



NGĀ TOI

MUSIC - VISUAL ART - DRAMA

Te Kāreti Tamatāne o Te Whanganui-a-Tara
Wellington College

Year 11 Music

STUDY OF MUSIC WORKS

STUDENT WORKBOOK



Karma Police
Radiohead

Student Name	
--------------	--







NGĀ TOI

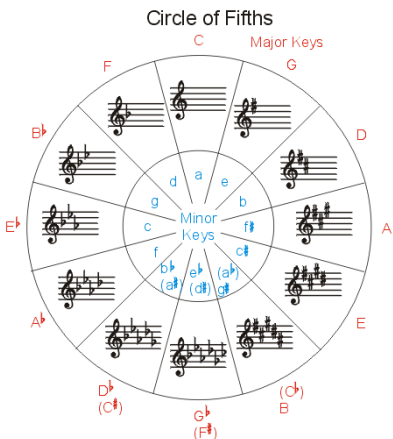
MUSIC - VISUAL ART - DRAMA

Te Kāreti Tamatāne o Te Whanganui-a-Tara
Wellington College

Curriculum Strands and Key Skills used in this Course:

(UC) Understanding Music in Context, (PK) Developing Practical Knowledge, (DI) Developing Ideas, (CI) Communicating and Interpreting

Pre-structural 	Structural 	Relational 	Extended Abstract 
<i>I struggle to describe contexts relating to music</i>	<i>I have a basic understanding of the historical context that music comes from</i>	<i>I have an understanding of a range of contexts that music comes from</i>	<i>I detailed understand a range of contexts and how this affects the elements within music</i>
<i>I cannot recognise the general style music is from</i>	<i>I can recognise the general style a piece is from</i>	<i>I can recognise sub genres/specific styles a piece is from</i>	<i>I play with appropriate musical feel and am highly rhythmically accurate.</i>
<i>I cannot describe basic music concepts and elements</i>	<i>I can describe basic music concepts and elements</i>	<i>I can describe in detail the concepts and elements of music with some reference to style</i>	<i>I can describe accurately and in detail how concepts and elements of music relate to stylistic conventions of music.</i>

ELEMENTS AND FEATURES: KEY TERMS	
Melody	<p><u>Describing a melody</u> <i>Scales, arpeggios, stepwise, leaps. sequences, phrase lengths, ascending, descending, repetition, imitation, augmentation, diminution, improvised, embellished, motifs, riffs, range / tessitura, articulation (staccato, legato)</i> You can also describe the <i>mood</i> of a melody: <i>e.g. happy, sad, tense majestic, gentle, relentless, etc..</i></p>
Rhythm	<p><u>Describing a rhythm</u> <i>Beat, syncopation, short notes, long notes, motifs, riffs, development, imitation, repetition, augmentation, diminution, hemiola, duplets, triplets,</i> You can also describe the <i>mood</i> of a rhythm: <i>e.g. relaxed, energetic, jerky, stately, etc.</i></p>
Texture	<p><u>Technical terms for texture</u> <i>Monophonic</i> (single line), <i>Homophonic</i> (harmony, melody and accompaniment), <i>Polyphonic</i> (independent musical lines happening simultaneously) <u>Descriptive terms for texture</u> <i>Thick / thin, rich, sparse, resonant, full, busy, hollow, open, etc...</i></p>
Timbre	<p>This is a difficult term, and is often also referred to as tone colour. It is essentially the description of the sound – which is not always easy to do in words. Some examples are: <i>Mellow, vibrant, dark, strident, brassy, nasal, breathy, harsh, bell-like, mellifluous, etc....</i></p> <p>Some technical terms can also be used as they create a certain timbre: <i>Pizzicato, tremolo, flutter tonguing, etc.....</i></p>
Harmony	<p>Triads, chords (I, II, IV, V, VI), dissonance, cadences, tierce de picardie, block chords, broken chords, circle of fifths, descant</p>
Style	<p>Symphony, Opera, Musical, Mass, Lied, Oratorio, Programme Music Baroque (1600 – 1750), Classical (1750 – c.1820), Romantic (c.1820 – c.1900), 20th Century, Rock, Popular, Jazz etc...</p>
Tonality	<p>Major keys Minor keys Modes (natural scales) <i>Aeolian, Dorian etc....</i> <i>Modulation: changing key</i></p>  <p>The diagram is a circular chart titled 'Circle of Fifths'. The outer ring contains the names of the 12 major keys: C, G, D, A, E, B, F#, C#, G#, D#, A#, and F. Each key is accompanied by its corresponding musical staff with a treble clef and a single note. The inner ring contains the names of the 12 minor keys: C minor, D minor, E minor, F minor, G minor, A minor, B minor, C# minor, D# minor, E# minor, F# minor, and G# minor. Each minor key is also accompanied by its corresponding musical staff. The diagram illustrates the relationships between major and minor keys, including the circle of fifths and the circle of fourths.</p>

