

# Chapter 1

## Rock Music

### Overview

---

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

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

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

# Scorpions

## *Rock you like a Hurricane*

### Part 1

**Question:** How is interest and variety created through the performing media? In your answer refer to the music concepts/elements Duration, Texture and Dynamics and Expressive Techniques (0:00 – 1.28 minutes).

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

#### **Introduction A (bars 1 – 8)**

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



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



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

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

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

# Scorpions

## *Rock you like a Hurricane*

### Part 2

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

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

#### **The introduction**

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

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

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

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

#### **Verse 1 (bars 18 – 25)**

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

Between beats three and four of bar 21, a second Electric Guitar is heard playing a Guitar fill in the upper register (four notes in total – sounding bright and metallic in tone colour). The first

# *Diamonds*

## *Unity and Contrast*

### Part 1

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

### **Introduction Section (bars 1 – 4)**

<b>Any Given Day</b>	<b>Alex Goot, Julia Sheer, Chad Sugg</b>
----------------------	--

### **Unity**

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

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

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

Both versions use the same rate of harmonic change.

### **Contrast**

<p>This version opens with the Electric Guitar playing a three chord structure: GM7 – Bm – A, emphasising the top note of each chord creating a melodic motif i.e. Chord 1 F# - Chord 2 D – Chord 3 C#. This three-chord pattern then accompanies the vocal line in verse one (four bars). Following these three chords, a melodic solo three note lick is heard, using the notes C#- D – B prior to entry of the male vocal.</p>	<p>This is in contrast to the Acoustic Guitar and Piano playing a three-chord structure, one tone lower in pitch (F – Am – G), with added vocals singing "shine bright like a diamond".</p>
---	---

# The Amity Affliction

## *Weigh Down*

### Part 1

**Question:** Discuss how tension is created. Refer to the music concepts/elements of pitch, duration and tone colour (0:00 – 1.32 minutes).

### Introduction Part A (bars 1 – 8)

Moderately slow tempo

#### Instrumentation

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

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

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

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

#### Rhythmic and Harmonic Accompaniment of Piano

The musical notation consists of two staves in 4/4 time. The first staff contains the following chords: A, Bm, G, Gadd9, Bm, A, A, Bm. The second staff contains the following chords: G, Gadd9, Bm/D, A, A, Bm. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together.

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

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

## **Chapter 2**

### **Music of the 20<sup>th</sup> and 21<sup>st</sup> Centuries**

#### **Overview**

---

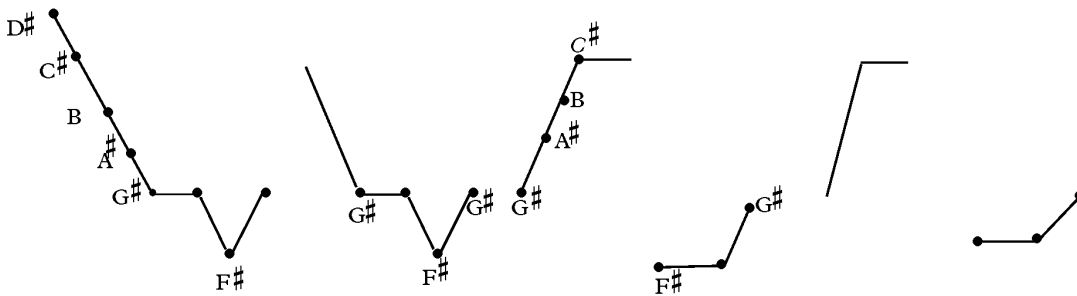
The topic Music of the 20<sup>th</sup> and 21<sup>st</sup> Centuries, explores the diverse ranges of music artists and styles from different time periods. Each musical excerpt is analysed using the concepts/elements of music - pitch, duration/rhythm, tone colour/timbre, texture, structure/form and dynamics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

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

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

## Verse (Bars 5 – 20)

### The Contour of the Acoustic Guitar Riff



a. The Guitar riff starts with five descending stepwise notes (D#, C#, B, A# and G#), followed by six notes (G#) repeated at the same pitch, then a descending step to the F# and an ascending step returning to the G#. This entire sequence of notes is repeated.



b. This is followed by four ascending stepwise notes (G#, A#, B and C#), followed by two lower F# notes which ascend a step to G#. This entire sequence of notes is repeated.

