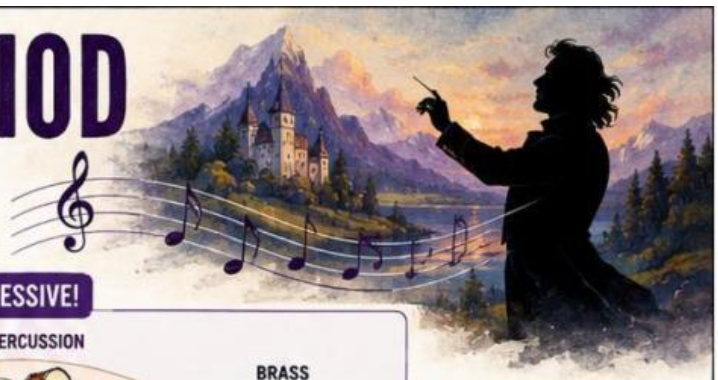
# ROMANTIC PERIOD

## (1820–1900)

*The age of emotion, expression and imagination*



## ROMANTIC ORCHESTRA – BIGGER, BOLDER, MORE EXPRESSIVE!

During the Romantic period, the orchestra grew significantly into a massive, highly expressive force featuring expanded instrument families.

The valve system allowed brass instruments to play complex melodies, creating huge, dominating brass sections (e.g., Wagner, Mahler).
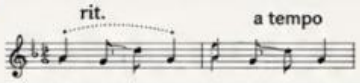



### EXPANDED ORCHESTRA MEANS...

- Richer colours and textures
- More powerful dynamics
- Greater emotional impact
- Wider range of expression
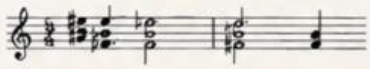
## MUSICAL CHARACTERISTICS OF THE ROMANTIC PERIOD
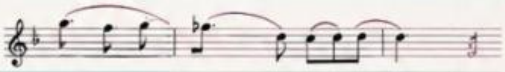


**RUBATO** — Flexible tempo where the performer speeds up or slows down for emotional expression.



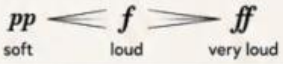

**HARMONIES** — Adventurous modulations, intense **chromaticism** (using notes outside the key), and **deliberate discords.**



**MELODIES** — Highly intense, long, lyrical, and deeply **emotional lines.**
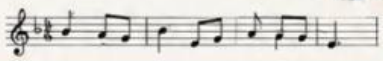


**DIVERSITY** — Ranges from tiny solo piano pieces (e.g., *Nocturnes*) and Lieder to massive, sweeping symphonies.






**NATIONALISM** — Music deliberately incorporating folk tunes or rhythms to reflect a composer's homeland.



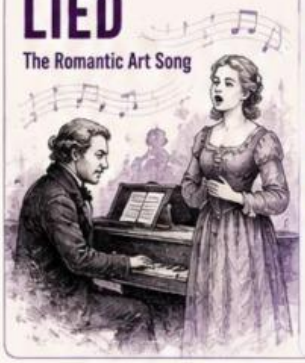


**VIRTUOSITY** — Extreme technical skill demanded from performers, especially solo pianists and violinists.



## LIED

### The Romantic Art Song
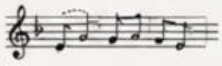


The German word for "song". It specifically refers to 19th-century Romantic art songs for solo voice **and piano.**

**Language:** Always sung in German.
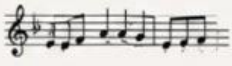
The piano is an **equal partner** to the voice, not just background accompaniment. It actively sets the mood, paints pictures, and carries dramatic interest.

### DESIGN OF A LIED IS DICTATED BY THE POETRY IT SETS:

**STROPHIC**
The same music is repeated for every single verse of the poem (like a modern pop song or hymn).



**THROUGH-COMPOSED**
The music constantly moves forward with little to no structural repetition. New musical ideas are introduced as the story changes.
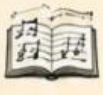


**SONG CYCLE**
A collection of Lieder by the same poet, linked by a central theme or telling a complete, continuous story.




### EXAMPLES OF ROMANTIC MUSIC


Symphonies


Piano Concertos


Lieder


Tone Poems


Operas


Chamber Music

### LISTEN FOR...

- Emotional, expressive melodies
- Rich, full orchestral sound
- Rubato and changing dynamics
- Chromatic harmonies and modulations
- Folk influences and national character
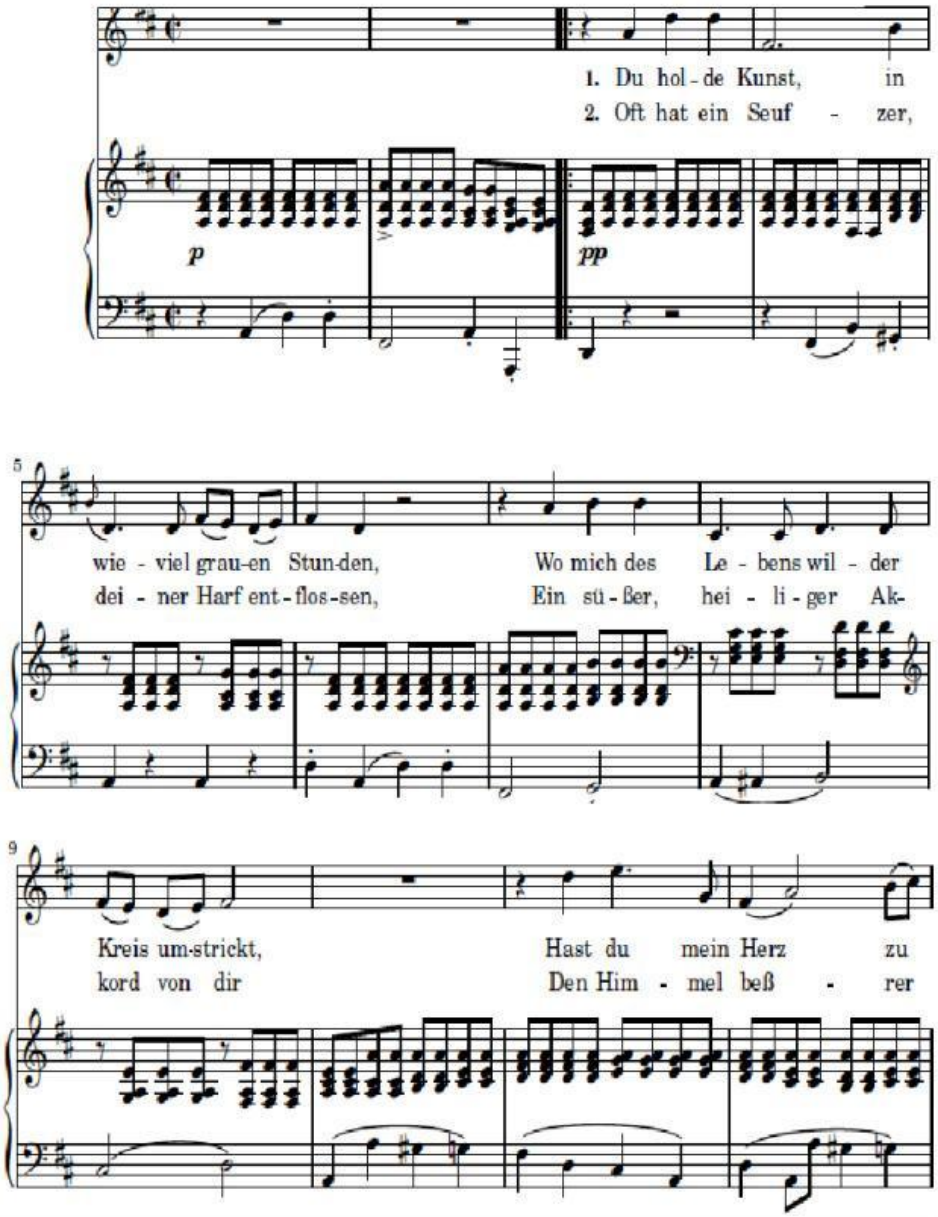


