

# Musicals

## Exploring Songs and Music from the Stage



<b>A. What makes up a Musical?</b>		<b>B. What is Musical Theatre?</b>		<b>C. Voices and Voice Types</b>		<b>D. Origins of Musical Theatre</b>	
<p>Every Musical has a:</p> <ul style="list-style-type: none"> <li>• <b>LIBRETTO</b> – the overall text including the spoken and sung parts</li> <li>• <b>LYRICS</b> – the words to the song</li> </ul> <p>There are different types of song within a Musical including:</p> <ul style="list-style-type: none"> <li>• <b>ACTION SONGS</b> – which move the plot forward</li> <li>• <b>CHARACTER SONGS</b> – which enable a character to express their feelings and often have <b>LYRICAL MELODIES</b> and are designed enable the singer to “show off” their vocal skills.</li> </ul> <p>Within these two types of songs, different song types can be found including:</p> <ul style="list-style-type: none"> <li>• <b>BALLADS</b> – which are usually slow, romantic and reflective</li> <li>• <b>COMEDY SONGS</b> – which are funny, to the lyrics are very important</li> <li>• <b>PRODUCTION NUMBERS</b> – which involve the full company and are used to show major changes in location or plot, and often open and close <b>ACTS</b>.</li> <li>• <b>RHYTHM SONGS</b> – are driven by energetic rhythmic patterns</li> </ul> <p>The singers in Musicals are normally accompanied by a live <b>BAND</b> or <b>ORCHESTRA</b> (which are often ‘hidden from view’ of the audience in the orchestra pit) which are made up of a range of traditional orchestral instruments combined with modern electronic instruments (e.g. electric guitars, synthesisers and keyboards and drum kits) to give a wide variety of sounds and effects to accompany the on-stage action. Sometimes, a particular song from a Musical becomes more famous than others and is often performed “out of context” as a stand-alone number.</p>		<p>Musical theatre combines music, songs, spoken dialogue and dance; also called ‘<b>MUSICALS</b>’, they are usually performed in theatres. Musicals set out to entertain through a combination of:</p> <ul style="list-style-type: none"> <li>• Catchy music in a popular style</li> <li>• <b>SOLO SONGS, DUETS, CHORUSES</b> and <b>ENSEMBLES</b>.</li> <li>• <b>ORCHESTRA</b> or <b>BAND ACCOMPANIMENT</b></li> <li>• Spoken dialogue</li> <li>• Dance sequences, stage spectacles and magnificent costumes</li> </ul> <p>These are held together by the <b>PLOT</b> or <b>STORYLINE</b> which is divided into <b>ACTS</b> and <b>SCENES</b>. A summary or outline of the plot of a Musical is called a <b>SYNOPSIS</b>. Musicals are usually performed in theatres, most famously on Broadway and in the West End of London. “Broadway” is also used as a general term to refer to American Musicals</p>		<p>Various different types of male and female voice are used in both Musicals (and Opera) and are given to different characters.</p> <p><b>SOPRANO</b> – the highest female voice type and normally plays the most sympathetic roles (sometimes the heroine who is being cheated on!)</p> <p><b>MEZZO SOPRANO</b> – a lower female voice type (often given the spiciest and juiciest roles – often witches!)</p> <p><b>ALTO</b> – the lowest female voice type but can also be sang by men (often maids, mothers or grandmothers)</p> <p><b>TENOR</b> – the highest male voice type (often given to vulnerable men who love too much!)</p> <p><b>BARITONE</b> – a medium-range male voice type (often given to the hero of the plot)</p> <p><b>BASS</b> – the lowest male voice type (often given to characters that portray fathers or priests)</p>		<p>Music Theatre originated from <b>OPERA</b> which was entirely sung with no dialogue. Operas contained main/lead characters, minor characters and the <b>CHORUS</b>. Operas are made up of <b>RECITATIVE</b> (a type of sung dialogue), <b>SOLO SONGS (ARIAS), DUETS, ENSEMBLES</b> and <b>CHORUS NUMBERS</b> and often begin with an instrumental introduction called the <b>OVERTURE</b>. An <b>ORATORIO</b> was like an opera but based on a religious or sacred