

A LEVEL MUSIC TECHNOLOGY

COMPONENT 3

LISTENING AND ANALYSING

Scrap

~~WORKBOOK~~



WHAT YOU NEED TO KNOW

SKILLS, KNOWLEDGE AND UNDERSTANDING

You are required to demonstrate the ability to:

- Comment on the **MUSIC PRODUCTION TOOLS** and **TECHNIQUES** used to capture sounds, including musical instruments
- Use **AURAL DISCRIMINATION** to identify and evaluate music technology elements in unfamiliar works
- **ANALYSE CRITICALLY** and comment perceptively on music production techniques from a range of source material and their impact on **MUSIC STYLES**
- Apply **MUSICAL ELEMENTS** and language, for example structure, timbre, texture, tempo and rhythm, melody, harmony, tonality and dynamics within the context of music technology
- Produce informed written responses about **EQUIPMENT** used in unfamiliar commercial recordings by identifying **EFFECTS** used and their core settings.

MUSIC STYLES

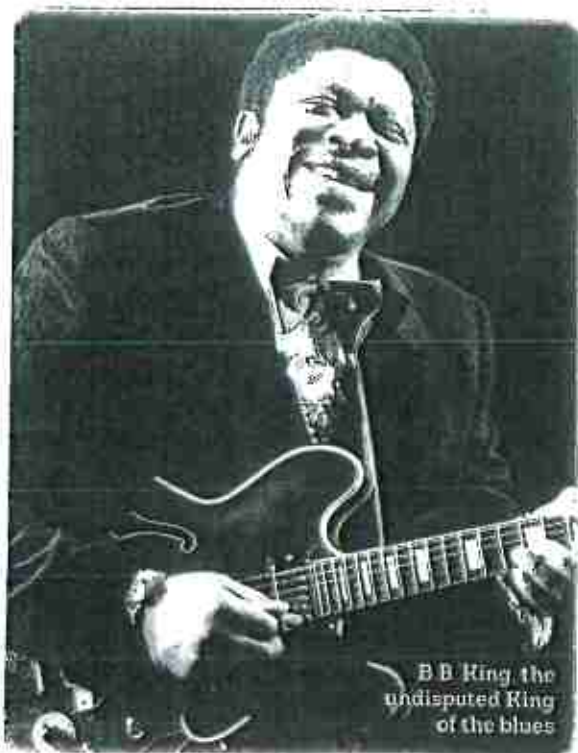
You should have knowledge and understanding of the instruments, the sounds associated with them and the combination of instruments and voices used in the following styles:

- JAZZ
- BLUES
- ROCK 'N' ROLL
- ROCK
- METAL
- PUNK
- SOUL
- DISCO AND FUNK
- REGGAE
- ACOUSTIC AND FOLK
- COMMERCIAL POP
- URBAN
- ELECTRONIC AND DANCE
- MUSIC FOR THE MEDIA – COMPUTER GAME AND FILM.

USE THIS SCRAPBOOK AND A LEVEL STUDY GUIDE TO REVISE FOR THE EXAM

BLUES

Blues developed from the musical traditions of slaves brought to America in the 19th Century, and its call-and-response structure and cyclical 12-bar, I-IV-V format derive from these early spiritual and worksong forms. So-called because of the melodic targeting of 'blue' notes (the flattened 3rd, 5th and 7th of the major scale), much of blues's identity lies in its ambiguity between major and minor tonality. The ability of the guitar and harmonica to 'bend' notes to add subtle microtonal nuances made for highly individualistic soloing styles, and the use of a slide on the strings of a guitar tuned to an open chord enabled players to mimic the wailing of a human voice. Blues can be played without any accompaniment, as a solo vocalist accompanied by guitar or piano, or in a range of formats that often expand to include harmonica, backing vocalists, piano, keys and horn sections. The guitar's centrality to the blues and its wealth of opportunity for expressive soloing has resulted in an unending stream of blues-guitar heroes taking the spotlight, but the genre has seen its fair share of non-six-string virtuosos, too, such as harmonica players Little Walter and Junior Wells, and pianist Otis Spann.



BB King, the undisputed King of the blues

© LARRY DICKSON / AP/WIDEWORLD

CLASSIC 12-BAR PROGRESSION

THE CHORD chart below shows the basic structure of the 12-bar blues. There are many variations, and the two bracketed chords show one way in which musicians often vary that structure to add colour and movement to the form. The final two bars often contain a melodic fragment called a 'turnaround'.

$\frac{4}{4}$ ||: D⁷ / / / | (G⁷) / / / | D⁷ / / / | / / / | G⁷ / / / | / / / |

I⁷ (IV⁷) I⁷ IV⁷

| D⁷ / / / | / / / | A⁷ / / / | G⁷ / / / | D⁷ / / / | (A⁷) / / / :||

I⁷ V⁷ IV⁷ I⁷ (V⁷)

24-BAR BLUES PROGRESSION

IT'S POSSIBLE to play a 24-bar blues simply by doubling the number of measures per chord. This is more common at higher tempos.

SHUFFLE AND STRAIGHT RHYTHMS

BLUES TRACKS are often performed with a shuffle/swung rhythm, where every other eighth note is shorter than the previous one. This is also known as a broken triplet feel and can be notated by inserting $\text{♩} = \text{♩} \text{♩}$ at the top of the score and then writing all the subsequent eighth notes normally. If the broken triplet feel of the music is particularly slow, an alternative method is to notate the whole track in 12/8 time, and then notate each broken triplet as it is heard. These examples would be heard as exactly the same notes/rhythms but performed at different tempos.

The image shows two musical staves. The top staff is in 4/4 time and features a broken triplet feel, indicated by a bracket and a '3' above it. The bottom staff is in 12/8 time and features a similar feel. Both staves show a sequence of notes with A7 and D9 chords indicated above them.

MINOR AND MAJOR BLUES

BLUES MELODIES can be minor or major. In either case, the seventh note of the scale is almost always minor ('flattened'). It's also possible to play melodies with a minor 3rd even when the underlying chord is major, sometimes raising the minor 3rd note very slightly sharp – this is known as a blue note. Blue notes can be notated as quarter tones, as shown here, or simply written as minor intervals and left to the player's discretion.

The image shows a musical staff with a melody in a minor key. The notes are G, A, B \flat , C, D, E, F, G. The B \flat and F notes are marked with a 1/4 sharp sign, indicating they are quarter tones above the natural minor scale notes.

RECOMMENDED LISTENING



ALBUM
The Complete Recordings (1936-7)
ARTIST
Robert Johnson



ALBUM
Live At The Regal (1965)
ARTIST
B.B. King



ALBUM
Anthology (2010)
ARTIST
Bessie Smith

JAZZ

The term jazz covers a multitude of sub-genres. Some, such as dixieland and swing, are simpler and more diatonically based. Others, such as bebop, cool and modal jazz, tend to be more harmonically sophisticated, making more use of extended and altered chords, and modes. Many jazz chord sequences revolve around the chords II, V and I rather than the I, IV and V so typical of pop. They are also likely to make more use of chords built upon the second, third and seventh degrees of the major scale. Jazz has remained popular since its evolution from blues, ragtime and other styles in the late 19th century. Part of its enduring appeal can be attributed to jazz musicians absorbing other styles of music, creating endless fusions, such as jazz blues, Latin jazz and jazz funk. While jazz is often played solo (e.g. piano), it is also played in a variety of instrumental combinations, from duos to Big Bands. A typical sextet might comprise piano, double bass, drums, trumpet, alto sax and electric guitar. However, all kinds of skilled instrumentalists have achieved popularity in jazz, such as the acoustic guitarist Django Reinhardt and the harmonica player Toots Thielemans.



Miles Davis is widely acknowledged as one of the most influential figures in jazz history.

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DIATONIC CHORDS

THIS CHORD sequence shows a simple extract of 'rhythm changes', a progression named after Gershwin's 'I've Got Rhythm'. As you loop back round from the repeat you complete the chord progression II^m V I, which forms the backbone of many jazz standards such as 'Autumn Leaves', 'Perdido' and 'Giant Steps'.

$\frac{4}{4}$ ||: C / Am / | D^m / G / :||
I / V^m / II^m / V

EXTENDED CHORDS AND ALTERED CHORDS

THIS PROGRESSION is much more harmonically challenging. It uses extended chords (the $A^{\flat}13$ and C^{maj7}) and altered chords (such as the $A7^{\#5}$). The $B^{\flat}7^{\flat}5$ and $A^{\flat}13$ chords are rooted on notes not found within the home key, however, they are chromatic passing chords, adding complex tensions and resolutions to the underlying chord sequence. Don't worry, you're not expected to analyse scores to this depth, but it is worth becoming familiar with both the sound and look of jazz harmony.

$\frac{4}{4}$ $B^{\flat}7^{\flat}5$ $A7^{\#5}$ $A^{\flat}13$ $G7^{\#9}$ | C^{maj7} $E7^{\#9}/9$ ||

VI V I III

CHROMATIC WALKING BASS

OTHER STYLES of music, such as rockabilly, rock 'n' roll and blues, all make heavy use of the walking bassline, but jazz adds its own slant by approaching the main chord tones from a note a semitone above or below. This example demonstrates the technique over the 'rhythm changes' progression shown previously.

C Am D G

SWING RIDE PATTERNS

RIDE AND hi-hat parts featuring a repeated pattern of a quarter note followed by a pair of swung eighth notes are common, appearing on recordings such as 'Straight, No Chaser' (Thelonious Monk), 'Take Five' (Dave Brubeck) and 'Milestones' (Miles Davis).

RECOMMENDED LISTENING

MILES DAVIS

ALBUM
Kind Of Blue
ARTIST
Miles Davis
(1959)

DUKE ELLINGTON

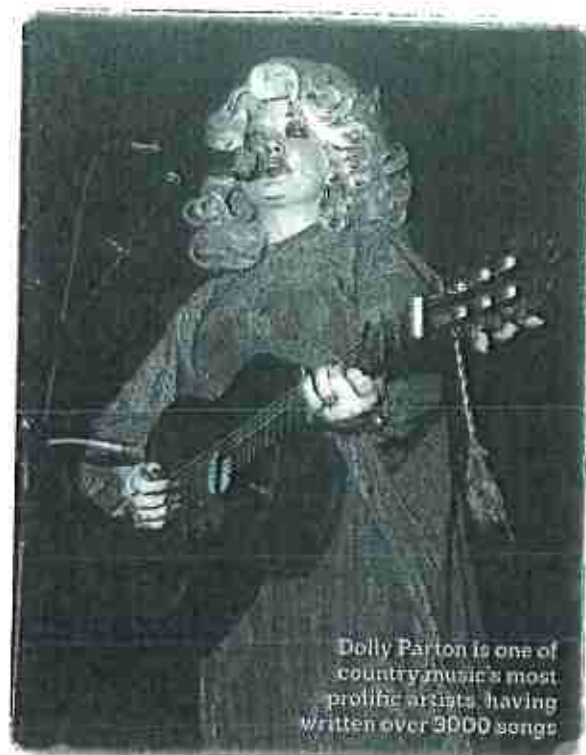
SONG
Mood Indigo
ARTIST
Duke Ellington
(1930)



ALBUM
Ella And Louis
ARTIST
Ella Fitzgerald and Louis Armstrong
(1956)

COUNTRY

Country originated in the south of the USA in the 1920s, a blend of the styles that preceded it containing influences from cowboy songs, gospel, blues and European folk. Country is often characterised by eight-bar song structures and title-based choruses that encourage community singing. Like many folk music styles, country makes extensive use of (particularly major) pentatonic scales in its melodies, sometimes



Dolly Parton is one of country music's most prolific artists, having written over 3000 songs.

© JAMES FOSTER/RETNA

with a chromatic passing note. Songs are often harmonically diatonic, sometimes using only the basic I, IIIm, IIIIm, IV, V and VIIm triads, and progressions typically begin and end on the home key chord. Country songs usually feature a chorus, although there are some written in AABA form (verse-verse-bridge-verse), notably Willie Nelson's 'You Are Always On My Mind' and Hank Williams Jr's 'Your Cheatin' Heart'. Because country grew out of American folk music, its roots are in portable stringed instruments, particularly the acoustic guitar. Country bands rely on high-quality musicianship, and virtuoso solos (typically violin, mandolin, guitar or banjo) are common. Country lyrics often deal with themes of home, love, commitment and rural life, and the simple harmony underscores core ideas of sincerity, nostalgia and loyalty.

TYPICAL COUNTRY PROGRESSIONS

ALL OF these progressions are examples of simple country harmony in a major key. The changes are all diatonic and the chords are not extended beyond the octave.

$\frac{4}{4}$ G / / / | C / / / | G / / / | D / / / | G / / / | C / / / | G D / | G / / / ||
 I IV I V I IV I V I

$\frac{4}{4}$ G D / | Em / / / | C / / / | D / / / | Em D / | C G / | C D / | G / / / ||
 I V VIIm IV V VIIm V IV I IV V I

| 4 G / / / / | / / / / | Em / D / | C / D / | G / Em / | C / D / | G / C / | G / / / / ||
 I VIm V IV V I VIm IV V I IV I

FIDDLE DOUBLESTOPS WITH TELECASTER-STYLE LICKS

THE GUITAR features prominently in country music. Acoustic guitars have long been used for accompaniment by singer/songwriters, while electric guitars are a staple of the country band. Some of the signature sounds of country guitar are actually imitations of other instruments. Players such as Jerry Donahue and Albert Lee helped to popularise double stopping techniques reminiscent of fiddle playing, along with elaborate string bending influenced by the sound of the steel guitar.

Double stops:

String bending

BASS SIMPLICITY

THE ROLE of the bass in country music is to underpin the harmony, and it often does this as simply as possible. This classic country root-fifth bassline follows the chords harmonically, and rhythmically does not deviate from the first and third beats of the bar.

C F C G C

COUNTRY SCALE

THE SO-CALLED 'country scale' is a modal inversion of the blues scale, and consists of all of the notes of the major pentatonic scale with the addition of a minor 3rd. Typically the minor 3rd is used as a chromatic passing note, immediately followed by the major 3rd. The scale can be used by any melodic instrument when improvising in a major key.

RECOMMENDED LISTENING

<p>ALBUM Blue Smoke - The Best Of Dolly Parton (2019) ARTIST Dolly Parton</p>	<p>ALBUM Hank Williams Sings (1951) ARTIST Hank Williams</p>	<p>ALBUM Wild & Open Spaces (1998) ARTIST The Dixie Chicks</p>
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SOUL

Soul is an umbrella term for a diverse range of African-American music with common influences from gospel and R&B. Its distinct flavours are referred to either by the regions of the US they were created in or after the record labels that masterminded the style's rise to prominence, such as Stax and Motown. Gospel's call and response vocals, ensemble singing and approach to chord substitutions and progressions are common to most soul music, but where Detroit-based Motown took these in a pop direction, southern acts had a harder, more emotionally raw sound. Soul was often created by session musicians, and featured innovative recording techniques and sometimes lavish arrangements. Horns, strings, piano and keys were added to a core of bass, drums, percussion and guitar. Some of the most respected bands of all time worked in the genre, arranging and recording hit after hit in a pressurised, almost factory-like environment. Stax had Booker T. & The M.G.'s, Motown had the Funk Brothers, and while each act may have been marketed on the strength of its vocalists, it was the behind-the-scenes work of these creative and disciplined musicians that fuelled soul's engine rooms.



Aretha Franklin's powerful gospel-style vocal delivery established her as the Queen of Soul

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DIATONIC SOUL CHORD PROGRESSIONS

SOUL PROGRESSIONS are often harmonically simple, typically based on diatonic chords and staying within the home key throughout. The chord suffixes can sometimes be extended by equivalent 9, 11 and 13 chords. In this example, the I-III_m-IV-V loop is notated in a 1960s soul style as diatonic 7 chords, which are extended in bar 3 and 4 to provide a more sophisticated version of the same underlying chord loop.

$\frac{4}{4}$
Gmaj⁷ / Bm⁷ /
Cmaj⁷ / D⁷ /
Gmaj⁹ / Bm⁹ /
Cmaj¹¹ / D¹³ /
||

Imaj⁷ / III_m⁷ /
IVmaj⁷ / V⁷ /
Imaj⁹ / III_m⁹ /
IVmaj¹¹ / V¹³ /

STEVE CROPPER-STYLE GUITAR LICKS

THE HORN players that Stax guitarist Steve Cropper was surrounded by must have made an impression on him. The guitar figures he played on countless hits, with their sliding chords, three-string shapes and licks built from harmonised 6ths, could almost be imitations of ensemble horns.



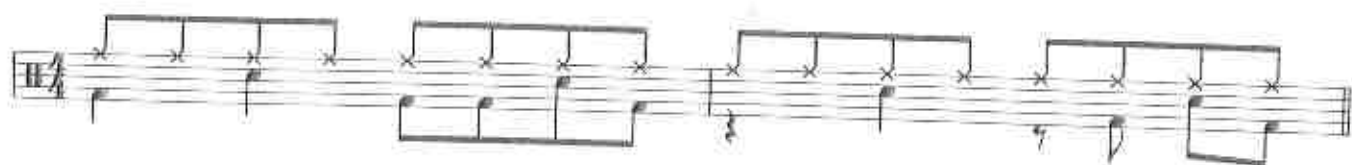
JAMES JAMERSON-STYLE MELODIC BASSLINE

JAMES JAMERSON played bass on more than 30 number-one records, and Motown's much-praised grooves owe him a huge debt. This typical Jamerson-style riff is based on a major pentatonic scale, using the root, 5th and 6th of the underlying major chords.



UP-TEMPO SOUL DRUM PATTERNS

IN FASTER soul tracks, and particularly in some 1960s Motown and Stax, the bass drum can play a part in adding propulsion to the groove, doubling some of the hi-hat's eighth notes. This example is based on the well-used pattern that appears in Wilson Pickett's 'Midnight Hour' and Aretha Franklin's 'Respect'.



RECOMMENDED LISTENING



ALBUM
Otis Blue Otis Redding Sings Soul (1965)
ARTIST
Otis Redding



ALBUM
I Never Loved A Man The Way I Love You (1967)
ARTIST
Aretha Franklin



ALBUM
What's Going On (1971)
ARTIST
Marvin Gaye

Special Focus Style: Soul

Standing In the Shadows Of Love The Four Tops (whole track)

a) Describe the structure of this track.

.....

(4)

b) In the last part of the song, some of the earlier sections are repeated, but with some changes. Identify the sections which are repeated and describe the changes that have been made to them.

.....

(4)

c) Describe how the following instruments are panned across the stereo field.

lead vocals drums bass
 backing vocals guitars tambourine
 bongos / congas

(7)

d) Complete the melody for the phrase '*Standing in the shadows of love*', using the given rhythm. (3)



e) How is the use of vocals and the vocal style in this track typical of the Soul genre?

.....

(2)

Special Focus Style: Soul

Cold Sweat James Brown (0':00'' - 1':30'')

This extract has the following structure - Introduction / verse 1 / chorus / verse 2

- a) Describe the features of this extract which are characteristic of the 'funk' style.
.....
.....
.....
.....
.....
..... (6)
- b) Describe the panning of this song. (1)
- c) How many chords are used in the verses? (1)
- d) How many chords are used in the chorus (before the final instrumental passage at 1':04'')?
..... (1)
- e) Describe in detail the final (mostly) instrumental section of the chorus (1':04'' - 1':13'')
.....
.....
.....
..... (5)
- f) Outline the origins and development of soul in the 1960s.
.....
.....
.....
.....
.....
.....
.....
.....
.....
..... (6)

Special Focus Style: Soul

Never Can Say Goodbye – The Supremes (whole track)

- a) Describe the structure of this track.
.....
.....
..... (4)

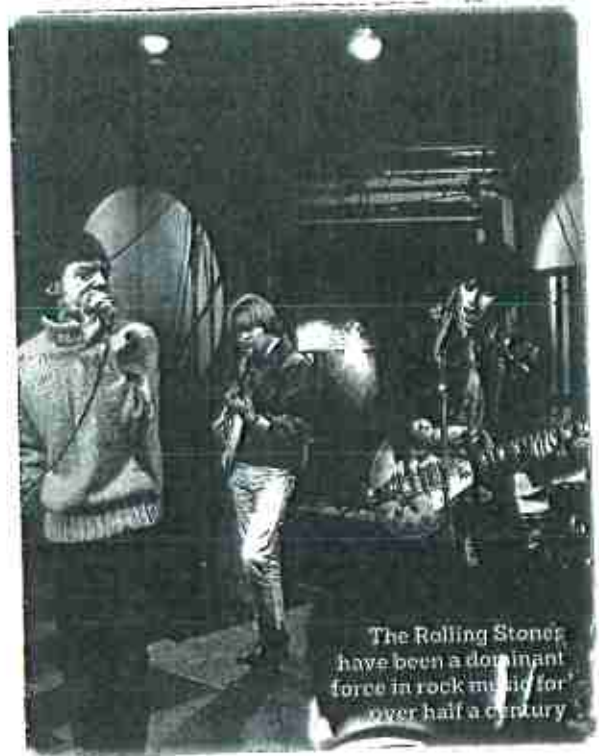
- b) The origins of soul lie in several styles of music. What evidence is there in this track of the influence of other styles? Identify these other styles and describe the features that relate to them.
.....
.....
.....
.....
..... (6)

- c) Assess the importance of *Stax Records* and *Motown Records* in the development of soul.
.....
.....
.....
.....
.....
.....
.....
.....
..... (6)

- d) Which later styles of music have been influenced by soul?
.....
.....
.....
.....
.....
..... (4)

ROCK

Rock music evolved out of 1950s rock 'n' roll. In the 1960s, rock musicians took rock 'n' roll's basic instrumentation, energy and showmanship as a starting point before expanding on its rigid blues-based formula, adding new sounds, extending song structures, tackling more complex lyrical themes and increasing the boundaries of technical virtuosity. By the 1970s, distinct musical subgenres had emerged; even today,



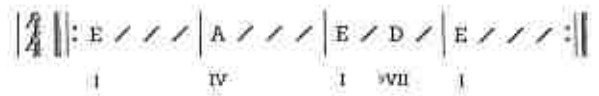
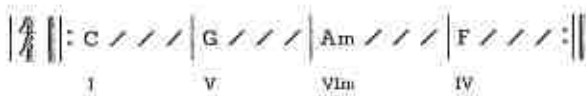
The Rolling Stones have been a dominant force in rock music for over half a century.

© 2010 HOLT RINEHART AND WINSTON

rock continues to incorporate sounds and musical ideas from other styles into its vocabulary. At the forefront of mainstream music for over half a century, rock has been used as a vehicle for counter-cultural and political movements, from Woodstock and the Vietnam War to punk and Live Aid. The electric guitar is rock's dominant instrument, and the guitar riff remains the genre's signature, along with 4/4 meter and the verse-chorus song structures inherited from earlier musical forms. Rock's core instruments are guitar, electric bass, drums and vocals. Its most common formats are the power trio, the quartet and the five-piece (however, acts can vary in size from solo artists all the way up to the likes of 20-piece ensemble, The Polyphonic Spree). Sub-genres such as blues rock, prog rock, jazz rock and New Wave introduced keys and synths, while instruments from the classical and traditional worlds have also been used.

COMMON ROCK PROGRESSIONS

ROCK CHORD progressions can often be very simple and most rock songs stay in a single musical key throughout. The first example here shows a widely used 'chord loop' where chords I, V, VIIm and IV of the home key (in this case C major) are played over and over in whole bar or half-bar changes. The second example is a modal chord progression in E Mixolydian. The Roman numerals show the chord numbers in relation to the key signature.



BASS PART IN ROOT POSITION

THE ELECTRIC bass in a rock band typically plays the root of the chord, creating texture and power in the low end of the mix. In this example the bass is following the guitar chords in root position until bar 3, where it briefly plays an F \sharp note, putting the guitar part's D chord in its first inversion.



