BTech Knowledge Organisers

- Punk
- DnB
- Samba
- Jingles
- Motown

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Task 1-

Slide 1: Info on the genre (History, key artists etc)
Slide 2: Musical features of the genre (Fast tempo etc)
Slide 3: Song analysis using musical elements (NEEDED FOR EVERY GENRE FOR DISTINCTION)

Task 2- Produce 3 Musical products relating to chosen genres:

1. Performance (In style of Punk or Motown)
2. Arrangement (Using samples of DnB)
3. Composition (In style of Samba or Jingle on mixcraft)

General Song Analysis

Harmony: Major and minor triads, power chords, 7th chords, sus chords, extended chords, suspensions, inversions, chord sequences, arpeggios, broken chords.	Tonality: Scales and modes, e.g. major scale, minor scales, blues scale, pentatonic scale, modes, ragas, exotic scales.
Rhythm: Metre, tempo/bpm, syncopation, swing, one drop/skanking, polyrhythms, hemiola, phasing.	Structure: Verse/ chorus, 12-bar blues, through-composed, bridge, intro, outro, ABACAD
Instrumentation: Instrumental techniques, type of ensemble, alternative instrumentation, sonic features, electronic sounds.	Texture: Solo, duet, homophonic, polyphonic, unison.
Timbre: Sonic features, electronic sounds, FX.	Production: Microphone use, recording styles, sampling, FX, looping, controllerism, turntablism, quantisation, sequencing, automation.

Background to Punk

The music before punk was known as Progressive Rock performed by bands such as Genesis, Journey, Queen and Pink Floyd.

Young people began to express their feelings both in their clothes, and the music they played/listened to PUNK!

The Music was a reaction to the Political and Economical climate in Britain at this time.

During the 1970's there was a lot unemployment and as a result, working class families were poor.

This music did not reflect the feeling and emotions that your people were experiencing at this time so they began to rebel!

This Music was flamboyant, indulgent and expensive to perform, making it too expensive for the working class families to play and attend concerts. Lyrically, this style of music often spoke of mythical creatures and space travel, with songs lasting anything for 5 - 25 minutes!

Punk Music developed in Britain during the 1970's.

Song analysis example

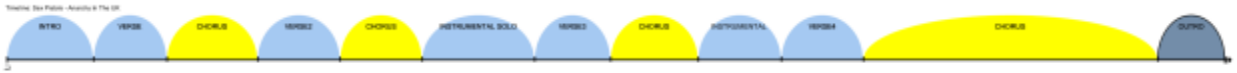
Sex Pistols – Anarchy In The UK

GENRE TROPES

Due to the very aggressive nature of the genre most early punk rock songs retained a traditional rock 'n' roll verse-chorus form with a 4/4 time signature. The instrumentation of punk typically has a generic rock n roll formula which includes one or two electric guitars, an electric bass, and a drum kit, along with vocals.

Structure

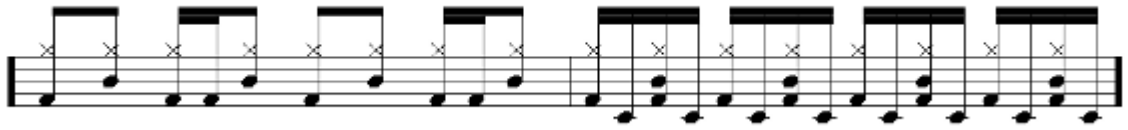
Compositionally, songs in this genre are very short in nature spanning from 2 minutes unto 3 minutes. For example, this song mainly shows of a longer composition within this genre. This song follows many of the tropes that I have stated from the previous sections regarding its relation to rock and roll influences with a verse-chorus form. Even though there are many compositional changes within the song, the main chords and progressions don't stray away too much and is inherently repetitive.



DRUMS

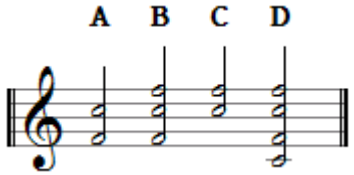
Punk drums are inherently very violent and loud, often not including any sort of dynamics variety since the kits are often played with a high velocity.

Punk drumming features a very simple drumming pattern and does not deviate from its sole purpose of delivering a steady 4/4 backbone beat which compliments the chugging rhythm from the guitar. From the sheet music above the use of closed hihats is very prevalent in punk and is played eights. Also the simple pattern of "kick-snare, kick-kick-snare" is prevalent in most punk music.



Music Theory

In the key of C major
The time signature of 4/4



VOCALS

Punk rock vocals are often are often shouted instead of musically sung in a traditional more melodic sense. The genre itself features very harsh vocals that re-enacts more of the DIY nature of the production techniques. The simplicity of the lyrics provided a very clear message however the lyrics were often vague. Paired with the repetitiveness nature of the genre, it made sure that it was catchy and simple to remember.

I am an anti-Christ
I am an anarchist,
Don't know what I want
But I know how to get it

The whole point of punk bands was generally not to write good music, just to create controversy and stir the youth with radical lyrics that they may or may not actually believe in.

BASS

Bass guitar lines are often very repetitive and plays the root notes of the guitar.

GUITAR

To start off the use of fifth chords are very common within this genre. A fifth chord consists of the root note and the fifth. They are also referred to as "power chords" and is the building blocks of most early punk music.

Shown are four examples of fifth chords. Power chords are notated as a *5* or *no 3*. A C fifth chord would be made from the root C and fifth G and annotated as C5 or G no3. These chords inherently are played in lower to mid octaves with the basic root, fifth and root octave providing enough harmonics from the fundamental to create an aggressive and powerful chord. When played using an amplifier, distortion being applied to these chords create a very heavy metallic and drudge property to them which also provides most of the sonic characteristic of the genre.

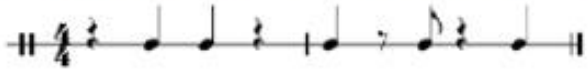
Samba

Music in Latin America is widely influenced by colourful and exotic carnivals and a range of dance styles. Carnivals may include FANFARRAS, featuring brass instruments associated with fanfare, and almost always a SAMBA BAND.

