

AoS 4 Popular Music

Revision tips and exercises

From the Eduqas specification:

Learners will study pop, rock and pop, bhangra and fusion, including:

- Use of instrumental and synthesised sound
- Use and modification of original music
- Use of vocal sounds
- Combining of instruments and voices
- Use of computer-generated sound
- Use of software and samplers

Learners will also understand the following musical features:

- 32 bar song form
- Strophic
- 12 bar blues
- Verse
- Chorus
- Riffs
- Middle 8
- Bridge
- Fill
- Instrumental break
- Intros and outros
- Cadences
- Improvisation
- Loops
- Samples
- Panning
- Phasing
- Syncopation
- Driving rhythms
- Melismatic and syllabic writing
- Lead and backing vocals
- Backing tracks
- Primary chords
- Secondary chords

What to expect...

AoS 4 – Popular Music

- **Rainbow** set work – know when it was written, the structure, instrumentation, chords used, keys, differences between sections. Know it so well that you can identify a section when played it randomly!
- Unprepared listening – could ask you to identify/describe any of the elements (melody, rhythm, texture, instrumentation, tonality, structure, dynamics).

ANALYSIS

Analysis : Since You Been Gone (Rainbow)					
Section	Bar nos.	Key	Chords	Devices	General comments
Intro	1 - 10	G Major	G D Em C Note: chords I, V, VI and IV from G major.	Main chords from G Major establish the key. All parts move together rhythmically: HOMOPHONIC TEXTURE. On and off beat rhythms (SYNCOPIATION). Guitar plays POWER CHORDS (G5 D5 C5) Palm muted. Note the 2/4 bar 3 bars before end of intro. Tambourine . Backing vocals . Chords C – D represent an IMPERFECT CADENCE. (IV – V)	Dynamics: Only one indication at the beginning (<i>ff</i>) no other change indicated. Vocal Range: G – Eii TENOR VOCAL RANGE.
Verse 1	11 - 18	G Major (D)	G D/F# Em D C G/B A Note: chords I, V, VI from G major. G/B shows that B should be in the BASS – CHORD INVERSION. The A moves towards the key of D. (A is chord V in D)	Vocal line set syllabically. Mostly CONJUNCT movement. Note that the bassline moves down in step – facilitated by chord inversions. Sequence in bars 11-12 moving down. Bars 11- 14 are repeated 15 -18. Note melodic movement – moves down – emphasising lyrics. (some use of word painting.)	Note that the RHYTHM of the MAIN RIFF is echoed in the vocal line. The entire song is built around this RIFF.
Pre Chorus	19 - 22	E b - D	E b F F/A Cm7 This section moves up a semi tone to E b (from the last chord of D) to keep interest. F / A means the note A is in the BASS PART - an inversion of F Major. Cm7 = C E b G B b Moves back to D for a return to the chorus in G.	Modulation up to Eb from the previous D of the verse. This semi tone movement up keeps the music interesting and moving forward. The end of the BRIDGE brings us back to D ready for the CHORUS in G. INSTRUMENTATION – KIT drops out to play only at end of phrase to play HOMOPHONICALLY with bass and guitar. Keyboard plays repeated s- quavers (16 th notes) Keyboard glissando on last bar of BRIDGE leading into CHORUS.	Grace notes in guitar melody at bar 60. Triplet rhythm also here. HARMONIC RHYTHM : generally every 2 beats. G Major main KEY.
Chorus	23 - 34	G Major	G D Em C Note: chords I, V, VI from G major.	HOMOPHONIC texture. Vocal line set syllabically. Use of MELISMA in the final 4 bars of the CHORUS.	FORM & STRUCTURE: STROPHIC FORM music stays the same for VERSE and CHORUS. Lyrics change.
Verse 2	35 - 42	G Major (D)	As VERSE 1	Uses exactly the same music as VERSE 1 but new lyrics. This reinforces that this is STROPHIC FORM.	TEXTURE: Mainly HOMOPHONIC. Note that in the Verse & Chorus melody dominated homophony.
Pre Chorus	43 - 46	E b - D	As BRIDGE 1	Exact copy of first BRIDGE.	SONORITY: Distortion effect on GUITAR in VERSE and CHORUS. CLEAN sound in SOLO.
Chorus	47 - 58	G Major	As CHORUS 1	As CHORUS 1 Keyboard GLISSANDO into BRIDGE.	MELODY: Mostly conjunct throughout. METRE : 4/4 Simple quadruple.
Bridge	59 - 69	G – C – D	G Am7 B G/B C G/D B Em G7/D D7 sus (DGCD) B/D# D5	Guitar solo – use of whammy bar for sustain. Modulation moves through C – G then towards D which will lead nicely towards modulated key of A. Keyboard plays arpeggio style passage in 16ths (semi quavers). Rhythmic movement - now minims for melody. Creates effect of a tempo change but no change in tempo at all. Melody now mixture of disjunct and conjunct. Large octave leap in melody line at end of MIDDLE 8. Vocal line copies guitar melody. MELISMA in vocal line. Note also use of TRIPLETS and GRACE NOTES here in guitar melody line.	INSTRUMENTS : Voice, Guitar, Bass , Keys & KIT. Classic line up from 70s
Chorus (Modulated)	70-84 (fade)	A Major	A E F#m D A/E Same chords as before but now UP ONE TONE to A. Same music but modulation keeps interest.	As original CHORUS but MODULATION up to A MAJOR. Simple modulation up 1 tone to maintain interest without changing the music! Fade out at end. Chord E – A (V – I) PERFECT CADENCE	