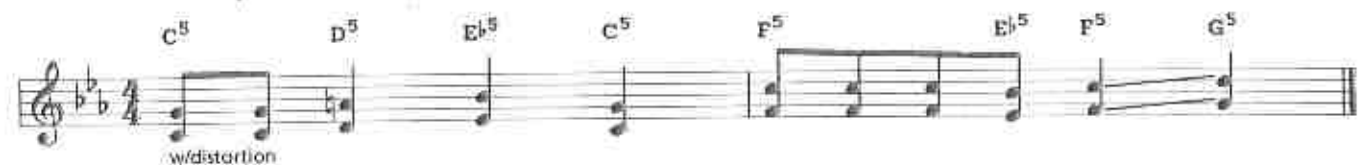
GUITAR RIFFS WITH OPEN STRINGS

MANY ROCK songs are based around the riff (usually a repeated rhythmic and melodic phrase). As many are written on electric guitar, rock players have taken advantage of the resonant open strings available in rock's go-to keys of E and A (and E and A minor) to create memorable, catchy-sounding figures.



GUITAR RIFFS WITH MOVING POWERCHORDS

IT'S POSSIBLE to combine chord progressions and melodies by moving a powerchord. Riffs featuring these moving powerchord riffs are usually one, two or four bars in length. This example is in the key of C minor.



RECOMMENDED LISTENING



ALBUM
The Dark Side
Of The Moon
(1973)
ARTIST
Pink Floyd

ALBUM
Back In Black
(1980)
ARTIST
AC/DC



ALBUM
Appetite For
Destruction
(1987)
ARTIST
Guns N' Roses

Special Focus Style: Rock and Roll

Maybellene Chuck Berry (Track 91)

The structure of this extract is - intro / chorus / verse 1 / chorus / verse 2 / chorus / instrumental

- a) Apart from the lead vocal, identify the instruments performing on this track.

 (5)

- b) Identify three other instruments **not** used on this track, which were in common use in rock and roll recordings of the 1950s. Confine your answers to the three types of instrument given below.
 bass
 keyboard
 wind / brass (3)

- c) Using chord numbers (I II III IV etc) complete the table below to show the chord sequence as used in the **chorus** section of this extract. (4)

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8	bar 9	bar 10	bar 11	bar 12
I											

- d) Describe the chord scheme used in the verses. (2)
- e) Compare the vocal style used in **verse 2** with the two choruses either side of it.

 (2)

- f) Highlight four features of this extract that illustrate the **blues** and **boogie woogie** influences on rock and roll.

 (4)

Special Focus Style: Rock and Roll

***Bo Diddley Bo Diddley* (Track 92)**

a) What is the range / compass of the opening vocal phrase (used several times).
major 2nd minor 3rd perfect 5th octave (1)

b) Identify **three** ways in which this might be considered a 'poor quality' recording by today's standards and suggest how the problem could be avoided in a modern studio. **In each case** (i) identify the problem, (ii) suggest a solution and (iii) explain **how** your proposed solution will lead to an improvement.

1.

.....

2.

.....

3.

..... (9)

c) Which part of the drumkit is most prominent? (1)

d) Apart from drumkit, what other percussion is used? (1)

e) (i) How many **different** chords are used to accompany the short guitar solo at 0:37"?

(ii) Underline the chords used in the list below:

tonic dominant sub dominant flattened 7th (3)

f) Which of the following rhythms dominates this extract? (1)



g) Highlight two features of this extract that are **not** typical of the rock and roll style.

.....

..... (2)

h) This song was recorded in 1955 - name two other rock and roll artists who released recordings in the first half of the 1950s.

.....

..... (2)

Special Focus Style: Indie Rock*Blue Boy* Orange Juice (whole track)

- a) Describe the structure of this track. The first four sections have already been completed - you do **not** need to include timings.

0':00'' introduction // 0':07'' guitar fill 1 // 0':14'' verse 1 // 0':26'' chorus //

.....

(4)

- b) Describe the music in the introduction.

.....

(2)

- c) Which harmonic feature is used in verse 1?

power chords **pedal / drone** **chromatic chords** **cycle of 5ths**

(1)

- d) In the chorus, the key is F major and the pitch of the first note of the melody is C. Name the other pitches which are used in the chorus - do **not** write out the whole melody.

.....

(3)

- e) Describe any musical problems which you notice in the guitar solo.

.....

(2)

- f) What might be considered very unusual about the second guitar solo?

.....

(2)

- g) Describe the recording and mixdown features of this track which are characteristic of indie?

.....

(3)

- h) Outline the importance of 'Postcard Records' in the development of the Indie scene.

.....

(3)

Total 20 marks

Special Focus Style: Indie Rock

Bigmouth Strikes Again The Smiths (whole track)

- a) Describe the recording / mixdown techniques used in the short introduction to this song.
.....
..... (3)
- b) Identify the other live musicians performing on this track, in addition to the instrument(s) used in the introduction (already named in your answer to question a).
.....
..... (6)
- c) Describe the use made of vocal samples in this recording.
.....
..... (3)
- d) Describe the shape of the opening vocal melodic phrase (sung twice).
.....
..... (2)
- e) Outline the influence of indie on other styles from the 1990s onwards. You might wish to identify some of the bands concerned.
.....
..... (6)

Special Focus Style: Indie Rock

The Hits Hurt The Pastels (whole track)

a) Identify any musical problems and audio quality / mixdown issues in this recording. Where appropriate, give specific examples, with timings.

.....
.....
.....
.....
.....

(4)

b) Identify the use of effects and mixdown techniques in the first part of this recording (to 2':20").

.....
.....

(2)

c) Describe in some detail, the music from 2':20" to the end.

.....
.....
.....
.....
.....
.....
.....

(8)

d) Outline the origins and development of Indie in the 1980s in the UK.

.....
.....
.....
.....
.....
.....

(6)

Total 20 marks

Special Focus Style: Punk and New Wave

No Action Elvis Costello (Whole track)

Intro / verse 1 / chorus / verse 2 (extended) / chorus

a) Comment on the use of vocals in this track and the way they are panned.

.....

.....

.....

.....

(5)

b) How is the beat / pulse / time signature at the start of the third line of the verse (0':12'') different from the rest of the song?

.....

.....

(2)

c) Describe the bass guitar part in the chorus - 0':28'' - 0':42''.

.....

.....

(2)

d) Identify the chords used in the chorus. Fill in the missing chord after each *.

.. I .. *..... .. VI .. *..... .. IV .. *.....

*..... *..... .. V I V ..

(5)

e) This song is an example of the "New Wave" movement. How does this style relate to punk - how is it different? Refer in your answer to musical, production and 'attitude' issues.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

(4)

Total 20 marks

Special Focus Style: Punk and New Wave

<i>London Calling</i>	The Clash	(0':00'' - 1':35'')	Intro / chorus 1 / verse 1 / chorus 2
<i>Garageland</i>	The Clash	(0':00'' - 1':20'')	Intro / verse 1 / chorus / verse 2

- a) *London Calling* - instrumental introduction.
- (i) Describe the snare drum part in all but the last bar of the introduction.
 (2)
- (ii) Which other instruments play the same rhythm as the snare?
 (2)
- (iii) What rhythm does the snare play in the last bar of the introduction?
 (2)
- (iv) Describe the panning of the instruments used in the introduction.

 (4)
- b) Compare chorus 1 and chorus 2 - what is different about the use of vocals in these two sections?

 (2)

Garageland

- c) Which instrument other than guitars, bass and kit is used in this song?
 (1)
- d) In the verses, which notes are used in the bass? Fill in the missing note after each *.
 Lines 1 and 2: ...A... *..... *..... ...A...
 Lines 3 and 4: *..... *..... *..... *..... (3)
- e) What features of The Clash's music do these two extracts illustrate? How do these two extracts relate to the focus styles - give reasons?

 (4)

Special Focus Style: Punk and New Wave*Anarchy In The UK* Sex Pistols (whole track)

- a) Describe the structure of this track.

 (4)
- b) How is some variety introduced into the several appearances of the chorus?

 (2)
- c) Which of the following is the correct chord sequence as used in the verses of this song?
 C G F C C A F C C F G C C F E C (1)
- d) Describe the musical and technological features which are characteristic of the punk style.

 (6)
- e) How do the lyrics of this song reflect some of the social and economic problems of the time?

 (2)
- f) Assess the importance of the Sex Pistols in the development of punk.

 (2)
- g) In what ways did punk go on to influence other styles of music?

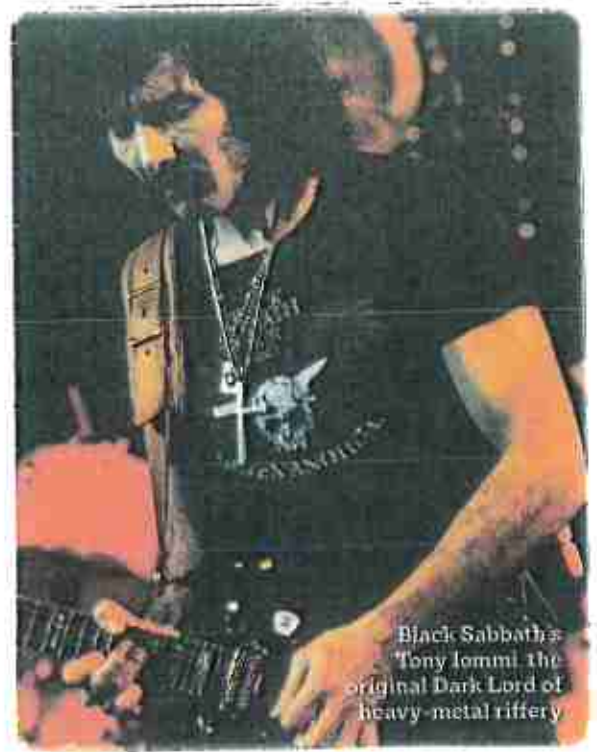
 (3)

Total 20 marks

METAL

As rock groups of the late 1960s such as Led Zeppelin and Black Sabbath began touring stadiums and demanding ever-louder gear, metal was forged. These groups presented a powerchord-driven take on rock's blues-inspired riffs, insistent drums and virtuoso soloing and bound it to darker lyrical themes. The subsequent development of metal was like an arms race, with the emphasis increasingly placed on speedy guitar playing, double bass-

drum pedal kits, galloping basslines and operatic vocal ranges. In the 1980s, thrash metal bands such as Megadeth, Metallica and Slayer were the next logical progression. Meanwhile, virtuoso 'shred' guitarists expanded the vocabulary of the lead guitar, often incorporating neo-classical instrumental influences. Countless sub-genres arose in the decades that followed. The classic line-up of vocals, bass, drums and twin guitarists is sometimes augmented by keys players, but in the main the lead guitarists occupy the limelight. Metal guitar has produced all kinds of technical innovations, from the two-handed tapping of Eddie Van Halen all the way to the current trend for downtuned rhythms with seven- and eight-string instruments, and a focus on rhythmic sophistication and intricate time signatures.

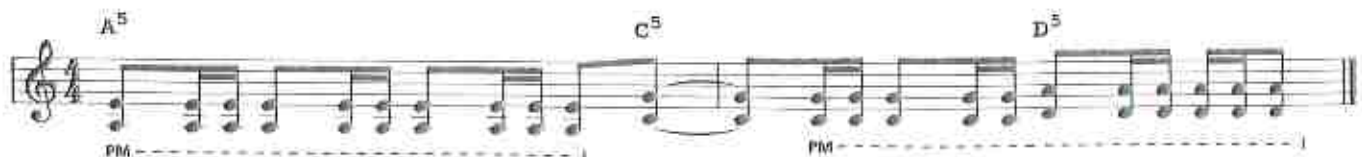


Black Sabbath's Tony Iommi, the original Dark Lord of heavy-metal riffery

© ANDREW CHILLING/REX

METAL RHYTHM GUITAR

METAL GUITAR'S greatest exponents aren't all lead guitar players. Rhythm guitar styles have changed significantly over the years, and it's from these changes that many sub-genres of metal have emerged. Whatever the particular genre, metal rhythm playing is a highly demanding skill that involves precision, stamina and an ability to dampen strings to control the extraneous noise created by a distorted guitar at ear-splitting volumes.



METAL CHORD PROGRESSIONS

METAL IS rarely performed in a major key and frequently uses chromatic intervals and non-diatonic or modal progressions. This example uses powerchords in the home key of E minor; chords of F⁵ and B^{b5} provide a ^b2 and ^b5 interval, as used in many metal sub-genres to create dissonance.



TWO-HANDED TAPPING

EDDIE VAN Halen opened up new possibilities for rock guitar when he debuted his fluid tapping style on his 1978 instrumental, 'Eruption'. Tapping consists of using the fingers of both hands to perform a rapid sequence of hammer-ons and pull-offs on the same string to produce lightning-fast arpeggios impossible to play any other way.



BASS PEDAL NOTES

BECAUSE METAL relies on power and energy more than rapid harmonic changes, one common musical device is the pedal note, where the bass plays the same note throughout, while the guitars change chords. In this example, the first two bars feature a pedal note, leading into a unison riff in bars 3 and 4.



RECOMMENDED LISTENING



ALBUM
Black Sabbath
(1970)
ARTIST
Black Sabbath



ALBUM
The Number
Of The Beast
(1982)
ARTIST
Iron Maiden



ALBUM
Master Of
Puppets
(1986)
ARTIST
Metallica

Special Focus Style: Heavy Rock

Out On the Tiles - Led Zeppelin (from Led Zeppelin III) (0':00'' - 1':21'')

- a) Describe the first four notes of the main riff (starts after the opening chords).
.....
..... (3)
- b) How is this main riff presented - identify instruments, texture, mixdown etc
.....
..... (4)
- c) Identify the recording / mixdown technique used on the vocals in the chorus.
..... (1)
- d) How is the delivery of the vocals typical of the heavy rock style?
.....
..... (2)
- e) How would you go about recording the bass guitar part in a modern studio? Outline appropriate techniques and equipment.
.....
.....
.....
..... (5)
- f) This song was recorded in 1970. Outline some of the origins of the style that led up to its development at this point. You may wish to identify some of the bands involved.
.....
.....
.....
..... (5)

Special Focus Style: Heavy Rock

Run To the Hills Iron Maiden (0':00'' - 1':32'')

- a) From the drum introduction, write out on the staff below the correct notation for one bar of each of the following (show all the necessary rests):
- i) the rhythm of the bass drum; [1]
 - ii) the rhythm of the hi-hats (use a different note head for open and closed); [4]
 - iii) the rhythm of the toms. [1]
- (6)

- b) Describe how the two guitars and bass are used and combined together in the passage immediately following the drum introduction.
-
-
- (3)

- c) How do the opening vocal phrases relate to the guitars and bass?
-
- (1)

- d) In verse 1, how does the music reflect the words "*Riding through dust clouds and barren wastes, Galloping hard on the plains*"?
-
-
- (2)

- e) Describe how the vocals are used in the chorus "*Run to the hills*".
-
-
- (2)

- f) Describe the features of this extract that are characteristic of the heavy metal genre.
-
-
-
-
-
- (6)

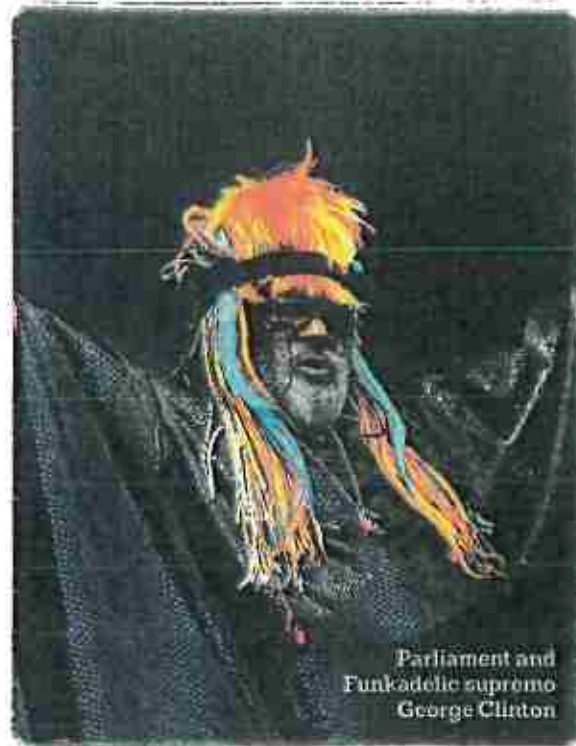
Special Focus Style: Heavy Rock

***Paradise City* Guns'N Roses (0':00'' - 1':50'')**

- a) Describe the opening guitar solo.
.....
..... (3)
- b) Describe in detail the drumming and the recording / mixdown of the drums in the introduction.
.....
.....
.....
..... (5)
- c) Describe how the vocals are used and combined together at 0':22''
.....
..... (2)
- d) Describe how the guitars are used together and mixed down from 0':40'' to 1':20''.
.....
.....
.....
..... (5)
- e) Describe the change in texture at 1':20''.
.....
..... (2)
- f) How might you set up the studio to make a **live** recording of this song?
.....
.....
..... (3)

FUNK

James Brown may have been the Godfather of Soul, but he was also the Father of Funk. In the late 1960s, songs like 'Cold Sweat' emphasised the first beat of the bar and sported roving basslines, percussive guitar and horn parts woven round a vocal. By the 1970s, acts like Sly and The Family Stone and Parliament/Funkadelic (P-Funk) developed Brown's sound. Funk is characterised by its lack of chord changes; instead, the extended chords of bebop feature over extended, single-chord jams. Plenty of genres have co-opted the techniques of funk, most notably disco and, to a lesser extent, jazz. In the 1980s, funk returned in updated guise via the likes of Prince and Red Hot Chili Peppers. The stripped-back, rhythmic style of classic funk can be achieved with bass, drums and guitar, but it's at its best when supplemented by keys and a brass section, typically consisting of saxophone, trumpet and trombone. More modern, 1980s funk-influenced music replaced the horns with synths. Funk has its fair share of virtuoso soloists, such as guitarists Eddie Hazel and Ernie Isley. But don't forget the all-important rhythm section, with drummers such as Joseph 'Mo' Ziegler and bass players like Bootsy Collins among funk's greats.



EXTENDED CHORDS

FUNK OFTEN makes use of extended chords, where notes beyond the octave are added to underlying 7 chords (e.g. major 7s, minor 7s, dominant 7s) to create more advanced harmony. The essence of funk is the combination of extended harmony and rhythmic sophistication. In this example, this major-key progression is extended so that the chords are all major 9s, dominant 9s or dominant 11s.

||: Gmaj⁹ / Imaj⁹ | Cmaj⁹ / IVmaj⁹ | D⁹ / v⁹ | Gmaj⁹ / Imaj⁹ | Cmaj⁹ / IVmaj⁹ | D¹¹ / v¹¹ :||

HORN PART

IN **FUNK** bands, the core rhythm section – typically drums, electric bass, guitar and keyboards – can be augmented with additional instrumentation including percussion, backing vocals and horns. The horn part shown here would typically be played as an accompaniment under a vocal part, because it features staccato ‘stabs’ in time with the snare drum.

Tenor Sax

Trumpet in B \flat

FUNK-STYLE RHYTHM GUITAR

THE **GUITAR'S** rhythmic possibilities were taken to extremes with the pioneering players of the funk movement. Palm muting, extended chords, fast changes through three-string triads and metronomic right-hand rhythmic control are all key to a great funk part.

C \flat ⁹ C \flat ⁹ Dm 7 C \flat ⁶ C \flat ⁶ C \flat ⁹

FUNK DRUM PART WITH SNARE DISPLACEMENT

MOST FUNK tracks are based around a 16th-note groove. This allows for substantial syncopation. In this example, the snare and bass drum are displaced so that they place emphasis on weaker beats of the bar, creating rhythmic interest and establishing, through repetition of the pattern, a funky groove.

♩-136

RECOMMENDED LISTENING

ALBUM
There's A Riot
Goin' On
(1971)
ARTIST
Sly & The
Family Stone

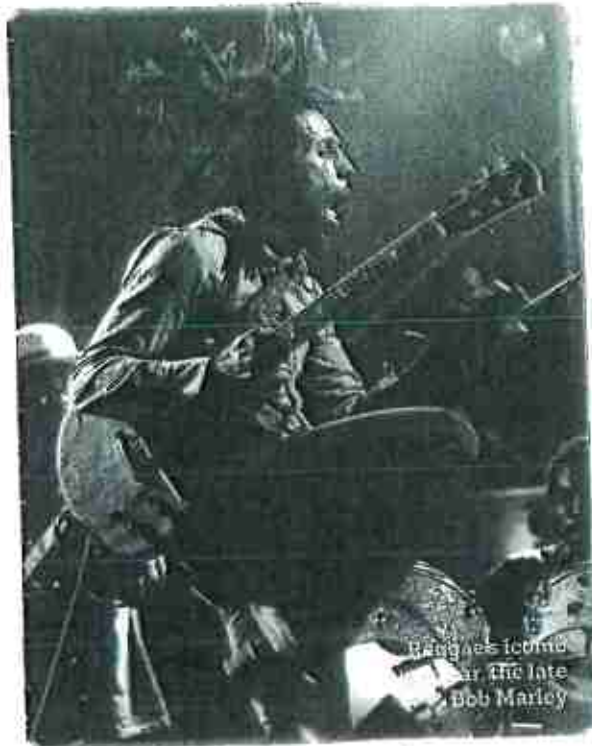


ALBUM
One Nation
Under A
Groove (1978)
ARTIST
Funkadelic



ALBUM
Purple Rain
(1984)
ARTIST
Prince
& The
New Power
Generation

REGGAE



© IAN DICKSON / REDX

Reggae emerged in Jamaica in the 1960s as a development of ska and rocksteady. Whereas ska is characterised by its ptempo, danceable sound and strict quarter-note walking basslines, reggae is played at a more languid tempo, and has a more melodic and rhythmically varied approach to its basslines. The famous 'skank' rhythm (single or double upstroke of guitar on the offbeat) became a hallmark. Reggae is strictly 4/4 in meter, and uses relatively straightforward chord structures; the interplay between vocals and instrumental parts is often based on the call-and-response formula.

Reggae's global influence can be heard in 2 Tone, hip hop, rock and even punk, as well as in direct offshoots such as dub, dancehall and ragga. The principal instruments of reggae are drums, bass and guitar, with supporting roles from horn sections and piano and keys. The stripped-down discipline of reggae's drum patterns and simple chord structures enable a syncopated, wandering style of bass playing. Reggae also has its own drum patterns, known as one drops, rockers and steppers. Horn sections play counter melodies in unison, and typically comprise sax, trumpet and trombone.

TYPICAL MAJOR-KEY REGGAE CHORD PROGRESSIONS

IN MANY classic reggae tracks the chords used are all straightforward diatonic triads in root position, and are rarely extended to 7s or 9s. These examples are all based on chords I, IV and V, and are shown here in the key of A major. Because reggae is syncopated music, the listener is engaged through texture and groove rather than harmonic sophistication.

Two musical examples of reggae chord progressions in 4/4 time, key of A major. Each example consists of a 4-measure phrase with slash marks indicating rhythmic placement.

Example 1: A / / / / | / / / / | / / / / | / / / / | D / / / / | / / / / | / / / / | / / / / ||
 I IV

Example 2: A / / / / | / / / / | D / / / / | E / / / / | A / / / / | / / / / | D / / / / | E / / / / ||
 I IV V I IV V

THE 'SKANK'

THIS RHYTHM guitar technique involves strumming a brief percussive chord on beats two and four, which is silenced by damping the strings, usually with the fretting hand. Chords are often partial chords on the treble strings, and the technique usually employs an upstroke to avoid unwanted sound from the lower strings. In this example, bars 1 and 2 feature a slow reggae skank on beats two and four; bars 3 and 4 show a double-speed eighth-note skank, which is more typical of reggae's precursor, ska.



REGGAE EIGHTH-NOTE BASSLINES

REGGAE'S POWER often comes from avoiding the downbeat. This typical bassline is based on the root, 5th and 6th of the chord, and can be moved with the harmony. It is shown here played as eighth notes followed by the same notes as 16ths (double speed). These basslines sound different in context because they have a different relationship to the second and fourth beats of the bar, where the off-beat skank would be played.



DRUM PARTS WITH SPACE

BASS DRUM placement in the bar is used to define the beat for dancers. Below are three different approaches. The bass drum begins by playing beats two and four (known as a 'one drop'), followed by beats one and three (a 'rocker'), and finally by playing on all four beats (a 'stepper').



RECOMMENDED LISTENING



ALBUM
Funky Kingston
(1973)
ARTIST
Toots & The Maytals



ALBUM
Catch A Fire
(1973)
ARTIST
Bob Marley & The Wailers



ALBUM
Super Ape
(1970)
ARTIST
Lee Scratch Perry & The Upsetters

Special Focus Style: Reggae

I Shot the Sheriff Bob Marley (Track 94)

a) Describe the use of drumkit and percussion in this extract.

