Section 2: Focus on RHYTHM

Across the four areas of study, these are the ‘must-know’ musical terms for **RHYTHM**, **TEMPO** and **METRE**:

|  |  |  |
| --- | --- | --- |
| **RHYTHM** | **TEMPO** | **METRE** |
|  |  |  |
| Semibreve |  |  |
| Minim | Allegro |  |
| Crotchet | Vivace | Regular |
| Semiquaver | Allegretto | Irregular |
| Dotted | Moderato | Accent |
| Syncopation | Andante | Simple time: 2/4 |
| Swing rhythms | Adagio | Simple time: 3/4 |
| On the beat | Lento | Simple time: 4/4 |
| Off beat | Accelerando | Duple time |
| Triplet | Ritardando | Triple time |
| Associated rests | Rallentando | Quadruple time |
| Driving rhythms | Rubato | Compound time: 6/8 |
| Dance rhythms | Pause |  |
| Rock rhythms |  |  |
|  |  |  |

# Area of Study 1: Musical Forms and Devices

1. You will hear the opening of a dance by **Strauss**. <https://www.youtube.com/watch?v=cKkDMiGUbUw>[from start to 1’04’’]

Listen to the opening of the extract before answering the questions below.

* 1. One of the following statements is true. Tick (✔) the statement you believe to be true. [1]

|  |  |
| --- | --- |
| **Statement** | **Tick** |
| The tempo of the extract is consistent throughout |  |
| The tempo of the extract is *Vivace* |  |
| The tempo of the extract is varied |  |

* + 1. Underline what happens to the tempo of the music during the extract. [2]

It gets slower It gets faster It remains at constant speed

* + 1. Underline the musical term which correctly describes what happens to the tempo of the music.

Accelerando Rallentando Ritardando

* 1. Tick (✔) which rhythm is the correct rhythm for the main musical idea. [1]



* 1. Underline which type of metre best describes the music in the extract. [1] Triple time Quadruple time

*Some additional facts*: This extract is performed by an **orchestra** and written by a man called Johann Strauss. He was Austrian, and composed the piece in 1866, which was in the **Romantic** era. The English title of the piece is ‘The Blue Danube’, and it is a famous **waltz**. The **strings** play **tremolo** when the music starts and their dynamic marking is **pianissimo**. The music is in the key of **A major**.

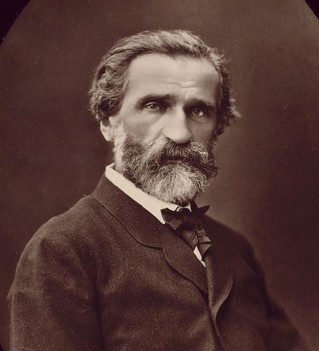
TIP: Make sure that you know the meanings of and understand all the musical terms written in **bold**.

\*What type of ensemble is performing in this extract?

\*Would you describe the main melodic idea as **mostly conjunct** or **mostly disjunct**?

\*Suggest a suitable dynamic for the beginning of the extract.

1. The following extract is an instrumental section from Verdi’s famous opera, ‘***Aida***’. <https://www.youtube.com/watch?v=AssDQbaIP_I>[from start to 1’11’’]



Listen to the extract and then answer the following questions on **rhythm**.

* 1. State the time signature of the music. [1]
  2. Underline the musical term which describes the correct metre of the extract. [1] Simple duple Simple triple Simple quadruple

What are the other metres you need to know for GCSE music?

* 1. In the table below, tick (✔) two rhythmic features heard in the extract. [2]

|  |  |
| --- | --- |
| **Musical Features** | **Tick** |
| Swing rhythms |  |
| Dotted rhythms |  |
| Semibreve rhythms |  |
| Consistent minim rhythms |  |
| Triplet rhythms |  |

* 1. Underline the Italian term which describes the tempo of the extract. [1] Andante Allegro moderato Adagio

This is another famous piece of music from the **Romantic era**, composed by Giuseppe Verdi. It comes from his opera called **Aida** and is called the ‘Triumphal **March**’.

Listen to the opening rhythmic idea at the start which is all on one pitch; the piece certainly captures the feeling of a very grand **fanfare**.

* What is the tonality of the extract?
* What are the main melodic features of the music?
* What family of orchestral instruments do you hear at the start?
* What do you think the dynamic of the music is?
* Are there any other musical features of interest in this extract?

# Area of Study 2: Music for Ensemble

1. Listen to the following extract of **jazz** music. <https://www.youtube.com/watch?v=CvExZuWbSFQ>[from 0’12’’ to 0’57’’]

I.

* 1. How many **beats** are there in every bar? [1]
  2. State the correct **time signature**. [1]
  3. Tick (✔) the **metre** which is the correct description for this type of metre. [1]

|  |  |
| --- | --- |
| **Type of metre** | **Tick** |
| Simple duple |  |
| Simple triple |  |
| Simple quadruple |  |
| Compound duple |  |
| Compound triple |  |
| Compound quadruple |  |

1. In the first part of the extract, the accompaniment joins in with a two-note chordal idea. State which

beat of the bar this rhythmic idea enters. [1]

III.

