

Hooks and Riffs

Exploring Repeated Musical Patterns

A. Key Words

HOOK – A ‘musical hook’ is usually the ‘catchy bit’ of the song that you will remember. It is often short and used and repeated in different places throughout the piece. HOOKS can either be a:

MELODIC HOOK – a HOOK based on the instruments and the singers

RHYTHMIC HOOK – a HOOK based on the patterns in the drums and bass parts or a

VERBAL/LYRICAL HOOK – a HOOK based on the rhyming and/or repeated words of the chorus.

RIFF – A repeated musical pattern often used in the introduction and instrumental breaks in a song or piece of music. RIFFS can be rhythmic, melodic or lyrical, short and repeated.

OSTINATO – A repeated musical pattern. The same meaning as the word RIFF but used when describing repeated musical patterns in “classical” and some “World” music.

BASS LINE – The lowest pitched part of the music often played on bass instruments such as the bass guitar or double bass. RIFFS are often used in BASS LINES.

MELODY – The main “tune” of a song or piece of music, played higher in pitch than the BASS LINE and it may also contain RIFFS or HOOKS. In “Classical Music”, the melody line is often performed “with” an OSTINATO pattern below.

B. Famous Hooks, Riffs and Ostinatos

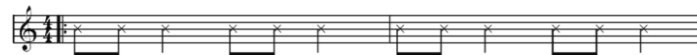
Bass Line Riff from “Sweet Dreams” – *The Eurythmics*



Riff from “Word Up” – *Cameo*



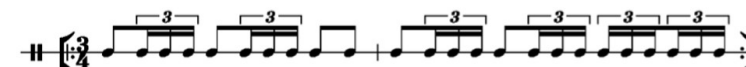
Rhythmic Riff from “We Will Rock You” – *Queen*



Vocal and Melodic Hook from “We Will Rock You” – *Queen*



Rhythmic Ostinato from “Bolero” - *Ravel*



Bass Line Ostinato from “Habanera” from ‘Carmen’ - *Bizet*

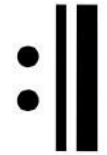


Ostinato from 2nd Movement of Symphony No.101 (The Clock) - *Haydn*



C. Music Theory

REPEAT SYMBOL – A musical symbol used in staff notation consisting of two vertical dots followed by double bar lines showing the performer should go back to either the start of the piece or to the corresponding sign facing the other way and repeat that section of music.



TREBLE CLEF – A musical symbol showing that notes are to be performed at a higher pitch. Also called the G clef since it indicates that the second line up is the note G.



BASS CLEF – A musical symbol showing that notes are to be performed at a lower pitch. The BASS LINE part is often written using the BASS CLEF. Also called the F clef since it indicates that the fourth line up is the note F.



Offbeat *Exploring Reggae and Syncopation*



A. How did Reggae develop?

REGGAE is one of the traditional musical styles from JAMAICA. It developed from :



MENTO A form of Jamaican FOLK MUSIC like CALYPSO popular in the 1950's.	SKA Fast dance music that emerged in the 1950's fusing American R&B with MENTO rhythms and featuring ELECTRIC GUITARS, JAZZY HORN SECTIONS and characteristic OFFBEAT RHYTHMS .	ROCK STEADY A more vocal style of dance music which used RIFFS, SIMPLE HARMONIES, OFFBEAT RHYTHMS and a strong BASS LINE .
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Reggae was first heard in the UK in the 1950's when immigrants began to settle. During the 1960's, people began importing singles from Jamaica to sell in UK shops. Now, Reggae is known as the national music of Jamaica.

B. Where is Jamaica?



C. What are Reggae Songs About?

Reggae is closely associated with **RASTAFARIANISM** (a religious movement worshipping Haile Selassie as the Messiah and that black people are the chosen people and will eventually return to their African homeland). The **LYRICS** of Reggae songs are strongly influenced by Rastafarianism and are often political including themes such as **LOVE, BROTHERHOOD, PEACE, POVERTY, ANTIRACISM, OPTIMISM** and **FREEDOM**.

D. Offbeat Rhythms & Syncopation

OFFBEAT RHYTHMS – Rhythms that emphasise or stress the **WEAK BEATS OF A BAR**. In music that is in 4/4 time, the first beat of the bar is the strongest, the third the next strongest and the second and fourth are weaker. Emphasising the second and fourth beats of the bar gives a “missing beat feel” to the rhythm and makes the music sound **OFFBEAT**, often emphasised by the **BASS DRUM** or a **RIM SHOT** (hitting the edge of a **SNARE DRUM**) in much Reggae music.