.....

.....

.....

.....

.....

(5)

b) Describe the short instrumental break at 0':48'' - do not make further reference to drumkit or percussion in this answer.

.....

.....

.....

(4)

c) Identify the effect used on the guitar

.....

(1)

d) i) Describe the bass part and harmony in the opening chorus.

.....

.....

.....

(4)

ii) Describe the bass part and harmony in the verse which follows the opening chorus.

.....

.....

.....

(4)

e) How are the backing vocals used in this extract?

.....

.....

(2)

Total 20 marks

Special Focus Style: Reggae

Three Instrumental Breaks (Tracks 95, 96 and 97)

Track 95

- a) Identify the effect used on the organ. (1)
- b) Describe the EQ treatment in the bass. (1)
- c) The key of this extract is C major. Identify the pitches of the four notes used in the melody.
 i) ii) iii) iv) (4)
- d) Which of the following **best** describes the bass line:
arpeggio **riff** **pedal** **walking** (1)
- e) How many different chords are used in this extract? (1)

Track 96

- f) Identify the instruments used in this extract.

 (7)

Track 97

- g) This extract is in a 'dub' style. In what ways does this style differ slightly from 'normal' reggae?

 (2)
- h) Describe the melody part - the shape of the line / instrument used etc

 (3)

Total 20 marks

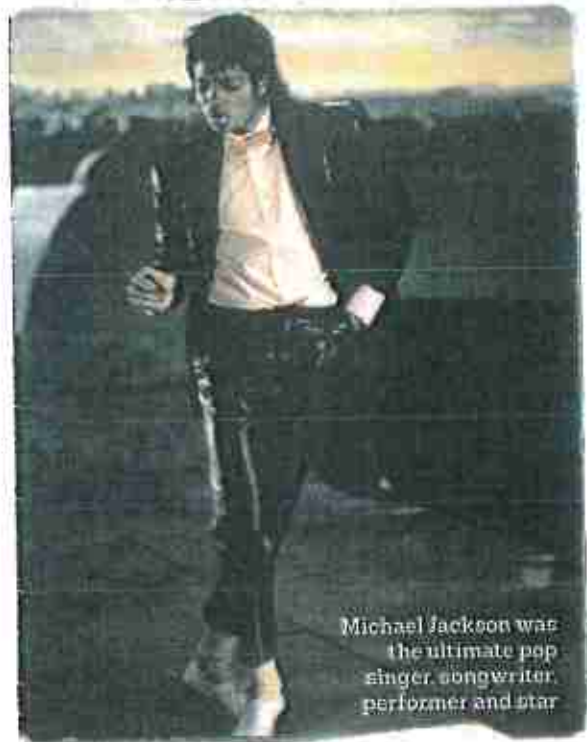
Special Focus Style: Reggae

Get Up, Stand Up Bob Marley (Track 98)

- a) Identify the percussion instruments (excluding drumkit) used in this extract.
.....
..... (4)
- b) Describe in detail the skanking in this extract.
.....
..... (4)
- c) Describe the role of the organ.
.....
..... (3)
- d) How do the lyrics of this extract relate to the social and political circumstances of the time?
.....
..... (3)
- e) Outline the origins of reggae and identify some of the influences of the style on UK bands in the late 70s and 80s. You may wish to identify some of the bands involved.
.....
.....
.....
..... (6)

POP

What is meant by 'pop'? Even if you define it as 'music made for mass commercial appeal', that still leaves you with artists as diverse as The Beatles and Jay-Z. Common to most pop is a song length of around three minutes, as a result of songs traditionally being written for radio and the single format. Pop also has formulaic song structures designed to be familiar on first listen, while vocal melodies, musical hooks and choruses target the listener's attention. Pop balances its relatively unsophisticated musicianship with cutting-edge production techniques. In doing so it incorporates musical ideas from various genres, but tends to present them in a more commercial way. Pop isn't defined by one type of musical lineup, but it is dominated by one type of musician: the vocalist. Melodic vocal performance is paramount to a pop record's success, and where blues, rock 'n' roll and jazz tend to be male-dominated, pop is an equal-opportunity employer, especially where singers are concerned. Pop has always borrowed from underground music, and pop from each decade is characterised by a specific style, such as synth pop in the 1980s, dance music in the 1990s, hip hop in the 2000s, and electronica and R&B in the 2010s.



Michael Jackson was the ultimate pop singer, songwriter, performer and star

© EUGENE AZEBAS / JEFF

POP CHORD PROGRESSIONS

THESE CHORD progressions are examples of four-chord loops. Some pop songs consist of the same chord loop played throughout; others vary the chords in different parts of the song.

4 | : C / / / | G / / / | Am / / / | F / / / :||
I V VI^m IV

4 | : Em / / / | C / / / | G / / / | D / / / :||
Im I^{VI} III IV^{VI}

POP BASSLINES

IN POP, the bass functions as part of the rhythm section, often working with the bass drum to create a danceable feel. Pop basslines are typically simple, harmonically and rhythmically, although sometimes the bass can underpin the whole track with its own repeating riff.



VOCAL HARMONIES

VOCAL HARMONIES are an evergreen feature of pop, particularly in eras where vocal ensembles have dominated. The backing vocals (BVs) can follow the words sung by the main vocal to create texture (typically in a chorus) or can have their own separate 'call and response' part, responding to the main vocal.

POP DRUMS WITH PERCUSSION

MAINSTREAM POP is designed to appeal to large numbers of people and so 4/4 pop drumbeats are often 'danceable', typically placing a solid bass-drum emphasis on the downbeat and with a consistent snare on the second and fourth beats. Sub-beats can be filled with more rhythmically complex material, and pop drum-kit parts are often augmented with percussion such as shakers, tambourine, cabasa or claves.

RECOMMENDED LISTENING



ALBUM
The Album
(1977)
ARTIST
ABBA



ALBUM
You've Come A
Long Way
Baby (1998)
ARTIST
Fatboy Slim



ALBUM
Thriller
(1982)
ARTIST
Michael
Jackson

Section B | Listening Skills

Stylistic Awareness – Rock

Rock music evolved out of 1950s rock 'n' roll. In the 1960s, rock musicians took rock 'n' roll's basic instrumentation, energy and showmanship as a starting point before expanding on its rigid blues-based formula, adding new sounds, extending song structures, tackling more complex lyrical themes and increasing the boundaries of technical virtuosity. By the 1970s, distinct musical subgenres had emerged and even today, rock continues to incorporate sounds and musical ideas from many other styles into its vocabulary. At the forefront of mainstream music for over half a century, rock has been used as a vehicle for counter-cultural and political movements, from Woodstock and the Vietnam War to punk and Live Aid. The electric guitar is rock's dominant instrument and the guitar riff remains the genre's signature, along with $\frac{4}{4}$ meter and the verse-chorus song structures inherited from earlier musical forms. Rock's core instruments are guitar, electric bass, drums and vocals. Its most common formats are the power trio, the quartet and the five-piece (however, acts can vary in size from solo artists all the way up to the likes of 20-piece ensembles such as The Polyphonic Spree). Sub-genres such as blues rock, prog rock, jazz rock and new wave introduced keys and synths while instruments from the classical and traditional worlds have also been used.

Common Rock Chord Progressions

Rock chord progressions can often be very simple and many rock songs stay in a single musical key throughout. There are always exceptions though and bands and artists such as Radiohead, Dream Theater, Frank Zappa and Steve Vai would be obvious examples.

The first example here shows a widely used 'chord loop' where chords I, V, VI^m and IV of the home key (in this case C major) are played over and over in whole bar or half-bar changes. The second example is a modal chord progression in E Mixolydian. The Roman numerals show the chord numbers in relation to the key signature.

Diagram 1: $\frac{4}{4}$ time signature. Chord progression: C (I) | G (V) | Am (VI^m) | F (IV) :||

Diagram 2: $\frac{4}{4}$ time signature. Chord progression: E (I) | A (IV) | E (I) | D (VII) | E (I) :||

Bass Part In Root Position

The electric bass in a rock band typically plays the root of the chord on the strong beats of the bar (beats 1 & 3), but can also play chord tones, unison riffs and even melodies and solos.

Guitar Riffs With Open Strings

Many rock songs are based around the riff (usually a repeated rhythmic and melodic phrase). As many are written on electric guitar, rock players have taken advantage of the resonant open strings available in rock's go-to keys of E and A (and E and A minor) to create memorable, catchy-sounding figures. These are often played in unison with the bass and bands such as Rage Against the Machine and Led Zeppelin are obvious exponents of this approach.

Guitar Riffs With Moving Powerchords

It's possible to combine chord progressions and melodies by using power chords to create riffs. Power chords are chords using only the 1st and 5th notes of a chord and are particularly effective when using distorted/overdriven guitar sounds. Riffs featuring these moving power chord riffs are quite often one, two or four bars in length.

- In audio example 1.5G15A2 mp3 you will hear a rock recording

Section B | Listening Skills

EDM

EDM was originally an umbrella term for all forms of Electronic Dance Music but became popularised by the American music industry during the early 2000's when they saw that dance music was about to become mainstream in the US. They decided underground rave culture needed rebranding!

Nowadays, EDM is a genre in its own right albeit a very American one. It has taken influence from a plethora of underground subgenres like house, techno, trance and breakbeat and fused it with pop music's commercial diatonic harmony and melodic hooks. However, EDM's main influence is undoubtedly dubstep. But whereas the energy in a dubstep track is derived from its sub frequencies, in EDM the focus of the bass sound design has moved to the mid-range and much harsher in tone.

Glitchy edits are also common in EDM with bass, drums, synths and vocals all in-line to be micro-edited to create new harmonies, rhythms and fills. An excellent example where you can hear these techniques in use and also dubstep's evolution into EDM is Skrillex's track 'Scary Monsters' and 'Nice Sprites'. The main drum groove is still very much in the vein of dubstep (140bpm, but with the emphasis on the half time feel) but by having the bassline leap out of the sub frequencies and into the mid-range, Skrillex has created a new focus for his track and ultimately a new production style. This has then been combined with lots of micro-edits to create glitches in both the vocal samples and melodic content, a technique now very common in EDM.

Varied Groove Templates

As a hybrid of sub-genres from underground electronic music, EDM tracks can take various forms, in terms of production and rhythm. Listen to a DJ like Steve Aoki and you will hear a lot of variation in the rhythm parts, including breakbeats, half-time dubstep, dancehall, disco and four-to-the-floor techno, although the tempo rarely strays out of the 120-140bpm zone, regardless of style.

The Builds and The Drops

Despite the varied groove templates, all EDM tracks contain the two elements essential for the modern dance floor – builds and drops. It uses these as a method of building and releasing tension and excitement on the dance floor. The structure of EDM tracks always keeps this in mind and many tracks have single build ups that last many minutes before the release comes and the next section is 'dropped'. The main drum groove is usually removed during these build sections, only coming back again as part of the drum fill or 'snare rush' to help bring the build to a climatic end. The drops themselves tend to be the introduction of a new hook in the form of a vocal or synth line or, more often than not, a new mid-range synth bassline, along with the re-introduction of the main drum groove.

- In audio example LS68SA2.mp3, you will hear a EDM recording

Stylistic Awareness

Dubstep

Dubstep originally developed as dub reggae, influenced b-side remixes of 2-Step Garage tracks emerging from South London's underground club culture at the end of the 20th century. Although it held Garage's average tempo of 140bpm, its percussion became stripped back and the backbeat was shifted to a half time feel. Dubstep became darker in tone and driven by intense sub-bass frequencies. The added space created in the mix by the sparsity of the percussion allowed the bass frequencies to dominate the mix and for evolving, brooding atmospheres to be created in lieu of constant melodic information. Skream and Loefah's track 'Fearless', brilliantly showcases this shift from full time UK garage grooves and basslines to a sparser, half time feel.

The Wobble

As the genre developed, it took influence from drum & bass and started to incorporate more mid-range basslines to provide 'hooks', often created by automating a bass synth's LFO's to control characteristics like filter cutoff and distortion. This shaped the basslines and created the wobble bass style associated with dubstep basslines. An excellent example of LFO automation to control bassline wobbles can be heard in the Kryptic Minds track 'Badman VIP' or Chase & Status's 'Eastern Jam'.

Drop Structure

Structurally the tunes follow similar form to that of drum & bass (intro, main 'drop' section, breakdown mid-section, second 'drop' section followed by the outro) which is common in most forms of dance floor electronic music that rely on obvious 'drops' to introduce new basslines, melodies and varying intensities. However, due to its dub reggae influence, dubstep structure does allow for sections to run and repeat for much longer than in drum & bass as the slower pace and available space lend itself to being more laid back and in no hurry to arrive at a new point in the song.

The Mainstream

It didn't take long for dubstep to start impacting on mainstream music in the UK. Artists like Nero and Skream started to include pop vocals into their productions. This shift in focus from basslines to melodic hooks catapulted the genre into the mainstream and took its pioneers out of the underground clubs scene of South London and onto the world stage. In 2010 Skream, Benga (another South London dubstep pioneer) and Artwork formed the first dubstep supergroup, Magnetic Man. Their hit single 'I Need Air', got to number 10 in the UK singles chart and the dubstep's move into the mainstream was complete. The world was starting to take notice of this underground sound and soon America would re-brand for the commercial audience as EDM.

- In audio example LSG8SA1.mp3, you will hear a dubstep recording

Section B | Listening Skills

Stylistic Awareness

House

By the late 1970's, disco DJ's had replaced most of the live funk bands across the clubs of America. Club owners wanted more value for money and one man with a bag of records was considerably cheaper than a full band. Just like the hip hop pioneers of the same era, disco DJ's and producers embraced beat matching, sampling and synthesizing techniques that new technologies were making possible. As the disco era started to wane in the early eighties, Chicago DJ's like Frankie Knuckles and Ron Hardy began to edit elements of disco, funk and soul together, creating soulful but repetitive 'dance floor friendly' tracks. These early house producers then incorporated the Roland TR-303 bass synthesizer and the Roland TR-808 drum machine into their productions, giving the genre a much stronger electronic aesthetic.

Four-To-The-Floor

The disco revolution saw live drummers playing less syncopated grooves than they had previously working in funk bands. They introduced the four-to-the-floor technique (playing all 4 downbeats of the measure on the kick drum) into popular club music. House music kept this technique and was arguably the first of the electronic genres to use it. To this day it underpins the majority of all house music and that of its sister genre, techno.

Off-Beat Hats

The repeated introduction and removal of an off-beat hi-hat pattern against the four-to-the-floor kick drum, is a staple rhythmical motif of house music. This simple technique of introducing a prominent hi-hat hit on the quaver off-beat was incredibly effective at lifting the dynamics of a new section of music.

House Piano

The house piano riff is another notable feature in house music with its syncopated triplet time in the right hand playing around the rigidity of the four-to-the-floor rhythm track. Harmonically it is not particularly rich and rarely strays beyond using thirds in its chords. Sonically, house pianos have always sounded synthesized, mainly due to the limitations of the technology during its early years. Those limitations prevented decent velocity control so in early house productions, the piano sounds not only synthesized but also very flat in terms of performance. The stark, flat piano stabs of the early era became part of the fabric of house music and maintains to this day, despite the advances in piano programming and production.

- In audio example L5G6SA1.mp3 you will hear a house recording

Modern R'n'B

R'n'B is a fusion of soul, hip hop and modern electronic dance music. It is predominantly focused on vocals and chorus hooks and has unarguably become the pop music of the 2010's. Harmonically, R'n'B tends to use cadences found in pop music but with more emphasis on 7th chords rather than just triads. This gives the compositions a smoother, jazzier feel. R'n'B is one of the few genres that has an almost equal amount of both male and female stars, with both sexes opting to sing in traditional soul styles and by using rapping techniques, taken from its hip hop influence.

Melisma

From the mid-1980's, soul singers like Whitney Houston and Mariah Carey popularised the melisma vocal technique and it is still employed today in modern R'n'B. This technique involves moving through a succession of notes all on one syllable of text. Western music had mainly adopted the one pitch per syllable method until this point, but there are obvious examples of vocalists such as Stevie Wonder predating this.

Mariah Carey's 1990 hit 'Vision of Love' contains many uses of the melisma technique and is often cited by R'n'B stars Beyoncé and Christina Aguilera as the song that inspired them to become singers.

Pitch Correction

Modern R'n'B also became synonymous with extreme pitch correction treatment on its lead vocalists, using plug-ins like Autotune and Melodyne. The digital wobble created by these effects became the sought after sound for many R'n'B vocalists and was soon a creative choice rather than a functional one of pitch correction. Its aesthetic became one of the most easily identifiable characteristics of modern R'n'B, especially amongst male stars like T-Pain and Kanye West.

Drum Programming

After its vocal stylings, it is the programmed drums and percussion of R'n'B that makes it stand out from almost all other forms of popular music. R'n'B producers have taken influence from a huge range of genres like hip hop, funk and Latin as well as more underground sub-genres of electronic music like UK garage and dubstep, to create new syncopated grooves, often with an absence of a strong backbeat. With such variety in its rhythmical influences, it's no surprise that a wide range of tempos and grooves can be found within modern R'n'B. Although the genre's superstars like Beyoncé or Drake will use live drummers and percussionists for their shows, almost all drum parts on their records are programmed via drum machines and DAW's. The sound of the Roland TR808 & TR-909 drums machines are as prevalent in modern R'n'B as they are in more underground genres like techno.

- In audio example LSG6SA2.mp3 you will hear a modern R'n'B recording

Section B | Listening Skills

Drum & Bass

Drum & Bass emerged out of the UK's acid house and hardcore-rave sound of the late eighties. Whereas house music of that era was typically around 130bpm, drum & bass producers were using production techniques spawned from hip hop (sampling and time-stretching) on classic funk breaks, increasing their tempo to upwards of 165bpm and using complex edits to create new syncopated rhythms. As the genre developed in the early nineties, it began to split into two main factions, drum & bass and jungle. Jungle kept the busy, time-stretched funk breaks but also incorporated vocal samples from Jamaican dancehall and ragga. Drum & Bass however, started to strip its sound back so it really was essentially just drums and bass, at least in its early days. The drum breaks in drum & bass became less complicated than in its jungle counterparts and a more rigid, backbeat feel on the 2 & 4 started to be the norm. With this new locked-down backbeat and simpler drum breaks in general, drum & bass had created more space in the tracks. This then allowed for more creative and complex synthesized bass lines to emerge, completing the drum & bass sound.

Amen, Brother!

Arguably the most famous funk break ever to be sampled and used in drum & bass is the Amen Break, a loop sampled from The Winston Brothers track, 'Amen, Brother'. The Amen Break quickly became the staple loop of all drum & bass producers and to date, can be found on tens of thousands of tracks. The drum & bass culture has made the Amen Break such an iconic sound, that it can now be heard in almost all modern genres of electronic music from house to dubstep to hardcore and beyond.

Regimented Structure

As a genre born out of DJ culture, drum & bass has kept to the strict structuring of its tracks and tends to follow the following formula of; atmospheric intro with light drums setting the pace. This then leads into the first 'drop' of the main drums and bassline together. This section usually repeats an 8 or 16 bar synth bass riff a few times, with some drum fills and synth variations added to keep the listener interested. We are then usually presented with the breakdown, the removal of drums and often the introduction of a new synth part providing some harmonic content. The breakdown tends to build intensity with long crescendo drum fills and synth automation increasing the pitch. This rise in pitch and drum dynamics serves to create tension, the release of which is then given in the form of the second 'drop' of the main drum parts and bass riff. After 32 or possibly 64 bars at full intensity, the arrangement starts to get stripped back. The basslines become sparse and the drums, although maintaining the tempo, become more laid back and the track descends into its outro. The outro usually contains a long tail of pads sounds without much drum and percussion information. This enables the DJ to smooth out the transition into the next track.

Modern Bass Synthesis

Drum & Bass production values have undoubtedly been the driving force behind modern synthesis and bass sound design heard across all of today's electronic and modern pop genres. As a genre, it strives for production excellence in managing the balance between its punchy drums and complex basslines. Not necessarily complex harmonically, but in their production and sonic manipulation. Drum & Bass producers are constantly resampling their own bass sounds, treating them with various effects, like filtering, and stacking up layers of synthesized bass sounds in order to create that next big, dirty bassline that will get everyone's attention. It is now a very saturated market and highly competitive but that has helped drive the advance in bassline sound design to the high standard we enjoy today. Artists like Noisia and Black Sun Empire been at the forefront of the drum & bass sound design during the last decade. To hear the progress drum & bass made in sound design, compare the 1998 track 'Wormhole' (a seminal track at the time by pioneers Ed Rush & Optical) with the 2008 Noisia track, 'Stigma'. You can hear how much fuller the bass sounds are in 'Stigma', as they rip through both the mid-range and sub frequencies with multi-layered bass samples, aggressive saturation and lots of edits to make a more complete and well-rounded drum & bass bassline.

- In audio example LSG7SA2.mp3 you will hear a drum & bass recording.

Stylistic Awareness

Techno

Techno originated in Detroit during the early 1980s when avant-garde disco DJs and producers began experimenting with electronic instrumentation. As disco evolved into house music in Chicago, Detroit artists like Derrick May, Juan Atkins and Jeff Mills were taking further inspiration from European artists like Kraftwerk, pioneers of synthesized music during the mid-seventies.

Although both house and techno share the four-to-the-floor kick drum approach and they both embraced the world of drum machines and synthesizers early in their conception, house music kept a lot of disco and soul's natural instrumentation, albeit in cut up samples and loops, whilst techno seized the new sonic palette delivered by the new drum machines, synthesizers and samplers of the 1980's. It truly was 'computer' music.

Form and Arrangement

Standard song structures started to disappear in favour of more progressive form. Builds and changes within a piece were driven by repetitive percussion patterns and long evolving sonic changes via synthesis, rather than musical changes. It still employed melodic hooks from time to time but compared to its Chicago counterpart, it had become almost completely instrumental. Any sporadic vocal use was almost always processed through a vocoder. A technique also made popular by Kraftwerk.

Percussion Energy

With both the kick drum and synth bass parts keeping things fairly simple in techno, rarely straying beyond straight quavers in any given measure, it becomes the job of the percussion to control the energy in a track. Drum machine hi-hat, clap and shaker patterns, with heavy emphasis on the off-beat quavers, define different sections of a techno track much in the same way a good horn arrangement can re-energise a funk groove. Techno percussion is there to lift the dynamics of a piece, much the same as in house music but with more intensity and repetition.

- In audio example LSG75A1.mp3 you will hear a techno recording

Rock and Roll

- Rock and roll is a form of music that evolved in the United States in the late 1940s and early 1950s and quickly spread to the rest of the world.
- Classic rock and roll is played with one or two electric guitars (one lead, one rhythm), a string bass or (after the mid-1950s) an electric bass guitar, and a drum kit. In the earliest rock and roll styles of the late 1940s and early 1950s, either the piano or saxophone was often the lead instrument, but these were generally replaced or supplemented by guitar in the mid to late 1950s.
- The beat is essentially a boogie woogie rhythm with an accentuated backbeat, the latter almost always provided by a snare drum.
- The massive popularity and eventual worldwide view of rock and roll gave it an unprecedented social impact. Far beyond simply a musical style, rock and roll, as seen in movies and in the new medium of television, influenced lifestyles, fashion, attitudes, and language. It later spawned the various sub-genres of what is now called simply 'rock music'.
- The immediate origins of rock and roll lie in the late 1940s and early 1950s through a mixing together of various popular musical genres of the time. These included folk music, and the blues (particularly the electric forms being developed in Memphis, Chicago, New Orleans, Texas, California, and elsewhere) piano-based boogie woogie and jump bass, which were collectively becoming known as rhythm and blues. Also in the melting pot creating a new musical form were country and western music (including bluegrass, Western swing and influences from traditional Appalachian folk music), jazz and gospel music.
- In 1951, Cleveland, Ohio disc jockey Alan Freed began playing rhythm and blues music. Freed is credited with first using the phrase "rock and roll" to describe the music. However, the term had already been introduced to US audiences, particularly in the lyrics of many rhythm and blues records. Three different songs with the title "Rock And Roll" were recorded in the late 1940s and the phrase was in constant use in the lyrics of R&B songs of the time.
- There is much debate as to what should be considered the first rock & roll record. One leading contender is "Rocket 88" by Jackie Brenston and his Delta Cats recorded by Sam Philips for Sun Records in 1951. Three years later, Bill Haley's "Rock Around the Clock" (1954) became the first rock and roll song to top Billboard magazine's main sales and airplay charts and opened the door worldwide for this new wave of popular culture. Rolling Stone magazine argued in 2004 that "That's All Right (Mama)" (also 1954), Elvis Presley's first single for Sun Records in Memphis, was the first rock and roll record. But, at the same time, Big Joe Turner's "Shake, Rattle and Roll", later covered by Haley, was already at the top of the Billboard R&B charts.
- Although only a minor hit when first released (when used in the opening sequence of the movie *Blackboard Jungle*) "Rock around the Clock" really set the rock and roll boom in motion. The song became one of the biggest hits in history and frenzied teens flocked to see Haley and the Comets perform it, causing riots in some cities. "Rock Around the Clock" was a breakthrough for both the group and for all of rock and roll music. If everything that came before laid the groundwork, "Clock" set the mould for everything else that came after.
- Both rock and roll and boogie woogie have four beats (usually broken down into eight swung quavers / eighth-notes) to a bar, and are twelve-bar blues. Rock and roll however has a greater emphasis on the backbeat than boogie woogie. Little Richard combined boogie-woogie piano with a heavy backbeat and over-the-top, shouted, gospel-influenced vocals that the Rock and Roll Hall of Fame says "blew the lid off the '50s."