Rhythm and Metre, Form & Structure and Phrasing, Repetition and Ostinato & Ornamentation

Built around OSTINATOS usually 4 or 8 beats long (regular phrases). Each group of instruments can have their own Ostinato featuring OFFBEAT RHYTHMS and SYNCOPATION. Often the SON CLAVE SYNCOPATED rhythm is used, either the 2:3 or 3:2.

Samba music is built up of lots of different sections. For each section the SAMBISTA will need to know an OSTINATO.

2:3 

3:2 

Samba music often starts with an INTRODUCTION often featuring CALL AND RESPONSE RHYTHMS between the Samba Leader and ensemble. The main Ostinato rhythm of Samba is called the GROOVE when all the instruments of the Samba Band play their respective rhythms over and over again forming the main body of the piece. The GROOVE is broken up by BREAKS - 4 or 8 beat rhythms providing contrast and MID SECTIONS – one or two instruments change the rhythm of their ostinato and the others stay the same or stop. Sometimes BREAKS and MID SECTIONS feature a SOLOIST who "shows off" their rhythms. The SAMBISTA must signal to the group when to change to a different section which is normally done with an APITO (Samba Whistle – loud!). A piece of Samba can end with either a CALL AND RESPONSE pattern or a pre-rehearsed ending phrase of rhythm. The FORM AND STRUCTURE of a piece of Samba may look like the following:

Texture

Texture varies in Samba music, often **MONOPHONIC** where a single rhythm is heard as in **CALL AND RESPONSE** sections, sometimes **POLYPHONIC** where sections of the Samba band play different rhythms **(OSTINATOS)** creating **CROSS-RHYTHMS** (when two rhythmic patterns that "conflict" with each other occur simultaneously) creating a thick texture of interweaving and interlocking rhythms.

Dynamics, Expression and Articulation

The dynamics of Samba music are normally very loud – it is music designed to be performed outdoors at carnivals and is played by large numbers of instrumentalists and to accompany dancers and processions with large audiences watching and listening. Sometimes, a **CRESCENDO** is used at the end of a piece of Samba music for dramatic effect.

Tempo

Samba music is generally fast at around 104 bpm and keeps a constant tempo to assist the dancers or processional nature of the music. Sometimes the **SAMBISTA** (Samba leader) uses **(TEMPO) RUBATO** – tiny fluctuations in tempo for expressive effect.

Pitch and Melody & Harmony and Tonality

Samba music is based on rhythms rather than melodies although the pitch of certain instruments within the Samba band provides musical contrasts.

Origins and Cultural Context of the Traditional Music

Samba is a musical genre and dance style with its roots in Africa via the West African slave trade and African religious traditions. Samba is an expression of Brazilian cultural expression and is a symbol of carnival. Samba schools formed and compete bringing people together.

Musical Characteristics of Folk Music

The instruments of Samba have been influenced by Portuguese colonies who imported slaves from Africa, while the rhythms of Samba are of African origin.

Impact of Modern Technology on Traditional Music

Samba has become popular as a Latin-American ballroom dance on TV shows such as Strictly Come Dancing and Dancing with the Stars. Samba has also been mixed/fused with Drum 'n' Bass in a musical fusion creating "Sambass" and artists and groups of popular music have used sounds and rhythms of Samba in their music e.g. Gloria Estefan and Jamiroquai.