ONBEAT RHYTHM GRID

Pulse/Beat	1	2	3	4	1	2	3	4
"Onbeat" rhythms (strong beats)	♩	♩	♩	♩	♩	♩	♩	♩

OFFBEAT RHYTHM GRID

Pulse/Beat	1	2	3	4	1	2	3	4
"Offbeat" rhythms (weak beats)	♩	♩	♩	♩	♩	♩	♩	♩

SYNCPATION – A way of changing a rhythm by making some notes a bit early, often so they cross over the main beat of the music giving the music a further **OFFBEAT**.

E. Musical Features of Reggae

OFFBEAT RHYTHMS AND CHORDS (see D)
SYNCPATED RHYTHMS AND MELODIES (see D)
SUNG LYRICS (see C)
LEAD SINGER often with **BACKING SINGERS** sometimes singing in **CALL AND RESPONSE** (see F3) accompanied by a Reggae band which often features: **BRASS INSTRUMENTS** and **SAXOPHONES, ELECTRIC GUITARS, BASS GUITAR, KEYBOARDS, DRUMS AND PERCUSSION INSTRUMENTS. VOCAL AND INSTRUMENTAL IMPROVISATIONS** (see F2)
MELODIC RIFFS (see F5)
SLOW, RELAXED ("chilled!") **TEMPO**
4/4 METRE/TIME SIGNATURE
 Most Reggae songs are **POPULAR SONG FORM**.
SIMPLE HARMONIES (see F4)



- LYRICS (MELODY)
- SYNCPATED RHYTHMS
- RIFFS
- OFFBEAT CHORDS
- BASS LINE RIFFS

F. Reggae Key Words

- MELODY** – The main 'tune' of a piece of music, often sung by the **LEAD SINGER**.
 - IMPROVISATION** – Unprepared performance.
 - CALL AND RESPONSE** – Similar to a "Question and Answer".
 - SIMPLE HARMONIES** – using a limited number of **CHORDS**, mainly **PRIMARY TRIADS** such as the **TONIC, DOMINANT** and **SUBDOMINANT** chords.
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- RIFF** – A repeated musical pattern. Often the **BASS GUITAR** played repeated **MELODIC BASS RIFFS** in Reggae songs.
 - BASS/BASS LINE** – The lowest pitched part of a piece of music often played by the **BASS GUITAR**
 - CHORD** – 2 or more notes played together
 - RHYTHM** – Long and short sounds.
 - TEXTURE** – Combining layers of sound.

G. Who was Bob Marley?

BOB MARLEY was a famous reggae singer, **SONGWRITER**, and musician who first became famous in his band The Wailers, and later as a **SOLO ARTIST**. He was born in 1945 in Nine Mile, Saint Ann, Jamaica. Although he grew up in poverty, he surrounded himself with music and met some of the future members of The Wailers. Bob



Marley became involved in the Rastafarian movement and this influenced his music style greatly. His career flourished and he became a cultural icon. He was the first international superstar to have been born in poverty in a Third World country.

VARIATIONS

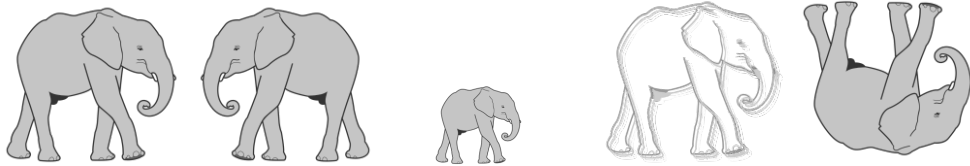
Exploring musical ideas/ways to develop



A. Theme and Variations Key Words

MELODY – A tune or succession of notes, varying in pitch, that have an organised and recognizable shape. Often called the main **TUNE** or **THEME** of a piece of music or song and easily remembered.