- Bo Diddley's 1955 hit "Bo Diddley" backed with "I'm a Man" introduced a new, pounding beat, and unique guitar playing that inspired many artists. Other artists with early rock 'n' roll hits were Chuck Berry and Little Richard, as well as many vocal doo-wop groups.
- "Rockabilly" usually (but not exclusively) refers to the type of rock and roll music which was played and recorded in the mid 1950s by white singers such as Elvis Presley, Carl Perkins and Jerry Lee Lewis, who openly drew on both the country and R&B roots of the music. Many other popular rock and roll singers of the time, such as Fats Domino, Chuck Berry and Little Richard came out of the black rhythm and blues tradition and are not usually classed as "rockabilly".
- Through the late 1940s and early 1950s, R&B music had been gaining a stronger beat and a wilder style, with artists such as Fats Domino and Johnny Otis speeding up the tempos and increasing the backbeat to great popularity on the juke box circuit.
- Rock and roll appeared at a time when racial tensions in the United States were coming to the surface. African Americans were protesting segregation of schools and public facilities. The "separate but equal" doctrine was nominally overturned by the Supreme Court in 1954, and the difficult task of enforcing this new doctrine lay ahead. This new musical form combining elements of white and black music inevitably provoked strong reactions.
- The record industry soon understood that there was a white market for black music that was beyond the stylistic boundaries of rhythm and blues. Even the considerable prejudice and racial barriers could do nothing against market forces. Rock and roll was an overnight success in the U.S., making ripples across the Atlantic and perhaps culminating in 1964 with the British Invasion (The Beatles, The Rolling Stones etc).
- The social effects of rock and roll were worldwide and massive. Far beyond simply a musical style, rock and roll influenced lifestyles, fashion, attitudes and language. In addition, rock and roll may have helped the cause of the civil rights movement because both African American teens and white American teens enjoyed the music. It also developed into many other rock influenced styles. Progressive, alternative, punk and heavy metal are just a few of the genres that sprang out of Rock and Roll.
- A "teen idol" was a recording artist who attracted a very large following of (mostly) teenagers, because of their good looks as much as their musical qualities. A good example is Frank Sinatra in the 1940s. With the birth of rock and roll, Elvis Presley became one of the greatest teen idols of them all.
- Teen idols of the rock and roll years were followed by many other artists with massive appeal to a teenage audience, including the Beatles and the Monkees. It was because of this that certain fan magazines, exclusively geared to the fans of teen idols (*16 Magazine*, *Tiger Beat*, etc.), were created. These monthly magazines typically featured a popular teen idol on the cover, as well as pin-up photographs, a Q&A, and a list of each idol's "faves".
- From its early-1950s inception through the early 1960s, rock and roll music spawned new dance crazes. Teenagers found the irregular rhythm of the backbeat especially suited to reviving the jitterbug dancing of the big-band era. "Sock-hops," gym dances, and home basement dance parties became the rage and American teens watched Dick Clark's *American Bandstand* to keep up with the latest dance and fashion styles.
- In Britain, skiffle groups, record collecting and trend-watching were in full bloom among the youth culture prior to the rock era. Countless British youths listened to R&B and rock pioneers and began forming their own bands. Britain quickly became a new centre of rock and roll.

- In 1958 three British teenagers formed a new band - Cliff Richard and the Drifters (later renamed Cliff Richard and the Shadows). The group recorded a hit, "Move It", marking not only what is held to be the very first true British rock 'n' roll single, but also the beginning of a different sound — British Rock. Cliff Richard and his band introduced many important changes, such as using a "lead guitarist" (Hank Marvin) and an electric bass.
- The British scene developed, with others including Tommy Steele, Adam Faith and Billy Fury competing to emulate the stars from the USA

Rap and Hip Hop

- Rapping (also known as emceeing, MCing, spitting, or just rhyming) is the rhythmic spoken delivery of rhymes and wordplay, one of the elements of hip hop music and culture.
- Although the word rap has sometimes been claimed to be derived from phrases such as "Rhythmic African Poetry", "Rhythm and Poetry", the use of the word to describe quick speech or repartee long predates the actual musical form.
- Rapping can be delivered over a beat or without accompaniment. Stylistically, rap occupies a grey area among speech, prose, poetry, and song. Rap is derived from the griots (folk poets) of West Africa who delivered stories rhythmically (over drums and sparse instrumentation) and Caribbean-style toasting. It also has some precedents in traditional Gaelic music.
- This Gaelic influence is not direct, since virtually all of the originators of hip hop culture were African American, but was transferred indirectly by way of American roots music. Roots music was created out of the fusion of African and Celtic music in the American South and is typified by the combination of African rhythms, Gaelic melodies and (occasionally) vocal improvisation. It forms the basis of virtually all American musical styles from bluegrass to the blues, jazz, rock, funk and country. Hip hop grew out of this same tradition; stripping down the melody, emphasising the rhythm and incorporating mouth music, battling and vocal improvisation.
- Rapping developed both inside and outside of hip hop culture and began with the street parties thrown in the Bronx neighbourhood of New York in the 70s by Jamaican expatriate Kool Herc and others. The parties introduced dancehall and the practice of having a "Master of Ceremonies," (MC) get up on stage with the DJ and shout encouragements to the crowd, in a Jamaican practice known as 'toasting' - impromptu poetry and sayings over or Reggae, Disco or Funk backing. Over time, those shouts of encouragement became longer and more complex and cross-pollinated with the spoken-word poetry scene to evolve into rap.
- Herc was also the developer of break-beat deejaying, where the instrumental breaks of funk songs - the part most suited to dance and often featuring percussion - were isolated and repeated. Kool Herc's breakbeat style was to play the same record on two turntables and play the break repeatedly by alternating between the two records (letting one play while spinning the second record back to the beginning of the break).
- From the beginning hip hop culture has incorporated sounds and elements from radically divergent sources. Hip hop culture includes breakdancing (a street dance style done over funk or hip hop music rhythm breaks), graffiti (also known as 'writing'), rapping, beat-boxing and hip hop fashion. It was originally based around DJs like "DJ Jazzy Jeff & the Fresh Prince" who created rhythmic beats by "scratching" with record players and rapping. While Funk breaks formed the backbone of early hip hop, Kraftwerk and other early techno artists were widely sampled as well.

- The Universal Zulu Nation, an "international hip hop awareness" group formed and headed by hip hop grandfather and South Bronx community leader Afrika Bambaataa, credits the first use of the term "Hip Hop" as it relates to its current meaning to Lovebug Starski, a DJ who later put out a single called "The Positive Life" in 1981. Others, including DJ Hollywood and Keith Cowboy were also using the term when the music was known as Disco Rap.
- **1968.** The first recorded song that had the characteristics of rap music as we know it today (rhyming lyrics to a funk beat) was recorded before the Hip Hop movement began or rap became a regular term. The song is called "Here Come the Judge" recorded by comedian Pigmeat Markham in 1968. It charted at number 19 in both Billboard and in the UK that year.
- The dubbed dancehall toasts of Jamaica, as well as the disco-rapping and jazz-based spoken word beat poetry of the United States, was a predecessor for the rapping in hip-hop music. Gil Scott-Heron, a jazz poet / musician who wrote and released such seminal songs as *The Revolution Will Not Be Televised*, *H2OGate Blues Part 2*, *We Beg Your Pardon America* and *Johannesberg*, has been cited as an influence on many rappers. He released his first album in 1970.
- Similar in style, the Last Poets who formed in 1969 recited political poetry over drum beats and other instrumentation and were another predecessor for rap music.
- One of the first rappers in the beginning of the Hip Hop period, at the end of '70s, was also hip hop's first DJ - Kool Here. Here, a Jamaican immigrant, started delivering simple raps at his parties. Early hip hop DJs would make beats, rhythm and musical sounds using their mouth, lips, tongue, voice and other body parts. As well, they would sing or imitate turntable scratching and other instrument sounds.
- By the end of the 1970s, hip hop had spread throughout New York and was getting some radio play. Rappers were increasingly writing songs that fit pop music structures and featured continuous rhymes. Melle Mel (of The Furious Five) stands out as one of the earliest rap innovators and set the way for future rappers through his sociopolitical content and creative wordplay.
- Hip hop as a culture was further defined in 1983, when Afrika Bambaataa and the Soulsonic Force released a track called "Planet Rock." Instead of simply rapping over disco beats, Bambaataa created an innovative electronic sound, taking advantage of the rapidly improving drum machine and synthesiser technology. The music video for Planet Rock showcased the subculture of hip hop musicians, graffiti artists and breakdancers. Many hip hop-related films were released between 1983 and 1985, among them *Wild Style*, *Beat Street*, *Krush Groove*, *Breakin'*, and the documentary *Style Wars*.
- These films expanded the appeal of hip hop beyond the boundaries of New York. By 1985, youth worldwide were laying down scrap linoleum or cardboard, setting down portable "boombox" stereos and spinning on their backs in Adidas tracksuits and sneakers to music by Run DMC, LL Cool J, the Fat Boys, Herbie Hancock, EPMD, Soulsonic Force, Jazzy J and others.
- Hip hop lyricism saw its biggest change with the popularity of Run-D.M.C.'s *Raising Hell* in the mid-1980s, an album known especially for the rap / rock collaboration with rock band Aerosmith in the song "Walk This Way". This album helped set the tone of toughness and lyrical prowess in hip hop; Run-D.M.C. were almost yelling their aggressive lyrics.
- The 1980s saw a huge wave of commercialised rap music, that with it brought success and international popularity. Rap music in this time kept its original fan base in the "ghetto" while attracting interest from mainstream consumers. This decade also saw the emergence of old school hip hop, artists such as Run-D.M.C., LL Cool J, Public Enemy and the white group Beastie Boys.

- Rap in the early 1980s centred mostly around self promotion e.g., the amount of gold one wears or one's success with the opposite sex.
- In 1987 Public Enemy introduced a more sociopolitical edge, with their debut album *Yo! Bum Rush the Show* and other artists such as the Jungle Brothers looked to Africa for inspiration. In 1987 the rap group N W A released their first album entitled *N W A and the Posse*, and included rap stars Dr. Dre, Ice Cube, Eazy-E, and MC Ren. This release marked the first shift from the golden age to the ensuing ages of gangsta rap and G-funk.
- Rap in the 1990s saw a substantial change in the direction of the style of rapping. While the 1980s were characterized by verses mostly constrained to straightforward structures and rhyme schemes, rappers in the 1990s explored deviations from those basic forms, freeing up the lyrical flow and switching up the patterns to create a much more fluid and complex style. The style on the East Coast became more aggressive, pioneered by artists like the Wu-Tang Clan and Notorious B.I.G., while West Coast hip hop became more laid-back and smooth, as made popular by Dr Dre and 2Pac.
- In terms of subject matter, the 1990s saw a shift from personal promotion and glorification to narratives of street experience and darker social observation, although this shift was more pronounced on the East Coast than the West.
- The 1990s were also marked by tension between MCs of the East and West Coast, including a feud between Sean "Puffy" Combs' (Bad Boy Records) in the East, including the Notorious B.I.G., and Dr. Dre and Suge Knight's Death Row Records (including 2pac and Snoop Dogg). Freestyling became a skill that demonstrates an MC's versatility and creativity, but also as a verbal duel or spar. The mid 1990s were marked by the violent deaths of Tupac Shakur, Notorious B.I.G., Freaky Tah, and Big L, among others.
- The stereotypical image of male rappers in the 1990s often depicted someone wearing the Rastafari colours (red, yellow and green), oversize jeans worn below the waist that commonly exposed the underwear and oversize shirts and jackets.
- These fashions were then imitated by youngsters and created a separation beyond the rappers' circle by dividing economic classes in the public eye, meaning that lower-class youth dressing in this manner stuck out among the middle to upper-class youth. This image, idealised by urban youth, was further supported by the lyrics of rap underground. The lyrics often reflect the culture and lifestyles of urban and gang violence, drugs, corruption, and sexuality.
- Early hip hop has often been credited with helping to reduce inner-city gang violence by replacing physical violence with hip hop battles of dance and artwork. However, with the emergence of commercial and crime-related rap during the early 1990s, an emphasis on violence was incorporated, with many rappers boasting about drugs, weapons, misogyny and violence.
- Aside from "flow" (the voice and tone of a particular MC) and rhythmic delivery, the other central element of rapping is rhyme. Rhymes that span many syllables and the ability to construct raps with large sets of rhyming syllables is valued. Eminem often focuses on complex and lengthy rhyme schemes.
- Rap can also contain any and all forms of rhyme found in classical poetry such as consonance, assonance, half rhyme, or internal rhyme.
- Rappers also use double entendres, alliteration and other forms of wordplay that are also found in classical poetry. Similes and metaphors are used extensively in rap lyrics; rappers such as Fabolous and Lloyd Banks have written entire songs in which every line contains similes, whereas MCs like Rakim, GZA, and Jay-Z are known for the metaphorical content of their raps.

- Rap is famous for having its own vocabulary - from international hip hop slang to regional slang. Some artists, like the Wu-Tang Clan, develop an entire lexicon among their fans.
- Rap lyrics convey the street life from which hip hop originally emerged with references to popular culture and hip hop slang. Many types of rap also deal with issues such as race, socioeconomics and gender.
- Another element that has always existed in rapped rhymes, dating back to hip hop's inception, is "the struggle". This struggle was originally financial or personal in nature, i.e., getting a girlfriend or paying the rent. With "The Message", a concept rap written by Melle Mel and performed by Grandmaster Flash and the Furious Five, the idea of "the struggle" was put in another context: the hardships of the ghetto.
- "The Message" pioneered the inclusion of political content in hip hop rhymes, expanding beyond basic personal issues and party raps. In the golden age of hip hop the focus was on political and social issues.
- "Party rhymes", meant to pump up the crowd at a party, were nearly the exclusive focus of old school hip hop (with the exception of The Furious Five) and they remain a staple of hip hop music to this day. In addition to party raps, rappers also tend to make references to love and sex.
- Other rappers take a less critical approach to urbanity, sometimes even embracing such aspects as crime. Schooly D was the first notable MC to rap about crime. Several years later, he would go on to influence Ice T, who had more overtly "gangsta" lyrics. KRS-One was accused of celebrating crime and a hedonistic lifestyle, but after the death of his DJ, Scott La Rock, KRS-One went on to speak out against violence in hip hop and has spent the majority of his career condemning violence and writing on issues of race and class.
- In contrast to the more hedonistic approach of gangsta rappers, some rappers have a spiritual or religious focus. Christian rap is currently the most commercially successful form of religious rap.
- Rap delivery, or "flow", is defined by prosody, cadence, and speed. Cadence relates to the dynamics and patterns of the rhythm and changes in tempo - rubato and ritardando (gradual slowing of tempo).
- Old school rappers generally maintained a simple cadence, without much deviation, while golden age rappers such as Rakim experimented extensively with cadence. Present day popular rappers like Method Man, Snoop Dogg, Thugs-n-Harmony, Busta Rhymes, Big Pun, and Andre 3000 are considered to have a versatile cadence because of their ability to rap over disparate beats equally well.
- To successfully deliver a nicely flowing rap, a rapper must also develop vocal presence, enunciation, and breath control. Vocal presence is the distinctiveness of a rapper's voice on record. Enunciation is essential to a flowing rap; some rappers choose also to exaggerate it for comic and artistic effect. Breath control, taking in air without interrupting one's delivery, is also an important skill for a rapper to master.
- Freestyle rapping - there are two kinds: one is scripted (recitation) when rappers reuse old lines or even "cheat" by preparing segments or entire verses in advance. The second, typically referred to as "freestyling" or "spitting", is an improvised style which valued more highly than the use of prepared material.
- Battle rapping, is the competition between two or more rappers in front of an audience and the strongest battle rappers will generally perform their rap fully freestyled. The winner of a battle is decided by the crowd and / or preselected judges. Battle rapping gained widespread public recognition outside of the African-American community with the rapper's movie, *8 Mile*.

- Chicano rap is a subgenre of hip hop music, Latin rap, and gangsta rap that embodies aspects of West Coast and Southwest Mexican American (Chicano) culture and is typically performed by American rap singers and musicians of Mexican descent.
- Though the majority of rappers are male, there have been a number of female rap stars, including Lauryn Hill, MC Lyte, Lil' Kim, Missy Elliot and others.
- The UK scene has gained international prominence, especially since their performance language, English, makes them more marketable to American audiences.
- The UK is fairly unique in having created its own genres of rapping in a highly original style. In the early 1990s groups from Bristol such as Massive Attack pioneered trip hop, a genre with slower beats and flows, creating a more 'chilled', soulful sound.
- At the same time jungle music was popular and MCs would often rap fast over a fast drum beat. This evolved into Drum 'n' Bass and DnB MCs like Skibadee are known as among the fastest in the world.
- Fusing jungle and hip hop, UK Garage (So Solid Crew) evolved quickly into Grime. Grime is a genre with a deep, heavy bass line and highly electronic beats. MCs rap quickly over it and often add a set phrase to the end of every (most) line.
- Grime was pioneered by Wiley and his crew Roll Deep are still one of the prominent groups. Other big names in grime include Dizzee Rascal, Lady Sovereign and Skepta.
- Outside of grime, there is a prominent UK hiphop scene. Jehst, Tommy Evans, Klashnekoff, Sway and Kyza are known for their complex lyricism and Braintux, Lowkey and Logic are among the more political rappers.

Reggae

- Reggae is . . . a word which derives from 'rocksteady' a style of music popular in Jamaica in the 1960s;
- Reggae is . . . a word derived from the West Indian term 'rege' or 'streggae' which means "rags or ragged clothing";
- Reggae is . . . a word derived from a Spanish term meaning "the king's music" (after the latin rex / regis). *Doesn't seem likely? Well . . . this is the derivation preferred by one Bob Marley, who maybe knew a thing or two about it . . .*
- Whatever the origins of the term itself, what is clear is that reggae owes its direct origins to the progressive development of ska and rocksteady in 1960s Jamaica.
- Ska music first arose in the studios of Jamaica over the years 1959 to 1961, itself a development of earlier *mento*. Ska is characterised by a walking bass line, accentuated guitar or piano rhythms on the offbeat, and sometimes jazz-like horn riffs.
- Aside from its massive popularity amidst Jamaican "rude boy" fashion, it had gained a large following among "mods" in Britain by 1964. Rude boys began deliberately playing their ska records at half speed, preferring to dance slower as part of their "tough" image.
- By the mid-60s, many artists had begun actually playing the tempo of ska slower, while emphasising the walking bass and regular chops on the off beat, known as *skanking*. The slower sound had a new name: Rocksteady, taken from a single of the new genre by Alton Ellis. This phase of Jamaican music lasted only until 1968, when the musicians began to slow the tempo of rocksteady into yet another gear, and add still other effects. This was the genesis of the now world-famous sound known as reggae.

- The Wailers started by Bob Marley, Peter Tosh, and Bunny Wailer in 1963, are generally agreed to be the most easily recognised group worldwide that made the transition through all three stages: from ska hits like "Simmer Down", through slower rocksteady; and they are also among the significant pioneers who can be called the literal roots of reggae, along with Prince Buster, Desmond Dekker, Jackie Mitto, and several others.
- Some of the many notable Jamaican producers who were highly influential in the development of ska into rocksteady and reggae in the 1960s include Coxsone Dodd, Lee "Scratch" Perry, Leslie Kong, Duke Reid, Joe Gibbs and King Tubby.
- Among these early producers was Chris Blackwell, who founded Island Records in Jamaica in 1959, then relocated to England in 1962, where he continued to promote Jamaican music.
- By the mid 1970s, reggae was getting radio play in the UK on John Peel's radio show and Peel continued to play much reggae during his career. What is called the first "Golden Age of Reggae" corresponds roughly to the heyday of roots reggae.
- The success of the music of (especially) Bob Marley led to a dramatic increase of the popularity of reggae in the UK and had a significant influence on other, emerging styles, most notably the '2 Tone' bands - Madness, The Specials and also The Police.
- In the late 70's, reggae enjoyed a revival in the UK that continued into the 1980s, exemplified by groups like Steel Pulse, Aswad, UB40, and Musical Youth. Other artists who enjoyed international appeal in the early 80s include Third World, Black Uhuru and Sugar Minott.
- Reggae is always played in 4/4 or swing time - the symmetrical rhythm pattern does not readily lend itself to other time signatures. Harmonically, the music is often very simple, and sometimes a whole song will have no more than one or two chords. The Bob Marley and the Wailers song "Exodus" is almost entirely comprised of A-minor chords. These simple repetitious chord structures add to reggae's sometimes hypnotic effect. However, Marley also wrote more complex chord structures and bands such as Steel Pulse have often used very complex chord progressions.
- **Drums.** A standard drum kit is generally used, but the snare drum is often tuned very high to give it a timbale-type sound. Some reggae drummers use a separate additional timbale or high-tuned snare to get this sound. Rim shots on the snare are commonly used and the toms are often incorporated into the drumbeat itself.
- Reggae drumbeats fall into three main categories: One Drop, Rockers and Steppers. With the One drop, the emphasis is entirely on the third beat of the bar (usually on the snare, or as a rim shot combined with bass drum). Beat one is completely empty, which is extremely unusual in popular music. Many credit Carlton Barrett of The Wailers as the creator of this style, and an example played by Barrett can be heard in the Bob Marley song "One Drop". Barrett often used an unusual triplet cross-rhythm on the hi-hat, which can be heard on many recordings by Bob Marley and the Wailers eg. "Running Away".
- An emphasis on beat three is in all reggae drumbeats, but with the Rockers (pronounced like "raucous") beat, the emphasis is also on beat one (usually on bass drum). This beat was pioneered by the prolific innovative duo of Sly and Robbie, who later also helped create the "Rub-a-Dub" sound that greatly influenced Dancehall. An example of the Rockers beat is in "Night Nurse" by Gregory Isaacs. The Rockers beat is not always straightforward, and various syncopations are often included. An example of this is the Black Uhuru song "Sponji Reggae."
- In Steppers, the bass drum plays four solid beats to the bar, giving the beat an insistent drive. An example is "Exodus" by Bob Marley and the Wailers. Another common name for the Steppers beat is "four on the floor".

