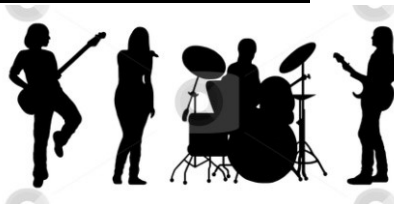
What **METRE (TIME SIGNATURE)** are most Pop Ballads normally written in?

How would you describe the **TEMPO** of most Pop Ballads? Can you use an Italian word to describe the tempo? **BPM**?



What is **TEMPO RUBATO** and how/why is this sometimes used in Pop Ballads?

HARMONY & TONALITY



How would you describe **HARMONIC RHYTHM** of most Pop Ballads?

How are the **CHORDS** often played in the accompaniment of Pop Ballads?

What is the name for musical **KEY CHANGE** and where does this sometimes happen within a Pop Ballad and why?

MELODY

The melodies of most Pop Ballads can be described as **DIATONIC**. What does this mean?



What is a vocal **DUO**?

What is **CLOSE HARMONY**?

DYNAMICS

How would you describe the **DYNAMICS** of most Pop Ballads? Can you use an Italian word(s) or symbol(s)?

Do the **DYNAMICS** change? And if so, when is this likely to happen?

RHYTHM

The drum patterns which accompany a Pop Ballad often feature **SYNCOPATED RHYTHMS**. What is a **SYNCOPATED RHYTHM** and what instrument normally uses this rhythm pattern?

TEXTURE

How would you describe the **TEXTURE** within most Pop Ballads? Does the **TEXTURE** change within a song and if so, when?



ARTICULATION

Pop Ballads often feature a smooth lead vocal line accompanied by smooth chords. What is the Italian musical word to describe this type of **ARTICULATION**?

ACCOMPANIMENT

What is the most important thing to remember about the **ACCOMPANIMENT** of Pop Ballads?

What sort of instruments, timbres and sonorities are often used as a musical **ACCOMPANIMENT** to the lead singer within Pop Ballads?

How do they perform the **ACCOMPANIMENT**?



FORM & STRUCTURE

Describe the **FORM AND STRUCTURE** of a typical Pop Ballad.

What is a **PRE-CHORUS** or **LINK** section?

VOICE TYPES

What are the three most common male voice types used in Pop Ballads?

What are the four most common female voice types used in Pop Ballads?

VOCAL PERFORMANCE & TECHNIQUES

An **EXPRESSIVE VOCAL PERFORMANCE** is very important to a Pop Ballad. Lead singers of pop ballads can employ a wide range of expressive vocal techniques. Briefly describe each of the following vocal performance techniques below:

- **A CAPPELLA**
- **VIBRATO**
- **FALSETTO**
- **MELISMA**
- **PORTAMENTO**
- **RIFFING**
- **RITARDANDOS** and **TEMPO RUBATO**
- **LARGE VOCAL RANGES**
- **LONG HELD NOTES**



