



Knowledge Organiser

GCSE Music

Area of Study 2: Pop Music

Feed Me

Blues Music (1)

- Blues Music is a folk music of the Afro-Americans
- Blues Music evolved during the Slave trade in the late 19th century (1870s) in the deep south of America
- Victims of the slave trade sang Blues songs as a means of protest and expressing their emotions
- Most of this song is sung in a Blues style (particularly Audrey II's verse).



Instrumentation (Sonority/Timbre) (2)



- Piano and sustained strings in opening
- Extensive use of **bass** and **drums** on low C **quavers**
- Use of **glissando** on piano
- Prominent **cymbal** crashes



Structure (3)

- Through-composed**
- Follows the narrative of the story
- Familiarity comes from harmonic structures (12-bar blues chord sequence) rather than general structure

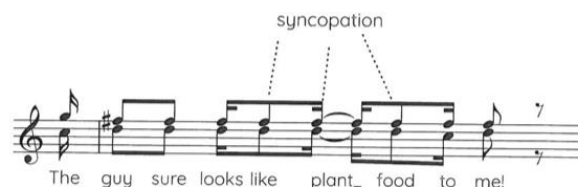


Context (4)

- This is one of the final songs in the first act of the show
- It starts calmly with Seymour thanking Audrey 2 for his success and says that he 'owe(s) it to' Audrey 2
- This is the first time that Seymour realises that Audrey 2 can talk as Audrey begs Seymour for fresh blood
- Audrey 2 then says that if Seymour gives them everything they want in return for bloody and flesh

Rhythm (5)

- Ostinato**
 - Driving quavers (C's)
- Use of **syncopation** on the words "The guy sure looks like plant food to me!"



- Use of **back beat** (emphasis on beats 2 and 4)
- Driving bassline – a common feature of **Blues** music



Metre (6)

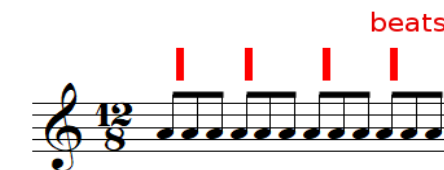
- (Duple Compound) – Seymour's introduction



- (Common Time) – Audrey starts singing



- 12/8 (Quadruple Compound) Seymour's "I don't know..."



Texture (7)

- Main texture is **Melody and Accompaniment**



- Monophonic texture** – just before the climax of the song



- Change in accompaniment in Seymour's "I don't know..." from sparse chords to constant quavers



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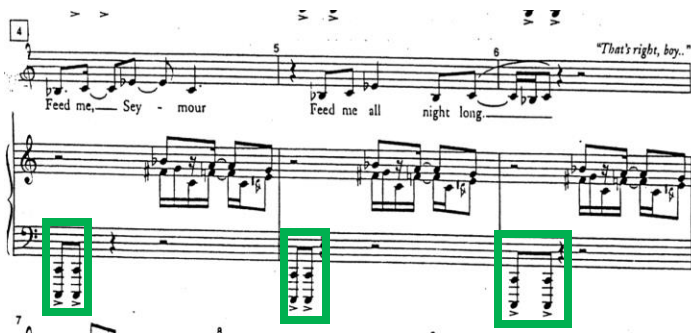
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Area of Study 2: Pop Music

Feed Me

Melody (8)

- Introduction is sung in a **Parlando** style
- Use of a **hook**: constant quavers on the note C... after so many repetitions the title of the song is spoken on the same note



- Riff** – the hook becomes the driving bassline in the piano during the verse
- The **blues scale** is used in the **vocals** and **piano**
- Blues notes – Eb and Bb (blues 3rd and 7ths)
- Strong **Motown** melody in the final verse where Audrey II and Seymour sing together – the high pitched melody that is **belted** shows how powerful Audrey II is
- Complete **contrasting melody** in Seymour’s “I don’t know...” section
 - This melody is much more lyrical and flowing showing Seymour is reflecting on what is being asked of him.

Harmony (9)

- Perfect** cadence at the end of Seymour’s intro
- Non-diatonic (chord not belonging to the key) added in the intro for extra colour
 - Ab Major chord
- 12-bar blues chord sequence from when Audrey sings
- Mainly uses **primary chords with added 7ths (extended chords)**
- D7 Chord = **Secondary dominant**


Tonality (10)

- C major (no sharps or flats)
- Use of **blues notes** to add colour (Eb and Bb)
- Other **chromatic notes** are added in the piano accompaniment for extra colour but these don’t hint towards another key.