- The Steppers beat was also adopted (at a much higher tempo) by some of the 2 Tone ska revival bands of the late 1970s and early 1980s. Examples include "Stand Down Margaret" by The Beat and "Too Much Too Young" by The Specials.
- A wide range of other percussion instrumentation is used in reggae. Bongos and timbales are often used to play free, improvised patterns, with heavy use of African-style cross-rhythms. Cowbells, claves and shakers tend to have more defined roles and a set pattern.
- **Bass.** The bass guitar often plays a very dominant role in reggae and the drum and bass is often called the *riddim* (rhythm). Several reggae singers have released different songs recorded over the same *riddim*. The central role of the bass can particularly be heard in dub music - which gives an even bigger role to the drum and bass line, reducing the vocals and other instruments to peripheral roles.
- The bass sound in reggae is thick and heavy, and equalised so the upper frequencies are removed and the lower frequencies emphasised. The bass line is often a simple two-bar riff that is centred around its thickest and heaviest note (which in musical terms is often the harmonic root note) - the other notes in the bassline often serve simply to lead you towards the bass note. An example of this can be heard on "The Sun Is Shining" by Bob Marley and the Wailers. Rhythms are often syncopated, with (unusually) the first beat of the bar missing.
- **Guitars.** The rhythm guitar in reggae usually plays the chords on beats two and four, a musical figure known as skank or the 'bang'. It uses a very dampened up-stroke, with a short and scratchy chop sound, almost like a percussion instrument. Sometimes a double chop is used when the guitar plays a double quaver rhythm on beats two and four. An example is the intro to "Stir it up" by The Wailers. Sometimes the offbeat skanking comes on the second quaver of every beat.
- The lead guitar will often add a rock or blues-style melodic solo to a song, but much of the time it plays the same part as the bass line an octave higher, with a very muted and picked sound. This adds definition to the bass line (which is usually devoid of upper frequencies) and emphasises the bass melody. Sometimes the guitar will play a counter-melody to the bass line instead.
- **Keyboards.** From the late 1960s through to the early 1980s, a piano was generally used in reggae to double the rhythm guitar's skanking, playing the chords in a staccato style to add body and playing occasional extra beats, runs and riffs. The piano part was widely taken over by synthesisers during the 1980s, but synthesisers have generally been used in a peripheral role since the 1970s to play incidental melodies and countermelodies.
- Larger bands may include either an additional keyboardist, to cover or replace horns and melody lines, or the main keyboardist filling these roles on two or more keyboards. The latter has become increasingly popular as keyboard technology improves.
- **Keyboards.** The reggae-organ shuffle is unique to reggae. Typically, a Hammond organ-style sound is used to play chords with a choppy feel. This is known as the bubble. There are specific drawbar settings used on a Hammond console to get the correct sound. This may be the most difficult reggae keyboard rhythm. The 8th beats are played with a 'rest - LH - RH - LH - rest - LH - RH - LH' pattern. Thus, the right-hand part coincides with the rhythm guitar and piano on beats 2 and 4. It makes the music sound faster than it really is. The organ often also plays melodic runs and extra beats. The organ part is typically quite low in the mix, and is often more felt than heard. Examples include the songs "Natural Mystic", "This Is Love" and "Midnight Ravers" by Bob Marley.
- **Horns.** Horn sections are frequently used in reggae, often playing introductions and counter-melodies. Instruments included in a typical reggae horn section include saxophone, trumpet and/or trombone. In more recent times, real horns are sometimes replaced in reggae by synthesisers or recorded samples.

- During the late 1960s, Stax artists such as Eddie Floyd and Johnnie Taylor made significant contributions to soul music. Howard Tate's recordings in the late 1960s for Verve Records and later for Atlantic (produced by Jerry Ragovoy) are another notable body of work in the soul genre.
- Later examples of Memphis soul music include recordings by The Staple Singers (such as *I'll Take You There*) and Al Green's 1970s recordings, done at Royal Recording. Mitchell's Hi Records continued the Stax tradition in that decade, releasing many hits by Green, Ann Peebles, Otis Clay, O.V. Wright and Syl Johnson. Bobby Womack, who recorded with Chips Moman in the late 1960s, continued to produce soul recordings into the 1970s and 1980s.
- Northern soul, based at Detroit and Chicago also made a massive contribution to the development of the style. Motown Records is a name almost synonymous with soul. Music by early Motown artists such as Stevie Wonder, Gladys Knight and Marvin Gaye did much to popularise the style and the overall Motown sound defined what later became known as northern soul.
- In Chicago, Curtis Mayfield created the *sweet soul* sound that later earned him a reputation as the Godfather of northern soul. As a member of The Impressions, Mayfield developed a *call and response* style of group singing that resembled the gospel style and influenced many other groups of the era.
- Detroit soul is strongly rhythmic and influenced by gospel music. The Motown Sound often includes hand clapping, a powerful bass line, close vocal harmonies with interchanges between lead and backing singers, strings, bells and other untraditional instruments.
- Motown's house band was The Funk Brothers and singers included: Marvin Gaye, The Temptations, Smokey Robinson & The Miracles, Gladys Knight & The Pips, Martha Reeves & The Vandellas, The Marvelettes, Diana Ross & The Supremes, The Jackson 5, The Four Tops and Stevie Wonder. Songwriters included: Holland / Dozier / Holland, Norman Whitfield, Smokey Robinson, Barrett Strong, Ivy Jo Hunter and Stevie Wonder.
- Into the 70s at Detroit, producer Don Davis worked with ex-Stax artists such as Johnnie Taylor and The Dramatics. Early 1970s recordings by The Detroit Emeralds, such as *Do Me Right*, are a link between soul and the later disco style. Motown Records artists such as Marvin Gaye and Smokey Robinson contributed to the evolution of soul music, although their recordings were considered more in a pop music vein than those of Redding, Franklin and Carr. Although stylistically different from classic soul, Chicago based artists such as Jerry Butler and The Chi-Lites are also often considered part of the genre.
- Psychedelic soul was a blend of psychedelic rock and soul music in the late 1960s, which paved the way for the mainstream emergence of funk music a few years later. Principal figures included multicultural band Sly & The Family Stone, Curtis Mayfield, The Fifth Dimension and (with producer Norman Whitfield) The Temptations and The Undisputed Truth.
- **1980s and later.** The emergence of hip hop in the late 1970s greatly influenced the soul music that followed in the 1980s. With Afrika Bambaata & The Soulsonic Force enjoying huge hits with beat-heavy tracks like "Planet Rock" and "Looking For The Perfect Beat", soul music-makers realised they would have to make their beats bigger and also find a way of fusing soul and hip hop. Production teams like James Lewis and Terry Harris (former members of The Time), I. A Reid and Babyface created a harder but also lush almost epic soul sound, providing endless hits for Janet Jackson, Alexander O'Neal, The SOS Band and Bobby Brown.
- After the death of disco in the early 1980s, soul music survived for a short time before going through another metamorphosis. With the introduction of influences from electro music and funk, soul music became less raw and more slickly produced, resulting in a newer genre that was called R&B, which sounded very different from the original rhythm and blues style of the 60s.

- This style and image was applied to bands whether they had been on the tape or not but who nevertheless became associated with the sound such as The June Brides, Talulah Gosh, Razoreuts and the BMX Bandits. All artists on the Sarah Records label were associated with C86 and were later always referred to as "Sarah bands", even though the label did not make its first release until 1987.
- There is in any case, little evidence to link all the C86 bands into a common movement or genre. "We never considered ourselves part of any scene. I'm not sure that the public at large did either, to be honest we were just an independent band around at that same time as the others." (Geoff Taylor from Age of Chance.)
- Nick Wire of Manic Street Preachers remembers that it was the bands' very independence that gave the scene coherence:

"People were doing everything themselves: making their own records, doing the artwork, gluing the sleeves together, releasing them and sending them out, writing fanzines because the music press lost interest really quickly."

- In the 1990's, Indie music and culture became more significant and not simply an underground sound, when it evolved into Britpop. The two bands considered to have had the greatest influence over this genre were Oasis and Blur. The 1990s was the decade in which Indie rock grew from a very underground rock genre to one of the biggest and most widely spread genres in modern music.
- During the first half of the 1990s, alternative music, led by grunge bands such as Alice In Chains, Soundgarden, Pearl Jam and Nirvana broke into the mainstream, achieving commercial chart success and widespread exposure. With this, the meaning of the label "alternative" changed away from its original, more counter-cultural meaning to refer to alternative music that achieved mainstream success and the term "Indie rock" was used to refer to the bands and genres that remained underground.
- **After 2000.** Some bands with (varying degrees of) Indie roots: The Libertines, Arctic Monkeys, Franz Ferdinand, The Killers, Kaiser Chiefs, Babyshambles, The Strokes, Kings of Leon, The Hives, The White Stripes and . . . others.

Punk and New Wave

- Punk rock is an anti-establishment rock music genre and movement that developed between 1974 and 1976 in the United States, the United Kingdom and Australia. Groups such as the Ramones in New York City and the Sex Pistols and The Clash in London, were recognised as the vanguard of a new musical movement. By 1977, punk was spreading around the world.
- Punk rock bands, created fast, hard music, typically with short songs, stripped-down instrumentation, and often political or nihilistic lyrics. The associated punk subculture expresses youthful rebellion and is characterised by distinctive clothing styles, a variety of anti-authoritarian ideologies and a DIY attitude.
- The first wave of punk rock aimed to be aggressively modern, distancing itself from the bombast and sentimentality of early 1970s rock.
- John Holmstrom, founding editor of *Punk* magazine, recalls feeling "punk rock had to come along because the rock scene had become so tame that [acts] like Billy Joel and Simon & Garfunkel were being called rock and roll, when to me and other fans, rock and roll meant this wild and rebellious music."

- After a brief period unofficially managing the New York Dolls, Englishman Malcolm McLaren returned to London in May 1975, inspired by the new scene he had witnessed at CBGB. Soon after, the Sex Pistols took on Johnny Rotten as their new singer and McLaren became the band's manager. The group played its first gig on November 5, at St. Martin's School of Art and soon attracted a small but ardent following.
- McLaren envisioned the Pistols as central players in a new youth movement, "hard and tough". Inspired by the Sex Pistols, other bands soon sprang up. The Damned, and The Clash, which was joined by Joe Strummer, The 101's former lead singer. On June 4th, 1976, the Sex Pistols played Manchester's Free Trade Hall in what came to be regarded as one of the most influential rock shows ever. Among the approximately forty audience members were the three locals who had organised the gig - they soon began performing as the Buzzcocks. Others in the small crowd went on to form Joy Division, The Fall, and in the 1980s, The Smiths.
- In London, women were at the centre of the scene - among the initial wave of bands were Siouxsie & the Banshees, X-Ray Spex and the all-female The Slits.
- In October, The Damned became the first UK punk rock band to release a single, "New Rose". The Sex Pistols followed the next month with "Anarchy In the UK" - with its debut single the band succeeded in its goal of becoming a "national scandal".
- In December, The Pistols, The Clash, The Damned, and The Heartbreakers set out on the Anarchy Tour, a series of gigs throughout the UK. Many of the shows were cancelled by venue owners in response to the media outrage following a much publicised TV interview in which Pistols guitarist Steve Jones was less than polite to the host!!
- By 1977, a second wave of the punk rock movement was breaking in the three countries where it had emerged, although few of the bands became as well known as the earlier groups. Bands from the same areas often sounded very different from each other, reflecting the eclectic state of punk music during the era. While punk rock remained largely an underground phenomenon in North America, Australia and the new spots where it was emerging, in the UK it briefly became a major sensation.
- In February 1977, the first album by a British punk band appeared: *Damned, Damned, Damned* reached number 36 on the UK charts. The EP *Spiral Scratch*, self-released by Manchester's Buzzcocks, was a benchmark for both the DIY ethic and regionalism in the country's punk movement. The Clash's self-titled debut album came out two months later and rose to number 12; the single *White Riot* entered the top 40. In May, the Sex Pistols achieved new heights of controversy (and number 2 on the singles chart) with *God Save The Queen*. The band had recently acquired a new bassist, Sid Vicious, who was seen as exemplifying the punk persona.
- In October, the Sex Pistols released their first and only "official" album, *Never Mind the Bollocks, Here's the Sex Pistols*. Inspiring yet another round of controversy, it nevertheless topped the British charts.
- By the end of the year, one of the first books about punk rock was published: *The Boy Looked at Johnny*, by Julie Burchill and Tony Parsons. Declaring the punk rock movement to be already over, it was subtitled *The Obituary of Rock and Roll*. In January 1978, the Sex Pistols broke up while on American tour.
- New Wave and its attendant subculture arose along with the earliest punk rock groups; indeed, "punk" and "New Wave" were initially interchangeable. Over time, however, the terms began to acquire different meanings.

Soul.

- Soul music has some of its roots in gospel music and rhythm and blues. Soul music is a genre of music created by African Americans in northern USA inner cities, particularly Chicago. Other areas, such as Detroit and Memphis, Tennessee quickly followed and created their own regional soul music style, following their gospel roots.
- Sam Cooke, Nina Simone, Jackie Wilson and Etta James were early popular stars of the genre and other soul forerunners include Mahalia Jackson, Louis Jordan, Louis Prima and Big Joe Turner.
- Some of the earliest soul artists included Ray Charles, Little Richard, Fats Domino and James Brown, although all were happy to call themselves rock and roll performers at the time. Little Richard proclaimed himself the "king of rockin' and rollin', rhythm and blues soulin'", because his music embodied elements of all three. Solomon Burke's early recordings for Atlantic Records codified the soul style and his early 1960s songs "Cry to Me", "Just Out of Reach" and "Down in the Valley" are considered early classics of the genre.
- The terms deep soul and southern soul generally refer to a driving, energetic soul style combining rhythm and blues' energy with pulsating southern United States gospel music sounds. Memphis label Stax Records nurtured a distinctive sound, which included putting vocals further back in the mix than most contemporary R&B records, using vibrant horn parts in place of background vocals and a focus on the low end of the frequency spectrum.
- The vast majority of Stax releases were backed by house bands (for most of the soul artists themselves were solo vocalists or vocal harmony groups). The bands at Stax were Booker T and the MGs (with Booker T Jones, Steve Cropper, Duck Dunn and Al Jackson) and the Memphis Horns (the splinter horn section of the Mar-Keys). The label counted Otis Reading, Wilson Pickett, Carla Thomas, Sam & Dave, Rufus Thomas, William Bell and Eddie Floyd among its stars.
- Memphis soul is a shimmering, sultry style of soul music produced in the 1960s and 1970s at Stax Records and Hi Records, also in Memphis. It featured melancholic and melodic horns, organ, bass and drums, as heard in recordings by Hi's Al Green and Stax's Booker T. The latter group also sometimes played in a harder-edged Southern soul style. The Hi Records house band (Hi Rhythm Section) and producer Willie Mitchell developed a surging soul style heard in the label's 1970s hit recordings. Some Stax recordings fit into this style, but had their own unique sound.
- Another important centre of soul music recording in the south was Florence, Alabama, where the Fame Studios operated. Jimmy Hughes, Percy Sledge and Arthur Alexander recorded at Fame and Aretha Franklin recorded in the area later in the 1960s. Fame Studios, often referred to as *Muscle Shoals* (after a town neighbouring Florence), enjoyed a close relationship with Stax and many of the musicians and producers who worked in Memphis contributed to recordings done in Alabama.
- Another notable Memphis label was Goldwax Records, owned by Quinton Claunch. Goldwax signed O V Wright and James Carr, who went on to make several records that are considered essentials of the genre. Carr's "The Dark End of the Street" (written by Chips Moman and Dan Penn) was recorded at two other important Memphis studios, Royal Recording and American Sound Studios, in 1967. American Studios owner Chips Moman produced "The Dark End of the Street" and the musicians were his house band of Reggie Young, Bobby Woods, Tommy Cogbill and Gene Chrisman. Carr also made recordings at Fame Studios, utilizing musicians David Hood, Jimmy Johnson and Roger Hawkins.
- Aretha Franklin's 1967 recordings, such as "I Never Loved a Man (The Way I Love You)", "Respect" (originally sung by Otis Redding) and "Do Right Woman-Do Right Man", are considered the pinnacle of the soul music genre and were among its most commercially successful productions.

- In early 1980s Chicago, a new dance genre called house was heavily influenced by soul, funk and disco. This was mainly made using synthesisers and other electronic equipment. House and techno rose to mainstream popularity in the late 1980s and remained popular in the 1990s and 2000s.
- Also starting in the 1980s, soul music from the UK became popular worldwide, with artists such as Soul To Soul, Loose Ends, Imagination, Mica Paris and Sade. British soul music became very popular in the 2000s too with artists such as Joss Stone, Terri Walker, Beverley Knight and Amy Winehouse achieving great success.

Indie Rock

- Indie rock is an umbrella term used to refer to rock artists that are or were unsigned, or have signed to independent record labels, rather than major record labels. Originally the term was not linked to a specific genre of rock music; however, it has come to be used often to reference the sound of particular bands and the bands they have influenced. "Indie rock" is used as an umbrella term covering a wide range of artists and styles close to rock music, connected by some degree of allegiance to the values of underground culture and counterculture.
- Indie rock artists place a premium on maintaining complete control of their music and careers, releasing albums on independent record labels (sometimes their own) and relying on touring, word-of-mouth, and airplay on independent or college radio stations for promotion.
- The birth of indie can be traced back to the post-punk explosion in small photocopied fanzines and small shop-based record labels, for example Glasgow's Postcard Records and London's Rough Trade Records.
- Postcard Records was founded by Alan Horne in 1979 as a vehicle for Orange Juice and Josef K releases. The label also went on sign Aztec Camera and The Go-Betweens. Although short-lived, Postcard was to prove a key influence on the later indie / pop movement.
- The publication in *Record Business* of the first weekly indie singles and albums charts during the week ending January 19, 1980 and the adoption of such charts in the UK music press stimulated activity. To reflect this, the British musical weekly *New Musical Express* released an era-defining compilation cassette called *C81*. This cassette featured a wide range of groups, reflecting the different approaches of the immediate post-punk era.
- Five years on NME followed up *C81* with *C86*. Similarly designed to reflect the new music scene of the time in the UK, it is now seen as the birth of "indie" in the UK.
- Featuring key early bands of the genre such as The Pastels, The Shop Assistants and Primal Scream, the tape also featured bands with a much harder punkier shambling sound featuring tracks from as many as five bands from the Ron Johnson label. Their loud quirkiness was completely at odds with the Byrds-like guitars and fey melodies of what came to be known as 'C86' bands.
- Over time the cassette became a shorthand for a movement within the British indie scene, often derided for its twee or "cuteness", jangly guitars and the bowl haircuts of its singers.
- Style magazine *i-D* in an article from 1986 summarised the followers of the genre in the following terms:

Childlike innocence and assumed naivety permeate the Cutie scene – their clothes are asexual, their haircuts are fringes, their colours are pastel. Cuties like Penguin modern classics, sweets, ginger beer, vegetables, and amoraks. Heroes include Christopher Robin... Buzzcocks and The Undertones.

- Punk rock bands often emulate the bare musical structures and arrangements of 1960s garage rock. Typical punk rock instrumentation includes one or two electric guitars, an electric bass and a drum kit, along with vocals.
- Punk rock songs tend to be shorter than those of other popular genres - on the Ramones' debut album, for instance, half of the fourteen tracks are under two minutes long. Most early punk rock songs retained a traditional rock 'n' roll verse / chorus and 4/4 time signature. However, punk rock bands in the movement's second wave and afterwards have often broken from this format.
- Punk rock vocals sometimes sound nasal and lyrics are often shouted instead of sung in a conventional sense, particularly in hardcore styles. The vocal approach is characterised by a lack of variety; shifts in pitch, volume, or intonational style are relatively infrequent - the Sex Pistols' Johnny Rotten constituting a significant exception.
- Complicated guitar solos are considered self-indulgent and unnecessary, although basic guitar breaks are common. Guitar parts tend to include highly distorted power chords or barre chords, creating a characteristic "chainsaw drone".
- Bass guitar lines are often uncomplicated; the quintessential approach is a relentless, repetitive "forced rhythm". Bassists often use a plectrum rather than finger picking due to the rapid succession of notes, which makes fingerpicking impractical.
- Drums typically sound heavy and dry and often have a minimal set-up. Compared to other forms of rock, syncopation is much less the rule. Hardcore drumming tends to be especially fast. Production tends to be minimalistic, with tracks sometimes laid down on home tape recorders. The typical objective is to have the recording sound unmanipulated, "real", reflecting the commitment and "authenticity" of a live performance.
- Punk rock lyrics are typically frank and confrontational; compared to other popular music genres, they frequently comment on social and political issues. Trend-setting songs such as The Clash's "Career Opportunities" and Chelsea's "Right to Work" deal with unemployment and the grim realities of urban life. Especially in early British punk, a central goal was to outrage and shock the mainstream. The Sex Pistols classics "Anarchy In the UK" and "God Save the Queen" openly disparage the British political system and social mores.
- The origins of punk lie in the garage rock bands of the early and mid-1960s. The minimalist sound of many garage rock bands was influenced by the harder-edged wing of British rock bands. "Louie, Louie" by the USA band The Kingsman, "You Really Got Me" and "All Day And All Of the Night" by The Kinks and The Who's mod anthem "My Generation" all exhibited the mix of musical ferocity and rebellious posture that characterised much early British punk rock. The Who and fellow mods The Small Faces were among the few rock elders acknowledged by the Sex Pistols.
- New York's punk rock scene can be traced back to an early 1970s underground rock movement centred around the Mercer Arts Center in Greenwich Village, where the New York Dolls performed. In early 1974, a new scene began to develop around the CBGB club, also in lower Manhattan. At its core was the band Television, the singer Patti Smith and the Ramones, who condensed rock 'n' roll to its primal level: "1-2-3-4!" bass-player Dee Dee Ramone would shout at the start of every song, as if the group could barely master the rudiments of rhythm.
- The term punk initially referred to the scene in general, more than the sound itself - the early New York punk bands represented a broad variety of influences, but there was an abrasive attitude in common.

- **1970s.** Led Zeppelin's third album, *Led Zeppelin III* was more folk-rock oriented than their second, but the heavy aspects of their music remained. In 1970, Black Sabbath released what is considered the first heavy metal album, *Black Sabbath*. Black Sabbath's music was revolutionary even in hard rock; it was typified by dark lyrics, hard riffs and a heavy atmosphere.
- Deep Purple's transformation of hard rock continued with their album, *Machine Head*. Two songs in *Machine Head* had great success: "Highway Star", which is considered the first speed metal song, and "Smoke on the Water", whose main riff made it become the signature Deep Purple song. Another band, Nazareth, provided a blend of hard rock which commercialised the genre further with their best selling album, *Hair of the Dog*, which in turn, influenced numerous other bands.
- During the 1970s, rock developed a variety of sub-genres. In 1972, heavy metal pioneer Alice Cooper put Shock rock into the mainstream with the top ten album *School's Out*. The following year, Aerosmith, Queen and Montrose released their debut albums. In 1974, Bad Company released its debut album, Rush released their first, self entitled album and Queen released their third album, *Sheer Heart Attack*, with the track "Stone Cold Crazy" influencing later thrash metal artists, such as Metallica and Megadeth. Kiss released their first three albums *Kiss*, *Hotter Than Hell* and *Dressed To Kill*, in a little over a year, achieving their commercial breakthrough with double live album *Alive!*. In the mid-1970s, Aerosmith released the ground-breaking *Toys In the Attic* and *Rocks* which incorporated elements of blues and hard rock and would later influence rock artists as diverse as *Metallica*, *Guns N' Roses*, and *Motley Crue*.
- With the rise of disco in the USA and punk rock in the UK, rock began to lose popularity and sales declined sharply. Disco appealed to a more diverse group of people and punk seemed to take over the rebellious role that hard rock once held.
- In the UK, with the major labels fixated on punk, many newer British heavy metal bands were inspired by the movement's aggressive, high-energy sound and "lo-fi" ethos. Underground metal bands began putting out cheaply recorded releases independently to small, devoted audiences. British music papers such as the *NME* and *Sounds* began to take notice, with *Sounds* writer Geoff Barton christening the movement the "New Wave of British Heavy Metal". NWOBHM bands including Iron Maiden, Motorhead, Saxon and Def Leppard re-energised the rock genre.
- Van Halen, another important group in hard rock, emerged in 1978. Their music was based mostly on the guitar skills of Eddie Van Halen, the lead guitarist, who introduced a smart technique called *tapping* in guitar playing. The song "Eruption" from the album *Van Halen*, demonstrated Eddie Van Halen's technique and was very influential.
- The Australian hard rock band, AC/DC, released its second-biggest album, *Highway To Hell*. AC/DC's music was based mostly on rhythm & blues and early 1970s hard rock (with the group explicitly repudiating the "heavy metal" tag).
- **1980s.** In 1980, Led Zeppelin disbanded after the sudden death of drummer John Bonham. Bon Scott, the lead singer of AC/DC, also died in 1980. With these deaths, the first wave of "classic" hard rock bands ended. Some bands, such as Queen, moved away from their hard rock roots and more towards pop rock. AC/DC recorded the album *Back In Black*, with their new lead singer, Brian Johnson. *Back in Black* is the fifth highest-selling album of all time in the USA and the second largest selling album in the world.
- In 1981, the USA band, Motley Crue, released *Too Fast For Love*, which started an interest in the Glam metal style. A year later, the style grew, led by bands such as Twisted Sister and Quiet Riot. The primary difference between Glam metal and Heavy metal is in lyrics, image and melody. Heavy metal lyrical content extends from the "reality lament" tone of blues, discussing serious, provocative or philosophical ideas.