INSTRUMENTATION – TIMBRES & SONORITIES

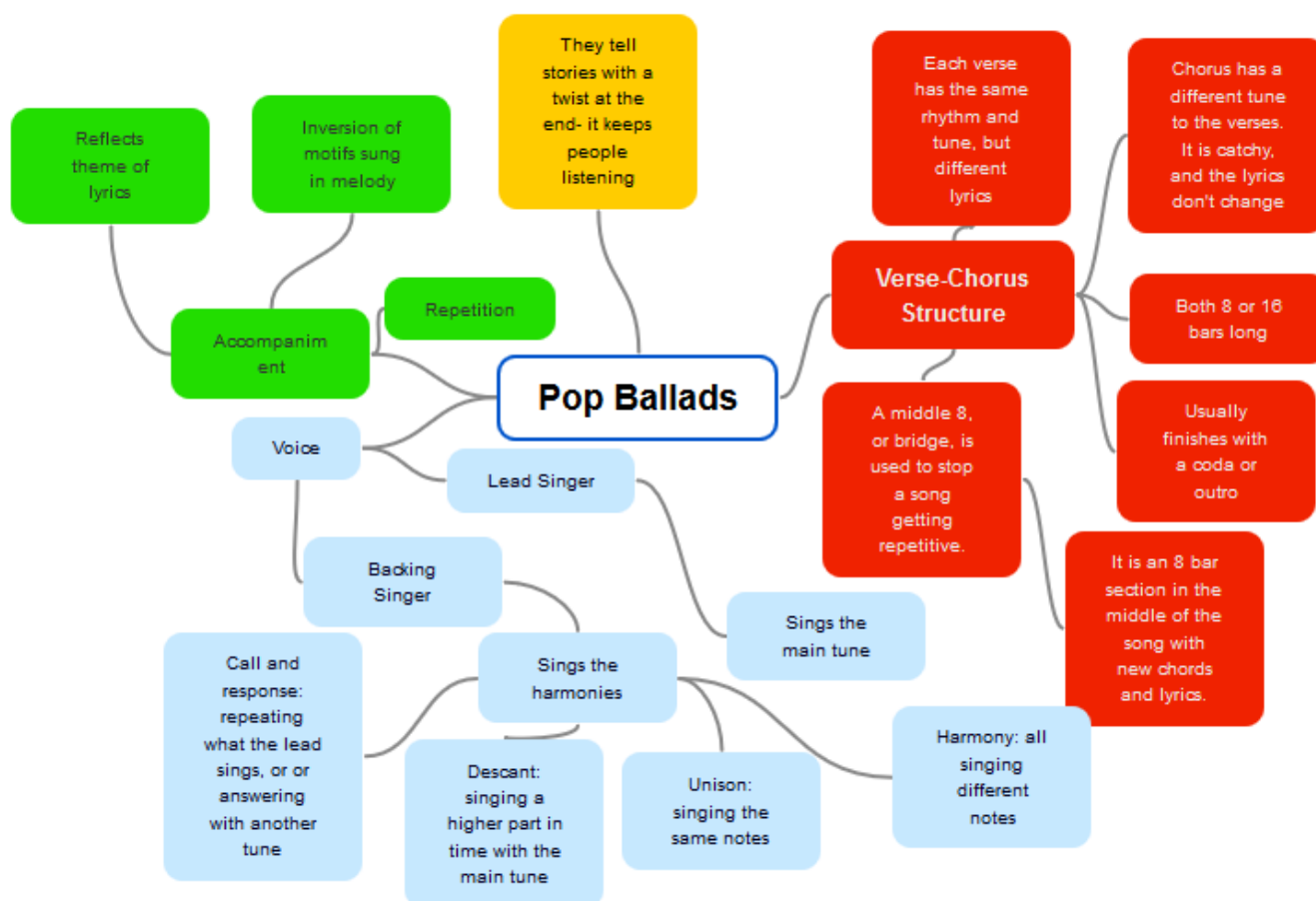
There's no specific "set list" of instrumentation which accompanies a Pop Ballad, but which instruments, sounds, timbres and sonorities are often used?

**TECHNOLOGY**

What digital effect is often added to Pop Ballads to give a "warm" sound?

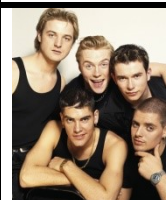
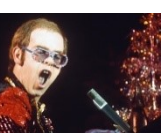
VENUE/LOCATION

Where are Pop Ballads normally performed or listened to?



Identify the following famous bands and performers of Pop Ballads from the 1970's, 1980's and 1990's on the following page from the images or photographs and (where possible) give the name of their most famous Pop Ballad and the year which it was released.

Ballads of the 1970's, 1980's and 1990's – Famous Bands and Performers



Solo Artists from the 1990's to the Present Day

Solo artists from the 1990's onwards don't 'fall neatly' into a specific genre bracket – their music often changed from album to album. They perform in a wide range of venues for small and large audiences.

What types and styles of music do Solo Artists from the 1990's to the Present Day use?



Each singer has been hugely influenced, with their own individual sound and character, depending on the kind of message and image they want to express.

Typically, solo artists from the 1990's to the present day often feature a gradual build-up or increase in terms of what three things as their song progresses?

Solo Artists from the 1990's to the Present Day have used a wide variety of instruments, sounds, timbres and sonorities in their music. Identify some of the most commonly used ones.

Many songs have relied heavily on **MUSIC TECHNOLOGY** to create and enhance the overall effect. In the 1990's **DIGITAL EFFECTS** were more available and these, along with music videos which were often as important as the music itself, meant solo artists could achieve different outcomes from each album/track and therefore 'reinvent' themselves and their music.

Give a brief description of the following digital effects.