Artists, Bands & Performers of Samba

Fundo de Quintal

Exaltasamba

Instrumentation – Typical Instruments, Timbres and Sonorities

SURDO

REPINIQUE

TAMBORIM

CHOCOLO

RECO-RECO

APITO

AGOGO BELLS

CAIXA DE GUERRO

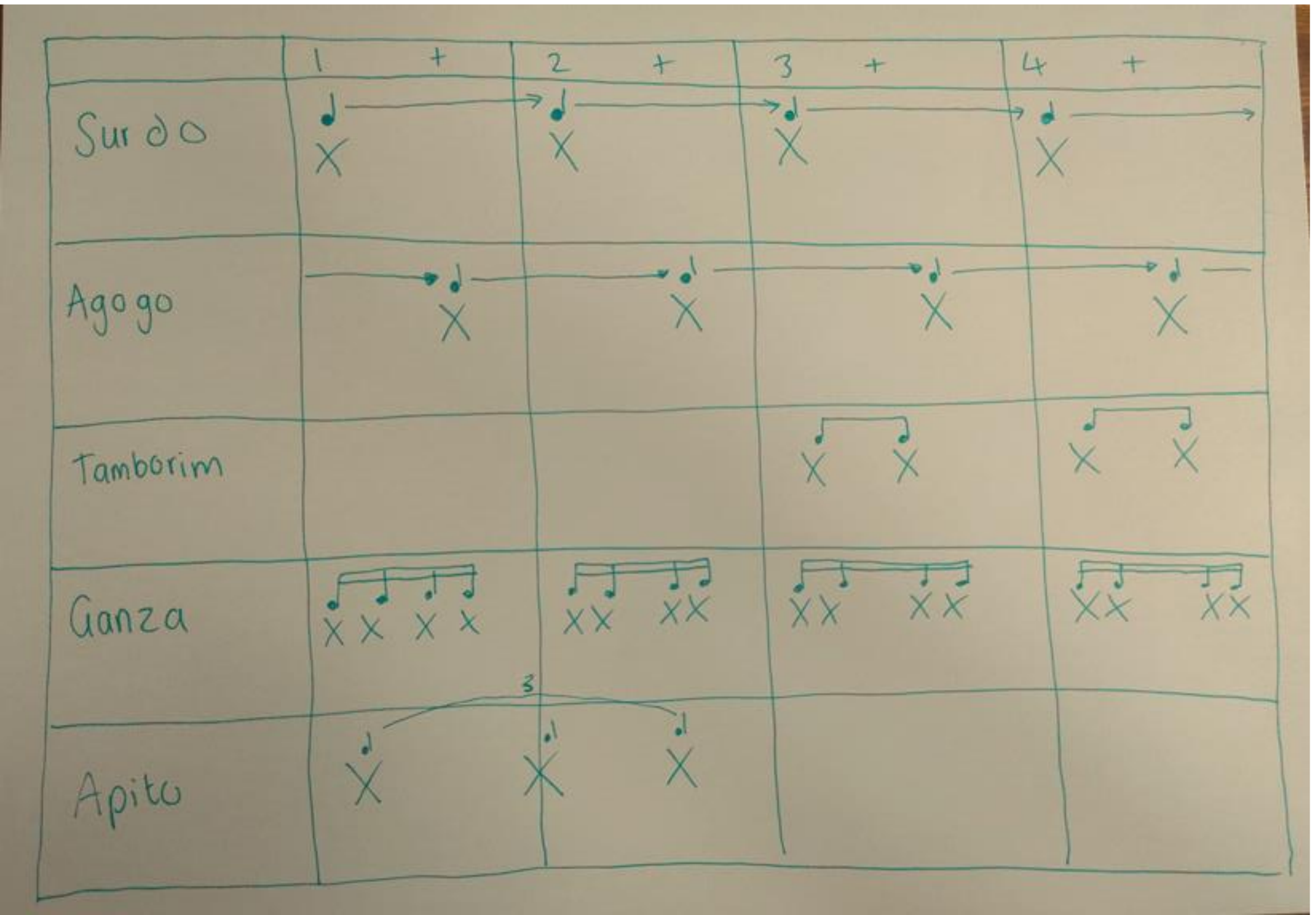
GUIRO

TIMBALES

CUICA

CONGAS

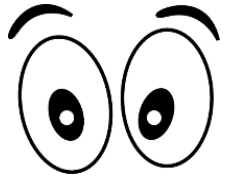
CLAVES COWBELL



Samba Rhythms!

Rhythmic ostinato (repeating rhythms)

Composing



Polyrhythms

Unison

Intro	Should include Call and Response. Rhythmic signal to move section.
Section A	Pulse and Call and Response. Rhythmic signal to move section.
Section B	Contrast in rhythm to section A. Rhythmic signal to move section.
Outro	Should include Call and response. Clear ending.

Even better if…you incorporate breaks and dynamic changes.

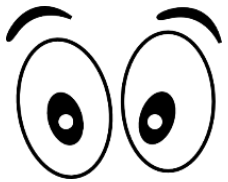
Call and Response

Cyclic structure

Syncopation

MOTOWN CHARACTERISTICS

One gender ‘line up’
Lead and Backing vocals
Important drum beat
Back beat 2 + 4 (Drums and Keyboard)
Guitars
Bass
Tempo is good for dancing to
String and Brass accompaniment and Melodies
Choreographed dance moves



Motown Song Analysis

I want you back by 'The Jackson 5' is a Motown hit from the 60's.

With regards to the **STRUCTURE** the song begins with a short **intro**, followed by **verse 1**. This leads into a **chorus** then dives into **verse 2** before a repeat of the **chorus**. After this chorus we hear the **bridge** which leads to a **final chorus** before finishing with the **outro**. This pattern of sections keeps the audience engaged.

There are a variety of different **TIMBRES** heard throughout. They consist of guitars, bass, lead and backing male vocals, drums and keyboard. This ensemble is typical of the Motown genre.

Generally, **DYNAMICS** are **loud (forte)** throughout until the outro where there is a **gradual softening** of dynamics **(diminuendo).** The diminuendo allows the music to fade out and lets the audience know the song is finishing.

The **MELODY** is sung by a young boy therefore the **pitches** are high. The melody is generally **stepwise** with a **descending** scale on "show you that I love you". The articulation is mostly smooth **(legato)** with short and snappy vocals **(staccato)** on "won't you please let me".

With regards to the **RHYTHM** the **tempo** is **fast (Allegro)** with 4 **beats** in a bar. It remains the same **tempo** throughout. There is an **emphasis/accents** on beats 2 + 4 which is typical of the Motown genre.

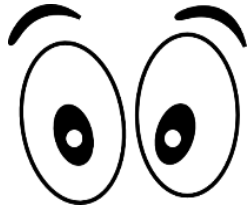
The **TONALITY** is **major**, in the key of **Ab major** which has 4 **flats** in the **key signature.** This is broken down into a **chord progression** of **I, V, vi, V, IV.** The backing vocals sing in **consonant HARMONY** with each other.

The **TEXTURE** is **melody and accompaniment** with **imitation** in the backing vocals.

Motown Song Analysis ideas

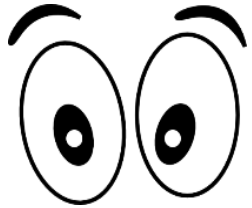
Harmony: Major and minor triads: Mainly made up of Major Triads, No extended chords in this piece but sometimes can occur in Motown. Chord sequences: I, VI, IV, V 4 chord repeated sequence	Tonality: Key Signature: A Major Positive/Happy sound despite lyrical content Major scale
Rhythm: Metre: 4/4 Tempo/bpm: 120 Straight rhythms: Bass – 1 3, Snare 2 + 4	Structure: Verse/ chorus (Strophic) (Describe the structure in full)
Instrumentation: Drums, Hand Claps, Upright Bass/Bass Guitar, Lead Vocals, Backing Vocals, Keyboard/Piano, Brass and String often used in Motown	Texture: Solo, duet, homophonic, polyphonic, unison.
Timbre: No major timbral changes/effects due to lack of modern production techniques. Clean sound to match the clean 'pure' sound of the high quality musicians used to record and perform Motown music.	Production: Microphone use, recording styles: Natural Compression used by the vocalists No major production techniques due to lack of modern production techniques 3 track the norm for recording (3 Microphones)

Drum and Bass



- Drum and Bass is a musical genre originating in the early 1990's. Its fast tempos (between 160-180BPM), heavy basslines and breakbeats were a immediate hit with the youth of Britain at this time.
- The genre was an instant hit in the dance clubs of the 90's where the rave culture in Britain was starting to take hold!
- As the name suggests, Drum and Bass emphasised the use of Basslines and Drum patterns (rhythms) to in the creation of the music.
- Another notable element of Drum and Bass was the use of 'samples' within the music.