Instrumentation	<p>What are the instruments used? What type of ensemble is it? <i>Orchestra, Jazz Band, Concert / Symphonic / Military Band, Brass Band, Rock Band, Quartet, Quintet, Choir, a cappella, etc....</i></p>
Tempo	<p><i>Allegro (fast), Allegretto (rather fast), moderato (moderately), andante (at a walking pace), Adagio, Lento (slow) accelerando (getting gradually faster) ritardando (rit., getting gradually slower), meno mosso (less movement), piu mosso (more movement)</i></p> <p>Metronome marking: a speed of beats per minute <i>e.g. ♩ = 100 means 100 crotchet beats per minute</i></p>
Dynamics	<p><i>pp = pianissimo = very soft p = piano = soft, mp = mezzo piano = moderately soft mf = mezzo forte = moderately loud, f = forte = loud ff = fortissimo = very loud crescendo (cresc.) = < = getting gradually louder diminuendo /decrescendo (decresc.) = > = getting gradually softer</i></p>
Form	<p><i>Binary: AB Ternary: ABA Rondo: ABACA Through composed: different music is composed for each verse of a song Strophic: The same music is essentially repeated for each verse</i></p>
Context	<p>Who composed the music? When did they write it? Where did they write it? What era of music does the piece belong to? How was the piece inspired? (e.g. commission, personal etc.) <i>Historical, Social Context, Cultural Context, Religious context</i></p>
*Compositional Devices	<p><i>Augmentation: making a musical idea longer / bigger, Diminution: making a musical idea smaller / shorter Fragmentation: using a small portion of a musical idea Repetition: repeating a musical idea Imitation: imitating a musical idea in different parts Inversion: inverting the intervals of a musical idea (a mirror image) Retrograde: using the musical idea backwards Motif: using a small idea (or building block) Contrary motion</i></p>

* Compositional devices are often covered in the discussion of the way the melodies and rhythms are put together.

Rock Music 1950-2013

- Compile a list of various Rock genres, and provide a short description of the genre as well as a musical example.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- Compile a timeline of the various Rock genres between 1950 and 2020

Radiohead

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

OK Computer

Try to answer the following questions using the linked documentaries and your own research:

1. Why was *Ok Computer* out of the ordinary? _____
2. What genre was their music initially categorised as? _____
3. When did they release their third studio album? _____
4. What did the album establish the band as? _____
5. What was the initial name of the band? _____
6. When did they release their first album? _____
7. What was the name of their first hit song? _____
8. What did one of the initial reviews say about Radiohead? _____
9. What distinguished Radiohead's second album *The Bends* from the other Brit-rock albums of the time?

10. How did the recording process for Radiohead's third album differ from the norm? _____

11. The first single from OK Computer was called Paranoid Android and was over 6 minutes long. What was the main message of the song? _____
12. What political issue was going on at the same time Paranoid Android was released? _____

13. What was the first track *Airbag* said to signify? _____
14. What could the *OK Computer* album be seen as a protest against? _____
15. What is said about the chord sequence on *Karma Police*? _____

16. What does *Karma Police* signify? _____
17. What is the third section "*phew, for a minute there I lost myself*" compared to? _____

Karma Police: Lyrics Analysis

Read the lyrics and then discuss their meaning both in pairs and as a class. Annotate the box below with your ideas on what the lyrics are about. Make sure you include:

- Who the Karma Police are
 - Who each section is directed to, what tense it is in, and an overall emotion being conveyed.
- Write your thoughts beside the paragraphs or individual lines of lyrics

Karma police
Arrest this man
He talks in maths
He buzzes like a fridge
He's like a detuned radio

Karma police, arrest this girl
Her Hitler hairdo
Is making me feel ill
And we have crashed her party

This is what you get
This is what you get
This is what you get when you mess with us

Karma police
I've given all I can
It's not enough
I've given all I can
But we're still on the payroll

This is what you get
This is what you get
This is what you get when you mess with us

For a minute there, I lost myself, I lost myself
Phew for a minute there, I lost myself, I lost myself

For a minute there, I lost myself, I lost myself
Phew for a minute there, I lost myself, I lost myself

STRUCTURE

Pop / rock songs are usually in **verse-chorus** form. A typical structure would be

Intro / Verse / Pre-chorus / Chorus / Verse / Pre-chorus / Chorus / Bridge / Chorus / Chorus / Outro

Draw a line to match up the section names with the different definitions

Intro	This section is normally used between two others. It can contain a new chord progression and builds up intensity.
Verse	A section that normally appears only once. Often contains a new chord sequence or melody.
Pre-Chorus	Normally more than one of these, the melody stays the same while the lyrics change. Often gives details about the song topic.
Chorus	A unique section that comes at the beginning of a song. Often contains music and no words, and builds up suspense
Bridge / Middle Eight	This section is normally used to showcase an instrument which plays over the same chord progression of a different section
Solo	A unique section that comes at the end of a song. Often contains music and no words, and can finish with a perfect cadence.
Outro	A repeating section that contains the main theme of the song. Normally the most memorable part, and contains the “hook”.