12-Bar Blues (11)

| | | | |
|----|----|---|---|
| I | I | I | I |
| IV | IV | I | I |
| V | IV | I | I |

Blues Scale (in C)



C Eb F Gb G Bb C

| Key Words (12) | |
|--------------------|---|
| Perfect Cadence | The end of a phrase (musical sentence) sounds finished – ends with chord V to I |
| Secondary Dominant | This is the dominant (chord V) of any chord within the key you’re in – e.g. the secondary dominant in C is D (D is chord V of G, which is chord V of C) |
| Primary Chords | Chords I, IV and V in a key – the most stable chords |
| Riff | A repeating pattern |
| Hook | Catchy part of a song, often used in the chorus containing the title of a song |
| Parlando | A singing style that imitates the natural pattern of speech |
| Blues Notes | Specific flattened notes used in the Blues scale |
| Through-composed | A musical structure where every section is different. |



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Area of Study 2: Pop Music

Little Shop of Horrors







Context (1)

- First performed off-off Broadway in May 1982
- Moved off-broadway (bigger capacity theatre of up to 499) in June 1982
- Horror, comedy, rock musical
- Composed by Alan Menken

Plot (2)

- Show opens with an off-stage voiceover saying that the human race 'suddenly encountered a deadly threat to it's very existence' (Audrey 2)
- Three street urchins set the scene singing about a shop – **Little Shop of Horrors**
- Seymour realises that a plant feeds on blood... pricks his finger to feed the plant
- The plant grows and brings new interest to Mr Mushnik's flower business
- Mr Mushnik realises how crucial Seymour is to his business and adopts him for his own selfish gain – **Mushnik and Son**
- The plant, Audrey 2, suddenly starts speaking and offers Seymour his heart's wishes in exchange for food (blood) – **Feed Me**
- Seymour sees Orin being rough with her and wants to defend her... Seymour realises that Orin must be fed to the plant

Characters (3)

| Character | Description |
|---|--|
| Audrey  | Employee of Mr Mushnik's flower shop and in a relationship with Orin. Part of a love triangle with Orin and Seymour |
| Seymour  | Other employee of Mr Mushnik's. Finds flesh-eating plant (alien). In love with Audrey |
| Mr Mushnik  | Greedy flowershop owner Possibly of Jewish heritage Adopts Seymour for his own financial gain |
| Orin  | Abusive and controlling dentist boyfriend of Audrey's |
| Chiffon, Crystal and Ronnette  | Three street urchins who often provide commentary on the plot and backing vocals in most musical numbers |
| Audrey 2  | Flesh-eating plant (alien) plotting world domination |

Plot continued...

- Seymour and Audrey declare their love for each other
- The shop owner realises what is happening and after a scuffle with Seymour, ends up in the plant too
- Seymour finally realises the plant is alien
- Audrey visits Seymour at the shop – is pulled in by the plant and Seymour tries to save her but he's too late and she dies in his arms
- Seymour tries to kill the plant as revenge but ends up being eaten himself

Mozart Clarinet Concerto in A. K.622– iii Mvt. Rondo (Allegro) (Page 1 of 4) Context

Classical period 1750-1820 (1)

| | |
|---|--|
| 1 | Classical period - 1750-1820. This comes from AoS 1 Western Classical Tradition 1650-1910. Most important composers from the Classical period were; Mozart 1756-1791 Haydn 1732-1809 Beethoven 1770 -1827 |
| 2 | The Classical period was a cultural movement in architecture, literature and the arts. The Classical Style was formal with an emphasis on order and elegance. Order is created through clear, balanced structures <u>and simplicity of melody, harmony and texture.</u> |
| 3 | The standard classical orchestra had a string section of around 40 players, plus pairs of woodwind and brass instruments; 2 flutes , 2 oboes , 2 clarinets , 2 bassoons , 2 horns , 2 trumpets and timpani |

The Concerto (2)

| | |
|---|---|
| 1 | A substantial musical work for soloist accompanied by an orchestra. |
| 2 | Structured in three movements: fast-slow-fast |
| 3 | A platform for a virtuoso to display their talents - the music is much harder than the music for the orchestra. |
| 4 | Usually at least one cadenza |
| 5 | Several new instruments developed or were invented during the classical period keeping the concerto very popular. |