LIVEWORKSHEETS

| Schubert | Schumann |
|---|---|
| Regarded as the first important Lieder composer. Composed over 600 songs<br>• Piano creates vivid word painting (e.g., rippling brook, spinning wheel). | • Composed over 200 songs<br>Accompaniments are exceptionally rich, imaginative and highly dramatic.<br>Songs often feature an extended piano coda to finish. |

*Listen to An die Musik (To Music)* - Schubert

This lied is **STROPHIC.**
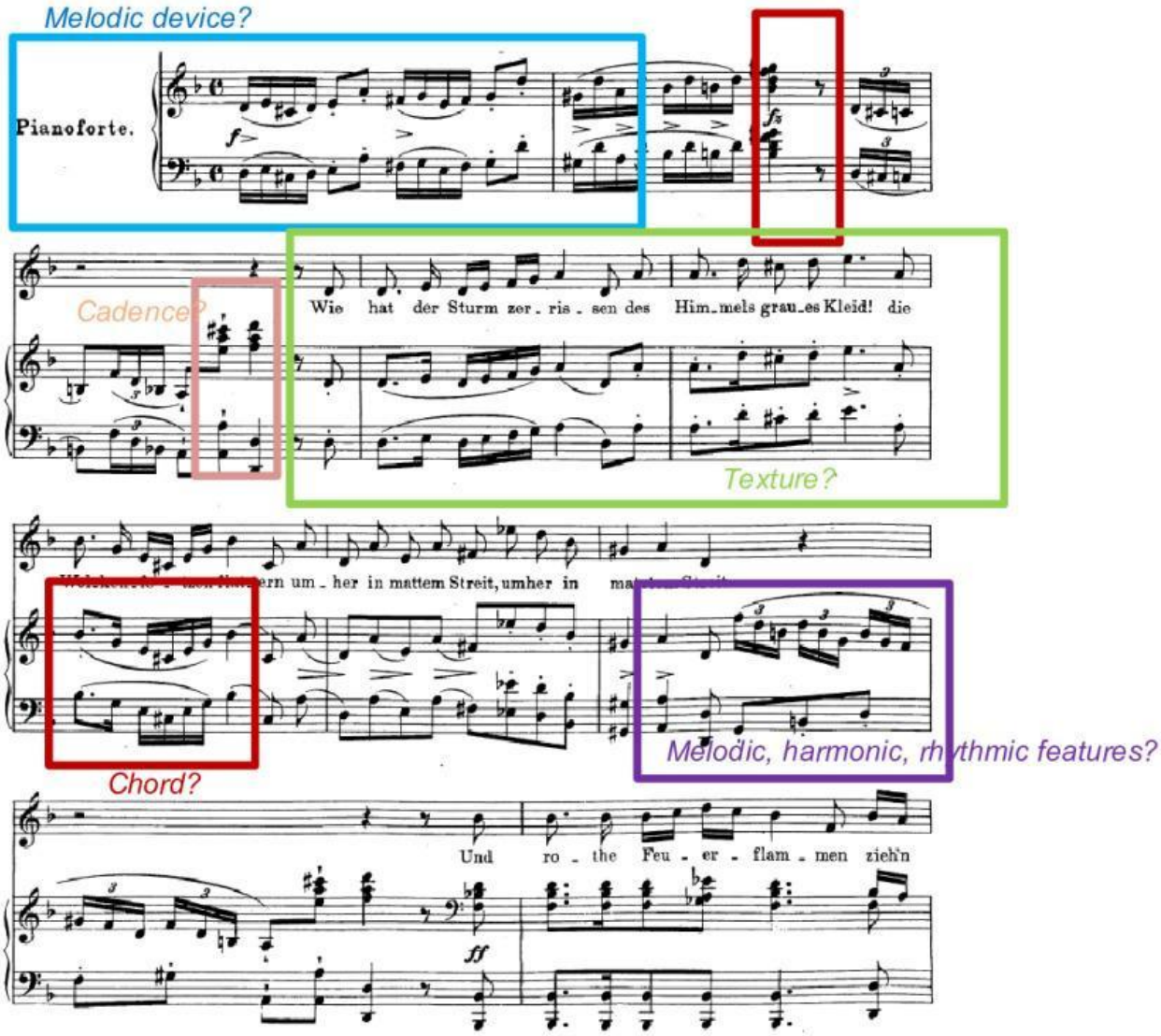



- Name the voice _____
- The key is D major. What phrase in the vocals outlines the TONIC triad?

_____

LIVEWORKSHEETS

e.g. *Der sturmische morgen (The Stormy morning)*- Schubert




Although some of the melodic material is repeated in each of the three verses, the whole verse is not repeated. It means the overall structure is THROUGH COMPOSED

Listen to the music following the score and answering the questions.