- Complementing the deep, aggressive vocal style are downtuned, highly distorted guitars and extremely fast percussion, often with rapid double pedal bass drumming and "wall of sound" blast beats. Frequent tempo and time signature changes and syncopation are also typical.
- Black metal - Hellhammer, Mayhem, Cradle of Filth and others. A mostly Scandinavian and European style.
- Power metal - Helloween, Hammerfall and others.
- Doom and Gothic metal - Cathedral, Paradise Lost, Therion and others.
- **1990s - present.** The early 1990s were at first dominated by Guns N' Roses and Metallica with the multi-platinum releases of Metallica's *Metallica* (often referred to as "The Black Album") and Guns N' Roses' *Use Your Illusion I* and *II* in 1991. But the popularity of such bands waned, as their music and attitudes became more decadent and self-indulgent. In 1991 a new form of hard rock broke into the mainstream.
- Grunge combined elements of punk and heavy metal into a dirty sound that made use of heavy guitar distortion, fuzz and feedback. Although most grunge bands had a sound that sharply contrasted mainstream hard rock (for example Nirvana, Mudhoney and L7), a minority (for example Pearl Jam, and Temple of the Dog) were more strongly influenced by 1970s and 1980s rock and metal. However, all grunge bands shunned the macho, anthemic and fashion-focused style of hard rock at that time.
- As the popularity of artists such as Metallica continued from the 1980s into the 1990s, some other bands had begun to fuse metal with a range of other influences. These bands (many of them actually formed in the 80s) came to be known as "alternative metal" artists, a subset of "alternative rock". Some, such as Primus, Red Hot Chilli Peppers, Rage Against the Machine and White Zombi fused (to varying degrees) funk and punk influences with metal styles. Faith No More fused many genres with hard rock, ranging from hip hop to soul.
- The Darkness 's retro Glam metal influences helped propel them to the upper realms of the charts in the early 2000s, with the likes of Wolfmother. Towards the mid 2000s with recent bands starting to become mainstream Jet, White Stripes and the punk influenced Towers Of London are some of the new rock bands which followed up from the Garage rock revival.
- In the mid and late 1990s came a new wave of USA metal groups inspired by the alternative metal bands and their mix of genres. Dubbed "Nu metal," bands such as P.O.D, Korn, PapaRoach, Limp Bizkit and Linkin Park incorporated elements ranging from death metal to hip hop, often including DJs and rap style vocals. By early 2003, the movement had clearly passed its peak, though several Nu metal acts, as well as bands with related styles, such as System Of a Down, retained substantial followings.
- Metalcore bands such as Killswitch Engage and Shadows Fall also enjoyed some success.
- Two major hard rock bands formed in recent years, have been Velvet Revolver and Audioslave. Audioslave consisted of Rage Against the Machine instrumentalists and former Soundgarden frontman Chris Cornell and was disbanded in 2007. Velvet Revolver is made up of ex-members of Guns N' Roses primarily, with vocalist Scott Weiland, formerly of Stone Temple Pilots.

- Heavy metal image usually sports "macho" black leather, dark clothing or punk-influenced dress with leather jackets and jeans. Melodies and the whole music in general are generally not as "catchy" and pop-influenced as glam metal. Glam metal on the other hand, tends towards the more "fantasy escapist" tones of pop music and the lyrics focus more on parties, having a good time and relationships. The image of these bands are huge, teased hairstyles, outrageous outfits and a lot of make up.
- In 1983, Def Leppard, released the album *Pyromania*, which reached no.2 on the American charts. Their music was a mix of glam rock and heavy metal which influenced many 1980s rock and glam rock bands.
- That same year, Motley Crue released the album, *Shout At the Devil*, which became a huge hit. Van Halen's album *1984* became a huge success as well, hitting No.2 on the Billboard album charts. In particular, the song "Jump" reached no.1 and is considered one of the most popular rock songs ever written. However, *1984* was also their first to include the use of keyboards and synthesisers, marking a shift away from their original guitar-orientated style. It must be noted however, that the synthesiser was only used on two songs ("Jump" and "I'll Wait") as well as the title track "1984".
- The late 1980s saw the most commercially successful time period for rock. Numerous hard rock acts achieved hits in the mainstream charts and several major professional magazines devoted to the genre were launched, including *Kerrang!* (in 1981) and *Metal Hammer* (in 1984). One of the hits was the album *Slippery When Wet* (1986) by Bon Jovi, which spent a total of 8 weeks at the top of the album chart and became the first hard rock album to spawn three Top 10 singles, two of which reached no.1.
- In 1987, the most notable successes in the charts were *Girls, Girls, Girls* by Motley Crue, Whitesnake's self-titled album, *Hysteria* by Def Leppard and *Appetite for Destruction* by Guns N' Roses (these last two both reached no.1 on Billboard's album chart). Guns N' Roses were a band that reached diverse audiences. In contrast to their glam metal contemporaries in LA, they were seen as much rawer and more dangerous. In the following year, Jane's Addiction emerged from the same LA hard-rock club scene with its major label debut album, *Nothing's Shocking*. These two groups were among the first to be identified with the "alternative metal" trend that would come to the fore in the next decade.
- Thrash metal emerged in the early 1980s under the influence of hardcore punk and the New Wave of British Heavy Metal, particularly songs in the revved-up style known as Speed metal. The movement began in the United States, with the leading scene in the San Francisco area. The sound developed by thrash groups was faster and more aggressive than that of the original metal bands and their Glam metal successors. Low-register guitar riffs are typically overlaid with shredding leads. Lyrics often express nihilistic views or deal with social issues using visceral, gory language.
- The subgenre was popularised by the "Big Four of Thrash": Anthrax, Megadeth, Metallica, and Slayer. Three German bands, Kreator, Sodom and Destruction, played a central role in bringing the style to Europe. Metallica brought the sound into the top 40 of the Billboard album chart in 1986 with *Master Of the Puppets* and two years later, the band's *And Justice For All* hit number 6, while Megadeth and Anthrax had top 40 records.
- Though less commercially successful than the rest of the Big Four, Slayer released one of the genre's definitive records: *Reign In Blood* (1986) was described by *Kerrang!* as the "heaviest album of all time".
- Thrash metal soon began to evolve and split into more extreme metal genres.
- Death Metal - Venom, Morbid Angel, Atheist, Cynic and others. Death metal utilises the speed and aggression of both thrash and hardcore, fused with lyrics preoccupied with slasher movie violence and Satanism. Death metal vocals are typically bleak, involving guttural "death growls" and high pitched screaming.

Origins and development. In the late 1970s, disco songs began incorporating electronic sounds, such as Giorgio Moroder's landmark production of Donna Summer's hit single "I Feel Love" from 1977. In the same year, Kraftwerk's album *Trans-Europe Express* began being played in New York discos; this album contains a number of the elements and samples that later appeared in techno and drum & bass.

In 1984, Lime released an album with a style dubbed "HiNRG", which moulded the late 1970s sounds of Giorgio Moroder and Kraftwerk into a catchy club style with beatbox programming and breakdown sections. M and M's club mixes and Jesse Saunders "On and On" (1984/1985) had many elements of electronic dance music that developed into the house music sound, such as synths (including the Roland 303 Synth) and minimal vocals. "On and On" was the first recognised house release to be pressed and sold to the general public and often cited as the 'first house music record'. House music also incorporated other influences, such as New Wave, Reggae, European synthpop and punk as well as the emerging hip hop style. House music DJs experimented with new editing techniques and electronic instruments, such as remixing, sampling, synthesisers and sequencers.

House music was developed in the houses, garages and clubs of Chicago and Detroit and it was produced for local club-goers in the "underground" club scenes, rather than for widespread commercial release. As a result, the recordings were much more conceptual, longer than the music usually played on commercial radio.

House music "humanised" the new electronic instruments by combining live traditional instruments and percussion and soulful vocals with pre-programmed electronic synthesisers and "beat-boxes".

Main stream record stores often did not carry the 12 inch vinyl singles on which house music was released, as they were not available through the major record distributors. In Chicago, records stores such as Importes Etc., State Street Records, JR's Music shop and Gramophone Records were the primary suppliers of this music. The record-store Importes Etc. is believed to be where the term "house" was introduced as a shortening of "Warehouse".

The music was still essentially disco until the early 1980s when the first stand-alone drum machines were invented. House tracks could now be given an edge with the use of a mixer and drum machine. This was an added boost to the value and importance of individual DJs. Underground club DJs like Ron Hardy and radio jocks The Hot Mix 5 played disco tracks like "Dirty Talk" and the "MBO Theme" by Klein MBO. Early B-Boy Hip Hop tracks such as Man Parrish's "Hip Hop Be Bop" and Afrika Bambaata and the Soul Sonic Force's "Planet Rock" and "Looking for the Perfect Beat" as well as electronic music by Kraftwerk, were all influential to the Chicago genre of House.

Many of the songs that defined the Chicago house music sound were released by DJ International Records and Trax Records. In 1985, Trax released "Jack the Bass" and "Funkin' with the Drums Again" by Farley Jackmaster Funk. In 1986, Trax released "No Way Back" by Adonis, Larry Heard's (as Fingers Inc.) "Can You Feel It?" and "Washing Machine" and an early house anthem in 1986, "Move Your Body" by Marshall Jefferson, which helped to boost the popularity of the style outside of Chicago.

In 1987, Steve 'Silk' Hurley's "Jack Your Body" was the first House track to reach No.1 in the UK Top 40 pop chart. 1987 also saw MARRS' "Pump Up The Volume" reach No.1 in the UK Top 40 pop chart. In 1989 Hurley transformed Roberta Flack's soft ballad "Uh Oh Look Out" into a boisterous dance track. In 1989, Black Box's "Ride on time" (which sampled Loleatta Holloway's 1980 disco hit, "Love Sensation") hit number 1 in the UK top 40 and Technotronic's song "Pump Up the Jam" (1989) was one of the early house records to break the top 10 on the US pop charts.

- Bands such as Blondie, The Boomtown Rats, Talking Heads, Ian Drury, Nick Lowe, Tom Robinson and The Police that were broadening their instrumental palette, incorporating dance-oriented rhythms and working with more polished production were called "New Wave" rather than "punk". It has been suggested that some punk-identified British acts pursued the New Wave label in order to avoid radio censorship and make themselves more palatable to concert bookers.
- Bringing elements of punk rock music and fashion into more pop-oriented and less "dangerous" styles, New Wave artists such as The Cars and Human League became very popular on both sides of the Atlantic. New Wave became a catch-all term, encompassing disparate styles such as 2-Tone ska, the mod revival based around The Jam and the sophisticated pop-rock of Elvis Costello and XTC.
- Although distinct from punk, New Wave nevertheless shared common ground - a strong reaction to the overproduced, uninspiring popular music of the 1970s.
- Other punk based forms included Hardcore - a USA based, distinctive style of punk, characterised by superfast, aggressive beats, screaming vocals and often politically aware lyrics and Oi! - a trend which emerged in the UK aimed at returning punk to its working class roots but which succeeded mostly in attracting a white power, skinhead following.
- With their love of the Beach Boys, the Ramones paved the way to what became known as pop punk. In the late 1970s, UK bands such as Buzzcocks and The Undertones also combined pop-style tunes and lyrical themes with punk's speed and chaotic edge and thus began Pop Punk.
- Pop Punk became of greatest significance in the USA, where Greenday and more recent bands like Blink and Good Charlotte have achieved notable success with a softer-edged, commercialised fusion of punk and popular styles.

Club Dance

- Since around the mid-1980s, electronic dance music has enjoyed popularity in many nightclubs and it is very much the predominant type of music played in these clubs as well as the rave scene. As such, the term *club dance*, while broadly referring to whatever music genres are currently in vogue and associated with nightclubs, has become synonymous with all electronic dance music.
- What is widely considered to be club music changes over time, includes different genres depending on the region and who's making the reference and may not always encompass electronic dance music. For example, hip hop may be widely played in clubs and is one form of "club music" to many, but a smaller percentage would describe it as a form of electronic dance music.
- Club dance has developed and expanded with the related technology, influenced by a range of styles from funk, rap and hip hop, disco and 80s electronic music / synthpop.
- The music is generally constructed entirely electronically, although there may be some vocals / shouts / rap phrases etc. and non-electronic sounds might be sampled.
- The relevant pieces of equipment in an approximate 'time line' order are therefore: synthesisers (especially the older generation of analogue synthesisers, with their characteristic 'fat' dense sounds), drum machines, effects units of all kinds, sequencers and samplers, all synchronised and interlinked via MIDI. The humble turntable is also an important piece of kit.
- More recently, advances in computer technology have enabled all of the above to be packed into a small laptop!

- Electronic dance music is categorised by music journalists and fans alike as an ever-evolving plethora of named genres, styles and sub-styles. Some genres, such as techno, house, trance, electro, breakbeat, drum and bass and Eurobeat are primarily intended to promote dancing. Others, such as IDM, glitch and trip hop, are more experimental and tend to be associated more with listening than dancing.

- The following categorisation of dance music genres is based on bpm:

60–90 bpm	hip hop and dub
90–120 bpm	faster hip hop and big beats / trip hop
120–135 bpm	house
130–160 bpm	trance
135–155 bpm	techno
155–180 bpm	drum and bass / jungle

- Drum loops are a vital element and vary from simple four-on-the-floor based patterns to highly complex, syncopated rhythms. Many tracks are dominated by percussion, which is usually placed high in the mix.
- Variety of texture is important and is achieved by layering loops - adding and subtracting to provide textural contrast.
- Effects are also essential - pages 46 + 47 of this publication may be a useful place to review some of these.
- **House.** House music is a style of electronic dance music that was developed by dance club DJs in Chicago in the early to mid-1980s. House music is strongly influenced by elements of the late 1970s 'soul-and-funk-infused-dance-music' style of disco. House music takes disco's use of a prominent bass drum on every beat and developed a new style by mixing in a heavy electronic synthesiser bassline, electronic drums, electronic effects, funk and pop samples and reverb or delay enhanced vocals.

The common element of house music is a prominent kick drum on every beat (usually generated by a drum machine or sampler). The kick drum sound is augmented by various kick fills and extended dropouts. The drum track is filled out with hihat cymbal patterns on the quaver off beats and a snare or clap sound on beats two and four of every bar. This pattern is derived from so-called "four-on-the-floor" dance drumbeats of the 1960s and especially the 1970s disco drummers. Producers commonly layer sampled drum sounds to achieve a more complex sound, filling out the audio spectrum and tailoring the mix for large club sound systems.

House music is up tempo music for dancing and has a tempo range of between 120 and 135 bpm. Producers use many different sound sources for bass sounds in house music, from continuous, repeating electronically-generated lines sequenced on a synthesiser, to studio recordings or samples of live electric bassists, or simply filtered-down samples from whole stereo recordings (from classic funk tracks or any other song). Electronically-generated sounds and samples of recordings from genres such as jazz, blues and synth pop are often added to the foundation of the drum beat and synth bass line. House songs may also include disco or soul and gospel vocals and additional percussion. Techno and trance, which developed alongside house music, share this basic beat infrastructure, but they usually avoid house's live-music-influenced feel and black or Latin influences in favour of more synthetic sound sources.

- The vocals in reggae are less of a defining characteristic of the genre than the instrumentation and rhythm. Almost any song can be performed in a reggae style. Vocal harmony parts are often used, either throughout the melody or as a counterpoint to the main vocal line. The *toasting* vocal style is unique to reggae, originating when DJs improvised along to dub tracks and it is generally considered to be a precursor to rap. (See section on Rap and Hip hop.)
- **Lyrics.** Reggae is noted for its tradition of social criticism, although many reggae songs discuss lighter, more personal subjects, such as love, sex and socialising. Some reggae lyrics attempt to raise the political consciousness of the audience, such as by criticising materialism, or by informing the listener about controversial subjects such as apartheid.
- Many reggae songs promote the use of cannabis (also known as herb or ganja), considered a sacrament in the Rastafari movement. There are many artists who utilise religious themes in their music - whether it be discussing a religious topic, or simply giving praise to the Rastafari God *Jah*. Other common socio-political topics in reggae songs include black nationalism, anti-racism, anti-colonialism, anti-capitalism, criticism of political systems and promotion of caring for needs of the younger generation.
- *Roots reggae* is the name given to a spiritual type of music whose lyrics are predominantly in praise of Jah (God). Recurrent lyrical themes include poverty and resistance to government oppression. Many of Bob Marley's and Peter Tosh's songs can be called roots reggae.
- *Dub* is a genre of reggae that was pioneered in the early days by studio producers Lee 'Scratch' Perry and King Tubby. It involves extensive remixing of recorded material, and particular emphasis is placed on the drum and bass line.

Heavy Rock.

- Heavy rock (also referred to as hard rock) is a variation of rock music which has its earliest roots in mid-1960s garage and psychedelic rock. It is typified by a heavy use of distorted electric guitars, bass guitar, keyboards and drums. The term "heavy rock" is often used as an umbrella term for genres such as grunge or metal and in order to distinguish them from pop.
- During the 1970s, heavy rock inspired a new genre of music known as "heavy metal". The emergence of this style has led to confusion between heavy rock and heavy metal bands, as the distinctions between the two are usually subtle and often comes down to a band's image, rather than its songs.
- The two genres have much in common for example; heavy metal pioneers - such as Black Sabbath, Led Zeppelin and Deep Purple - are often considered both heavy metal and heavy rock (although Deep Purple have also been associated with progressive rock.) Then again, there is the whole glam rock issue we would not really consider the inclusion of bands like Wizzard or Mud under this 'Heavy Rock' brief and probably not Queen, although it would be difficult to exclude Aerosmith and Kiss!! Let us just agree that it's loud, it's guitar-based, it's mostly album (rather than singles) oriented and it ain't pop!!
- The predominant instruments in hard rock are the electric guitar, bass guitar and drums. The electric guitar and the sonic power that it projects through amplification has historically been the key element in heavy rock. Guitars are often played with distortion pedals through heavily overdriven valve amplifiers to create a thick, powerful, "heavy" sound.
- Most hard rock bands comprise two different types of guitarist: *lead* and *rhythm*. The lead guitarist plays the solos, licks and fills. Speed-enhancing techniques such as alternate picking, sweep picking and tapping are used by hard rock lead guitarists to maximise the speed of their solos and licks. The (often extended, sometimes interminable) cadenza-like lead guitar solo is very much a central feature of the style.

- The role of the rhythm guitarist is to complement the lead guitarist (often taking or sharing the main riffs) and to provide a rhythmic and harmonic accompaniment.
- From the early 1970s, some popular metal groups began featuring two guitarists. Leading bands such as Judas Priest and Iron Maiden followed this pattern of having two or three guitarists share the roles of both lead and rhythm guitar.
- The prominent role of the bass is also key to the metal sound and the interplay of bass and guitar is a central element. The bass guitar provides the low-end sound crucial to making the music "heavy."
- Rock bass lines vary widely in complexity, from holding down a low pedal note as a foundation, or sticking mostly to the roots of the chord sequence, to doubling complex riffs and licks along with the lead and/or rhythm guitars. Some bands feature the bass as a lead instrument, an approach popularised by Metallica's Cliff Burton in the early 1980s.
- Rock bassists frequently use picks instead of finger style plucking, to get a stronger, clearer articulation. A few use shred guitar-style techniques such as tapping and sweep picking. In some styles, the bass may be distorted with a bass overdrive pedal for a heavier, thicker sound, often using a five-string or six-string bass (or a detuned instrument) with an extended lower register.
- The essence of rock drumming is creating a loud, constant beat for the band - speed, power and precision are the essential elements. Aside from the standard toms, bass drum, snare and hi-hat, ride, and crash cymbals used in many rock drumkits, there is often a double bass drum, additional toms, a number of additional cymbals (e.g., splash and extra crash cymbals) and other instruments such as cowbell.
- Keyboards feature in some bands - the loud, distorted Hammond organ and occasionally the mellotron were popular with some early rock bands; these instruments were displaced in the 1980s by electronic synthesizers.
- **The 1960s.** One of the major influences on the early bands rock is blues music, especially British blues. British bands, such as Cream, The Rolling Stones, The Beatles, The Yardbirds, The Who and The Kinks modified rock and roll, adding to the standard genre harder sounds, heavier guitar riffs, bombastic drumming and louder vocals. This sound created the basis for hard rock. Early forms of hard rock can be heard in the songs "You Really Got Me" by The Kinks, "Happenings Ten Years Time Ago" by The Yardbirds, "I Can See For Miles" by The Who, "Revolution" and "Helter Skelter" by The Beatles and from the USA "Born to be Wild" by Steppenwolf.
- At the same time, Jimi Hendrix, produced a form of blues-influenced psychedelic rock, which combined elements of jazz, blues and rock and roll, creating a unique genre. He was one of the first guitarists to experiment with new guitar effects like phasing, feedback and distortion, along with Dave Davies of the Kinks, Pete Townsend of The Who, Eric Clapton of Cream, and Jeff Beck of the Yardbirds.
- Hard rock emerged with British groups of the late 1960s, such as Black Sabbath and Led Zeppelin, who mixed the music of early British rock bands with a more hard-edged form of blues rock and acid rock. Deep Purple helped pioneer the hard rock genre with the albums *Shades of Deep Purple* (1968) and *Deep Purple* (1969), but they made their big break with their fourth album, *Deep Purple in Rock* (1970). Led Zeppelin's first two albums, *Led Zeppelin I* and *II* (1969) and especially influential, the track "Whole Lotta Love" and The Who's *Live at Leeds* (1970), are examples of music from the beginning of the hard rock genre. The blues origins of the albums are clear and a few songs by well-known blues artists are adapted or covered within them.

- **Techno.** Techno is a form of electronic dance music that emerged in Detroit during the mid to late 1980s. In merging a European synth-pop influence with soul, funk, house and electro, the early producers pushed dance music into new areas. The initial pioneers of the emerging genre melded the beat-centric styles of their Motown predecessors with the music technology of the time to create characteristically intense grooves and percussive basslines. The resulting Detroit sound exerted an influence on widely differing styles of electronic music but also maintained an identity as a genre in its own right; one commonly referred to as "Detroit techno".

The main drum part is almost universally in common time - 4/4. In its simplest form, time is marked with kicks on each crotchet, a snare or clap on the second and fourth pulse of the bar, with an open hi-hat sound every second eighth note. This is essentially a disco drum pattern and is common throughout house music and its derivatives (of which techno is one). The tempo tends to vary between approximately 120 bpm and 150 bpm depending on the style of techno.

Origins and development. The template for the Detroit techno sound was primarily developed by four individuals - Kevin Saunderson, Derrick May and especially, Juan Atkins (the so called "Belleville Three") and Eddie Fowlkes, all of whom attended school together at Belleville High, near Detroit, Michigan. By the close of the 1980s, the four had operated under various guises: Atkins as Model 500, Flinstones, and Magie Juan; Fowlkes simply as Eddie "Flashin" Fowlkes; Saunderson as Reese, Keynotes, and Kaos; with May using the aliases Mayday, R-Tyme and Rhythm Is Rhythm.

Also influential was *Midnight Funk Association*, an eclectic, 5-hour, late-night radio program hosted on various Detroit radio stations from 1977 through the mid-1980s by DJ Charles "The Electrifying Mojo" Johnson. Mojo's show featured heavy doses of electronic sounds from the likes of Giorgio Moroder, Kraftwerk and Tangerine Dream alongside the funk of Parliament and the new wave B-52s.