Anton Stadler (4)

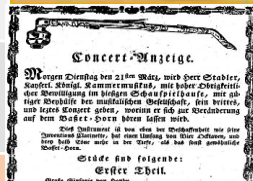
| | |
|---|--|
| 1 | In 1780s Mozart became friends with Anton Stadler |
| 2 | Stadler became Mozart's principal clarinettist in his orchestra |
| 3 | Stadler was a virtuoso performer who helped develop the clarinet |
| 4 | The concerto was originally written for the basset clarinet. It had a slightly lower pitch and bigger range than the clarinet in A |
| 5 | |

Mozart – life and works (3)

| | |
|---|---|
| 1 | Wolfgang Amadeus Mozart was born in 1756 in Salzburg, Austria, where his father was a violinist and composer |
| 2 | Mozart was a child prodigy composing his first piece of music aged 5; he had his first piece published aged 7 and wrote his first opera aged 12. |
| 3 | Aged 6 he was performing all over Europe. |
| 4 | Mozart moved to Vienna in the 1780s. There he met Haydn, Beethoven and Anton Stadler |
| 5 | Mozart died aged just 35. In his short life he composed in all different musical forms, including operas, symphonies, concertos, masses and chamber music. He composed between 600 and 800 works in his lifetime. |

The Clarinet (5)

| | |
|---|--|
| 1 | The clarinet is a single reed instrument, part of the woodwind family |
| 2 | There are a range of clarinets in different sizes. The bigger the clarinet, the lower in pitch |
| 3 | Invented in 1700s – not popular until end of the century |
| 4 | In the 1700s clarinets only had 5 or 6 keys and played a limited range of notes. To play in a particular key required a clarinet of the same key |
| 5 | Modern clarinets have 17 keys, allowing the performer to play all notes of the chromatic scale |



Transposing instruments (6)

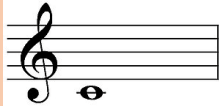





Parts for some instruments are written in a different key from that in which they sound, This is why there can be different key signatures on a score.

In the Clarinet Concerto, two transposing instruments are;

- Clarinet in A and Horn in A

* **they both sound a minor third lower than written.**

See a C sound the name of the instrument!

| Written note | Instrument | Sounding (concert) pitch |
|---|---|---|
|  | B \flat clarinet, trumpet, or soprano saxophone |  |
|  | Clarinet in A |  |
|  | Horn in F |  |

The concerto was completed in Autumn of 1791 and premiered on October 16th at the National Theatre in Prague

It was the first concerto written for clarinet

This was the last piece of instrumental music Mozart wrote

It was first performed on the basset clarinet, but this soon went out of favour and when the work was published in 1803 it was re-written for the clarinet in A



(7) The concerto follows the typical three movement **structure of *fast-slow-fast***:

- Allegro (in A major and sonata form)
- Adagio (in D major and ternary form)
- Rondo: Allegro (in A major and Rondo form)**

The solo clarinet in A is accompanied by an unusually small orchestra;

Strings (violin I, Violin II, Violas, Cellos, Double basses)
2 flutes
2 Bassoons
2 horns

Dynamics and articulation (8)

- Mozart trusted Stadler to interpret his music so did not write many dynamics on the score
- The orchestra is often **piano (p)** when the clarinet is playing and **forte (f)** during tutti sections. **Crescendos** and **sfps** are added to create colour and excitement
- The mood of the music is playful and so much of the music is **staccato (detached)**. There is also some lyrical **legato** playing to create a contrasting mood

Rhythm, Tempo and Metre (9)

- The tempo is **Allegro** and constant throughout
- The metre is **6/8** (compound duple) which makes the music sound light and playful
- There are **three key rhythms** that help make the movement easily identifiable;
 - a) A two-semi quaver anacrusis
 - b) Three repeated quavers
 - c) A long-short rhythm, (either dotted crotchet to quaver or crotchet to quaver)
- A rhythmic device called a **hemiola** is used in the codetta and coda sections to build excitement towards the end of a section or the movement

Structure and form (10)

- The overall structure is **Rondo** but with some aspects of **recapitulation** that reference **Sonata form (ABACDA- Coda)**
- Phrases are generally 4 bars long and balanced (periodic)
- The theme is constructed of question and answer phrases (known as **antecedent** and **consequent**)