theme and performed without staging or costumes, often in a church. In the late 1800’s, a duo called Gilbert and Sullivan began writing short, <b>COMIC OPERAS</b> designed for everyone – not just the upper classes (<i>Mikado 1885, HMS Pinafore 1878</i>). The 1920’s and 1930’s saw a huge boom in musicals and theatre productions. Theatre, at this time, was one of the main forms of entertainment. This pre-war era was when musicals were beginning to look and sound like the musicals we still have today, but the songs and dance weren’t usually related to the plot or storyline (if there was one!) The “Golden Age” of Musicals lay between 1943-1968 in Britain and America (<i>Annie Get Your Gun – Irving Berlin – 1946; Kiss Me Kate – Cole Porter – 1948</i>). Richard Rodgers and Oscar Hammerstein II wrote <i>Oklahoma!</i> In 1943 and this was the first musical to combine a <b>PLOT</b> with music and dance which ‘moved the story forward’. From 1970, audiences have seen musicals split into genres and subcategories. Musicals now often address very serious issues and are not just for entertainment (<i>Les Misérables 1980, Miss Saigon 1989</i>) and <b>ROCK MUSICALS</b> (<i>Hair 1967, Grease 1971</i>) contain rock music and were very influenced by popular culture. Andrew Lloyd-Weber has had huge success in Musical Theatre (<i>Phantom of the Opera 1986, Joseph 1968</i> and many others!). Many Disney films are done in the style of musicals and there are adaptations of films into musicals (<i>The Lion King 1997</i>) as well as musicals based on the career of a group or artist (<i>We Will Rock You, 2002; Mamma Mia 1999</i>). A strong musical tradition still exists in Britain and America and not just on Broadway or in London by everywhere. Film has been greatly influenced by musicals.</p>	
<b>E. The Structure of Songs in Musicals</b>							
<p>Although most musicals use dialogue, there are some Musicals which are <b>THROUGH-COMPOSED</b> which use little or no dialogue and everything is sung. <b>STROPHIC FORM</b> is when the same melody is repeated but with different words e.g. <i>hymns and carols</i>. The opposite of strophic form is <b>THROUGH-COMPOSED</b> where each section of words has a new music or melody and nothing is repeated (no repeated choruses or refrains).</p> <p>Many songs from Musicals use <b>VERSE &amp; CHORUS</b> form. The <b>CHORUS</b>:</p> <ul style="list-style-type: none"> <li>• Sets the refrain of the lyrics and often contains the title words</li> <li>• Usually returns several times, always with the same words</li> <li>• Is normally the “catchiest” part of the song and has a <b>MEMORABLE MELODY</b></li> </ul> <p>The <b>VERSE</b> usually has different words, sung to the same music, with each repetition.</p>							
<b>F. The Structure of a Musical</b>							
<b>OVERTURE</b>		<b>CHARACTERS</b>		<b>SONGS</b>		<b>CLIMAX</b>	
<p>Musicals often begin with an <b>OVERTURE</b> – an <b>INSTRUMENTAL</b> piece played by the <b>BAND</b> or <b>ORCHESTRA</b> which “sets the scene” and often contains parts from songs which will occur later in the musical (e.g. a <b>MEDLEY</b>)</p>		<p>Characters are then introduced, and the storyline develops. Musicals contain some spoken dialogue and sometimes dance sequences. <b>INCIDENTAL MUSIC</b> (music played by the band/orchestra alone) is often used for scene or set changes.</p>		<p>Musicals contain a number of different songs – solo songs (<b>CHARACTER SONGS</b>), <b>DUETS, TRIOS, COMPANY/CHORUS</b> or <b>PRODUCTION NUMBERS, ACTION SONGS, BALLADS</b> and <b>COMEDY SONGS</b>.</p>		<p>The high point of the musical often towards the end of the second <b>ACT</b> – which has some sort of dramatic build up and tension often reflected in the music.</p>	
<b>FINALE</b>							
<p>A big ending with music, dance and drama. Often the final song of a musical is a <b>CHORUS/COMPANY/PRODUCTION NUMBER</b> which is fast, loud and dramatic. Following the finale, performers take their bows accompanied by the band/orchestra.</p>							