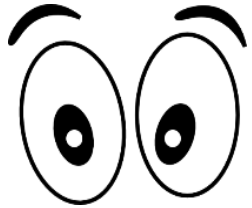
Key Features – Drum and Bass



- Fast Tempo – usually between 160-180 bpm
- Synthesiser Keyboard
- Electronic instruments
- Sampled drum patterns
- Breakbeats
- Sampled melodies and instrumental parts
- Syncopated/busy snare drum patterns
- Strong emphasis on beat 1 (bass drum) to introduce musical parts
- Strong back beat on 2, and often beat 4

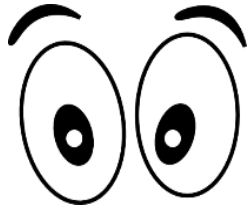
Over to you!

Notable DJ's/Artists



- Nasty Habits (Doc Scott)
- Goldie
- Shy FX
- The Prodigy

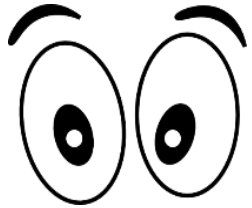
Drum and Bass - Basslines



- Basslines were often samples of existing songs or were created as an original musical part on a Synthesiser (keyboard).
- The bassline was integral to the ‘Dance’ element of Drum and Bass, encouraging the listener to move to the music.
- Emphasis on the bass entering on beat number 1 was a key feature of the style.

Over to you!

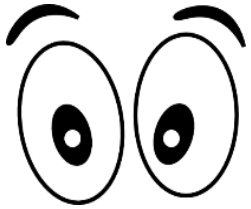
Drum and Bass - Breakbeats



- The breakbeat is an instantly recognisable element of Drum and Bass as it was essentially a drum solo, featuring the main groove/rhythm of the piece.
- The drum pattern would often be ‘busy’ and feature syncopation. There was many samples taken from iconic **Funk** songs used within drum and bass such as; ‘Amen Brother’ used on the drum and bass track ‘Original Nuttah’.
- ‘Hot Pants’ drum pattern is another well used sample, most notably recognisable in the song ‘Charly’.

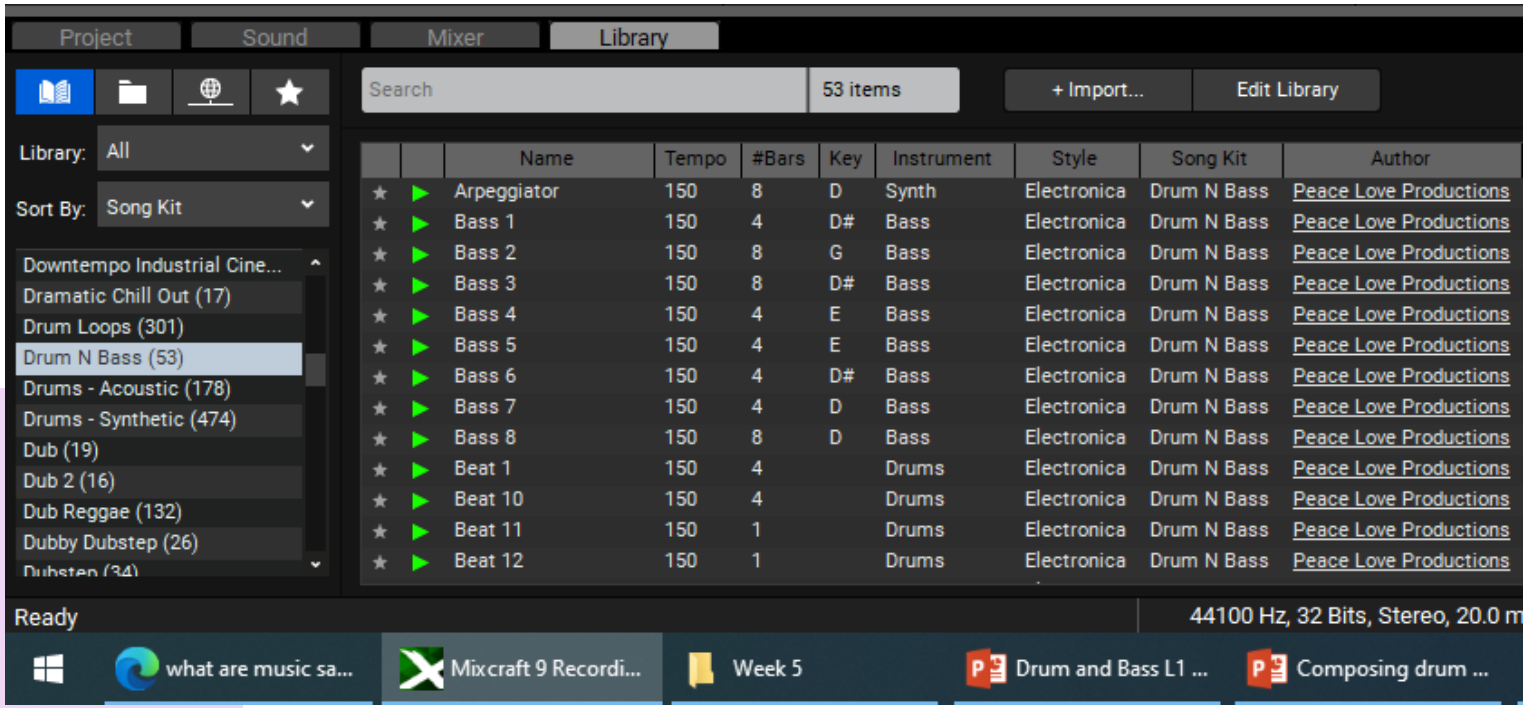
Lets have a listen!