Between bars 5 – 12 there are three layers of sound i.e. male voice, Acoustic Guitar and Electric Guitar, sounding thick in texture due to the percussive strumming of chords by the Electric Guitar, strong presence of the Acoustic Guitar riff and the Male voice singing the melodic line. The SFX 2 is randomly placed throughout these bars and SFX 3 is heard faintly at the end of bar 12.

The texture thickens further, with the addition of the Drum Pad and SFX 2 interspersed throughout bars 13 – 20.

The vocal line is sung in the mid to upper registers.

The chord progression is based on two chords i.e. G# minor and C# minor. The rate of harmonic change is slow because the first chord is played continuously over four bars before it changes to the next chord, which is also played continuously for four bars.

The rhythm of the Electric Guitar (syncopated) (metallic and twangy in tone colour) accompaniment is repetitive for each bar (rhythmic ostinato).



# Brian Setzer and the Orchestra

## *Jump Jive An' Wail*

**Question:** With reference to structure how is interest created throughout this performance of Louis Prima's work composed in 1956 by Brian Setzer and His orchestra in 1999? (Official Music Video 0:00 – 1:40 minutes)

### Introduction (Bars 1 – 8)

#### Performing Media

Trombone, Saxophone, Trumpet, Double Bass, Guitar, Drum Kit and Vocals



Fast swing in tempo

Blues tonality

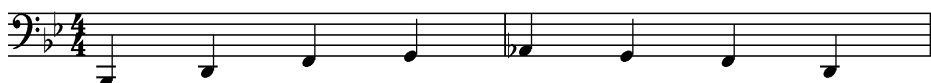
The Drum Kit places emphasis on the first beat of the bar (crash).

The Drum Kit uses a mixture of dry, woody and metallic tone colours.

The Brass section (Saxophone and Trombones) perform the melodic motif in the low-mid register. This five note melodic motif (played eight times) is repetitive (melodic ostinato) and brassy in sound. The motif is performed in swing rhythm.



The Double Bass is plucking a walking bass line (Bb D F G Ab G F D) that is two bars in length and is repeated (played four times) throughout the introduction. The bass line is based on a Blues scale (variation of 12 bar blues bass) using crotchets (rhythmic ostinato) to drive the rhythm.





## Rhythm of the Melodic Vocal Line

love is on li-ving phone  
loo- king vamp de-mo- li-tion man

The rhythm of the male vocal line is made up of mainly semi-quavers (short notes).

The range of the melody line is narrow.

Moderately slow

At the end of the verse we hear the Electric Guitar playing a power chord (C#5) for two bars. The rhythmic and harmonic accompaniment in these bars continues into the next verse (ostinato pattern).

The backing vocalists also return in these two bars emphasising beat four of each bar with the word “Hey”.

## Verse 2

Four bars in length.

Harmonic accompaniment – based on C#5 power chord for the entire verse. The harmony is simple.

Rhythmic ostinato (Drum Kit).

Drum Set

# **Extreme**

## *When I'm President*

### Listening Activities

*Listen to the excerpt and answer the following questions:*

1. Does this piece of music have an introduction?
2. Describe the tone colour of the lead male vocalist?
3. Does the lead vocalist say or sing all the words in the verse?
4. What's different when we hear the last word of the lyric in line 1? Describe its texture and tone colour (repeat this process for each line of verse 1).
5. Describe the harmony of verse 1. Which instrument plays the harmony?
6. Find examples of Unity and Contrast in verse 1.
7. Describe the music characteristics of the Electric Guitar riff after verse 1.
8. Is there any evidence of rhythmic unison in the instrumental section after verse 1?
9. Compare verses one and two using the concepts of music.
10. Are the male backing vocalists singing in unison or harmony in the bridge section?
11. Identify which layers of sound in the bridge are definite and indefinite in pitch.
12. Describe the rate of harmonic change in the bridge section.
13. Describe the texture of the vocal layers in the bridge section.
14. The music material played by the Electric Guitar in the chorus contains riffs heard previously from which section?
15. Describe the texture and pitch of the male voices in the chorus.

section where the male voice (singing in the mid to upper register) and Electric Guitar are both performing the melodic theme in melodic unison, sounding thicker in texture.