# Computer and Video Game Music



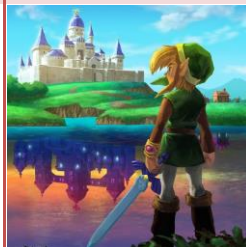
## Early Computer and Video Game Music



Early video game music consisted primarily of **SOUND EFFECTS** (an artificially created or enhanced sound used to emphasize certain actions within computer and video games), **CHIPTUNES** or **8-BIT MUSIC** (a style of electronic music which used simple melodies made for programmable sound generator (PSG) sound chips in

vintage computers, consoles and arcade machines) and early sound **SYNTHESISER** technology (an electronic musical instrument that generates audio signals that may be converted to sound). **SAMPLING** (the technique of digitally encoding music or sound and reusing it as part of a composition or recording) began in the 1980's allowing sound to be played during the game, making it more realistic and less "synthetic-sounding".

## How Computer and Video Game Music is used within a Game



Music within a computer or video game is often used for **CUES** (knowing when a significant event was about to occur).

Video game music is often heard over a game's title screen (called the **GROUND THEME**), options menu and bonus content as well as during the entire gameplay. Music can be used to **INCREASE TENSION AND SUSPENSE** e.g. during battles and chases, when the player must make a decision within the game (a **DECISION MOTIF**) and can change, depending on a player's actions or situation e.g. indicating missing actions or "pick-ups".

## Musical Features of Computer and Video Game Music

### JUMPING BASS LINE

Where the bass line often moves by **LEAP (DISJUNCT MOVEMENT)** leaving 'gaps' between notes



### STACCATO

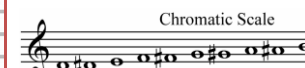
#### ARTICULATION

Performing each note sharply and detached from the others. Shown by a dot.



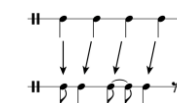
### CHROMATIC MOVEMENT

Melodies and bass lines that ascend or descend by semitones.



### SYNCOPIATION

Accenting the weaker beats of the bar to give an "offbeat" jumpy feel to the music.



## How Computer and Video Game Music is Produced



Fully-orchestrated **SOUNDTRACKS** (video game music scores) are now popular – technology is used in their creation but less in their performance. The composer uses **MUSIC TECHNOLOGY** to create the score, it is then played by an **ORCHESTRA** and then digitally converted and integrated into the game. Video game **SOUNDTRACKS** have become popular and are now commercially sold and performed in concert with some radio stations featuring entire shows dedicated to video game music.

## Character Themes in Computer and Video Game Music



Characters within a video game can also have their own **CHARACTER THEMES** or **CHARACTER MOTIFS** – like **LEITMOTIFS** within Film Music. These can be manipulated, altered and changed – adapting the elements of music – **ORCHESTRATION** (the act of arranging a piece of music for an orchestra and assigning parts to the different musical instruments), **TIMBRE, SONORITY, TEXTURE, PITCH, TEMPO, DYNAMICS** – depending on the character's situation or different places they travel to within the game.

## Famous Computer and Video Game Music Composers and their Soundtracks



**Koji Kondo**

*Super Mario Bros.* (1985)  
*The Legend of Zelda* (1986)



**Michael Giacchino**

*The Lost World: Jurassic Park* (1997)  
*Medal of Honour* (1999)  
*Call of Duty* (2003)



**Mieko Ishikawa**

*Dragon Slayer* (1993)



**Martin O'Donnell and Michael Salvatori**

*Halo* (2002)



**Daniel Rosenfield**

*Minecraft* (2011)



**Rom Di Prisco**

*Fortnite* (2017)

# Blues



This unit develops pupils' understanding of bass lines and chords as a harmonic foundation upon which a melody can be constructed upon and as a foundation for improvisation. Pupils begin by learning about the history, origin and development of the Blues and its characteristic 12-bar Blues structure exploring how a walking bass line is developed from a chord progression. Pupils also explore the effect of adding a melodic improvisation using the Blues scale and the effect which "swung" rhythms have as used in jazz and blues music. Pupils are introduced to seventh chords and how these are formed and their characteristic sound used in jazz and blues music. Pupils examine the lyrics of blues songs before composing their own set of lyrics for a performance of their blues song using different textural layers.

## Final Piece:

Work collaboratively with a small group to perform a 12 Bar Blues. Your part will be either, the rhythm, bass, harmony (chords), or melody

## Building on what you know:

### Performance

Develop performance skills by performing melodies or accompaniment in a blues style showing accuracy in pitch and rhythm

### Improvisation

Develop improvising skills by improvising melodies on a blues scale showing creativity in pitch and rhythm

### Appraising

Aurally identify a range of blues songs using musical vocabulary

## Tasks:

Rehearse and perform a texture (rhythm, bass, chords or melody) in a blues style using notation resource.

Practice improvising over a 12 bar blues using the blues scale

Listen to a range of blues inspired songs and discuss the effects the blues genre has on pop music using key word vocabulary and music elements (DR SMITH)

Complete the 'blues' lesson on 'music first'

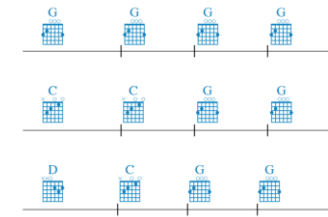
Write lyrics in a blues style.

## New Essential Knowledge:

**Blues:** Began to emerge between the end of slavery in 1865 and the early 20th century in the southern states of America. Blues is a genre of music that developed from African-American work songs, field hollers (chants), folk ballads, and spirituals

**Jazz:** A development from Blues and Ragtime

**Twelve-Bar Blues:** A simple chord structure



**Walking Bass:** A technique used in Baroque and Jazz where the instrument part consists of continuous crotchets or quavers for many bars at a time

**Blues Scale:** Below is a basic hexatonic (6 note) blues scale. It's a minor pentatonic with a flattened 5th. The flattened 5th is usually a grace note.