VARIATION – Where a **THEME** is altered or changed musically, while retaining some of the primary elements, notes and structure of the original. **VARIATION FORM:**

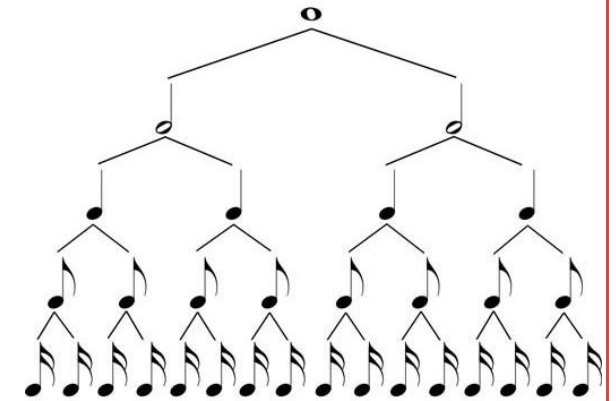


A (Theme) A1 (Variation) A2 (Variation) A3 (Variation) A4 (Variation)

B. Augmentation and Diminution – Note Values and Duration

AUGMENTATION – the process of **DOUBLING** the note values

DIMINUTION – the process of **HALVING** the **NOTE** values (**DURATION**)

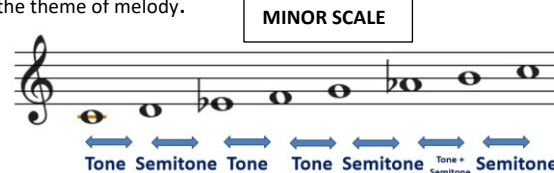
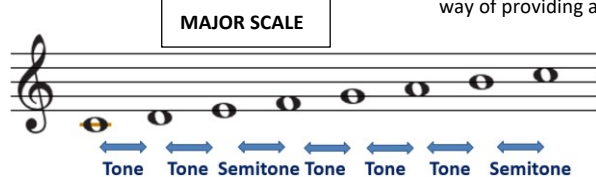


C. Variation Techniques

<p>PITCH – Change the highness or lowness of the theme – e.g. in different OCTAVES</p>	<p>TEMPO Change the speed of the theme.</p>	<p>DYNAMICS Change the volume of the theme.</p>	<p>TEXTURE Change the amount of sound we hear – play as a SOLO, add an ACCOMPANIMENT or CHORDS, add a COUNTER-MELODY (an ‘extra’ melody that is played or sung at the same time as the main melody, often higher in pitch and sometimes called a DESCANT).</p>	<p>TIMBRE AND SONORITY– Change the SOUND of the theme – play it on a different instrument.</p>	<p>ARTICULATION Change the way the theme is played – smoothly (LEGATO shown by a SLUR) or short, detached and spiky (STACCATO – shown by a dot).</p>	<p>PEDAL A long (often very long!) note in the bass line of the music over which other parts, including the THEME or a variation of the theme can be played.</p>	<p>DRONE A long or series of repeated (often long) notes using the TONIC and DOMINANT notes together (a FIFTH).</p>	<p>MELODIC DECORATION Adding extra notes or embellishments to the theme such as trills, turns, mordents (ORNAMENTS) or PASSING NOTES (extra notes between the main melody notes).</p>	<p>OSTINATO Adding a repeated musical pattern (rhythmic or melodic) to the main theme as a form of variation.</p>	<p>CANON/ROUND A song or piece of music in which different performers sing or perform the same THEME starting one after the other.</p>	<p>GROUND BASS A repeated musical pattern in the bass part</p>
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D. Tonality – Major and Minor

TONALITY refers to whether a **THEME** or **MELODY** is in a **MAJOR** or **MINOR** key. Changing the tonality from major to minor or minor to major is one way of providing a variation on the theme of melody.



E. Inversion and Retrograde

INVERSION – Changing the **INTERVALS** between notes of a theme so that they are upside down from the original.