SAMPLING –

DRUM LOOPS –



REVERB –

ECHO –

PANNING –

DISTORTION –

OVERDUBBING –

AUTO-TUNE –

FILTERS –

PHASING –



Solo Artists from the 1990's to the Present Day

Famous Artists and Performers

Identify the following famous Solo Artists from the 1990's to the Present Day from the images of their singles/album covers or photographs below and (where possible) give the name of their most famous solo hit and the year in which it was released.



Singing and Vocals in Popular Music

There are a number of musical names given to the different types of male and female singing voices. The table below shows the eight main different types of voices from the highest to the lowest, together with some famous examples of singers of each type.

Each voice type has a **VOCAL RANGE** which gives the lowest and highest notes possible.



Voice Type	Vocal Range	Description	Famous Examples
SOPRANO			Renee Fleming, Maria Callas, Björk
TREBLE			Aled Jones
MEZZO SOPRANO			Cecila Bartoli, Katherine Jenkins, Beyoncé
COUNTER-TENOR			Andreas Scholl, Justin Hawkins of The Darkness
ALTO (CONTRALTO)			Janet Baker, Kathleen Ferrier
TENOR			Pavarotti, Placido Domingo, Jeff Buckley
BARITONE			Bryn Terfel, Elvis Presley
BASS			Wilard White, Paul Robeson, Barry White

Using the following pitch ranges, see if you can match the correct vocal range to the correct voice type above, drawing the pitch range on the blank staves in the table and taking care to use the correct clef or clefs.

Next, see if you can match the correct voice descriptions given below to the correct voice type given on page 20.

A boy's high unbroken voice, sometimes referred to as a boy soprano	A medium male voice	A medium high female voice	A high male or low female voice
A high male voice	Male alto or soprano, sometimes referred to as <i>falsetto</i>	The lowest male voice	A high female voice

What is a **TESSITURA**?

Popular music often features a **LEAD SINGER** and **BACKING SINGERS**:

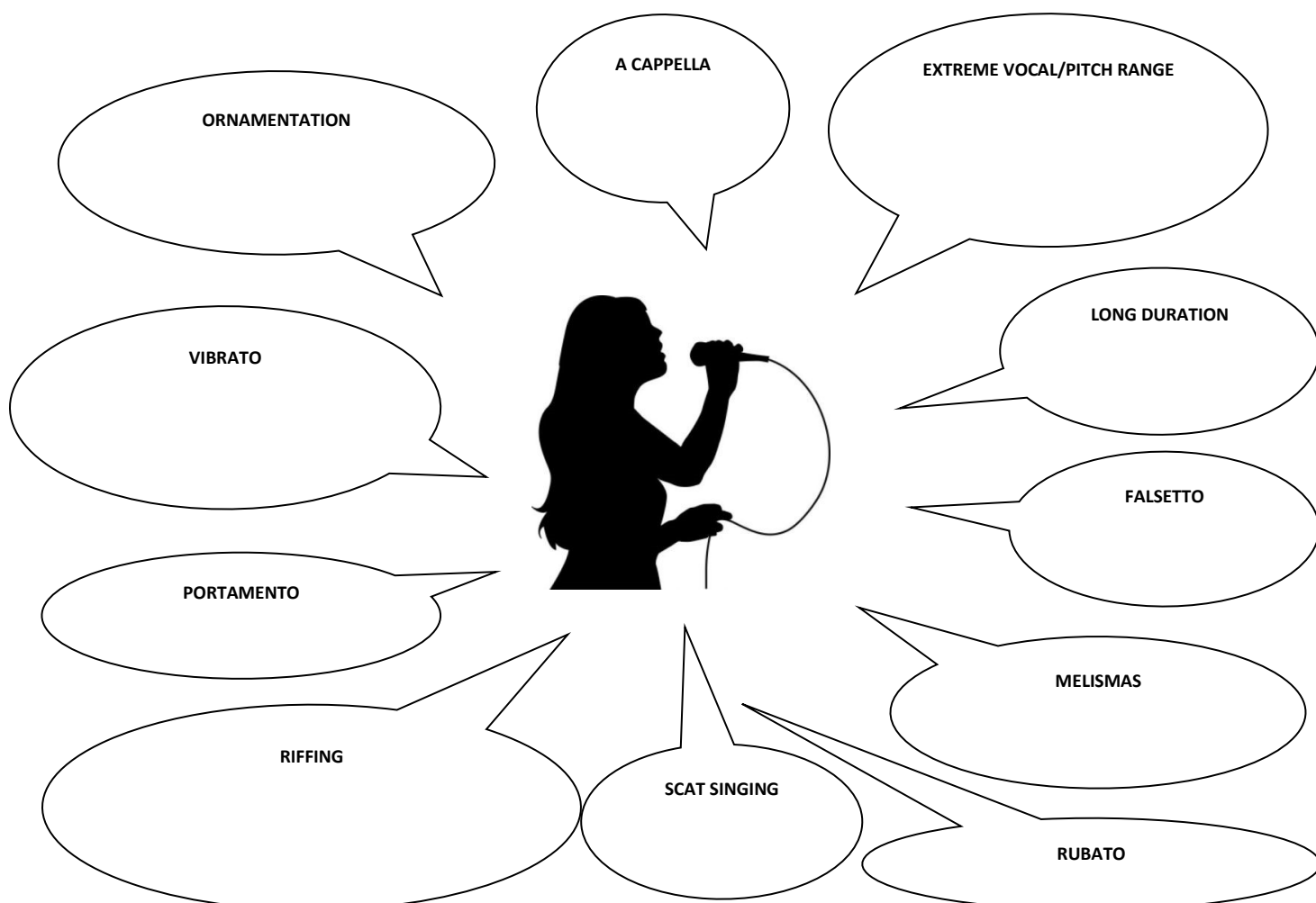
What is the role of the **LEAD SINGER**?