**Blue Notes:** Blue notes are distinctive notes in the blues scale e.g. the flattened 3rd, 5th and 7th. Highlighted in red above.

**Swing Rhythm:** A standard blues and jazz rhythm, written as straight quavers, they are played unequal lengths: a longer note followed by a shorter note.

**Seventh Chord:** Has an extra added 7th note of the scale. A basic chord has the root note e.g. 'G', the 3rd 'B' and the 5th 'D'. The 7th is formed by adding the 7th note 'F'

**Boogie-Woogie:** Usually solo piano, fast repetitive riff/ostinato in the left hand, decorative trills and chords in the right hand

**Fill:** A short section of music inserted by the performer between phrases of a tune. On drums a fill is a short burst of more complicated drum music to break up the standard repeated pattern

**Improvise:** Making up music as you go along.

**Call and Response:** Applies particularly to vocal music of African origin. Usually a solo singer will sing a phrase which is then answered by a group of singers. The term can also be applied to a group of musicians although its proper musical term is 'antiphonal'

**Ragtime:** A type of syncopated music from around 1895-1918. The rhythm has its root in march, usually in 2/4. Scott Joplin's 'Entertainer' is a great example of the style.

**Scat Singing:** Nonsense syllables to fit the music

# Soundtracks

## Exploring Film Music

### Building on what you know:

#### Performance

Progress performance skills by performing leitmotifs and themes from a range of soundtracks showing accuracy in pitch and rhythm

#### Composition

Develop composition skills by composing an effective musical narrative for a film scene

#### Appraising

Aurally identify a range of different types of film music using musical vocabulary

#### Production

Importing and composing to visuals (film clips), building appropriate textures and structures linked to cues in the film. Manipulating sounds through automation.

### Tasks:

Perform a selection of Leitmotifs from films composed by famous composers.

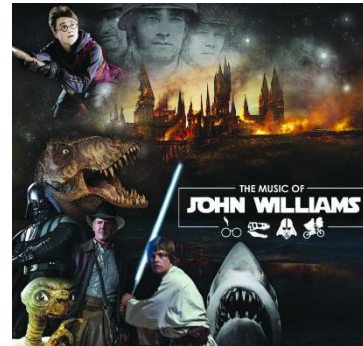
Listen to a range of different film music and discuss the effects the different soundtracks have using key word vocabulary and music elements (DR SMITH)

Compose underscore (non-diegetic) music by experimenting with film music clichés using suitable instruments, sounds and sonority.

Complete the Star Wars lesson on 'music first'

Create a musical SOUNDTRACK to a "Horror Movie" using a STORYBOARD to help you in your planning

Create a presentation on a film composer. Explore the compositional techniques they use. Which films music have they composed, create a timeline of their work



### Final Piece:

Work collaboratively with another musician to perform famous leitmotifs, compose underscore (non-diegetic) music to accompany a film clip, using production techniques in Garageband.

### New Essential Knowledge:

**SOUNDTRACK** – The music and sound recorded on a motion-picture film. The word can also mean a commercial recording of a collection of music and songs from a film sold individually as a CD or collection for digital download.

**LEITMOTIF** – A frequently recurring short melodic or harmonic idea which is associated with a character, event, concept, idea, object or situation which can be used directly or indirectly to remind us of one not actually present on screen. Leitmotifs can be changed through **SEQUENCING**, **REPETITION** or **MODULATION** giving a hint as to what may happen later in the film or may be heard in the background giving a "subtle hint" to the listener e.g. the "Jaws" Leitmotif

**MUSIC SPOTTING** – A meeting/session where the composer meets with the director and decides when and where music and sound effects are to feature in the finished film.

**STORYBOARD** – A graphic organiser in the form of illustrations and images displayed in sequence to help the composer plan their soundtrack.

**CUESHEET** – A detailed listing of **MUSICAL**

**CUES** matching the visual action of a film so that composers can time their music accurately.

**CLICK TRACKS** – An electronic **METRONOME** which helps film composers accurately time their music to on-screen action through a series of 'clicks' (often heard through headphones) – used extensively in cartoons and animated films.

**DIEGETIC FILM MUSIC** – Music within the film for both the characters and audience to hear e.g. a car radio, a band in a nightclub or sound effects.

**NON-DIEGETIC FILM MUSIC** – Music which is put "over the top" of the action of a film for the audience's benefit and which the characters within a film can't hear – also known as **UNDERSCORE** or **INCIDENTAL MUSIC**.