The techno style was initially conceived of as party music that was played on daily mixed radio programs and played at high school club parties in Detroit. Late 1970s/early 1980s high school clubs such as Brats, Charivari, Ciabattino, Comrades, Gables, Hardwear, Rafael, Rumours, Snobs, and Weekends provided the venues in which techno was developed. These young promoters developed and nurtured the local dance music scene by both catering to the tastes of the local audience of young people and by marketing parties with new DJs and their music. As these local clubs grew in popularity, groups of DJs began to band together and market their mixing skills and sound systems to the clubs in order to cater to the growing audiences of listeners.

Atkins started producing his own music under the pseudonym Model 500 and in 1985 he established the record label Metroplex. In the same year he released a seminal work entitled "No UFOs", one of the first Detroit techno productions to receive wider attention and an important turning point for the music.

The music soon attracted enough attention to justify its own weekend club, the Music Institute (MI), which opened at 1315 Broadway in downtown Detroit in mid-1988. D Wynn and Derrick May were the regular Friday night DJs and Baker and Chez Damier played to the Saturday night crowds. Though short-lived, MI was known internationally for its all night sets, its sparse white rooms, and its juice bar stocked with "smart drinks" (the Institute never served liquor).

As the original sound evolved it also diverged; to such an extent that a wide spectrum of stylistically distinct musics was being referred to as techno. This ranged from overtly pop oriented acts such as Moby to the distinctly anti-commercial sentiments of the appropriately named Underground Resistance. By the late 1980s and early 90s the original techno sound had garnered a large underground following in the UK and Europe. Its popularity here was largely due to the growth of a free party scene known as rave and a thriving club culture.

- **Drum and bass.** Drum and bass (commonly abbreviated to d&b, DnB, dnb, d'n'b, drum n bass and drum & bass) is a type of dance music also known as jungle which emerged in the early 1990s. The genre is characterised by fast tempo broken beat drums (generally between 160–180 bpm) with heavy, often intricate basslines. In the 2000s, drum and bass is still considered an underground musical style, but it has nevertheless had a significant influence on popular music and culture.

Drum and bass began as an offshoot of the UK breakbeat, hardcore and rave scene of the late 1980s, and over the first decade of its existence there were many permutations in its style, incorporating elements from ragga, dancehall, electro, funk, hip hop, house, jazz, heavy metal, reggae, rock, techno and trance.

One common, though by no means universal, element of drum and bass is a constant snare drum falling on the off beat, with a less regular, syncopated kick pattern dancing around it.

The genre places great importance on the "bass line", a deep sub-bass musical pattern which is felt physically as much as it is heard. There has also been considerable exploration of different timbres in the bass line region, particularly within techstep. Bass lines exist in many forms, but most notably they originate from sampled sources or synthesisers. Bass lines performed with a bass instrument, whether it is electric or acoustic bass are rare. Sampled basslines are often taken from double bass recordings or from publicly available loops. Synthesised bass lines are however just as common.

In drum and bass productions, the bass lines are subjected to many and varied sound effects, including standard techniques such as dynamic compression, flanger, chorus, over-drive, equalization, etc.

Of equal importance is the "808" kick drum, an artificially pitch-downed or elongated bass drum sound sampled from Roland's classic TR-808 drum machine and a sound which has been subject to an enormous amount of experimentation over the years.

Drum and bass is usually between 160–180 bpm, in contrast to other forms of breakbeat such as nu school breaks which maintain a slower pace at around 130–140 bpm. A general upward trend in tempo has been observed during the evolution of drum and bass. The earliest old skool rave was around 125/135 bpm in 1989/1991, early (late 1992–1993) jungle/breakbeat hardcore was around 155–165 bpm. Since around 1996, drum and bass tempos have predominantly stayed in the 173 to 180 range. Recently some producers have started to once again produce tracks with slower tempos (ie. in the 150s and 160s), but the mid-170 tempo is still the hallmark of the drum and bass sound. A track combining the same elements (broken beat, bass, production techniques) as a drum and bass track, but with a slower beat (say 140 bpm), would not be drum and bass but a drum and bass-influenced breakbeat track.

Origins and development. A musical style called acid house developed in the UK in the late 1980s and early 1990s, along with a "scene" which consisted of related social activities in nightclubs and other venues. Acid house music combined regular beats alongside broken, syncopated beats, strong basslines and a faster tempo than the regular house music. By 1991, musical tracks made up of only "broken" beats began to be known as "jungle" and became a separate musical genre (circa 1991–1992) popular at raves and on pirate radio in urban Britain.

These tracks often combined ragga vocal tracks with broken beats and basslines. By 1994 jungle began to gain mainstream popularity and fans of the music became a recognisable part of British youth subculture. At this time jungle began to be associated with criminals and criminal activity and perhaps as a reaction or perhaps independently of this, producers began to draw away from the ragga style and created a style they labelled drum and bass. There is no clear point at which jungle became drum and bass, though most jungle producers continue nowadays to produce what they call drum and bass.

As the music style became more polished and sophisticated, it began to shift from pirate to commercial radio and gain widespread acceptance (circa 1995-1997). It also began to split into recognisable subgenres such as jump-up.

As a lighter style of drum and bass began to win over the musical mainstream, many producers continued to work on the other end of the spectrum, resulting in a series of releases which highlighted a dark, technical sound which drew more influence from techno music and the soundscapes of science fiction and anime films, this sub-genre became known as techstep (circa 1997-1998).

Drum and bass is often heard via a DJ. Because most tracks are designed to be mixed by a DJ, their structure typically reflects this, with intro and outro sections designed for a DJ to use while beat-matching, rather than being designed to be heard in entirety by the listener. The DJ typically mixes between records so as not to lose the continuous beat. In addition, the DJ may employ hip hop style "scratching", "double-drops" (where two tracks are synchronised such that both tracks drop at the same time) and "rewinds."

Many mixing points begin or end with the "drop". The drop is the point in a track where a switch of rhythm or bassline occurs and usually follows a recognisable build section and "breakdown". Sometimes the drop is used to switch between tracks, layering components of different tracks, though as the two records may be simply ambient breakdowns at this point, though some DJs prefer to combine breakbeats, a more difficult exercise. Some drops are so popular that the DJ will "rewind" or "reload" by spinning the record back and restarting it at the build. "The drop" is often a key point from the point of view of the dancefloor, since the drumbreaks often fade out to leave an ambient intro playing. When the beats re-commence they are often more complex and accompanied by a heavier bassline, encouraging the crowd to dance. The name of a genre of drum and bass, "jump up" initially referred to the urge for those seated to dance at this point.

DJs are often accompanied by one or more MC, drawing on the genre's roots in hip hop and reggae / ragga.

The role of MCs in the music is also important but they do not generally receive the same level of recognition as producer / DJs.

Drum and bass is mostly sold in 12-inch vinyl single format. With the emergence of drum and bass into mainstream music markets, more and more albums, compilations and DJ mixes are being sold on CDs. Still, purchasing drum and bass music can involve searching for new releases in specialized record shops or using one of the many online vinyl, CD and MP3 retailers.

Drum and bass can also be purchased in the form of "tape packs", which are a collection of recordings recorded at a selected rave or party. Each tape contains the set by one DJ at that particular rave/party including the MCs.

Most tape packs contain 8 tapes with sets from different DJs. More recently tape packs have become available on CD as tape cassettes are being phased out and recordable CD media is more available, although the CD packs still retain their traditional name of "tape packs".

Special Focus Style: Club Dance

Granite (Original Mix) Pendulum (0':00'' - 2':06'')

- a) How many different chords are used in the introduction? (1)
- b) How does the melodic material used at the end of the introduction (at 0':27'') relate to the main melodic loop (from 0':48'')? (1)
- c) On the staff below, complete the rhythm of the main melodic loop (from 0':48''). (4)



- d) Suggest an appropriate tempo for this piece (from 0':48'') in bpm. (1)
- e) Describe the rhythms played by the bass drum and snare. Which other part of the drum kit is used to 'double' the snare? (3)
- f) The bass line is played in octaves - what term is used to describe the lower octave? (1)
- g) For what type of venue / event is this music intended? (2)
- h) Explain how the arrangement of the panning in this track might have been influenced by the nature of the intended venue / event. (3)
- i) Describe the origins and development of the 'Drum & Bass' dance style and any other style related to it. (Do not refer again to any of the features you have already identified in previous answers.) (4)

Special Focus Style: Club Dance

Theme from S'Express S'Express (0':00'' - 3':44'')

- a) Describe the opening effects.
.....
..... (2)
- b) What effect is used on the vocals in the introduction? (1)
- c) Suggest an appropriate tempo for this piece in bpm. (1)
- d) Describe the hi-hat loop.
.....
..... (3)
- e) Which of the following rhythms is used at 0':32''? (1)

- f) Describe the main features of the break at 2':42'' - 3':07''
.....
.....
..... (5)
- g) Describe the use of sampled loops and effects in this track at 3':31''
.....
..... (3)
- h) Describe the origins and development of the "Techno" dance style. (Do not refer again to any of the features you have already identified in previous answers.)
.....
.....
.....
..... (4)

Special Focus Style: Club Dance*Pacific State* 808 State (Whole track)

- a) Suggest an appropriate tempo for this piece in bpm. (1)
- b) The main melodic line is played 'live' - identify the instrument used. (2)
- c) It seems that the recording of the melody instrument has been treated with EQ - what other effect has been used on this instrument?
..... (1)
- d) Describe the rhythm and shape of the main melody. How many different pitches are used?
.....
..... (3)
- e) How does the fourth appearance of the main theme differ from the previous three?
..... (1)
- f) From the main drum loop, describe each of the following:
i) the rhythm of the bass drum;
ii) the rhythm of the hihats;
iii) the rhythm of the snare / hand claps.
i)
ii)
iii) (4)
- g) Which percussion instruments feature in the first break (at 2':17'')?
..... (2)
- h) Which percussion instruments feature in the second break (at 3':10'')?
..... (1)
- i) What effect is created by the effects used at the beginning and end of this track? (Actually, they run all the way through, but are difficult to hear elsewhere.)
..... (2)
- j) Describe the origins and development of the 'House' dance style. (Do not refer again to any of the features you have already identified in previous answers.)
.....
.....
.....
..... (3)

Total 20 marks

Special Focus Style: Rap and Hip hop

The Message (Original Mix) (0:00 - 1'30'')

Grandmaster Flash, the Furious Five featuring Melle Mel, Duke Bootie

- a) Describe in detail the opening instrumental - before the vocal entry. Refer to both musical features and the use of technology.

.....

.....

.....

.....

.....

.....

.....

.....

(9)

- b) Complete the second half of the main synthesiser melody, using the given rhythm. (5)



- c) How do the lyrics of this extract reflect the social and historical circumstances of the time?

.....

.....

.....

(3)

- d) How has the subject matter / lyrics of rap and hip hop changed from the 1970s to the 1990s.

.....

.....

.....

(3)

Total 20 marks

Special Focus Style: Rap and Hip hop

Don't Stop... Planet Rock (Original Vocal Version) (0:00 - 1'11'')

Afrika Bambaataa and The Soulsonic Force

- a) Describe in detail the drums, percussion and bass parts in the first section - before the instrumental break. Refer to both musical features and the use of technology.

.....

.....

.....

.....

.....

.....

.....

.....

.....

(8)

- b) Comment on the use of voices in this extract.

.....

.....

.....

.....

(4)

- c) Complete the second half of the main synthesiser melody, using the given rhythm. (4)



- d) Describe the origins of hip hop and identify some of the musical influences on the style.

.....

.....

.....

.....

.....

.....

(4)

Total 20 marks

Special Focus Style: Rap and Hip hop

Raising Hell (0:00 - 1:13)

Run DMC

a) Describe two different ways in which the rhyme scheme works in this extract.

.....
.....
.....

(2)

b) Comment on the use of voices in this extract.

.....
.....
.....

(3)

c) This extract is a fusion of two styles. Identify the two styles and describe **three** characteristic features of each.

Style 1.
.....
.....
.....

(4)

Style 2.
.....
.....
.....

(4)

d) Complete the second half of the main, two bar bass and snare drum loop. Include rests. (6)



e) Which other drum kit sound is used?

(1)

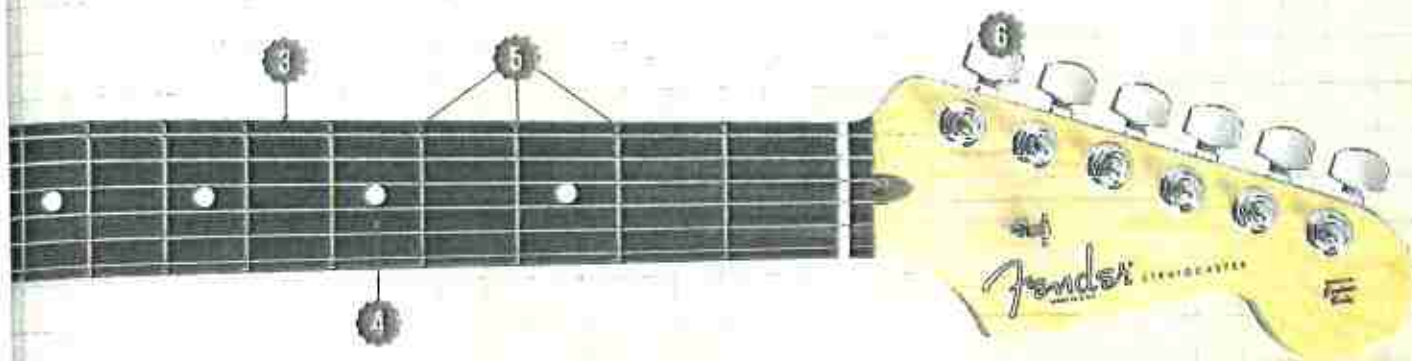
Total 20 marks



GUITAR

Although there are various types of guitar, from acoustic to 12-string to classical, the most common in rock and pop is the six-string electric guitar. This usually consists of a wooden body attached to a neck of maple or rosewood. The choice of wood used is important, as it affects the overall sound of the instrument; woods which produce sustain and good tone are the most prized. Guitar playing is broadly divided into two categories: rhythm and lead. Rhythm usually involves chordal accompaniment, while lead covers solos, melodies and fills.





SOLID-BODY ELECTRIC GUITAR

1 STRINGS

The guitar has six strings tuned, from low to high, E A D G B E.

2 BODY

Electric-guitar bodies vary from solid wood to chambered or 'hollow' designs. The neck is glued or bolted to the body.

3 NECK

The strings are stretched across the length of the neck, which is shaped so a guitarist can place their fingers and thumb around it to play notes.

4 FRETBOARD

This is the area on the front of the neck where guitarists place their fingertips to form notes and chords.

5 FRETS

Frets divide the strings into separate notes. Fret markers, normally in the form of dot inlays, are used to quickly work out which fret is which. The following frets are usually marked: 3rd, 5th, 7th, 9th, 12th, 15th, 17th, 19th and 21st.

6 TUNING PEGS

Tuning pegs increase or decrease the tension of a string, thus raising or lowering its pitch until it is in tune. Electronic tuners are usually used to ensure accurate tuning.

7 VOLUME CONTROL

The volume control is turned clockwise (from 0 to 10) to increase the level of the signal that's sent from the guitar to the amp.

8 TONE CONTROL

The tone control is turned clockwise (from 0 to 10) to increase the brightness of the signal sent from the guitar to the amp.

9 PICKUPS

The pickups have magnets inside that sense the strings' vibrations, then turn the vibrations into a signal that can be amplified (made loud) by the amp.

10 PICKUP SELECTOR

This is used to switch between a guitar's pickups, and can have a dramatic effect on the sound that ranges from warm and mellow to bright and cutting. The most common types are three-way (three available settings) and five-way (five available settings).

11 JACK SOCKET

A cable (or lead) is plugged in here and carries the signal from the pickups to the amp, which amplifies the signal, i.e. makes it loud.

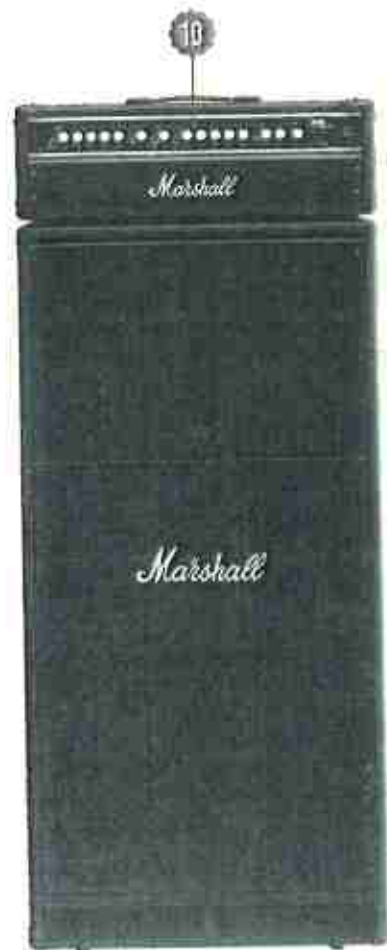
12 AMP

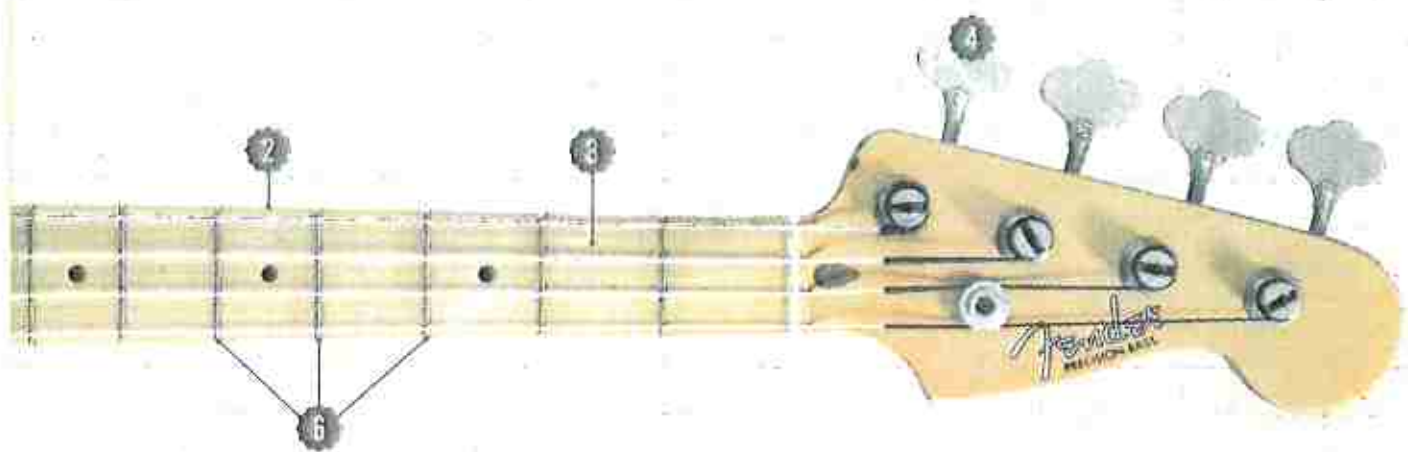
This makes a guitar sound much louder than when it's unplugged. It has four basic controls: volume, bass, middle and treble. Volume makes the sound louder. The bass control makes the sound fuller and warmer. Treble is the opposite: it makes the guitar sound light and sparkly. Middle is between bass and treble.



BASS

The electric bass guitar was first mass-produced by Leo Fender. It went on sale in 1951 and was called the Fender Precision because, unlike the upright bass, the Precision (or P-Bass) had frets so bassists would know precisely where to place their fingers to play each note. The P-Bass was such a success that it is still on sale today and most other basses are founded on its design. The bass plays a diverse role in rock and pop, ranging from root notes played in a steady eighth-note rhythm to unison riffs with guitars. For tight grooves, it is essential that the bassist synchronises his or her notes with those of the bass drum.





FOUR-STRING ELECTRIC BASS

1 BODY

Unlike the double bass, most electric bass guitars have solid wooden bodies. As with the electric guitar, the neck is usually bolted on or 'set' (glued) to the body.

2 NECK

The strings are stretched across the length of the neck, which is shaped so a bassist can place their fingers and thumb around it to play notes.

3 FRETBOARD

This is the area on the front of the neck where bassists place their fingertips to form notes and chords.

4 TUNING PEGS

Tuning pegs increase or decrease the tension of a string, thus raising or lowering its pitch until it is in tune. Electronic tuners are usually used to ensure accurate tuning.

5 JACK SOCKET

A cable (or lead) is plugged in here and carries the signal from the pickups to the amp, which amplifies the signal, i.e. makes it loud.

6 FRETS

Frets divide the strings into separate notes. Fret markers, normally in the form of dot inlays, are used to quickly work out which fret is which. The following frets are usually marked: 3rd, 5th, 7th, 9th, 12th, 15th, 17th and 19th.

7 PICKUPS

The pickups have magnets inside that sense the strings' vibrations, then turn the vibrations into a signal that can be amplified (made loud) by an amp.

8 VOLUME CONTROL

The volume control is turned clockwise (from 0 to 10) to increase the level of the signal that's sent from the bass to the amp.

9 TONE CONTROL

The tone control can be turned clockwise (from 0 to 10) to increase the brightness of the signal sent from the bass to the amp.

10 AMP

This makes a bass sound much louder than when it's unplugged. It has four basic controls: volume, bass, middle and treble. Volume makes the sound louder. The bass control makes the sound fuller and warmer. Treble is the opposite: it makes the bass sound light and sparkly. Middle is between bass and treble.

DRUMS

The drummer's main role is to keep time. As with other instruments, this primary function can be extended to a contribution of musical ideas and different sounds, but ultimately, the drummer's purpose is to provide a steady tempo and rhythmic foundation for the other members of the band. Understanding the function and sound of each part of the kit while gaining some knowledge of drum techniques and notation will help you to appreciate the role of a drummer and how they fit into a band.



1 HI-HAT

Hi-hats are made up of two cymbals mounted on a hi-hat stand, one facing up and one facing down. The stand has a foot pedal which, when pressed, pushes the top cymbal down onto the lower cymbal. The sound produced by the hi-hat when closed is a muted tick with no overtone.

2 BASS DRUM

The bass drum sits on its side on the floor and is played with a foot pedal. It is usually the biggest drum, producing the lowest pitch in the drum kit, and provides a rhythmic link with the bass player, who will play notes in time with it.

3 SNARE DRUM

The snare sits on a stand between the drummer's legs and is played more or less flat. Metal wires, which are stretched over the bottom head, vibrate when the drum is struck. This creates the tight, snappy 'snare' sound.

4 RIDE CYMBAL

The ride is mounted to the right of the kit and is a large, heavier cymbal often used to create an alternative sound to the hi-hat. It can be used to provide contrast between parts in a song and creates a bright 'ping' sound.

5 CRASH CYMBAL

A typical kit will have at least one crash cymbal, which when struck produces an explosive crash sound that decays slowly. Crashes come in a wide range of sizes; the smaller the size, the higher the pitch.

6 TOMS

A typical kit has two or three (sometimes more) toms. High and medium toms are mounted on or over the bass drum, with a floor tom set up on the floor with legs, or hung off a stand. The sound produced is short, and varies in pitch and tone according to the tom's size and depth.

7 DRUM HEAD

This is another name for a drum 'skin'. There is usually a 'batter' head on the side of the drum being played, and a 'resonant' head on the unplayed side. Both heads can be tightened or loosened using a tuning key.

8 STICKS

Drum sticks are made from single pieces of wood, comprising tip, neck, shaft and butt. Sticks vary in size, material and thickness, but are used in pairs of matching qualities.

9 CYMBAL STAND

This is typically a metal tripod designed to support a mounted cymbal, usually height adjustable, with cymbal-angle adjustment. Stands can be straight or angled to give greater flexibility of set-up and cymbal positions.

BRUSHES

Brushes are comprised of wire or plastic bristles that fan out when in use and often retract into a rubber-coated hollow tube when not in use. They are typically used in blues or jazz in equal pairs, producing a 'swish' sound when played in a circular motion on the snare head.

HI-HAT CLUTCH

The hi-hat clutch is used to secure the top cymbal to the hi-hat rod, which moves up and down on the fixed lower cymbal when operated by the foot pedal.