What is the role of the **BACKING SINGERS**?

Vocal Techniques and Singing Styles in Popular Music

Give a brief description of each of the following singing styles and vocal techniques often used in Popular Music.



Vocal Textures

Describe the following **VOCAL TEXTURES**.



MONOPHONIC –



HOMOPHONIC –

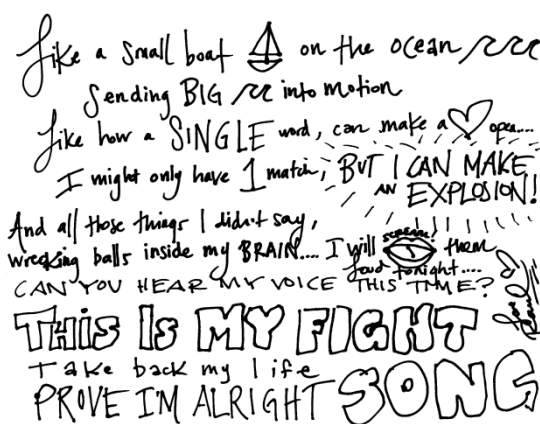
POLYPHONIC –

Word Setting and Word Painting

What is **SYLLABIC** word setting? Give some examples from popular songs.

What is **MELISMATIC** word setting? Give some examples from popular songs.

What is **WORD PAINTING**? Give some examples from popular songs.



Melodic Vocal Movement

What is **CONJUNCT** melodic movement?



What is **DISJUNCT** melodic movement?



The Roles of Instruments in Popular Music Ensembles

Popular music commonly features three guitars: **LEAD GUITAR**, **RHYTHM GUITAR** and **BASS GUITAR**. Give a brief description of the roles of each of these instruments within a typical popular music ensemble.

LEAD GUITAR –

RHYTHM GUITAR –

BASS GUITAR –



Some bands and groups use **ACOUSTIC GUITARS** for rhythm and electric for lead.

By plugging an electric guitar into an **EFFECTS BOX** or by using different **EFFECTS PEDALS**, the player can change and manipulate the sound including the following effects and **ARTICULATIONS** (playing effects):

Describe each of the following digital effects, playing techniques or articulations used on electric guitars within popular music.