Your turn! Composing DnB



- Go to ‘Library’
- Scroll to find **Drum N Bass**
- Find an appropriate ‘**beat’**
- Drag into track, extend as necessary
- Add some ‘**hard synth**’
- Add some ‘**SFX**’
- Add some ‘**Vox**’

Over to you!



Top tips:

Consider the structure of your piece.

Is it cyclic (Repetitive) 8+ 8+ 8+ 8 = 32 bars
Is it Ternary? (A B A) 8 + 8 + 8 = 24 bars
Is it binary? (:A B:) 8 + 8 bars = 16 x2?

Think about adding tracks every 4 bars, with climax end of bar 8.

DnB Song Analysis ideas

Timbre:

Electronic Instruments, Sampled Drum Patterns, Synthesiser Keyboard, Vocals

Structure:

Strophic – Verse/Chorus style structure similar to most Pop songs.

Repetition – Used frequently in Dance styles of music including Drum and Bass. Repeating drum patterns, accompaniment and melody lines heard throughout D+B pieces.

Rhythm:

Emphasis on beats 2 and 4 (snare Drum) make the listener want to dance.

Shuffle style alternations creating a 'busy' snare drum pattern.

Production:

Techniques applied when 'producing' (creating) the piece. Panning, Reverb, Delay, Samples, Distortion can all be used in D+B tracks.

Key Features:

Fast Tempo – Usually between 160-180 bpm

Synthesiser Keyboards

Electronic instruments

Sampled drum patterns – Taking the drum pattern from another song and using it in a D+B track. Funk piece from the 1970's are often 'sampled'.

Breakbeats – A section of music featuring drums as a solo instrument. This section would usually 'bridge' between 2 sections of music e.g. Chorus + Verse.

Sampled melodies and instrumental parts

Syncopated/busy snare drum patterns

Strong emphasis on beat 1 (bass drum + Bass synth/Guitar) to introduce musical parts

Strong back beat on 2, and often beat 4

Linked to the Rave culture of the mid 90's

Tempo:

Usually between 160-180 bpm. Samples that are used for the drum pattern are often sped up to this tempo from their original speed.

Harmony:

The combinations of notes used at a given time in the piece. Often vocal lines can be 'harmonised'.

Tonality:

The key signature a piece of music is in. A piece of music will often be either Major or minor. The notes/scale you are using to create melody and accompaniment within a piece.

Texture:

The layers of sound that can be heard. D+B music uses layering to create impact, removing and adding musical parts to create variety.

Dynamics:

The volume of D+B tracks is usually loud as the music generally heard in a night club.

Jingles

A **jingle** is a short song or tune used in advertising and for other commercial uses. Jingles are a form of sound branding. A jingle contains one or more hooks and meaning that explicitly promote the product or service being advertised, usually through the use of one or more advertising slogans. Ad buyers use jingles in radio and television commercials; they can also be used in non-advertising contexts to establish or maintain a brand image. Many jingles are also created using snippets of popular songs, in which lyrics are modified to appropriately advertise the product or service.

THE PSYCHOLOGY BEHIND THE POWER OF CATCHY COMMERCIAL JINGLES

1.Jingles are an element of branding – Just as a brand's logo or tagline are a way to identify a brand with your eyes and ears, jingles are a uniquely identifiable audio clip that draws on consumers' hearing senses to identify your brand.

2. Audio builds familiarity and emotional connection – Whether utilizing a catchy jingle or a trending pop song in advertising, they have a 'built-in familiarity and emotional connection'. Researchers say it's much easier today to draw on a well-loved song and attach it to your product, transferring the feelings and emotions of the song to the brand.

3. Jingles are easy to remember – Brand's logos appeal to our eyes and allow us to identify them on our phones, on a building or billboard, or on a print advertisement, but only jingles have the power to get stuck in your head! Catchy jingles are easy to remember – this means consumers have your brand in their head or the back of your mind – this is a perfect way for consumers to think of you when they need your product!

4. Jingles are persuasive – Music has a way of embedding messages in the consumer psyche. The CEO of marketing and media firm fwd./NYC, Shmuli Rosenburg, said, "When words are put to music their meaning is amplified, and they become much more potent and powerful. We teach young children through music and song. Nursery rhymes help children learn to form sentences, and we remember these for a lifetime. Using this tool has contemporary marketing power as it always has and always will."

https://youtu.be/HV_AbqkqDqI

How do we compose a melody?

Over to you!

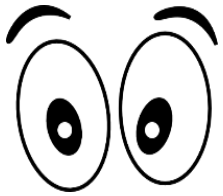
1. Choose a scale → C Major: C D E F G A B

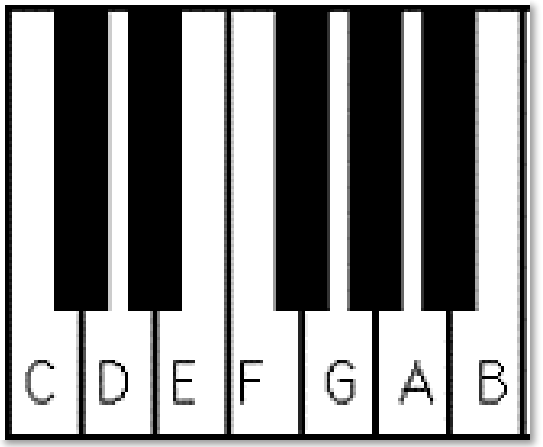
Lets play the scale!