Texture (11)

- The overall texture is primarily **melody and accompaniment**
- The accompaniment often has a **chordal (homophonic)** texture
- The clarinet usually has the melody, but occasionally has an accompanying role
- The texture alternates between clarinet **solo sections** and orchestral **tutti sections**
- An **imitative** texture is occasionally used to further develop the musical material

'Never,' wrote Mozart to Stadler, 'would I have thought that a clarinet could be capable of imitating the human voice as deceptively as it is imitated by you. Truly your instrument has so soft and lovely a tone that nobody with a heart could resist it.;

Instrumentation/sonority (13)

- The Concerto is for Clarinet in A, although it was originally intended for the Bass Clarinet. The Clarinet in A is a transposing instrument, which means that it sounds **a minor 3rd lower than written** and has a **key signature of C major** on the score
- The orchestra is a small classical orchestra of strings, 2 flutes, 2 bassoons and 2 horns
- There are no oboes, trumpets or timpani; Mozart leaves out the loudest, most piercing instruments so the mellow sound of the clarinet can be prominent
- The **strings** play throughout the movement. The music for the cellos and double basses is very sparse, allowing the lower register of the clarinets to be heard
- The woodwind and horns mostly play when the clarinet rests. The woodwind pairs are often in 3rds and the horns in octaves. The flute does take over the melody briefly in the 1st and 3rd episodes.

Melody (15)

- There are three musical themes in the movement
- The Rondo theme
- The 1st episode theme featuring acciaccaturas. It returns in the 3rd episode
- The minor key 2nd episode theme

Harmony & Tonality (14)

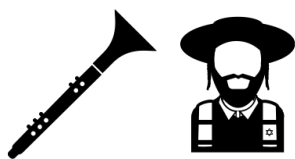
- The movement is in A major (the key of the whole concerto). A major is the **tonic**
- There are modulations to closely related keys;
 - a) **The dominant – E major,**
 - b) **The relative minor – F# minor**
 - c) **The sub-dominant – D major**
- Harmony is mostly diatonic featuring chords, I, IV and V
- There are a couple of examples of chromatic harmony – the **diminished chord** and the **augmented 6th chord (N6/Neapolitan 6th Chord)**. Both can be found in the first episode.
- There is a lot of chromaticism in the melody
- There are three main cadences used in the movement;
 - **Perfect** – used to finish phrases
 - **Imperfect** used to end the question phrase in the Rondo theme
 - **Interrupted** cadences found within the Rondo theme
- Two main harmonic devices are used in the Rondo
 - a) pedal note
 - b) sequence.

Virtuosic features for clarinet;

- Large pitch range
- Fast scalar and arpeggio passages
- Chromaticism
- Angular melodies with large leaps
- Ornamentation

Klezmer Music (1)

- Mushnik and Son is in the style of Klezmer music
- Klezmer music is a type of Jewish celebration music (most commonly played at weddings)
- The most common instruments used in Klezmer music are:
 - Clarinet
 - Acoustic guitar
 - Violin
 - Accordion
- The music characterises Mr Mushnik as Jewish and also creates slightly playful/disingenuous feel
- It has been adapted for more western audiences and Musical Theatre – added piano, keyboards, bass guitar, drums and brass



Instrumentation (2)

- Piano
- Keyboard – playing patches through a laptop
- Guitar
- Drums
- Bass Guitar
- Clarinet – common Klezmer instrument
- Castanets – common in Middle Eastern music further contributing to the Klezmer style



Structure (3)

- Verse chorus form
 - Also known as **strophic form** (this is a grade 8/9 response – verse chorus form works just as well)
- 3 verses:
 - V1, V2, Chorus, V3, Chorus
 - V1 = slower moving notes and an ascending passage on the words “Seymour, I want to be your dad...”
 - V2 = faster moving notes and a descending run before a build-up to the chorus



Metre (4)

- 4/4 (common time)

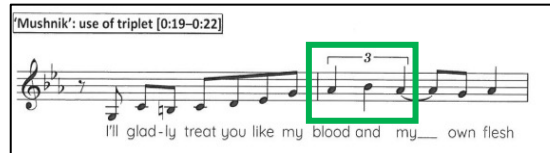
Tempo (5)

- 160bpm (allegro (fast) or vivace (lively))
- BPM = Beats per minute
- This fast tempo is a typical feature of **Klezmer music**