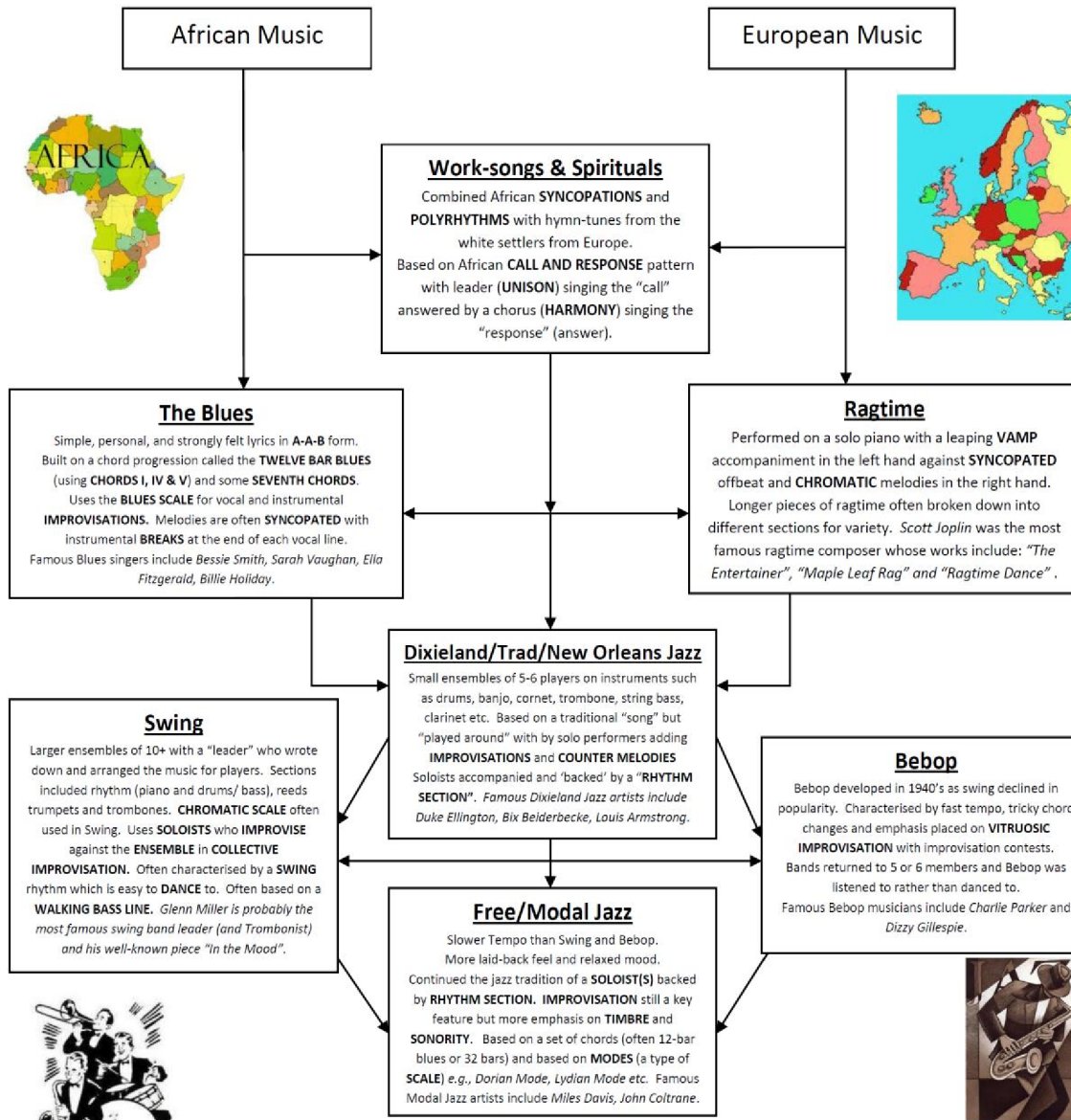
RETROGRADE – Arranging the main theme backwards.

RETROGRADE INVERSION – Arranging the “inverted” variation of the theme backwards!



All That Jazz

Exploring Jazz and The Blues



A. Jazz and Blues Key Words

RIFF/OSTINATO – Short, repeated musical patterns often used in **SOLOS**.
IMPROVISATION – music created 'on the spot' (previously unprepared performance)
SEVENTH CHORD – a **TRIAD** (root, third and fifth) with a fourth note added which is seven notes about the root/tonic. **C7** = C, E, G (triad) + **B flat**.
SWING/SWUNG RHYTHM – performing a regular 'straight' rhythm with a 'lilt' in a "**ONE** and **A**, **TWO** and **A**" style (using **TRIPLETS**) common in swing music.

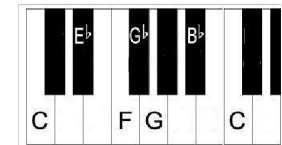
B. The Twelve Bar Blues

Some or all of these chords can be **SEVENTH CHORDS (7)**

CHORD I	CHORD I	CHORD I	CHORD I
CHORD IV	CHORD IV	CHORD I	CHORD I
CHORD V	CHORD IV	CHORD I	CHORD I

C. The Blues Scale

BLUES SCALE – a series of notes often used within improvisations in blues music (*the Blues Scale on C is shown to the right*).
BLUE NOTES – additional or extra sharpened or flattened notes in a melody.