You should **at least** know:

- The chord sequence in each section
- The main differences between each section
- Which bits are melismatic, which bits are syllabic
- Which instruments are playing in each section
- Any notable instrumental techniques e.g. whammy bar, glissando

Test yourself

Analysis : Since You Been Gone (Rainbow)					
Section	Bar nos.	Key	Chords	Devices	General comments
Intro					
Verse 1					
Pre Chorus					
Chorus					
Verse 2					
Pre Chorus					
Chorus					
Bridge					
Chorus (Modulated)					

Test yourself by filling a blank analysis table out from memory - see if you can get **all of the information** committed to memory by the end of the Easter holidays!

Describe

You need to be able to **describe** the writing for different instruments:

Describe the piano part in the pre-chorus, making two points. [2]

The piano plays repeated quaver chords in the right hand throughout the pre-chorus. It ends the pre-chorus with a glissando, leading into the chorus.

Describe

Describe the vocal part in the chorus, making two points.

[2]

Write your answer below:

Test yourself

1. What band sings the set work?
2. What is the name of the lead guitarist?
3. In what year was *Since You Been Gone* recorded?
4. What key is the set work in?
5. What is the chord sequence for the intro and chorus?
6. What is the chord sequence for the verse?
7. What word best describes the texture in the intro?
8. What **harmonic device** is used by the guitar?
9. What cadence does the intro end with?
10. Is the word setting mostly **melismatic** or **syllabic** in the verse?
11. Is the melody mostly **conjunct** or **disjunct** in the verse?
12. Describe the bass part, making two points
13. Give two differences between the verse and the pre-chorus
14. Compare the drum kit part in the verse with the drum kit part in the pre-chorus
15. Describe the melody in the bridge, referring specifically to the guitar and vocals
16. Describe any guitar effects that are used in this song, specifying which section they are used in

EDUQAS sample questions on Since You Been Gone

Area of study 4: Popular Music

7. **Prepared Extract.** Listen to the following extract from *Since You've been Gone* by *Rainbow*, which will be played **three** times. There will be a **30 second** pause between each playing and a **2 minute** silence after the final playing for you to complete your answer. [12]

Listen to the intro and verse 1 to answer these questions!