Rhythm (6)

- Triplet



Texture (7)

- Main (prevailing texture) is **melody and accompaniment**
- Monophonic** – “How would you like to be my son?” and “Don’t make me sick just be my son!”
- Chordal** – on the words “Mushnik and Son” (the hook) the melody moves in time with the chords



Rhythm (8)

- Strong **backbeat**
- Clave rhythm** creates syncopation
- Syncopation** is created through tied notes in the vocal melody
 - “Own adopted boy”
- Syncopation** rhythm creating dialogue between singers and the band:
 - “Through thin and through thick...”
- Use of **rests**:
 - Crotchet rest on beat one to emphasise the **hook**

“Mushnik”: typical klezmer rhythm





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Mushnik and Son

Melody (9)

• **Scalic passages**



- “How would you like to be my son?” outlines the first 5 notes of a C minor scale
- C minor scale is further confirmed by the sharpened (raised) 7th note of the scale – *B natural*

• **Extended melodic phrases**

- Second phrase of the first verse is a direct repeat of the first, but with a slight **conjunct** extension

• Verse has a **range** of a compound minor 6th (massive!)

• Verse = conjunct

• Chorus has a **range** of a compound minor 2nd

• Chorus begins on an **anacrusis** which emphasises the **hook**

• Chorus = **disjunct**

- These leaps emphasise the ironic nature of the text (Mr Mushnik wanting to adopt Seymour purely for financial gain... there’s no compassion! It is disingenuous.)

• **Melodic inversion**



- Melody at the end of the chorus is an inversion of the melody at the beginning of the verse

Harmony (10)

• Use of **primary chords**

• Use of **extended chords**:

- Minor 7th flat 5 chords (also known as half-diminished)
- Dominant 7th chords

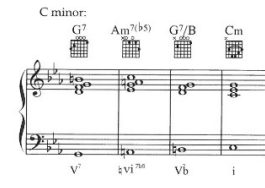
• Major chord built on the **flattened second degree**



- Db major chord (second degree of the C minor scale is D)... flattening it (moving it down a piano key) takes you to Db
- Common **Klezmer** feature

• **Inversion**

- Within anacrusis leading to the chorus
- G7/B (first inversion G7 chord)



Harmony (11)

• Modulation uses **primary chords** of the modulated key (Eb major)

- Use of the **secondary dominant** (chord V of chord V) – D major (chord V of V) to G major (dominant of home key of C minor)

Tonality (12)

• The key of the song is **C minor**

• **Modulation** to the **relative major**

- The relative major is a major key that shares the same key signature (group of sharps or flats) as a minor key.
- E.G. C minor has 3 flats (Bb, Eb and Ab)... Eb Major has 3 flats (Bb, Eb, Ab)

Key Words

| | |
|--------------------------|--|
| Phrase | A musical sentence – a short melody that finishes with a cadence which is part of a bigger section/piece |
| Melody and Accompaniment | A common musical texture in pop music where there is a main melody and simple (usually chordal) accompaniment underneath |
| Syncopation | Rhythms/melodies played off the beat (avoiding the strong part of a beat) |
| Monophonic | One musical idea (think monobrow) |
| Chordal | A musical texture where the melody (tune) moves at the same time as the chords. A type of homophony . |
| Melodic inversion | Where a melody is repeated but the direction of the melody is flipped upside down (e.g. an ascending scale now descends) |
| Anacrusis | A ‘lead-in’ note(s) – where a melody/rhythm doesn’t begin on the first beat of a bar. |
| Modulation | A change of key within a section of music, not usually noted with a written key change |



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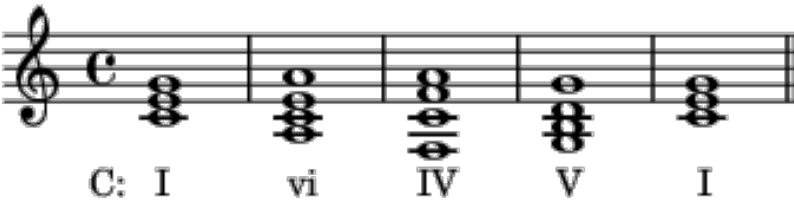
Area of Study 2: Pop Music

Prologue/LSOH

Doo-Wop Music (1)