D. Instruments of Jazz and Blues

Double Bass ("Bass") or "String Bass"

Drum Kit/Drums

Piano

Electric Guitar (or could be Acoustic)

RHYTHM SECTION Accompaniment and Backing

Trumpets

Trombones

Saxophones

Clarinets

Perform **SOLOS** as well as with the ensemble/band.

FRONTLINE INSTRUMENTS ("REEDS")

ALL ABOUT THE BASS

Exploring Bass Clef Reading and Notation and Bass Line Musical Patterns



A. Bass Clef & Bass Clef Notation

STAFF is the name given to the five lines where musical notes are written.

The position of notes on the staff or staff shows their **PITCH** (how high or low a note is).

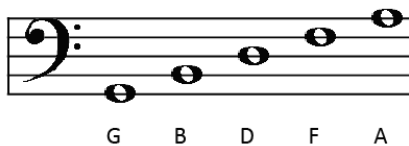
The **BASS CLEF** is a symbol used to show low-pitched notes on the staff and is *usually* used for the left hand on a piano or keyboard to play the **BASS LINE** and also used by low pitched instruments (*see B.*)



The staff or staff is made up of 5 **LINES** and 4 **SPACES**.

Notes on the **LINES** of the **BASS CLEF**: **G, B, D, F, A**

Green Buses Drive Fast Always

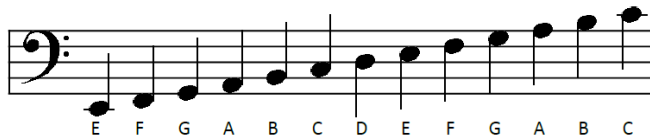


Notes in the **SPACES** of the **BASS CLEF**: **A, C, E, G**

All Cows Eat Grass



Bass Clef **STAFF NOTATION**:



B. Musical Instruments that use the Bass Clef



Left Hand of a Piano/Keyboard



Left Hand & Pedals of an Organ



Bassoon



Cello



Double Bass



Trombone



Tuba



Timpani



Bass Guitar



Bass (deepest male singing voice)

C. Bass Line Patterns

BASS RIFFS – Short, repeated, ‘catchy’ and memorable Bass Line Patterns used in Rock, Rap, Hip Hop, R’n’B, and Pop songs often performed on Bass Guitar. Bass Riffs ‘fit’ with the notes in the chord, but also use other ‘EXTRA’ notes (**PASSING NOTES**) to make them more memorable.



WALKING BASS – used in Jazz, Blues, Rhythm and Blues, and Rock’n’roll, and featuring **a note on every beat**. Using the **ROOT, THIRD** and **FIFTH** of the chord, and ‘EXTRA’ notes (called **PASSING NOTES**) to create a smooth bass line often moving mainly by step (**CONJUNCT**).



ALBERTI BASS – a type of **ACCOMPANIMENT PATTERN** in the **BASS LINE** using the **ROOT, THIRD** and **FIFTH** notes of a **CHORD** played in a **specific order**:

ROOT	FIFTH	THIRD	FIFTH
Lowest	Highest	Middle	Highest

The pattern repeats, but notes change as chord changes and a melody is added ‘on top’ of the Alberti Bass. Used by Classical composers such as Mozart, especially in solo piano music, as well as modern composers.



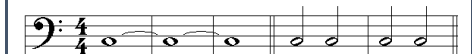
ARPEGGIO: Playing the notes of a chord separately and **in order** *root, third fifth, root, third, fifth etc*, can be ascending (going up) or descending (going down).



BROKEN CHORD – Playing the notes of a chord separately but **not necessarily in strict order** (e.g., like an Alberti Bass), often creating a repeated musical pattern, can be ascending (going up) or descending (going down).



(BASS) PEDAL (POINT/NOTE) – either **SUSTAINED** notes of **LONG DURATION**, or **REPEATED LONG NOTES**, often in **BASS LINE PART**, using the **ROOT** (a **TONIC PEDAL**) or the **FIFTH** (a **DOMINANT PEDAL**). Changing chords, harmonies, and a melody line “fit over the top” of a **PEDAL** note.