You now have 30 seconds to read the questions.

You may wish to place a **tick** ✓ in the box each time you hear the extract.

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- (a) This extract consists of **two** sections. Identify the **two** sections. [2]

First section.....

Second section.....

- (b) The first section uses only **four** chords. The name of the first chord has been given below. Name the next three chords that are used. [3]

G major	(i)	(ii)	(iii)
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- (c) (i) In the first section, the rhythm is syncopated. Define the term **syncopation**. [1]

.....

- (ii) **Tick** ✓ the rhythm which is played in bars 1 and 2. Choose from the three rhythms below. [1]

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- (d) Name the **three** instruments used in bars 1 – 10. [3]

.....

- (e) (i) Underline the **decade** in which this song was originally composed. [1]

1950s **1960s** **1970s** **1980s**

- (ii) Underline the **style** of the song. [1]

Reggae **Rock** **Ballad** **Soul**

Features of ROCK AND POP music

Instruments

- Rhythm guitar / lead guitar
- Bass guitar
- Drum kit
- Lead singer
- *Sometimes backing vocals and/or harmonies sung by other band members*

Musical devices

- Use of riffs
- Power chords
- Strong drum beat
- Syncopation
- Mixture of melismatic/syllabic writing
- Use of *falsetto* - when a male voice sings higher than the usual range (head voice)

Use of music technology

- *Remixing - changing a musical piece stylistically through technology (e.g. remixing a classical piece on LogicPro in the style of disco)*
- *Panning - adjusting the sound levels between the left- and right-hand speakers*
- *Delay and reverb - effects added to recorded sounds*
- *Phasing - a delay effect in music technology*
- *Looping - repeating a part of the music over and over again*

Structures

- Strophic form (A A A) - *when the verse repeats*
- 32-bar song form (A A B A) - *e.g. 'Yesterday' by the Beatles*
- Verse-chorus form - *intro - verse - chorus - verse - chorus etc*
- 12-bar blues - *I-I-I-I IV-IV-I-I V-IV-I-I*

Test yourself

Listen to the songs suggested below and decide what **song structure** they best follow:

- 'Blowin' in the Wind' - *Bob Dylan*
- 'What's Love Got to Do with it?' - *Tina Turner*
- 'I Feel Good' - *James Brown*
- 'From Me to You' - *The Beatles*
- 'Kiss' - *Prince*
- 'Candle in the Wind' - *Elton John*

FUSION

Fusion is what happens when two or more different musical styles are blended together.

- George Harrison (lead guitarist of The Beatles) experimented with playing Indian instruments in Western songs - he plays the sitar in 'Norwegian Wood', which you can search for on YouTube
- Some bands experiment with combining celtic instruments (e.g. fiddle, bagpipes, harp) with Western sounds. You can hear this if you search for The Pogues on YouTube

FUSION

Bhangra

- Fuses music from the Punjab region of India with popular Western music

Features of Bhangra

- Fast, upbeat tempo
- Simple, repetitive melody
- Use of embellishments (decorations, ornaments)
- Ideas sung and/or played (i.e. on a synth, accordion, harmonium or guitar)
- Often includes shouts (e.g. 'Hoi!')
- **Use of the *chaal* rhythm** (crotchet-quaver, repeated)
- Use of Indian instruments (e.g. sitar, ***dhol*** drum) alongside Western instruments (e.g. drum kit, drum machine)
- Technology includes use of drum machines, synthesisers, samples from other music, mixing, scratching (turntabling technique)

Example of Bhangra: search for 'Panjabi MC - Mundian to Bach Ke'

Test yourself

Listen to the songs suggested below and decide:

1. What styles have been fused?
2. What features of each style can you hear?
3. What music technology has been used?

- 'Bhabiye Ni Bhabiye' - *Channi Singh*
- 'Love You To' - *The Beatles*
- 'Skye Waulking Song' - *Capercaillie*