## Introduction

- *What melodic device is heard in the first 2 bars?*
- Name the key
- Name the cadence at the end

## Verse 1
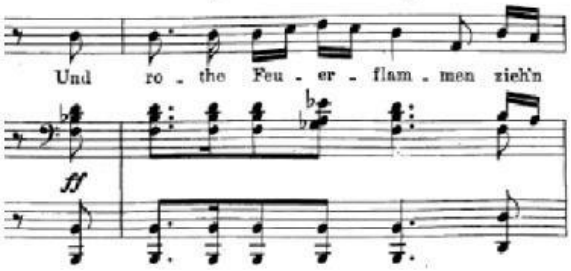
- *Describe the texture of voice and piano*
- *What phrase in the vocals outlines the tonic triad?*

The piano rounds off with a short interlude

LIVEWORKSHEETS
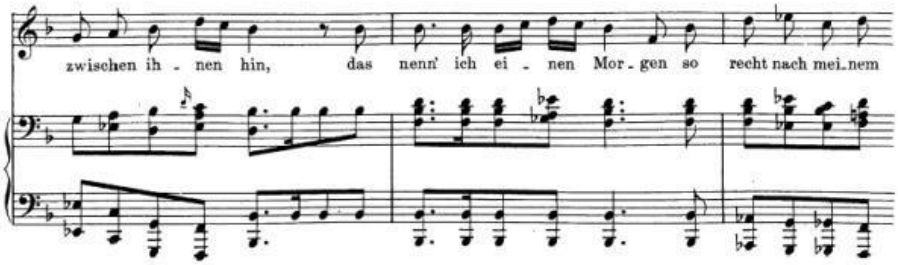
Verse 2

The melody is similar in rhythm to verse 1 but the melody itself is different
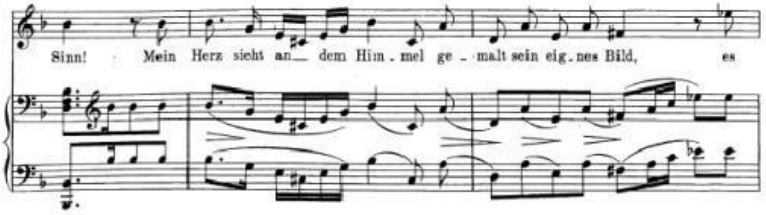



Describe the TEXTURE
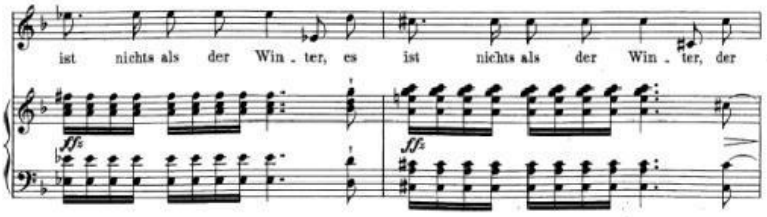
What is the TONALITY?
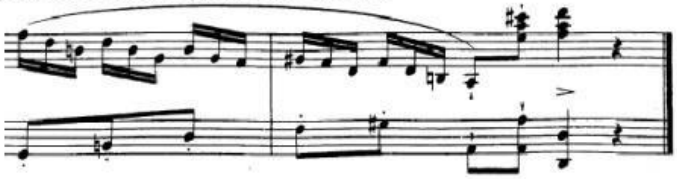



Verse 3

The 1st line of the melody is based on the 2nd line of the verse 1 melody.







- *Name any melodic, harmonic or rhythmic features in the piano interlude:*
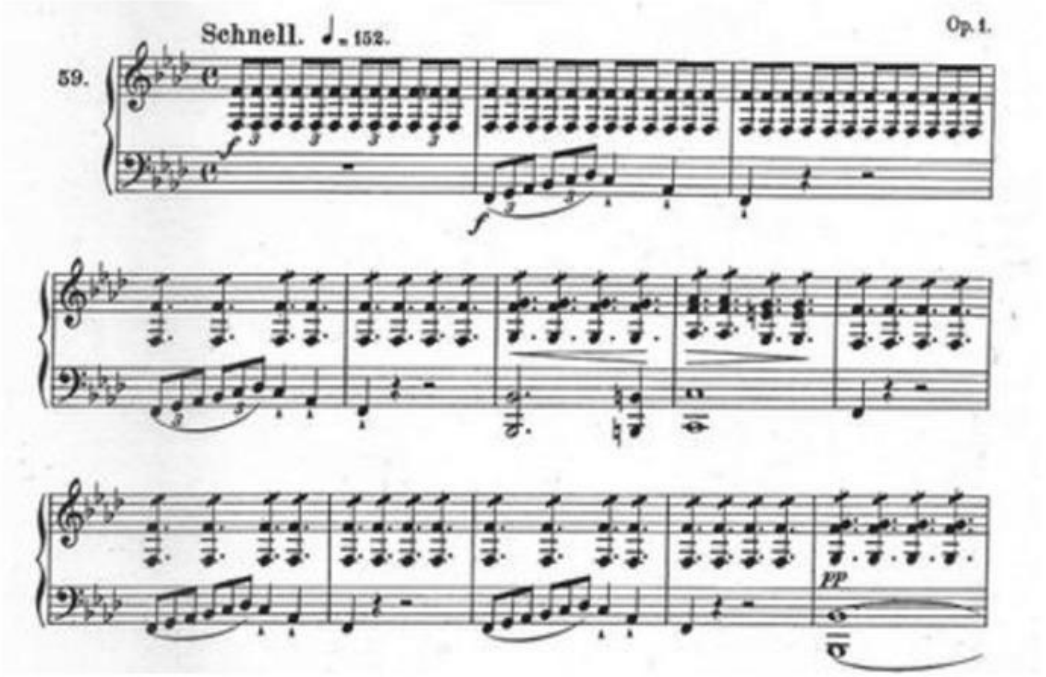


Listen to Schubert's lied *The Erlkönig*

- A Romantic **Lied**
- **Through-composed** - the music changes continuously to follow the poem's story rather than repeating verses.
- The piano is an equal partner to the singer. It plays relentless **rapid triplets** to mimic a galloping horse and establish a tense, turbulent atmosphere.

| Character | Vocal range | Musical/ dramatic characteristics |
|---|---|---|
| Narrator | Mid range | Set in a minor key to frame the story. |
| Father | Low range | Sings in both major and minor modes to reassure his delirious son. |
| Son | High range | Minor key. Sings noticeably louder and higher each time he screams in fear. |
| Erlkönig (Elf King) | Mid range | Soft, undulating arpeggios. Sings in major to lure the boy. Breaks the driving triplet accomp. rhythm. |

LIVEWORKSHEETS




Who rides, so late, through night and wind?
It is the father with his child.
He holds the boy in the crook of his arm
He holds him safe, he keeps him warm.

"My son, why do you hide your face so anxiously?"
"Father, do you not see the Erlking?
The Erlking with crown and cloak?"
"My son, it's a wisp of fog."

"You lovely child, come, go with me!
Many a beautiful game I'll play with you;
Some colorful flowers are on the shore,
My mother has some golden robes."

"My father, my father, can't you hear,
What the Erlking quietly promised me?"
"Be calm, stay calm, my child;
The wind rustles through dry leaves."