SAHARAN SOUNDS

African instruments are often made from plants and animal products such as hide and bone. African musicians are very fond of **PERCUSSION** instruments and use a wide variety of drums (called **MEMBRANOPHONES**). Drums are traditionally used as an accompaniment to singing, dancing, working and communicating between villages. Drummers are typically the most respected members of their community.



<p>Characteristic Rhythms and Metres, Traditional Rhythm Patterns & Repetition and Ostinato</p> <p>REPETITION and CYCLIC RHYTHMS used to organise music. A repeated rhythm pattern (OSTINATO or TIMELINE) is used as a basis for IMPROVISATION. Use of SYNCOPATION, POLYRHYTHMS (shown below right), CYCLIC RHYTHMS and CROSSRHYTHMS (shown below left).</p>	<p>Pitch & Melody and Harmony & Tonality</p> <p>Most African melodies are based on a “limited number of pitches” - four, five, six or seven note SCALES and are normally short and simple, often expanded by REPETITION and IMPROVISATION. The pitch in African drumming is largely determined by the tuning of the drums. The basic form of African Vocal Music is CHORAL SINGING known as CALL AND RESPONSE where one singer (SOLOIST) or small group of singers sings a line and the whole group (CHORUS) makes a reply (often a fixed REFRAIN) – like a “musical conversation” – in alternation with the “lead singer”. The soloist often IMPROVISES. African singing can be accompanied by instruments but can also be unaccompanied (A CAPPELLA).</p>		<p>Ornamentation</p> <p>The MASTER DRUMMER can elaborate and decorate his solo drum part with ACCENTS and playing in a technically demanding style to “show off” to the rest of the drum ensemble and audience.</p>				
<p>Texture</p> <p>In West Africa, drum ensembles have 3-5 players each with a distinctive method of striking their drum and playing interlocking rhythms. This creates a THICK and complex POLYPHONIC texture.</p>	<p>Dynamics</p> <p>Since African Drumming is often performed outside and at social gatherings and celebrations, the dynamics are generally LOUD (FORTE - f) or VERY LOUD (FORTISSIMO - ff), but like changes in tempo, can be indicated by the MASTER DRUMMER.</p>	<p>Tempo</p> <p>FAST – designed for dancing and social gatherings – tempo will match the dance steps. The MASTER DRUMMER can both establish the tempo as well as speed up (ACCELERANDO) or slow down (DECELERANDO).</p>	<p>Ensemble</p> <p>A MASTER DRUMMER often leads giving signals to the rest of the group to change rhythms or sections of the piece and can also control the TEMPO.</p>	<p>Form & Structure and</p> <p>The structure of a piece of African drumming depends on the MASTER DRUMMER and has no fixed or determined length, entirely dependent on the rhythms used.</p>			
<p>Origins and Cultural Context of the Traditional Music</p> <p>African Drumming is ‘traditional’ and handed down via the ORAL TRADITION (not written down). Not performed ‘at a concert’, rather everyone joins in by dancing or playing an instrument, singing or clapping. Combines other art forms and heard at special occasions and celebrations.</p>	<p>Musical Characteristics of Folk Music</p> <p>Traditional drums such as the DJEMBE, TALKING DRUM and DUNDUN remain popular in African music today, often combined with a number of percussion instruments, stringed instruments and woodwind instruments. RHYTHM remains a key feature of African drumming.</p>	<p>Impact of Modern Technology on Traditional Music</p> <p>African music has been a major influence on the development of popular music contributing rhythms, structures, melodic features and the use of improvisation to such styles as blues, gospel and jazz, brought over to America by slaves.</p>	<p>Artists, Bands & Performers of African Drumming</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>Bolokada Conde</p> </div> <div style="text-align: center;"> <p>Ladysmith Black Mambazo</p> </div> </div>				
<p>TALKING DRUM</p>	<p>DUNDUN</p>	<p>Instrumentation – Sonorities</p> <p>Other percussion instruments such as clappers, maracas and xylophones produce sound by vibration and are known as IDIOPHONES</p>		<div style="display: flex; justify-content: space-around; align-items: center;"> </div> <p>BALAFON MBIRA FLUTE GOURD MARACAS KORA</p>		<p>Typical Instruments, Timbres and</p> <p>Stringed instruments (CHORDOPHONES) such as bows, lyres and harps and the KORA are popular as well as some woodwind instruments (AEROPHONES) such as whistles, lutes, reed pipes, trumpets and horns</p>	