* 1. Underline which Italian term best describes the tempo of the musical extract. [1]

Vivace Andante Lento

* 1. Underline the term which best describes the rhythmic interpretation of the main melody. [1]

Dotted On the beat Syncopated

* 1. Underline the description which best fits the rhythmic style of the music. [1]

Swing rhythm Rock rhythm Driving rhythm

**Additional task**

Now listen to the opening of another version of this music: <https://www.youtube.com/watch?v=-dzVt1Ks59M>[from the start to about 1’ 15”].

Discuss the content with other members of the class, and compare the two versions, taking into account the contrasts in **instrumentation**, overall **style** and any other musical features of interest. When describing the second version, concentrate on the **differences** in the music.

Write up your observations.

## Musical Theatre

The next extract is a number called ‘Tomorrow’ from the show ***Bugsy Malone*** by Paul Williams. <https://www.youtube.com/watch?v=zdPtrvVhm6I>[from start to 0’57’’]

Answer the following questions on **rhythm**, while listening carefully to the audio extract.

1. Tick (✔) the two statements about rhythm that you believe to be true. [2]

|  |  |
| --- | --- |
| **Statement** | **Tick** |
| The longest note value used in the extract is a semibreve |  |
| The shortest note value used in the extract is a quaver |  |
| The extract begins with an anacrusis |  |
| The extract begins with a triplet |  |

1. The opening musical idea has a distinctive **rhythmic** pattern. Tick (✔) the pattern which you believe to be the correct pattern from the 3 options given below. [1]



* 1. State the **time signature** of the music. [1]
  2. Suggest a suitable **tempo** marking for the music. [1]
  3. What is this type of metre known as? (e.g. Compound duple) [1]

1. One type of **rhythmic device** is used in the vocal line, particularly noticeable towards the end of the extract. State what you think that may be. [1]

* State the tonality of the music.
* State whether the opening section is the verse or the chorus.
* Decide whether the dynamic at the start is *ff*, *mf* or *pp.*
* Which of these words best describes the style of the music? Hip-Hop Jazz Rock Folk

# Area of Study 3: Film Music

1. This is a musical extract from the film ***The Goonies***.

Listen to the musical extract <https://www.youtube.com/watch?v=0WQTjOEkG7E>[from start to 0’55’’]

Now, answer the following questions on **rhythm**. The extract may be considered in two sections: the first,

which is quite dramatic; and the second, which feels as if it is gathering pace.

* 1. Tick (✔) the correct time signature and metre of the musical extract. [2]

|  |  |  |  |
| --- | --- | --- | --- |
| **Time Signature** | **Tick** | **Metre** | **Tick** |
| 2/4 |  | Compound duple |  |
| 3/4 |  | Simple quadruple |  |
| 4/4 |  | Simple triple |  |
| 6/8 |  | Simple duple |  |

* 1. Tick (✔) two of the following statements which you believe to be true. [2]

|  |  |
| --- | --- |
| **Statement** | **Tick** |
| The first chord is played on the first beat of the bar. |  |
| The first chord is syncopated. |  |
| The first chord is a semibreve note-value. |  |
| The first chord is on an accented beat. |  |

* 1. The second part of the extract feels as if it is speeding up as the music gathers momentum. Underline the rhythmic idea used to achieve this. [1]

Swing rhythms Triplet rhythms Driving rhythms

* 1. Tick (✔) three rhythmic features heard in the second section of the extract. [3]

|  |  |
| --- | --- |
| **Rhythmic features** | **Tick** |
| Semiquaver note-patterns |  |
| Triplet rhythms |  |
| Repeated crotchets |  |
| Dotted rhythms |  |
| Rests |  |
| Steady minim movement |  |

Can you work out the rhythmic notation for the first two bars of the tune?

1. You will hear the opening of the theme from a film called ***The Deer Hunter***. <https://www.youtube.com/watch?v=c6gpa8nUa70>[from start to 0’38’’]

Read the questions carefully before the first playing of the extract. The extract consists of a short introduction and the first play-through of the main theme.

* 1. State the time signature of the music. [1]
  2. Underline the term which describes the metre. [1] Simple Duple Simple Quadruple Compound duple
  3. Suggest a suitable tempo marking for the music. [1]
  4. Underline how many bars long you believe the introduction to be. [1] One bar Two bars Three bars Four bars
  5. Tick (✔) two features of the lower part which is the accompaniment to the theme. [2]

|  |  |
| --- | --- |
| **Rhythmic features of the left-hand part** | **Tick** |
| Irregular pattern |  |
| Regular pattern |  |
| Continuous quavers |  |
| Continuous minims |  |

* 1. Describe the main rhythmic features of the theme heard in the higher part. [3]

**Further task: the longer answer question**

This film is an epic war drama. Describe how the composer achieves the mood of intense sadness in this famous theme. You must explain your observations by considering the use of all **the musical elements** in the music, including the use of melody, harmony and texture.