Narrator Son
Father
Erlkönig

"Do you want to come with me, fine lad?
My daughters should be waiting for you;
My daughters lead the nightly dances
And will rock and dance and sing you to sleep."

"My father, my father, can't you see there,
The Erlking's daughters in the gloomy place?"
"My son, my son, I see it well:
The old willows seem so gray."

"I love you, your beautiful form entices me;
And if you're not willing, I shall use force."
"My father, my father, he's grabbing me now!
The Erlking has wounded me!"

The father shudders; he rides swiftly,
He holds in his arms the moaning child.
Barely he arrives at the yard in urgency;
In his arms, the child was dead.

Fill in the grid below with any concepts that you can hear.

| Style | Melody/ Harmony | Rhythm/Tempo | Texture/Structure/Form | Timbre |
|---|---|---|---|---|
| | | | | |



LIVEWORKSHEETS

# 20th CENTURY MUSIC

## *Breaking the Rules!*

Composers in the 20th century experimented with new sounds, unusual harmonies, exciting rhythms and technology to create music unlike anything heard before.

### SQA EXAM FOCUS

Identify the style and justify your answer using musical concepts.

### 1 MELODY

- Fragmented and experimental
- Wide leaps
- Angular melodies
- Glissandi (gliss.)
- Based on unusual scales *e.g. whole tone, pentatonic, chromatic, microtonal*

### 2 HARMONY

- Experimental and dissonant
- Note clusters
- Based on seconds, fourths and fifths (not just thirds) (2nd, 4th, 5th)
- Atonality – no centre or sense of key
- Extended chords

### 3 RHYTHM

- Complex, individual rhythms
- Polyrhythms
- Irregular metres and time changes (5/4 → 7/8 → 3/4)
- Syncopation
- Ostinato

### 4 PERFORMING FORCES

- Chamber orchestras
- Instrumental ensembles
- Orchestras *sometimes unusual groupings*
- Choral groups
- Computer generated instruments (including synthesizers)
- Mixed media *(taped sounds with traditional instruments)*

### 5 TIMBRE / TONE COLOUR

- Huge variety of timbres and effects
- Expansion of percussion section
- Instruments played at extremes of register
- Muted brass effects
- New effects from strings *e.g. col legno, tapping on body of instrument with heel of bow, harmonics*

*col legno*

### 6 FORM & STRUCTURE

- Traditional forms from previous periods are used

...but **often in experimental ways!**

SONATA FORM · FUGUE · RONDO · THEME & VARIATIONS

### KEY CONCEPTS TO LISTEN FOR

Whole tone scale · Pentatonic scale · Chromaticism · Atonality (no key) · Note clusters · Extended chords · Ostinato · Syncopation · Irregular metre

### LISTEN FOR...

- Unusual or fragmented melodies
- Harsh or dissonant harmonies
- Complex or irregular rhythms
- Strange or original instrument sounds
- Electronic or taped sounds

### REMEMBER

20th century music is full of contrast, colour, and creativity!

LIVEWORKSHEETS

# RHYTHMIC CONCEPTS

**Key rhythmic ideas composers use to create interest and variety**

## 1 AUGMENTATION

The values of the original rhythm are **LENGTHENED**.

Original → Augmented



Everything gets longer
e.g. ♪ becomes ♩ (x2 longer)

## 2 DIMINUTION

The values of the original rhythm are **SHORTENED**.

Original → Diminished



Everything gets shorter
e.g. ♪ becomes ♩♩ (x½ as long)

## 3 THREE AGAINST TWO

Three notes are played in the time usually taken by two notes.

2 in the time of 2 → 3 in the time of 2




Creates a lilting, flowing or slightly unsettled feeling.

## 4 TIME CHANGES

The time signature changes **DURING** a piece.

$\frac{4}{4}$ → $\frac{3}{4}$ → $\frac{6}{8}$ → $\frac{2}{4}$ etc.

Keeps the music interesting and can reflect a change in mood or character.

## 5 IRREGULAR TIME SIGNATURES

Time signatures that are **NOT** commonly used (e.g. not 2, 3 or 4 in the bottom).

$\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{7}{4}$ $\frac{9}{8}$ $\frac{11}{8}$

Create unusual rhythmic patterns and a sense of unpredictability.

## 6 TRIPLETS

Three notes are played equally in the time usually taken by two.

2 in the time of 2 → 3 in the time of 2




Common in many styles of music. Look out for the small '3' or triplet bracket.

## WHY THEY MATTER

Composers use these rhythmic devices to add **contrast**, **develop ideas** and create **emotion**.

### LISTEN OUT FOR...

- Changes in pulse and feel
- Repeating patterns
- Tension and release
- Surprises!

LIVEWORKSHEETS

TWENTIETH CENTURY MUSIC

# Impressionist Music

## (early 20th century)

The term **Impressionist** is borrowed from a style of painting in which the images were blurred and hazy.



Claude Monet
*Sunset in Venice*, 1908

### KEY FEATURES

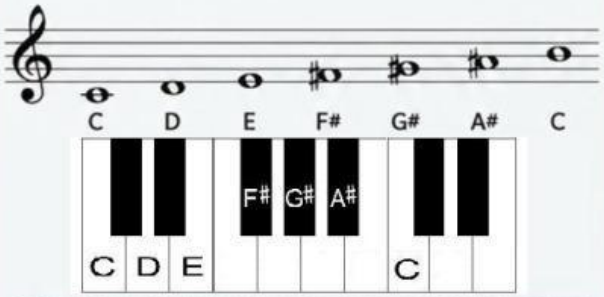
- **VAGUE & ATMOSPHERIC** – music aims to create mood and colour, not tell a story
- **SUBTLE & HAZY** – no strong melodies or harmonies; soft blends of sound
- **WHOLE TONE SCALES & DISCORDS** – create a floating, dreamlike quality
- **ORCHESTRAL COLOUR** – composers use unusual instrument combinations to paint with sound

Early 20th Century **Impressionist** composers, such as **Claude Debussy**, attempted to incorporate the same vague, hazy feelings into their music.

Common characteristics of Impressionist music include the **whole tone scale** and **discords**.

### THE WHOLE TONE SCALE

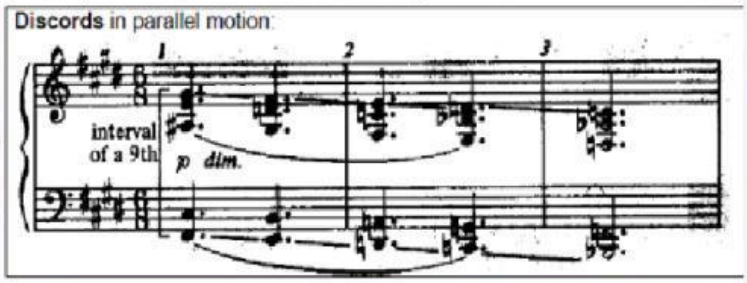
Made up from notes that are **tone** apart.