In *Karma Police* there are a number of different sections. Fill in the table below.

Bar Numbers	Section name	Evidence
1-8		
		Melody stays the same while lyrics change. Details about song.
17-24		
		Repeating section, new chord sequence and melody
17-24 (repeat)		
25-30 (repeat) +33-34		
		Repeating section, new chord sequence and melody. Hook?
	Chorus (called Chorus on score)	
51-56		Comes at end of song. Same chords as chorus. No words

HARMONY

1. What key is the first section in? _____
2. Give 2 pieces of evidence to justify your choice: _____

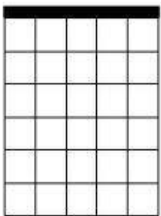
3. What key is the second section in? _____
4. Give 2 pieces of evidence to justify your choice: _____

5. What key is the third section in? _____
6. Give 2 pieces of evidence to justify your choice: _____

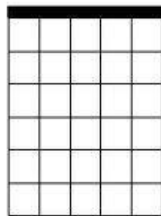
7. Explain how a chord chart works: _____

Find the following chord charts in the score, copy the fingering, and explain what notes are in them.

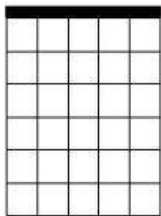
Am:



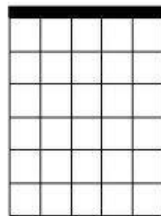
E9:



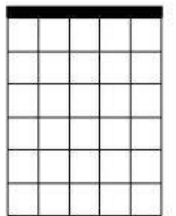
F#7:



D/A:



D9/F#:



Bar #:

Notes:

There are a few times where Radiohead use chords that don't normally belong to the key signature, such as in bar 3 where a F major chord is used. Why do you think Radiohead did this?

Instrumentation

A typical rock band will have 4 or 5 instruments that fulfil a certain role. What are those roles?

Drums: _____

Bass: _____

Lead guitar: _____

Rhythm guitar / keyboard: _____

Vocals: _____

In this extract of the piano reduction of the score write down which instrument would play which line.

Chorus:

Bm D G D G D

2. For For a min - ute there, } I lost my - self, } I lost my - self...

mf

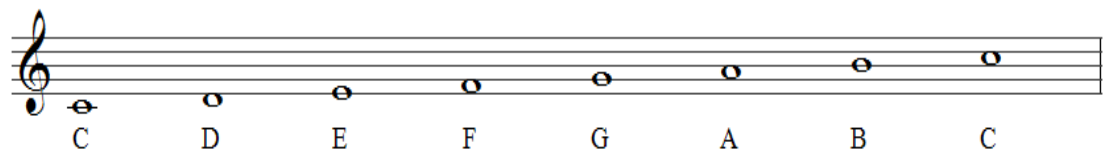
TONALITY

The scales used in most Western music are normally taken from the notes of the major scale or the minor scale. Every scale has a particular pattern of tones and semitones. The major scale follows the pattern of Tone-Tone-Semitone-Tone-Tone-Tone-Semitone.

There are also many other types of scales used throughout music history (e.g. pentatonic – Chinese Music and Debussy, whole tone scales – Romantic and Impressionist music, rag – Indian Music) as well as the scales known as **modes**. A lot of early music used different modes, as does Jazz. Use the keyboard here and a piano / guitar to help you complete the following scales.



Ionian Scale
TTsTTTs (C-C)
(major scale)



Aeolian Scale
TsTTsTT (A-A)
(natural minor scale)



Dorian Scale:
TsTTTst (D-D)



Lydian Scale:
TTTsTTs (F-F)



Phrygian Scale:
sTTTsTT (E-E)



Locrian:
sTTsTTT (B-B)



Mixolydian:
TTsTTsT (G-G)



There is a general feeling that the first half of Karma Police is written in A dorian. Figure out the notes in the scale of A dorian and write them in stave below.

A dorian scale:



Write down one piece of evidence which would suggest that the first half of Karma Police is in the scale of A dorian:

SUMMARY/DESCRIPTION SHEET

<i>KARMA POLICE</i> by Radiohead	
MELODY	TONALITY
TEMPO	INSTRUMENTATION
TEXTURE	RHYTHM
TIMBRE	DYNAMICS
HARMONY	FORM
STYLE	COMPOSITIONAL DEVICES
CONTEXT	

Extra Notes!!!

This image shows a full page of blank primary-ruled paper. It features multiple sets of horizontal lines designed for handwriting practice. Each set consists of three lines: a solid top line, a dashed middle line, and a solid bottom line. These sets are repeated down the entire page, providing ample space for practicing letter formation and alignment. The paper is otherwise completely blank, with no text or other markings.