2. Start on the first note of the scale → C

3. Create a melodic shape →

4. Finish on the first note of the scale → C

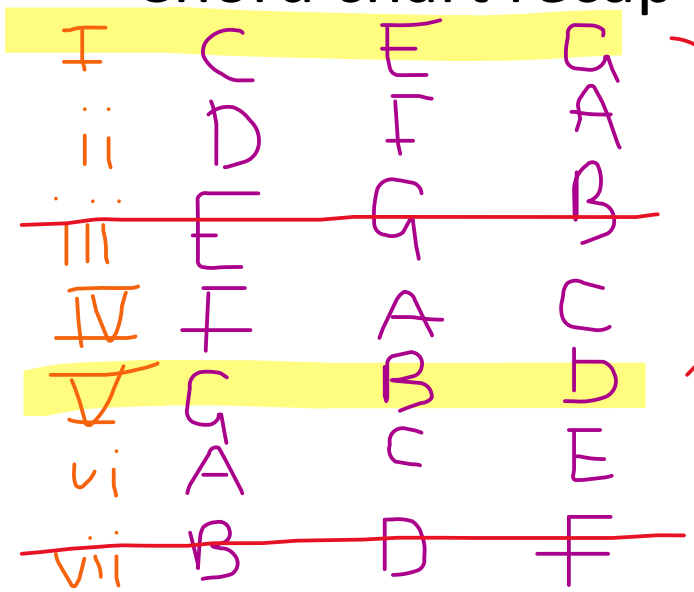




Accompaniment

- Once you have created your melody you can add accompaniment to this.
- This will be chord I, V, I in any key. This is also known as a ‘perfect cadence’ as it sounds finished when we arrive back to chord I.

Chord chart recap



Watch as I demonstrate on MixCraft!

The 8 Elements of Music

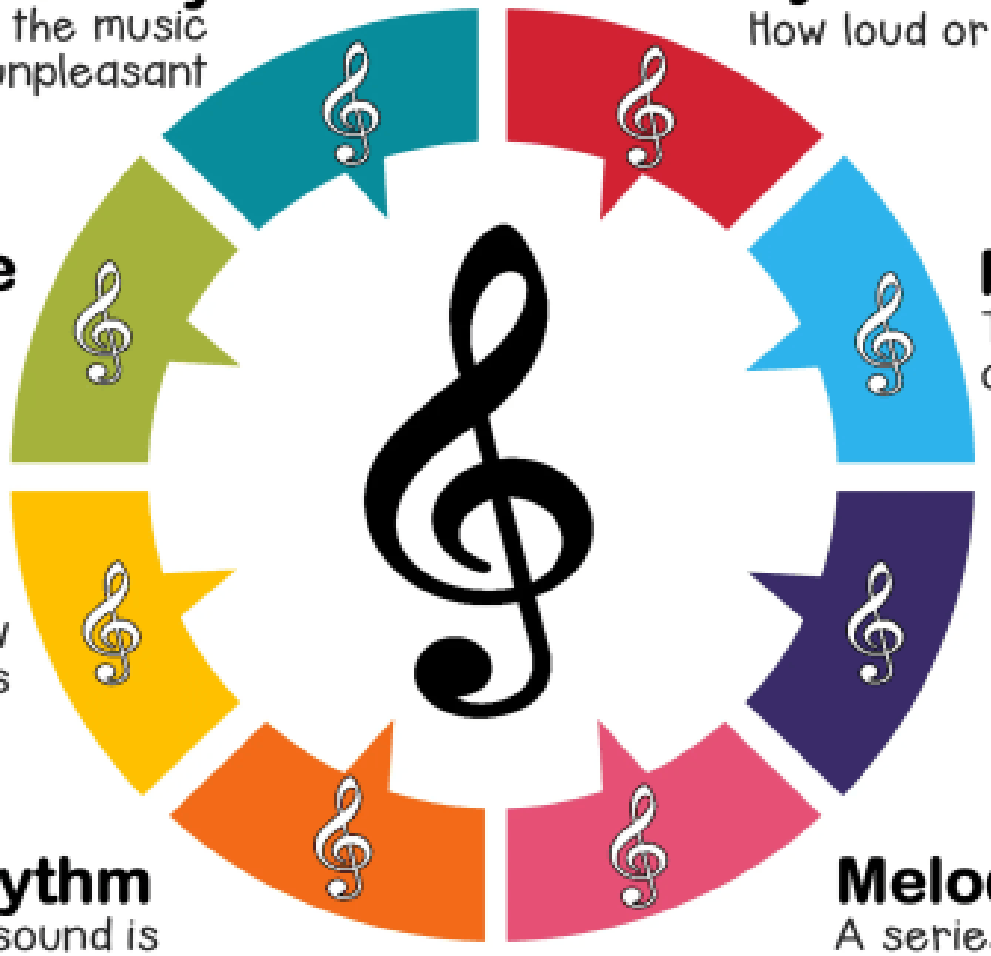
Jooya
Teaching Resources
Create. Engage. Inspire.

Tonality
The overall sound of the music as pleasant or unpleasant

Dynamics
How loud or soft the music is

Timbre
The unique sound quality of an instrument or sound

Form
The order and arrangement of the parts of the music



Texture
The layers of sound, how sparse or dense the music is

Harmony
The instruments that support the melody with chords

Rhythm
How long or short a sound is

Melody
A series of pitches that makes a tune

Form/Structure

The arrangement and order of the parts or sections of the music, a typical structure may comprise of the following sections:

Intro	Verse	Chorus	Verse	Chorus	Bridge	Chorus	Outro

Timbre

Different instruments can play the exact same piece of music and sound remarkably distinct. This is because they have different timbres. When describing the timbre, list the instruments/voices you can hear.

Dynamics

Dynamics describe how quietly or loudly a piece of music should be played. Composers use dynamics to change the mood of the music.

-Piano = Quiet

-Forte = Loud

-Crescendo = Gradually getting louder

-Diminuendo = Gradually getting quieter

Analyse songs using EVERY element of music!