Creates a sense of **floating** with no clear home key.

### DISCORDS IN PARALLEL MOTION

Moving dissonant intervals (e.g. 9ths) in the same direction produces a blurred, shimmering sound.




Avoids the pull towards a tonic – creating **uncertainty** and impressionistic colour.

### LISTEN FOR...

- ✔ Rippling arpeggios & broken chords
- ✔ Vague sense of pulse (rubato)
- ✔ Whole tone scales
- ✔ Subtle dynamics & blended instruments

### EXAMPLE COMPOSER



**Claude Debussy**
**(1862–1918)**

Key works include *Clair de Lune*, *La Mer* and *Prélude à l'après-midi d'un faune.*

### EXAM TIP

When you hear music that sounds dreamy, uncertain or focussed on tone colour rather than strong melody or rhythm – think **Impressionism!**

**KEY CONCEPTS:** *Whole tone scale ✦ Discords ✦ Rubato ✦ Orchestral colour ✦ No clear tonality*



LIVEWORKSHEETS
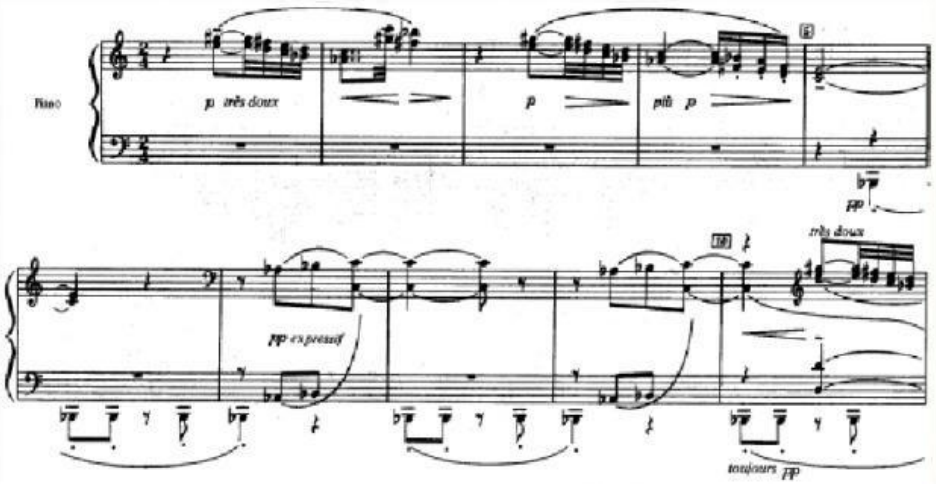
# LISTENING – DEBUSSY

## 1 VOILES (PIANO)

Listen to an excerpt from *Voiles* by Debussy played on the piano.
**Listen for:**



WHOLE TONE HARMONIES | VAGUE RHYTHMS | RUBATO | PEDAL




**LISTEN FOR:**

- RH starts quietly, playing **a descending phrase** in 3rds
- Opening phrase outlines part of the **WHOLE TONE SCALE**
- This is immediately followed by an **OCTAVE** leap in bar 2
- Opening phrase repeats but develops into a descending **WHOLE TONE SCALE**
- LH then plays a repeated low note – **PEDAL**
- RH enters with a short ascending phrase using whole tones
- LH continues the **PEDAL**
- Music continues with melodic fragments and harmonies based mainly on **WHOLE TONE SCALE** but with some use of **PENTATONIC SCALE.**

## 2 PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE (ORCHESTRA)
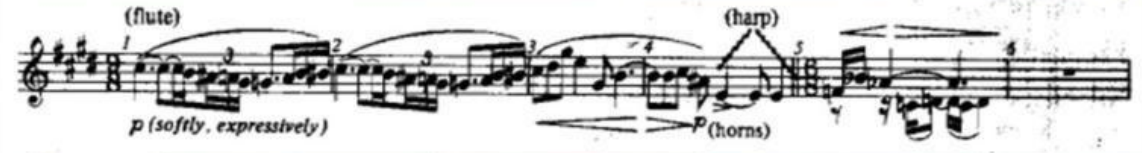


Listen to an excerpt from *Prélude à L'après-midi d'un Faune* by Debussy played by an orchestra. The piece was inspired by a poem by the Frenchman, Stephane Malarme.

*It describes a young faun (a mythological creature of woodlands and forests – part human, but with pointed ears, and horns, tail and feet of a goat) lying under shady trees in the intense heat of a summer's afternoon. His thoughts gradually become more and more hazy as he drowses in the heat.*

**Listen for:**

SOLO FLUTE (flute) | VAGUE RHYTHMS | HARP GLISSANDO (harp)




Fill in the grid with concepts you hear in this extract.

| MELODY / HARMONY | RHYTHM / TEMPO | TIMBRE | *fp* DYNAMICS |
|---|---|---|---|
| | | | |

**TIP** Impressionist music (like Debussy) often features: Whole tone scales | Vague rhythms | Rubato | Pedal effects



LIVEWORKSHEETS

# LA MER (THE SEA) – CLAUDE DEBUSSY

***La Mer* (The Sea)** is a series of three symphonic sketches for orchestra composed by Claude Debussy between 1903–1905 and first performed in 1905.

Debussy was fascinated by the sea and nature. Rather than telling a story, *La Mer* captures changing moods and **impressions** of the sea at different times of day. The music is full of **colour**, **shimmering textures** and evocative **harmonies** that blur traditional tonality.

## ABOUT THE PIECE

- Commissioned by conductor Pierre Monteux for the Paris Conservatoire.
- First performance: 15 October 1905 in Paris.
- Not about a specific story – it evokes the sea's beauty, mystery, power and tranquillity.
- Orchestra: Large, with a huge range of colours – woodwinds, brass, strings, percussion and harp are all used effectively.

## THE THREE MOVEMENTS

1. **From Dawn to Midday on the Sea**
   *The sea at dawn, gradually brightening to the full light of midday.*
2. **Play of the Waves**
   *The sea as seen from the shore – the playful, ever-changing movement of waves.*
3. **Dialogue of the Wind and the Sea**
   *The sea and wind in powerful conversation, building to a storm and then subsiding.*



Listen to parts of *La Mer* (The Sea) by Debussy. *La Mer* is a series of three symphonic sketches with individual titles. As you listen to parts of the individual movements, consider which features of the music evoke or create an impression of different aspects of the sea. Use the table below to identify relevant features.

| | Melody/ harmony | Rhythm/ Tempo | Timbre (Instrumental colours) | Dynamics (Volume) $f < p$ |
|---|---|---|---|---|
| **1. From Dawn to Midday on the Sea** *The sea at dawn gradually brightening to full light.* | | | | |
| **2. Play of the Waves** *The sea as seen from the shore – the playful, ever-changing movement of waves.* | | | | |
| **3. Dialogue of the Wind and the Sea** *The sea and wind in powerful conversation, building to a storm and then subsiding.* | | | | |

## THINK AS YOU LISTEN

- What images does the music create in your mind?
- How does Debussy use orchestral colours to paint a picture of the sea?
- Are there any recurring musical ideas?
- How do tempo and dynamics help to change the mood?