The Drum Kit plays a repetitive ostinato pattern.



From bar nine, both the Electric Guitar and male voice no longer perform in melodic unison. We now have two different independent melodic lines weaving into each other i.e. one by a male voice and the other by the Electric Guitar.

## Chorus (Bars 21 – 31)

### Instruments Texture (Bars 21 – 28)

Male Voice		upper register
Orchestral Strings		harmony
Electric Guitar		thick power chords
Electric Guitar		strumming chords
Bass Guitar		thin in sound
Drum Kit		similar rhythmic pattern heard in verse

The texture of the music sounds thicker in this section due to the thick and powerful sounding power chords and other rhythmically strummed chords by the Electric Guitars; the Bass Guitar supports the harmonic progression performed by the Electric Guitar (harmonic unison) in turn thickening the harmony; orchestral strings can be heard adding supporting texture to the harmony; the male voice sings the melodic line with more volume and the Drum Kit plays most a rhythmic ostinato pattern with some heavy fills and rolls.

The Electric Guitars harmony (power chords) is distorted, thick and heavy. This is in contrast to the introduction and verse where the tone colour and texture of the Electric Guitar is clean and thin in sound.

### Harmonic Rhythm of Electric Guitar Accompaniment



The chord progression is two bars in length and consists of four chords (harmonic ostinato). The harmony ascends in pitch.

The Bass Guitar plays a more prominent role i.e. more grooves to its bass line melodically (thin in sound in the upper notes and thick in sound in the low notes) whereas the Electric Guitar now strums chords (light and thin in texture). This is in contrast to the introduction and verse where the Electric Guitar plays riffs sounding prominent in the foreground and the Bass Guitar playing a softer harmonic bass line in the background.

“Ah, ah, ah, ah, stayin alive, stayin alive”. Between each “ah” syllable is an interjection of chord on rhythm guitar and keyboard.

The image shows a musical score for a voice and piano. The voice part is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of two measures. The first measure contains four quarter notes, each with a 'ah' syllable underneath. The second measure contains a melisma of eighth notes. The piano part is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It consists of two measures. The first measure contains a series of chords and a bass line. The second measure contains a melisma of eighth notes in the bass line and chords in the treble.

The three male voices use a melisma on the end of the word “alive”(singing in vocal harmony).

## Unity

Minor tonality.

Same tempo used throughout each section.

Same time signature used throughout.

Similar instrumental material in the introduction and verse i.e. rhythmic, melodic and harmonic accompaniment played by the Electric Guitar, Bass Guitar, Strings and Drum Kit.

## Contrast

The Electric Guitar creates contrasting tone colours and textures:

Bars 1 – 2: Melodic riff (mid – low register) sounding mellow and dry in tone colour.

Bars 3 – 4: Rhythmic pattern sounding twangy and metallic in tone colour.

The vocal texture is light and thin between bars one to four in the verse (falsetto), however from bar five the vocal line thickens in texture when a second male voice sings in harmony (falsetto) with the other male voice.

The vocal texture in the chorus is thick due to three male voices singing the melodic line in harmony (mid and upper registers). This is in contrast to the verse where the vocal texture changes from one to two layers of voices.

The Bass Guitar plays a prominent role harmonically (the lead) i.e. more grooves to its bass line melodically (thin in sound in the upper notes and thick in sound in the low notes) whereas

# Answers to Written and Aural Questions

### 3. ACDC

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

2. 4/4

3. Fast Tempo

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

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

c.



d. Up beat

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

6.



7. This section constantly changes between two to three layers of sound i.e. two layers are created by the Electric Guitar (moderately loud) and Drum Kit, constantly playing throughout and the third layer is the backing vocals 'ow' sound where there are rests between each repeat of the vocal riff. Between bars 11-16, the texture is the thickest in this section. This is due to the gradual crescendo of the vocal riff from *ppp* to *mf*, which creates a thickening in the sound.

8. Beats one and two

9. Strong and powerful

10. Drum Kit

11.