Rhythm

Rhythm is the element of "TIME" in music. When you tap your foot to the music, you are "keeping the beat" or following the pulse of the music. There are several important aspects of rhythm:

- DURATION: How long a sound (or silence) lasts.
- **TEMPO**: the speed of the BEAT. (Note: Tempo indications are often designated by Italian terms):

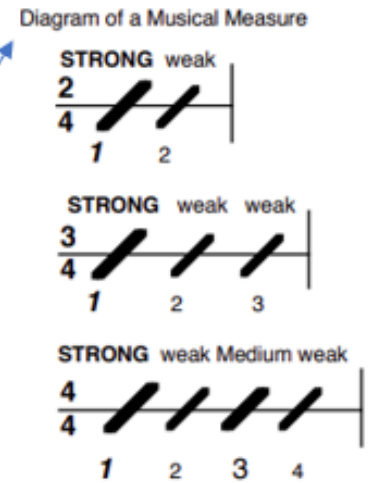
Adagio = slow

Moderato = moderate

Allegro = fast

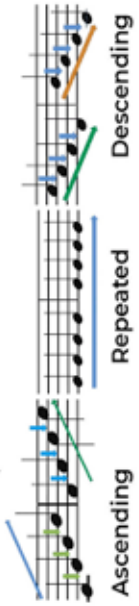
Presto = very fast

- Metre: How many beats are in the bar?



Other basic terms relating to Rhythm are:

- Syncopation: an "off-the-beat" accent (between the counted numbers)
- Ritardando: gradually SLOWING DOWN the tempo
- Accelerando: gradually SPEEDING UP the tempo
- Rubato: freely and expressively making subtle changes in the tempo. (a technique commonly encountered in music of the Romantic era)



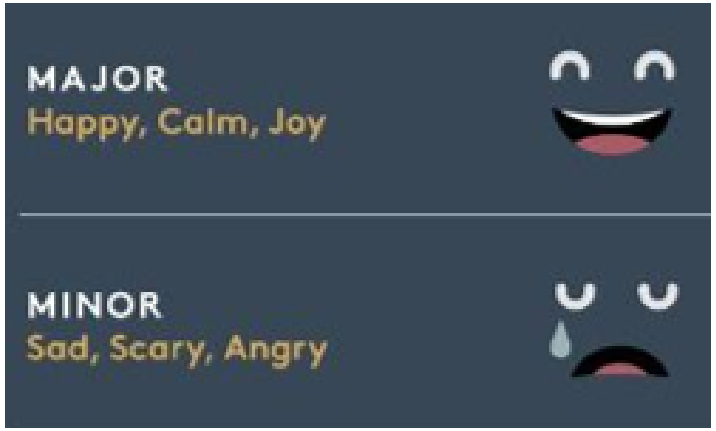
Melody

The melody can be described in many different ways.

- We can talk about the range of pitches used, whether the melody is *high* or *low*.
- We can talk about its contour, the direction the melody moves in. Does it move in *steps* or *leaps*? *Ascending* or *descending*?
- We can describe the articulation the performer is using; do they sing in smooth lines (*legato*) or in short and snappy words (*staccato*)?

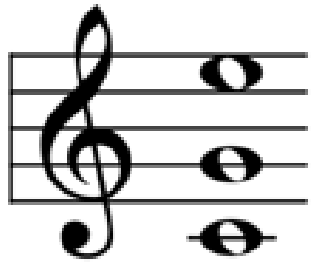
Tonality

Tonality describes what key we are in. Is it in a major or minor key? Major sounds happy and minor sounds sad.



Harmony

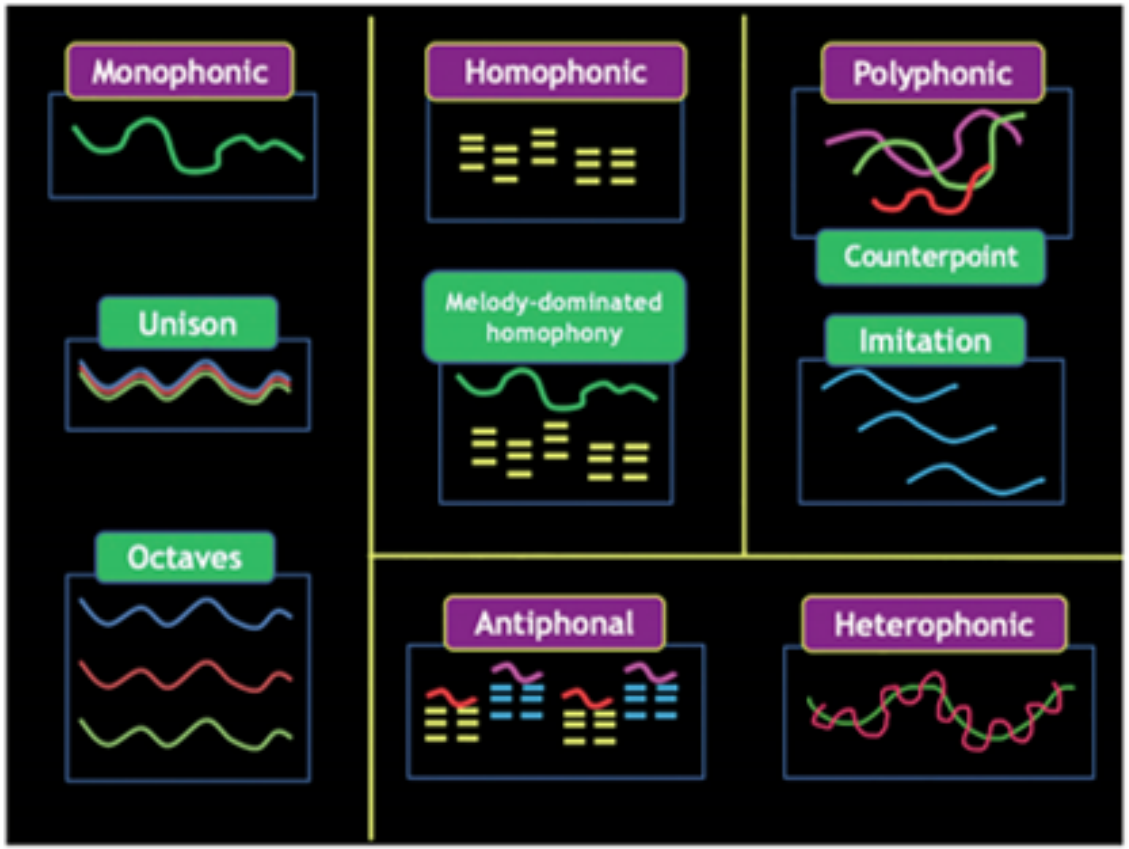
Harmony is related to tonality.