LIVEWORKSHEETS

# MINIMALIST MUSIC (20th Century)

## WHAT IS MINIMALIST MUSIC?

**Minimalist** music is a style that evolved during the second half of the 20th Century.

Minimalist composers, such as Philip Glass and John Adams, deliberately attempted to make their music less complicated by basing their compositions on **simple** melodic and rhythmic figures that are constantly **repeated** with only very **slight changes** each time.

Complete pieces are often based entirely on **short repeated motifs**.



## KEY CHARACTERISTICS OF MINIMALIST MUSIC

**REPETITION**
Short musical ideas (motifs) are repeated many times with only slight changes.

**OSTINATO**
A repeating pattern (melodic or rhythmic) that continues over a period of time.

**THREE AGAINST TWO**
Three notes/rhythms played against two in a simultaneous pulse.

**GRADUAL CHANGE**
Music develops very slowly – changes happen little by little over time.

**SOUND WORLD**
Often uses steady pulse, clear textures, consistent timbre and little harmonic change.

## LISTEN: FOUR ORGANS – STEVE REICH

- This is Minimalism in its purest form. Four *Organs* works out the very gradual elongation of a single chord. This chord is extended one note at a time.
- There is no change of pitch, timbre, dynamics or harmony.
- Over the course of the piece the chord grows from a short note to a dense sonic mass.
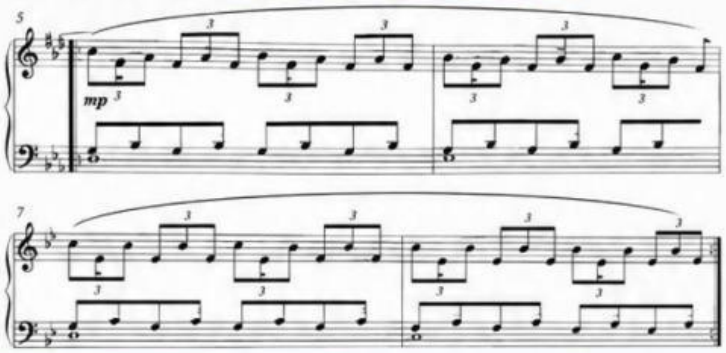


## LISTEN: *MAD RUSH* – PHILIP GLASS (PIANO)

These extracts illustrate typical Minimalist techniques.

**1** THE PIECE STARTS WITH SIMPLE HARMONIES, **REPETITION** AND **THREE AGAINST TWO**:

**THREE AGAINST TWO**
Three notes are played in the right hand while two notes are played in the left hand at the same time.
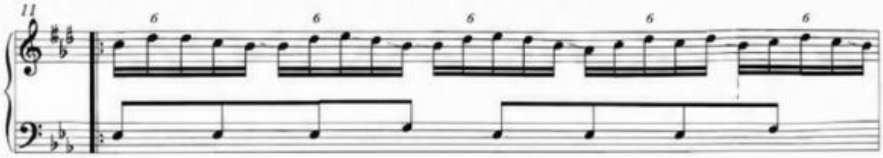






**WHAT TO LISTEN FOR**

- Simple harmonies
- Repetition of short rhythmic patterns
- Three against two (right hand vs left hand)
- Steady, even pulse

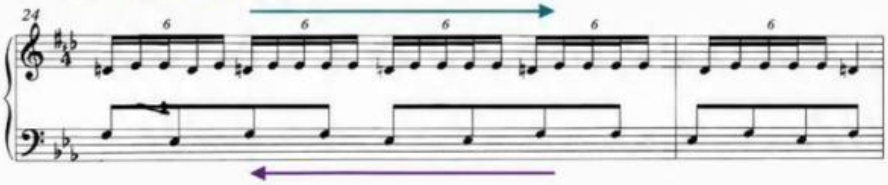
**2** AS THE PIECE DEVELOPS THE LEFT HAND PATTERN REMAINS VERY SIMPLE WHILE THE RIGHT HAND RHYTHM BECOMES **MORE RAPID**:



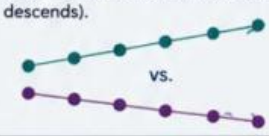

**OSTINATO (REPEATING PATTERN)**
The left hand uses a repeated **ostinato pattern** while the right hand becomes more active.



**3** THEN THE LEFT HAND STARTS TO MATCH THE RIGHT HAND RHYTHM BUT IN **CONTRARY MOTION**:




**CONTRARY MOTION**
The two hands play similar rhythms but move in opposite directions (e.g. one ascending while the other descends).




## KEY TAKEAWAYS

**REPETITION**
Short ideas are repeated many times.

**OSTINATO**
A repeating pattern creates stability and flow.

**THREE AGAINST TWO**
Three notes played against two creates rhythmic interest.

**GRADUAL CHANGE**
Changes happen very slowly over time.

**STEADY PULSE**
A constant pulse underpins the music.



LIVEWORKSHEETS

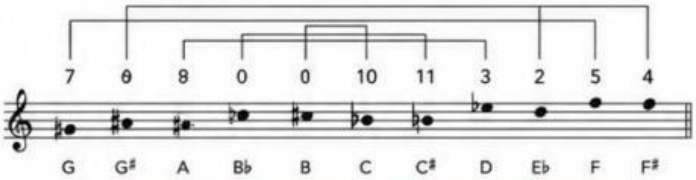
# ATONAL MUSIC (early 20th century)

Atonal music is music that has **no sense of being in a particular key.**

Common characteristics of atonal music include **dissonance** and **discords**, large intervals, and short fragments of musical ideas.