- The song *Little Shop of Horrors* is influenced by **Doo-Wop Music**
- Doo-wop music is a style of vocal music from the 50s and 60s
- Doo-wop music has close harmonies in thirds

Doo-Wop Chord Sequence (2)



Structure (3)

Prologue

- 15-bar introduction in 3 x 5-bar phrases
- The prologue is a reference to the Star Wars films



Little Shop of Horrors

- Ternary form (AABA) with a repeated A section before the contrasting B section
 - A section = Little Shop of Horrors (use of the 'hook')
 - B section = Shingalings
 - A2 section = Little Shop of Horrors with extended 'oh no's'

Instrumentation (4)

- Piano
- Keyboard – playing patches through a laptop
- Guitar
- Drums
- Bass Guitar
- Brass



Texture (5)

Prologue

- Homophonic
- Chordal (music moves in time with the chords)

Little Shop of Horrors

- Melody and accompaniment

Rhythm (6)

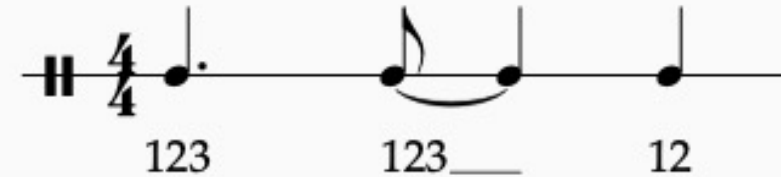
- Back-beat** drum rhythm
- Clave/Calypso rhythm in the **bass**
- Repetitive rhythms in the B-section
- Syncopation:**
 - "Little shop... **Little** Shop of Horrors"
 - "No, oh oh, no..."



(7) Metre

- Common time
- 4/4

Clave/Calypso Rhythm (8)



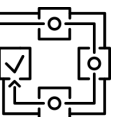
D Pentatonic Scale (9)

D major pentatonic scale



Melody - Prologue (10)

- 5-bar phrases
- Sequence
- Narrow **range** of a perfect 4th





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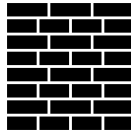
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Area of Study 2: Pop Music

Prologue/LSOH

Melody – Little Shop of Horrors (11)

- Simple melodies with narrow **range**
- Repeating phrases
- Conjunct
- Mostly **syllabic** with **melismatic** *oh no's*
- Use of **hook and riff**:
 - Hook = “*Little Shop of Horrors*”
 - Riff = *Little Shop, Little Shop of Horrors*
- Pentatonic scale** based on D (5-note scale)
- Conjunct, ascending link back to A section
- Extended ‘oh no’s’ in the final A section
- Ostinato** in the bass



Tonality (14)

Prologue

- E♭ Major (3 flats – B, E and A flat)



Little Shop of Horrors

- Modulated to G major (1 sharp – F#)
- The higher key elevates the mood and makes the song sound brighter

Harmony - Prologue (12)

- Primary** chords
- Inversions** – first inversion of the **dominant** (chord V)
 - B♭/D
- Extended chords** – Abmaj7 (note G is added to an Ab chord)
- Dominant** 7th in G to prepare modulation – D7
- Perfect cadence** leading into LSOH

Harmony – Little Shop of Horrors (13)

- Stock chord progression makes up most of the A section – G, Am7, D7
- Minor plagal cadence** – A section
- Major plagal cadence** – B section
- Extended chords:
 - Minor 7ths (Am7) - A section
 - Dominant 7ths (D7) - A section
 - 6th chords (C6) - B section

Key Words (15)

| | |
|----------------------|--|
| Inversion | A non-root note of a chord is played in the bass. Chord symbols often show a note after a slash (e.g. B♭/D) |
| Sequence | Melodic pattern repeated based on a note higher or lower |
| Back-beat | Emphasis on beats 2 and 4 |
| Syncopation | Rhythms/melodies played off the beat |
| Melodic range | Distance between the lowest note and the highest note |
| Ostinato | Repeating melodic pattern |
| Syllabic | Each syllable of a word has a note/pitch |
| Melismatic | One syllable stretched across multiple pitches (also referred to as a vocal riff) |
| Perfect cadence | End of a phrase goes from chord V (5) to chord I (1) |
| Plagal cadence | End of a phrase goes from chord IV (4) to chord I (1)... A minor plagal cadence does from minor chord iv to I. |
| Extended chord | A chord with more than three notes (e.g. Ab ^{maj7} in the prologue) |