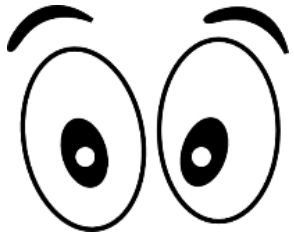


- We can talk about which chords are used within the key: I, IV, V I?
- Whether we modulate to a different key: from C major to D major?
- Does it sound consonant (like the notes fit together) or dissonant (like the notes clash with each other).
- Key signatures: how many sharps and flats are used?
- Do the singers sing in harmony (sing different notes together) or do they sing in unison (sing the same note together)?

Texture

Texture describes how layers of sound within a piece of music interact. Imagine that a piece of spaghetti is a melody line. One strand of spaghetti by itself is a single melody, as in a monophonic texture. Many of these strands interweaving with one another (like spaghetti on a plate) is a polyphonic texture. If all of these strands were placed directly on top of each other and all lined up (like spaghetti in a packet), they could move together in chords. This would be similar to a homophonic texture.



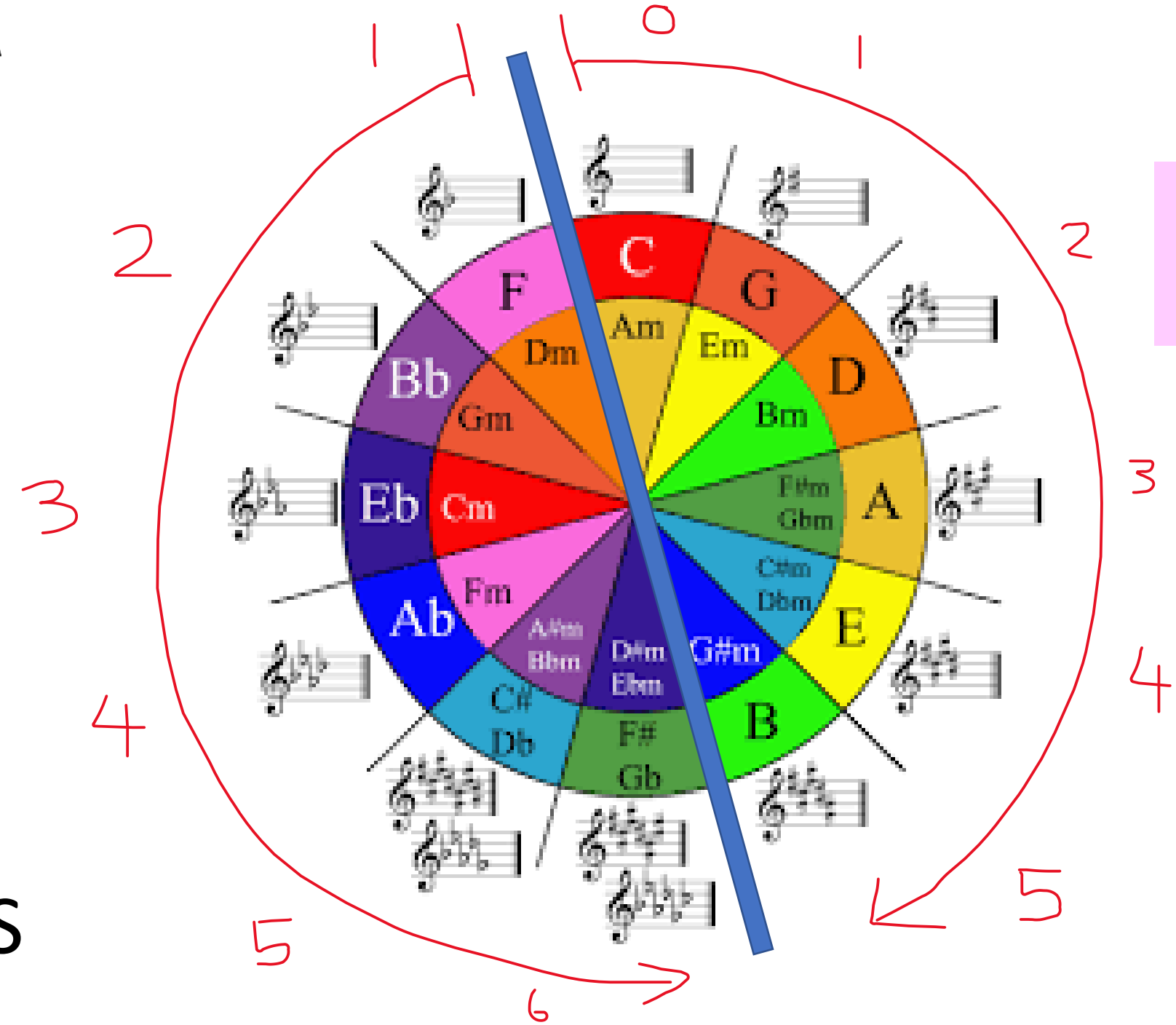


SHARPS

C major is always our starting point as it has 0 sharps/flats

We then count up 5 letters of the alphabet to get to the next one

Every count of 5 adds on a sharp!



FLATS

Chord Progressions

1 = I → A C# E

2 = ii → B D F#

3 = iii → 😔 → Musicians HATE chord iii and vii

4 = IV → D F# A

5 = V → E G# B

6 = vi → F# A C#

7 = vii → 😔 → DON'T USE THEM, THEY SOUND AWFUL 

Come up with your own chord progression!

Over to you!

Some tips:

- Use chords I, ii, IV, V and vi

- Start on chord I
- Finish on chord V

- Repeat the cycle every 4 bars / 16 beats