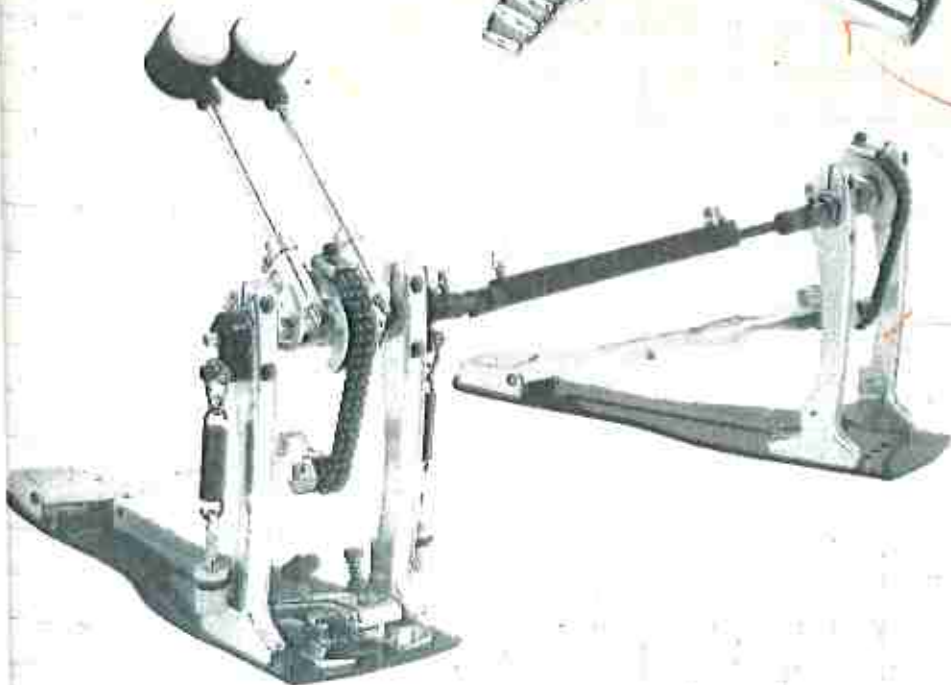
TUNING KEY

A small, usually square socket wrench that fits over the lugs located at the edge of the drum. This is essential to ensure drums are tuned and achieve a consistent, clear tone. Lugs are turned clockwise to raise pitch and anti-clockwise to lower pitch.

DOUBLE BASS-DRUM PEDAL

A double bass-drum pedal is similar in construction to a single bass-drum pedal, with a second footplate to the left of the snare. This pedal is also pressed down to rotate a shaft connected to a second beater on the same single bass-drum head.

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DRUMS



CYMBAL SIZES

The tone of individual cymbals can go some way to defining a drummer's sound. The choice is often dictated by the type of music being played. Smaller-diameter cymbals are higher in pitch and produce less volume and sustain; larger-diameter cymbals are lower in pitch and produce more volume and sustain. Thinner cymbals produce lighter tones, thicker cymbals are more durable.



EFFECT CYMBALS

To expand their sonic palette further, drummers can add exotic-sounding china crash and splash cymbals to their kits. Of these 'effect' cymbals, the china is larger, heavier and plays with a denser, 'trashier' feel. The splash is smaller, and plays with a short, sharp crash sound.

VOCALS

TONAL VARIATIONS

SINGERS CAN alter the tone of their voice in many different ways, but because the techniques involve consciously modifying posture, breathing and anatomy – 'learned', habitual behaviours – learning them takes practice, and is often achieved through repetitive exercises. The two most common methods that are useful to know are performed using the tongue and the soft palate.



SOFT PALATE AND RAISING THE TONGUE

The soft palate is located just past the roof of the mouth, and is made of flexible muscle and cartilage. It is the area that moves up at the beginning of a yawn. Raising the back of the tongue and lowering the soft palate will create a more nasal tone.



FLATTENING THE TONGUE

Flattening the back of the tongue tends to open up the throat cavity, and will therefore produce a correspondingly more open, 'throaty' sound. Working on consciously controlling the tongue and soft palate is of great benefit to vocal tone.



KEYS



ACOUSTIC PIANO VS ELECTRONIC PIANO

The sound from an acoustic piano results from a hammer hitting a string. Sounds from an electronic piano are sampled and recorded electronically. They are also more versatile and can often be altered, e.g. touch sensitivity, EQ, release, sustain, etc.

The piano was the classical composer's primary instrument for composing pieces of music. The same is still true in some genres of popular music, e.g. R'n'B and singer-songwriter-based rock and pop. However, today, the piano's role is usually similar to that of the guitar, i.e. to provide a rhythmic and harmonic base for a song's melody. A synth or keyboard may also be used in this way, though the wider tonal options of these instruments means they are often used to provide hooks or effects, too. As the notes are clearly laid out in sequence on a piano keyboard, it is usually used to demonstrate aspects of music theory.

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**A SOFT PEDAL**

The soft pedal is the pedal on the left at the bottom of the piano, and is played with the left foot. This pedal adds extra softness when playing the keys by shifting the whole keyboard to the right. This means that the hammer is only allowed to hit one or two of the three strings assigned to each key, and is often used to create very quiet chords. The soft pedal is not usually used in conjunction with synths.

B SOSTENUTO PEDAL

The sostenuto pedal is the middle pedal and is used to sustain one or more notes when depressed. Notes played after the sostenuto pedal is depressed will not be sustained. This enables the pianist to create a drone or sustained sound while other keys sound with a normal release.

C SUSTAIN PEDAL

The sustain (or 'damper') pedal is the pedal on the right at the bottom of the piano, and is played with the right foot. Notes are sustained by pressing down on the pedal, which lifts the damper off the strings, allowing them to ring out. On an electronic piano or keyboard, the pedal should be plugged in via the correct input at the back of the piano top.

1 WHITE AND BLACK KEYS

The white keys are levers that can be depressed along the front of the keyboard. The black keys are raised above the white keys and are grouped in twos and threes.

2 MIDDLE C

Middle C is a white key located near the middle of the keyboard, between B and D. It is a fundamental starting point for keys players.

3 MAINS IN

The adaptor supplies power to the keyboard. The input for the adaptor can be found on the panel at the back of the keyboard. Power is supplied when the on/off button is in the 'on' position.

4 CHANGING VOICES

Voices or patches are the different sounds that an electronic piano or keyboard can make, e.g. piano, strings and organ. Voices can be changed using the keypad or

relevant buttons on the piano top. Electronic pianos/keyboards can often be split into two voices by assigning patches to the left and right side, and altering the split point.

5 CHANGING EQ

The EQ can be altered using knobs, sliders or buttons on an electronic keyboard. The standard settings that can be altered are low, mid and high.



KEYS



ACOUSTIC PIANO TONE

The strings on a grand piano are horizontal, with the hammer action moving up and down, assisted by gravity. The nature of this movement facilitates the player with fast action and note repetition when compared to the upright, which has vertical strings with the hammer action moving from side to side, assisted by springs. The longer keys on a grand piano also enable greater leverage, producing greater control, touch and harmonic content than on an upright.



ELECTRONIC PIANO TONE

Electronic pianos produce sound from recorded samples, so the quality of these samples affects the quality of the sound produced. There can be some limitations to electronic pianos/keyboards, including polyphony and natural effects such as reverb. However, many additional digital effects can be utilised and adapted, enabling the player to mix voices and create diverse sounds and tones.

GUITAR & BASS

PICKUP TYPES

THERE'S A seemingly endless variety of pickups for the electric guitarist and bassist to choose from nowadays, each promising different tonal variations based on the materials used in their construction. However, knowing the basics will help you to understand a lot about guitar tone.

SINGLE-COIL PICKUPS



Single-coil pickups are narrow pickups that you'll see fitted to many guitars, including classic models such as the Fender Stratocaster and Telecaster, and to basses such as the Fender Jazz Bass. Single coils produce a bright, cutting sound that's very versatile, though they can sound thin in heavier styles of rock music. The brighter tonality

of single-coil pickups on a bass make them an ideal choice for fingerstyle playing, whereas split-coil pickups, such as those on a Fender Precision (consisting of two smaller pickups placed side by side, with each covering two strings) have a 'darker' tone than single coils, making them a popular choice for rock

HUMBUCKERS



Humbuckers contain two coils in one housing, and were originally designed to cancel out or 'buck' the hum produced by single-coil pickups. They produce a warm, mellow sound compared to single coils, and often have a higher output and more presence, making them ideally suited to rock styles. But because they tend to favour midrange frequencies,

they can sound muddy in some situations. Most Gibson guitars, including the classic Les Paul model, are fitted with humbuckers. In the bass world, the Music Man StingRay is a classic example of a hard-hitting, humbucker-equipped bass.

SPECIALIST GEAR

All musicians rely on their equipment to some extent, and instrument manufacturers continually come up with new variations on their designs to suit trends and individual preferences. As musical genres evolve, new gear becomes available to suit the needs of players, and sometimes, innovative synthesisers, drum machines, guitar pedals and the like can even play a part in creating entirely new sub-genres based on the new sounds they offer.

Understanding how your equipment works, how to maintain it and how to use it to get the sounds you want is all part of the job of being a musician. Knowing more about your fellow musicians' equipment and how they use it will ultimately help you make music with them.

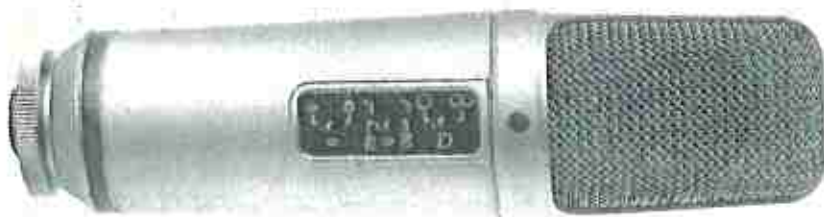
VOCALS

THERE ARE lots of different microphones, some specialised for recording particular instruments. Singers rely on two main types: dynamic and condenser.



DYNAMIC MICS

Dynamic mics are usually used in live situations because they are robust, simpler in design than other types, can handle high volume levels and do not break easily. They are good for capturing loud instruments, but capture a smaller range of frequencies than condenser mics.



CONDENSER MICS

Condenser mics are very sensitive and capture a wider range of frequencies than dynamic microphones. They are also much more fragile than dynamic mics, and require a phantom power source; this, combined with their sensitivity to loud volumes, makes them much more suited to studio use than live use.

DRUMS



STICK THICKNESS

As well as being a matter of 'feel' for drummers, the thickness of the drum stick dictates weight, sound projection and durability. A thicker stick plays slower, with a heavier sound, and is more durable. A thinner stick plays faster, with a lighter sound, but is less durable.

STICK LENGTH

Stick length affects leverage – the force behind each hit – and has an impact on reach. A longer stick increases the leverage and power. A shorter stick plays with less, requiring the drummer to compensate.

TIPS

Tips generally give sticks greater durability and lifespan. Again, a tip with a smaller surface area plays with a lighter sound, with the benefit of adding clearer definition. Tips with a larger surface area play with a heavier feel.

KEYS

ACOUSTIC PIANO TYPES



Acoustic pianos fall into two main categories: the larger, deeper (often more expensive) grand piano, and the more commonly seen, smaller upright piano. As befits their name, grand pianos tend to have a fuller, richer, more balanced tone than upright pianos. This is a result of their larger size, longer strings and horizontal

soundboard. Upright pianos typically have a slower action, and less touch control and responsiveness on account of their shorter keys. Also, the footpedals on a grand piano work in a more technical and sophisticated way than on an upright piano, and offer greater musicality.

ELECTRONIC PIANO TYPES



Modern electronic pianos are in effect synthesizers, which use layered samples of piano sounds to imitate an acoustic piano. These are not to be confused with the electric piano developed in the mid-20th century, such as those made by Rhodes and Wurlitzer, which were actually electro-mechanical devices that converted

struck or hammered string vibrations to electrical signals via pickups built into the instruments.

GUITAR & BASS

PLECTRUM TYPES

PLECTRUMS, or picks, are made from a variety of different materials ranging from nylon to metal, and come in all shapes and sizes, with a variety of textures and grips. They can be loosely arranged into two groups: thin and thick.

THIN PICKS



Thin picks have a thin, bright sound, and are good for fast strumming, which makes them the preferred choice for many acoustic guitarists. Their flexibility means they lack a positive attack, which makes them less desirable for heavier styles of playing, or for styles that include a lot of single-note

melody lines, although some bass players enjoy the soft-to-loud dynamic range that using a thinner pick brings to their playing.

THICK PICKS



Thicker picks have a warm, full sound and a more immediate attack, which makes them suited to lead-guitar styles and bass playing. Their inflexibility can mean they snag in the strings when used for strumming and rhythm playing, and since most guitar players combine both approaches, a

trade-off between clarity (thickness) and playability (flexibility) is usually reached.

EFFECTS



Compression, reverb, delay, distortion, modulation – effects are everywhere in modern music. In fact, certain types of effects are taken for granted so often that we no longer consciously realise we're listening to them. They've become part of the vocabulary of popular music. Because of this, it's vital that we learn to use effects authentically if we want to recreate specific musical styles, either live or during recording sessions.

Used sparingly, and with creativity, effects can elevate a recording or a performance to a higher level. Developing an understanding of the major effects types, and experimenting with them in your music, can lead to a wellspring of new musical ideas, and can help you find your own unique sound.



OVERDRIVE

This mild, crunchy distortion effect takes its name from the sound of a signal overdriving the valves of an amplifier. It's most commonly associated with guitar but has also been used to great effect with harmonica, organ and even vocals. Its main role is to add sustain, warmth and bite to an instrument's sound.

HEAVY ON Cream *Sunshine Of Your Love*, The Strikers *Last Nite* (vocals), Oasis *Cigarettes And Alcohol*



DISTORTION

Distortion is the aggressive, overpowering sound of rock and heavy metal guitar, which began with 1970s bands such as Led Zeppelin and Black Sabbath and evolved, in tandem with advances in technology, into the deafening thrash metal of Metallica, and the down-tuned roar of Mastodon.

HEAVY ON Metallica *Enter Sandman*, Avenged Sevenfold *Bat Country*, Bon Jovi *You Give Love A Bad Name*



FUZZ

Fuzz sounds tinny and less refined than other types of distortion. It sprang to prominence in the mid-1960s, powering the guitar sounds of Keith Richards, Jimi Hendrix and the psychedelic rock movement. Fuzz is also a popular way of dirtying up a bass sound.

HEAVY ON Jimi Hendrix *Experience*, Purple Haze, The Rolling Stones (*I Can't Get No*) *Satisfaction*, The White Stripes *Dead Leaves And The Dirty Ground*



COMPRESSION

Compression alters a sound by making the loudest parts quieter, and the quiet parts louder. Almost all recorded sounds have compression, and it is used in many creative ways – from adding attack and sustain to funk and country guitar, to smoothing vocal levels, to emphasizing the pumping rhythms of electronic dance music.

HEAVY ON Pink Floyd *Another Brick In The Wall, Part 2*, Brad Paisley *American Saturday Night*, Adele *Rolling In The Deep*



CHORUS

As the name suggests, chorus imitates the subtle variations in pitch that occur when the same part is being played or sung by two or more players at the same time (like a choir chorus). Mainly used in the 1980s on guitar, it is also associated with electric piano and synth.

HEAR IT ON: Prince *Purple Rain*, Guns N' Roses *Paradise City*, Nirvana *Come As You Are*



PHASER

Phase, like flange and chorus, is a 'modulation' effect – an effect in which the characteristic sound is achieved through one or more parameters being varied over time. Phasers provide a psychedelic sweeping sound, the rate and intensity of which can be controlled, creating movement and texture in otherwise flat and static parts.

HEAR IT ON: The O'Jays *For The Love Of Money*, Queen *One Vision*, Blink-182 *Feeling This*



FLANGER

Taking its name from varying the speed of a reel-to-reel tape machine by running a finger along the flange, the flanger effect is a harmonically rich sweeping sound through high and low frequencies that is similar to but often more metallic than that of a phaser.

HEAR IT ON: The Cure *A Forest*, Lenny Kravitz *Are You Gonna Go My Way*, Van Halen *Unchained*



DELAY

Delay is the repeating of a note or series of notes, either once or multiple times, at a set rate to create a rhythmic effect. It is used in all genres of music, from pop and rock to dub reggae and dance, and is a highly musical effect that can enhance all kinds of instruments, even drums and percussion.

HEAR IT ON: Pink Floyd *Run Like Hell*, U2 *Where The Streets Have No Name*, The Police *Walking On The Moon*



REVERB

Reverb, short for 'reverberation', is an effect that is used to imitate the way a sound naturally decays in a room. It creates a sense of depth and space in a mix of instruments, and can be applied to all sounds in ways ranging from natural and realistic to extreme and artificial-sounding.

HEAR IT ON: Dick Dale *Misirlou*, Chris Isaak *Wicked Game*, Jeff Buckley *Hallelujah*



TREMOLO

Tremolo is one of the oldest effects. It was popularised by the US surf music craze of the 1960s and has been used by guitarists (and sometimes keyboard players) ever since. It works by varying the volume of a sound electronically at a pre-set rate, and sounds like an instrument is pulsing, throbbing or cutting in and out.

HEAR IT ON: Nancy Sinatra *Bang Bang (My Baby Shot Me Down)*, The Smiths *How Soon Is Now*, Black Keys *Howlin' For You*



AUTO WAH/ENVELOPE FILTER

The auto wah, or envelope filter, works by emphasising certain frequencies while removing others from the signal of an instrument. Unlike a normal wah pedal, most auto wah/envelope filters respond to playing dynamics, so the effects are more obvious when the instrument is played more aggressively, such as when playing slap bass.

HEAR IT ON: Stevie Wonder *Higher Ground*, Red Hot Chili Peppers *Falling Into Grace*, Edie Brickell & New Bohemians *What I Am*



WAH

Wah is named after the vocal-like sound it creates. On a guitar, a wah-pedal effect moves a frequency peak in response to the position of the pedal, making the part played sound like someone singing 'wah wah'. The rhythmic possibilities of wah have been explored by guitarists in funk, blues, rock and many other genres besides.

HEAR IT ON: The Jimi Hendrix Experience *Voodoo Child (Slight Return)*, Funkadelic *Maggot Brain*, U2 *The Fly*

Section 3 | Band Knowledge

Part 1 | Identification | Effects

1. Identify the different effects from the descriptions below by ticking the box that corresponds to the most accurate description of the effect:

A) This is a type of distortion often used in the 60s and 70s that creates a muffled effect.

B) This creates an aggressive and dirty sound usually associated with heavy rock.

C) This is the mildest type of distortion, used to give the sound a little more presence.

D) This adds depth and space to the sound, giving the effect of a large room.

Overdrive: A B C D

Distortion: A B C D

Reverb: A B C D

Fuzz: A B C D

2. Explain how compression affects the sound of an instrument:

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3. Explain how chorus affects the sound of an instrument:

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4. Explain how a flanger affects the sound of an instrument:

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5. What is reverb?

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6. How does a tremolo effect work and what does it sound like?

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Section 3 | Band Knowledge

True or false:

1. Delay is a common effect also known as echo: True False
 2. Phase is a modulation effect, famous for its sweeping sound: True False
 3. Wah is a distorted and aggressive grunge effect: True False
 4. The wah-wah effect was created in the 1990s: True False
 5. The tremolo was popular in the 1950s and 60s: True False
 6. An auto-wah uses an envelope filter: True False
 7. Reverb is a type of pitch shifter: True False
 8. A chorus pedal creates the sound of a sampled choir: True False
 9. Overdrive is a kind of distortion: True False
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Fill the gaps:

10. Often mistaken for a, the flanger takes a signal from an instrument and overlays a copy of it that is by a small amount. This creates a sweeping sound through high and low
11. Reverb is a shorter name for Adding reverb adds a sense of and to a recording by emulating the effect of it having been recorded in a particular environment such as a or
12. Compression is used to 'squash' the sound of an instrument. It makes the loudest parts and the quiet parts
13. The wah effect is usually operated by means of a foot and can be heard on many well-known songs, such as Jimi Hendrix's ".....", and "....." by Guns N' Roses.

Section 3 | Band Knowledge

Part 1 | Identification | Drums

The following task requires you to identify parts of the hi-hat as labelled in the image on the right:

1. Name each of the labelled parts in the image:

A)

B)

C)

D)



2. Which style of music is most likely to use a double bass-drum pedal? (Tick one box)

Soul jazz Metal Pop

3. A double bass pedal has two footplates. The first is placed directly in front of the bass drum. Where is the other placed?

Your answer:

True or false:

4. Drum brushes sometimes have retractable heads: True False

5. Drum brushes are typically used in blues and jazz: True False

6. A tuning key is found on all cymbal stands: True False

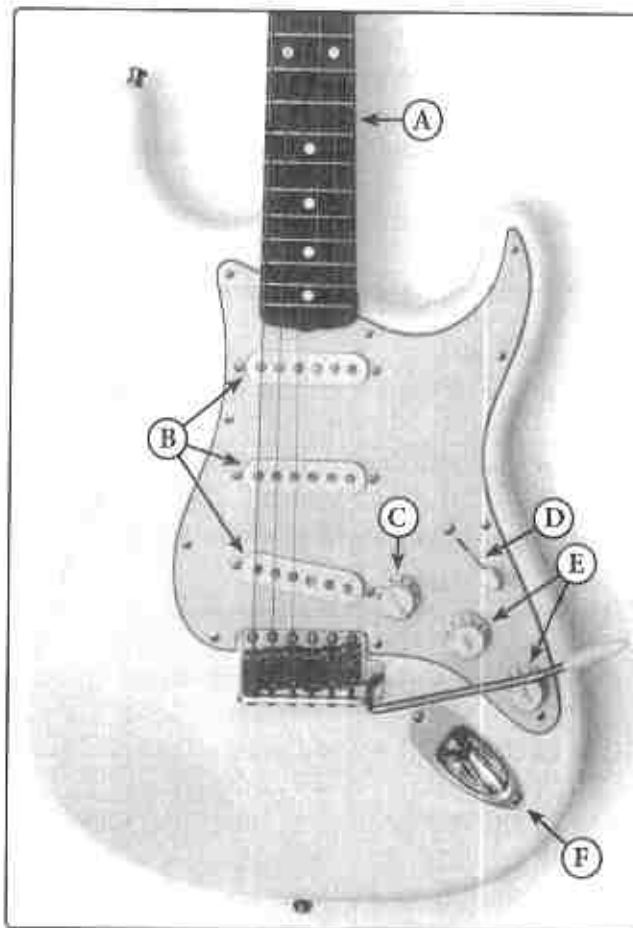
7. The ride cymbal is also called the crash cymbal: True False

8. Toms are types of small cymbals: True False

Part 1 | Identification | Guitar and Bass

The following task requires you to identify parts of the guitar labelled in the picture on the right:

Name each of the labelled parts in the image:



A)

B)

C)

D)

E)

F)

Into which socket on an amplifier would you plug in a guitar cable? (Tick one box)

- Input Speaker output Effects send Headphone socket

Which control changes the level of the signal sent from the guitar to the amplifier? (Tick one box)

- Foot switch Tone control Pickup selector Volume control

How many tuning pegs would you expect to find on a standard electric guitar? (Tick one box)

- 4 5 6 7

Below is a description of a jack socket. Complete the sentence by filling in the blank spaces with the correct terms:

A is plugged into the jack socket and carries the from the to the which amplifies the signal.

Section 3 | Band Knowledge

Part 1 | Identification | Keys

Match the correct description with the three different standard EQ settings: *(Tick one box per question)*

1. This control makes the sound fuller and warmer: Treble Middle Bass
 2. This makes the sound light and sparkly: Treble Middle Bass
 3. This is the setting between the high and low setting: Treble Middle Bass
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True or false:

4. There are no EQ controls on an acoustic piano: True False
 5. EQ in music audio means 'equal quality': True False
 6. EQ on an electronic keyboard changes the volume of a patch: True False
 7. EQ on an electronic keyboard changes the sound quality of a patch: True False
 8. There are four settings in a standard (basic) EQ section: True False
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Fill in the blanks:

9. The supplies power to an electronic keyboard. The for the adaptor is found on the panel at the back of the keyboard.
- 10: The pedal lifts the damper off the strings on an piano which allows sound to ring out.
- 11: The pedal is on the left at the bottom of an acoustic piano. This pedal affects the sound by shifting the keyboard to the right. This means the can only hit one or two of the three strings so reduces the volume.
- 12: An piano creates sound without the need for a power source. When a key is pressed it causes a hammer to strike a creating the familiar piano sound.