[*Other: Major key/legato/mp dynamic/totally conjunct movement/ - compare the feeling of 3/4 and 6/8*]

# Area of study 4: Popular Music

1. Listen to the opening of ‘We Are The Champions’ as performed by the group Queen. <https://www.youtube.com/watch?v=goeT7boL1Ks>[from start to 0’51’’]

Now answer the following questions on rhythm.

I.

* 1. Tick (✔) the one statement that you believe to be true. [1]

|  |  |
| --- | --- |
| **Statement** | **Tick** |
| The extract begins with an up-beat |  |
| The extract begins with an off-beat |  |
| The extract begins with a swing beat |  |

* 1. Give another name for ‘up-beat’ [1]

1. Three of the following statements are true. Tick (✔) the **three** statements that you believe to be true.

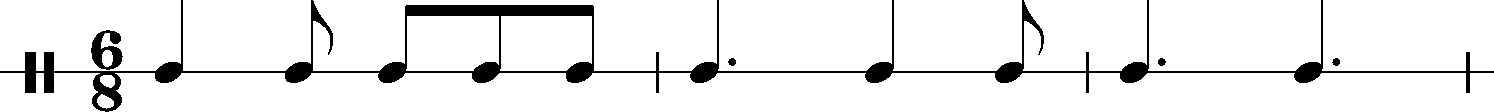
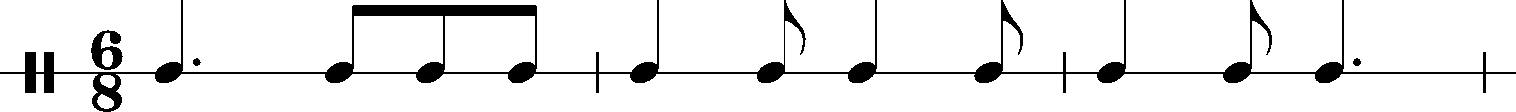
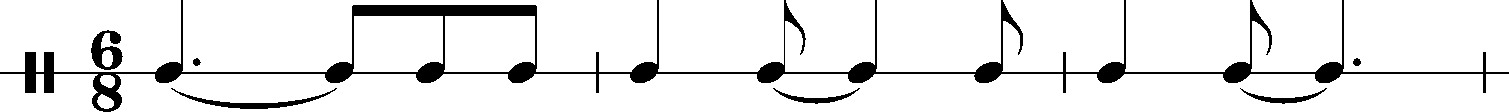
[3]

|  |  |
| --- | --- |
| **Statement** | **Tick** |
| The rhythmic pattern of the short introduction consists of steady crotchets. |  |
| The rhythmic pattern of the short introduction consists of steady quavers. |  |
| The rhythmic pattern is played once before the voice enters. |  |
| The rhythmic pattern is played twice before the voice enters. |  |
| The rhythmic pattern ends with a sequence. |  |
| The rhythmic pattern ends with syncopation. |  |

III.

* 1. Tick the rhythmic pattern which you consider to be the correct one for the first line of the chorus

section which is ‘We are the champions, my friends...’ [1]



* 1. The correct description of this type of metre is [1]

1. Listen to the opening of a song by ***Katy Perry*** called ‘***Never Really Over***’***.***

<https://www.youtube.com/watch?v=aEb5gNsmGJ8>[from start to 0’29’’] Now answer the following questions.

1. Complete the following sentences with the correct musical answer. [3]
   1. The **tempo** of the music in this extract is
   2. The **time signature** of the music in this extract is
   3. The correct description of the type of **metre** is
2. Tick (✔) **three** of the following rhythmic features heard in this short extract. [3]

|  |  |
| --- | --- |
| **Rhythmic features** | **Tick** |
| Some triplet patterns |  |
| Fast continuous semiquavers |  |
| Repeated minims in the melody line |  |
| Use of rests |  |
| A dotted rhythm at the end of some phrases |  |
| Driving rock rhythms throughout |  |

1. Two of the following statements are true. Tick (✔) the **two** statements that you believe to be true.

[2]

|  |  |
| --- | --- |
| **Statement** | **Tick** |
| In this extract, ‘clicks’ are heard on beats 1 and 3 |  |
| In this extract, ‘clicks’ are heard on beats 2 and 4 |  |
| In this extract, ‘clicks’ are heard on beats 1 and 2 |  |
| In this extract, ‘pitched’ notes in the accompaniment are heard on beats 1 and 2 |  |
| In this extract, ‘pitched’ notes in the accompaniment are heard on beats 1 and 3 |  |
| In this extract, ‘pitched’ notes in the accompaniment are heard on beats 1 and 4 |  |

* Is the tonality of this piece major, minor or modal?
* In your groups, discuss the use of technology in this track.