HAMMER ON

DISTORTION EFFECT

CHORUS EFFECT

FUZZ EFFECT

PANNING EFFECT

GLISSANDO

SLAP BASS

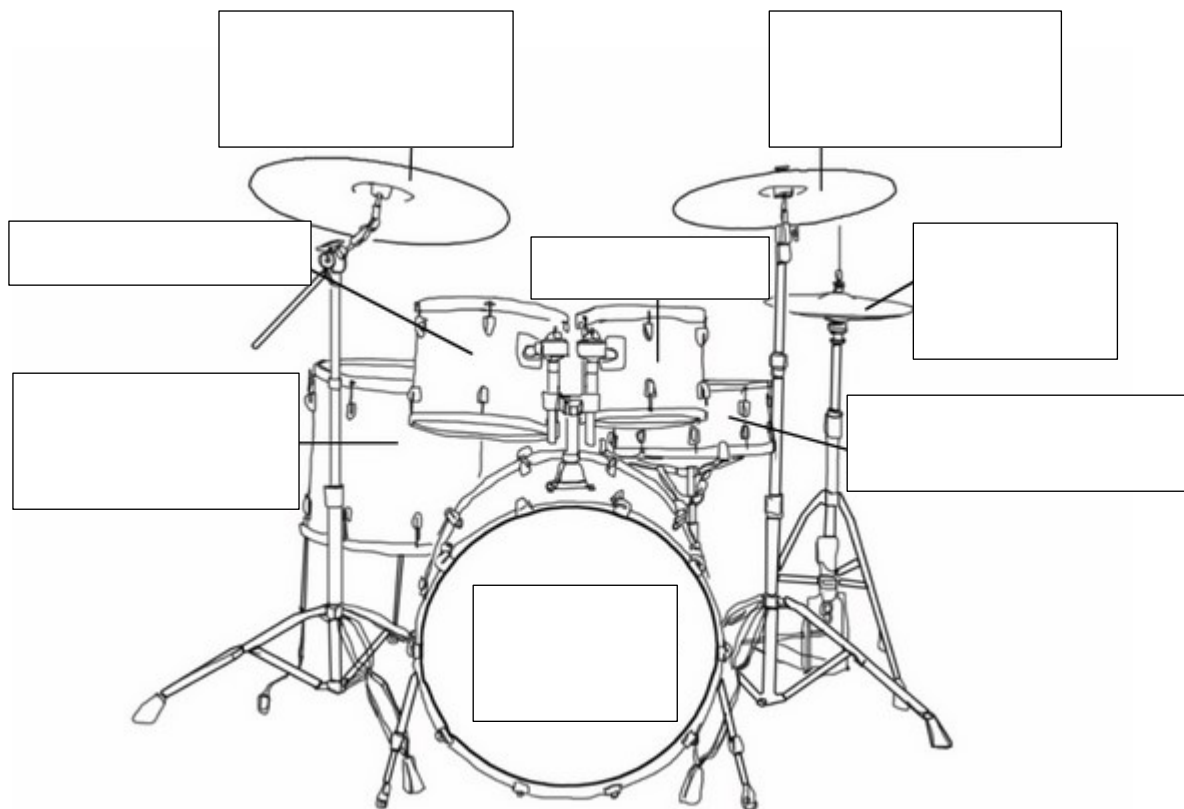
FLANGER/PHASER EFFECT

COMPRESSION EFFECT



DRUMS – add the **RHYTHM**. The drummer sets the **TEMPO** and plays rhythms to fit the style of the song.

Identify the different parts of the drum kit on the diagram below.



Drummers can often play a **RIM SHOT**. How is this **ARTICULATION** played/sound produced?

PIANO/KEYBOARD/SYNTHESISER (SYNTH) – the piano or keyboard provides the **MELODY**, often playing instrumental solos, or **CHORDS** to ‘fill out’ the **HARMONY**. Not all pop songs have piano, but some only have piano accompaniment. Keyboards and synthesisers can electronically reproduce the sound of virtually any instruments. Pianos and keyboards can also play **RHYTHMIC CHORDS, SOLOS, HOOKS** and **RIFFS**.

What is a **PITCH BEND** wheel, used on some keyboards?



In most popular music, the **ACCOMPANIMENT** is often made up of **CHORDS** to support the main vocal melody. Sometimes these are simple **STRUMMED CHORDS** on the guitar, sometimes **BROKEN CHORDS** or **ARPEGGIOS** and often the **INTRODUCTION** of a popular song is purely instrumental. Another area of popular songs which feature instrumental sections is the **BRIDGE/MIDDLE 8** where the lead singer often “drops out” before coming back in with a final repetition of the **CHORUS**. Here, they may feature melodies previously heard in the song, or completely new melodies and often (though not always – and probably more common in pop ballads), feature a **MODULATION** (key change) which can heighten the drama of the song.