## THE CHROMATIC SCALE

In **atonal** music every note of the CHROMATIC scale is of **equal importance** and there is no **pull towards** any particular tonic note.
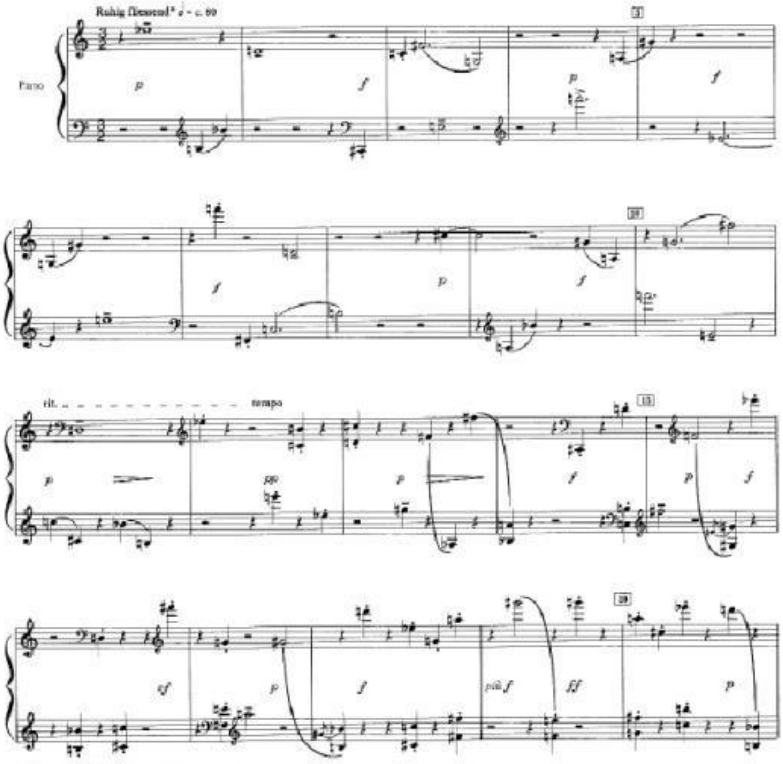



*All 12 notes are used freely – none is more important than another.*

**THERE IS NO SENSE OF TONALITY OR KEY IN ATONAL MUSIC.**
It will generally sound pretty **weird** and **random**!

## LISTENING EXAMPLE

Listen to an excerpt from the 3rd movement of *Variations for Piano* by Anton Webern.
Notice the **wide leaps** and **discords**.




## KEY FEATURES OF ATONAL MUSIC

**LACK OF TONAL CENTRE**
No note or chord feels like "home". There is no key.

**DISSONANCE & DISCORDS**
Harsh-sounding intervals and chords are used frequently.

**LARGE INTERVALS**
Wide leaps (6ths, 7ths, 8ves and more) are common.

**SHORT FRAGMENTS**
Very short ideas or motifs are used and then abruptly change.
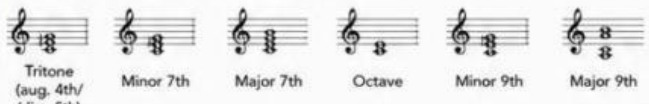
**UNPREDICTABILITY**
Patterns are irregular and unpredictable, creating surprise.

## COMPOSERS & CONTEXT

- Atonality emerged in the early 20th century as composers explored new ways of writing.
- Key figures: Arnold Schoenberg, Anton Webern, Alban Berg (Second Viennese School)
- Seen as a move away from the traditions of tonality and functional harmony.
- It paved the way for twelve-tone (serial) music and other modern styles.

## COMMON INTERVALS USED IN ATONAL MUSIC

Large, dissonant intervals are very common:




These intervals create tension and do not resolve in the way they might in tonal music.

## HOW TO LISTEN TO ATONAL MUSIC

- Do not look for a "home" note or key.
- Notice how ideas are short and change quickly.
- Listen for wide leaps and unusual intervals.
- Focus on the overall colour, texture and atmosphere rather than a melody you can hum.

## ATONAL MUSIC – KEY POINTS

- No sense of key or tonality.
- Uses all 12 notes of the chromatic scale equally.
- Dissonance, discords and large intervals.
- Short fragments of ideas; constantly changing.
- Unpredictable and often surprising.



LIVEWORKSHEETS

# MUSIQUE CONCRETE

*Music made from real sounds!*



An **experimental technique** of composition using recorded sounds as raw material.

## 1 WHAT IS IT?

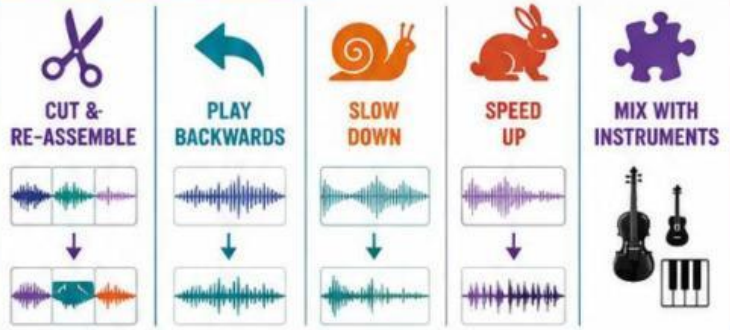
Uses recorded sounds as raw material. Sounds can be natural (birds singing, water running…)

…or deliberately created (door slamming, clock ticking, traffic, machinery…).

The recorded sounds are then **modified using simple editing techniques.**
e.g. cutting and re-assembling, playing backwards, slowing down, speeding up.

Some composers combine these techniques with electronic sounds or acoustic instruments.

## EDITING TECHNIQUES




## KEY IDEA

The composer **shapes and transforms** everyday sounds into music – changing how we listen to the world around us.

## PIERRE SCHAEFFER – 'FIVE STUDIES OF NOISES' (1948)



Listen to the 1st etude – 'Study for Railways' (*Etude aux Chemins de fer*)



### LISTEN FOR:

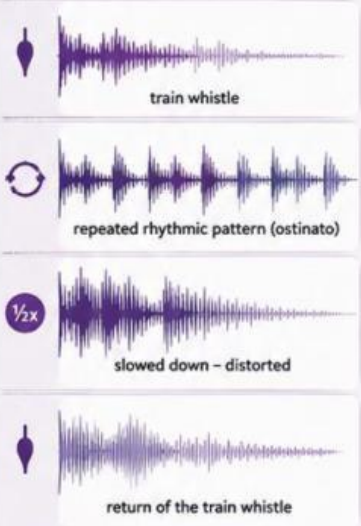
Piece is divided into sections, indicated by the sound of a train whistle.

Some sounds are repeated in a loop, creating an OSTINATO effect.

½x Some recorded sounds slow down to half speed causing them to sound distorted.

The piece begins and ends with the sound of a train whistle.

### WHAT YOU MIGHT HEAR:




## STOCKHAUSEN – 'KONTAKTE'



Combines sounds recorded on tape with live instruments.