CONVENTIONS OF POP KEY WORDS

Word	Meaning	Understood (tick)	Signified (staff, student)
Alto			
Instrument			
Guitar			
Elements			
Chords			
Chords			
(Alto)			
r			
s)			
on			
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	Meaning	Understood (tick)	Sign (staff, stu
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	Meaning	Understood (tick)	Sign (staff, stu
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	Meaning	Understood (tick)	Sign (staff, stu
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rd	Meaning	Understood (tick)	Sign (staff, stu
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	Meaning	Understood (tick)	Sign (staff, stu
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Rock			
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ooks/Riffs)			
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Term	Meaning	Understood (tick)	Signed (staff, studio)
Introduction			
Lyric writer			
Songs			
Album			
Pop			
Instrumental			
Instrumental Riffs			
Form			
Chords			
Harmony			
Melody			
Rhythm			
Tempo			
Dynamics			
Production			
Recording			



Learning Outcomes	(Grade 1-3) 	(Grade 4-6) 	(Grade 7-9) 	Signature (staff, student)
The dates I need to identify for Rock n Roll				
The chord structure of Rock n Roll is				
Identify one Rock n Roll artist/band/group				
Identify the bass line used in Rock n Roll				
Identify the rhythmic devices used in Rock n Roll				
Identify the key instruments used in Rock n Roll				
The signature of most Rock n Roll music				
The tempo and metre of Rock n Roll and can use the				
The dynamics of Rock n Roll and can use the Italian				
The form and structure of most Rock n Roll music				
The dates I need to identify Rock Anthems				
The use of the chords and ways in which chords are used in Rock Anthems				
Identify one artist/band/group who performed a Rock Anthem				
The dynamics of Rock Anthems and can use the				
The tempo and metre of Rock Anthems and can use				
Identify the different digital effects added to Rock Anthems				
Identify the key instruments used in Rock Anthems				

Learning Outcomes	(Grade 1-3) 	(Grade 4-6) 	(Grade 7-9) 	Signature (staff, student)
between and give a brief description of the Rock Anthems including: Hard Rock, Glam Rock, Progressive Rock and Punk Rock				
most common subject-matter used in the lyrics				
ing of the word ‘ballad’				
at a singer-songwriter is				
tempo and metre of Pop Ballads and can use the				
most common subject-matter used in the lyrics				
relationship between the lead singer and accompaniment in Pop Ballads				
entify the key instruments used in Pop Ballads				
dynamics of Pop Ballads and can use the Italian				
describe the typical form and structure of a Pop				
one artist/band/group who performed a Pop				
entify the different types, styles and genres of Artists from the 1990’s to the present day use				
identify how the instrumentation, texture and in songs by Solo Artists.				
entify the key instruments used to accompany				
t one Solo Artist from the 1990’s to present day				

Learning Outcomes	(Grade 1-3) 	(Grade 4-6) 	(Grade 7-9) 	Signature (staff, student)
Describe different types of voices including their range and identify these when listening to a range of popular music				
Identify the roles of the lead singer and backing singers in a range of popular music				
Identify and describe different vocal techniques and styles in a range of popular music				
Identify musical words when identifying and describing instrumental textures in popular music				
Identify musical words when describing word setting in popular music				
Describe the most common forms and structures of popular music and can identify these and parts of these in a range of popular music				
Can describe and identify the roles of guitars in a range of popular music				
Can describe and identify a range of digital effects and analog effects in terms of guitars				
Can identify the parts of a drum kit and identify these when listening to a range of popular music including the use of electronic drum loops				
Can identify the main melody (lead singer) and the bass line (band/group/backing singers) interact with each other in a range of popular music				

SAL: Conventions of Pop Area of Study 5 GCSE Music

Assessment for Listening and Appraising

The paper is worth 80 marks (40% of the overall mark)

AO3 demonstrate and apply musical knowledge

AO4 use appraising skills to make evaluative and critical judgements about music

Assessment of extended response

Construct and develop a sustained and coherent line of reasoning.

Marks for extended responses are integrated into the marking criteria.

Extended response will be assessed in Listening and appraising (05).

Grade Boundaries for Listening and Appraising paper, 2019				
GCSE Grade	Raw Mark	%	Demonstrate, through aural identification, knowledge of musical elements, contexts and language (Listening)	Evaluate music to make judgements using musical terminology (Appraising)
9	67	83%	Excellent and thorough	Excellent judgements and use of musical terminology
8	63	78%	Accurate and wide ranging	Convincing judgements, accurate and effective use of terminology
7	57	71%		
6	53	66%		
5	48	60%	Mostly accurate with a range of knowledge	Clear judgements, appropriate use of terminology
4	43	53%	Adequate knowledge	Adequate judgements
3	34	42%		
2	25	31%	Some knowledge	Simple reflections with inconsistent use of musical terminology
1	14	17%		
U	0	0	Little or none	Little or none