### HIS AIM: TO MAKE CONTACT BETWEEN

PITCHED NOTES AND NOISES

INSTRUMENTAL SOUNDS AND ELECTRONIC SOUNDS

LIVE PERFORMANCE AND PRE-RECORDED SOUNDS

### LISTEN AND NOTE:

- Electronic sounds changing and transforming
- Some sounds are similar to helicopter blades speeding up and slowing down
- Some sounds are similar to a car motor trying to start
- A E I O U — Pre-recorded sounds using vowels and consonants
- Piano and percussion sounds
- Electronic sounds resembling piano and percussion sounds

## EXAMPLES OF SOUNDS USED

birds singing · water running · door slamming · clock ticking · traffic · machinery

## WHY IS IT IMPORTANT?

Musique concrète opened the door to new ways of thinking about sound and music. It helped develop electronic music, film soundtracks, TV, radio, sampling and much more!

**KEY CONCEPTS TO LISTEN FOR:** Recorded sounds ★ Modification ★ Transformation ★ Repetition (ostinato) ★ Unusual timbres ★ Contrast ★ Electronic and acoustic combination



LIVEWORKSHEETS

# Musique Concrete – experimental sounds & recording techniques



The Beatles were pioneers in the studio, constantly experimenting with new recording techniques and electronic sounds. They used **Musique concrète** methods such as multi-track recording, tape loops, overdubbing and manipulation of sounds to create groundbreaking music.



## e.g. MONEY – PINK FLOYD

This song also makes use of Musique concrète techniques. The very beginning of the song features money-related sound effects such as the ringing of a cash register and the jingling of coins. These sound effects also appear at other points in the song.

### KEY FEATURES

- Uses Musique concrète (recorded/real-world sounds)
- Money-related sound effects
- Cash register ringing
- Coins jingling
- Sound effects reappear throughout the song



## e.g. REVOLUTION 9

The track is a sound collage of vocal and instrumental sounds combined with a variety of sound effects.
Some of the vocal sounds include spoken words, screaming, mumbling and cheering.
Much of the track consists of tape loops that are faded in and out, many of which are sampled from other songs and pieces of music.

### KEY FEATURES

- Sound collage of vocal, instrumental and electronic sounds
- Spoken words, screaming, mumbling, cheering
- Tape loops faded in and out
- Samples taken from other songs and pieces of music
- Pioneering use of studio manipulation




## e.g. TOMORROW NEVER KNOWS

**Listen out for:**

- Altered drum sound using 'reverse cymbals' recording technique
- Influence of INDIAN music seen in use of a DRONE and SITAR.
- Bass guitar RIFF
- Natural sounds such as laughing heard in recording.
- Recording of laughing is played at double speed to produce a 'seagull' sound
- Vocal melody is MODAL
- Electric guitar solo is DISTORTED using techniques such as being played in reverse.
- Structure of song is STROPHIC

### WHY IT MATTERS

The Beatles pushed the boundaries of what was possible in the recording studio and influenced generations of musicians to experiment with sound in new ways.

### TECHNIQUES USED

**REVERSE CYMBALS**
Cymbal crash recorded and played backwards to create a swelling, mysterious effect.

**DRONE**
A sustained note (continuous pitch) used throughout, influenced by Indian music.

**SITAR**
Traditional Indian instrument adding exotic timbre and modal flavour.

**DOUBLE SPEED**
Tape sped up to create high-pitched, unnatural 'seagull' sound.

**REVERSE GUITAR**
Guitar solo played backwards for a haunting, unusual effect.

**DISTORTION**
Guitar sound altered electronically to create a gritty, psychedelic tone.

**MODAL MELODY**
Melody based on modes (not major/minor scales).

**STROPHIC FORM**
Same structure / pattern repeated for each verse.

## KEY TAKEAWAY

**PINK FLOYD (Money)**
Uses money-related sound effects and Musique concrète techniques.

**REVOLUTION 9**
A sound collage built from vocal/instrumental sounds, tape loops and samples.

**TOMORROW NEVER KNOWS**
A pioneering song using reverse recording, Indian influence, tape manipulation and more.

**INNOVATION**
The Beatles were leaders in studio experimentation and sound design.

**LEGACY**
Their techniques shaped modern popular music production.



LIVEWORKSHEETS

# JAZZ FUNK

*Fusion of jazz and funk with electronic power!*



Jazz Funk Music is a merging of traditional jazz characteristics with electronic instruments requiring electronic amplification.
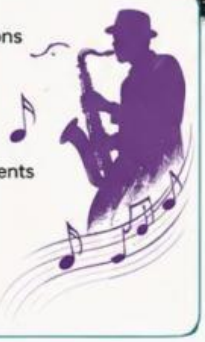
It has a characteristic **strong back beat** or "groove", spearheaded by James Brown and his drummers.

Another characteristic is the use of **electric instruments** (e.g. Rhodes piano, Moog synthesizer and bass guitar.)

Jazz-funk recordings typically used **electric bass** and **electric piano** in the **rhythm section**, in place of the double bass and acoustic piano that were typically used in jazz up to that point.

## KEY MUSICAL ATTRIBUTES

- Jazz/funk 'head' followed by improvisations
  - Use of syncopation
  - Ostinato patterns
  - Extended groove sections
- Jazz instrumentation with electric instruments
  - Use of synthesizer/ Hammond organ
  - Prominent bass
  - Melodic and/or complex bass lines



## INSTRUMENTATION

**SYNTHESIZER/ ELECTRIC PIANO**



**RHYTHM GUITAR**



**BASS GUITAR**



**DRUM KIT**



## LISTEN FOR...

- Strong back beat or groove
- Funky bass lines
- Electric piano or synthesizer sounds
- Ostinato rhythm patterns
- Extended solo improvisations



# SOUL

*The Sound of Emotion and Groove*

## LATE 1950s TO MID 1970s

Developed in the USA in the late 1950s from African American church music called "gospel music".

After slavery ended in 1865, African Americans built their own churches and created their own vocal styles and rhythms.

They sang joyful, up-tempo gospel songs while clapping and moving to the beat, and slower gospel songs that expressed deep feelings like yearning.

These different styles led to the two main styles of soul music.

## KEY FEATURES OF SOUL

- Horn section (trumpets/ saxes/trombones)
- Backing vocals (male and female)
- Gospel influenced vocals
- Strong back beat or groove



- Vocals and backing vocals (male and female)
- Electric Guitar
- Piano / Electric Piano
- Electric Organ / Keyboards
- Bass
- Percussion
- Drum Kit
- Horn Section (Trumpet, Saxophones, and Trombone)
- String Section



## LISTEN FOR...

- Gospel influenced vocals
- Backing vocals and call & response
- Horn section riffs
- Deep bass groove
- Strong back beat
- Emotional, expressive singing



## KEY CONCEPTS TO LISTEN FOR

Groove | Syncopation | Ostinato | Electric Instruments | Improvisation | Gospel Influence | Bass Lines



LIVEWORKSHEETS