

Teachers Resource Kit

**GERSHWIN**  
Rhapsody in Blue



**Learning & Engagement**  
Stages 5 & 6

*Rhapsody in Blue* by George Gershwin  
Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

# Acknowledgements

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**“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.**

**Through intensive listening students become involved in one of the highest orders of thinking.**

**As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”**

Richard Gill AO  
(1941 – 2018)

*Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.*

# Syllabus links

## NSW Curriculum

*Rhapsody in Blue* by Gershwin covers a range of topics from the NSW syllabuses:

## Years 7-10 Elective

Art Music of the 20th and 21st centuries

Music for Large Ensembles (Group 1 or Group 2)

Jazz

## Music 1 Preliminary and HSC

An instrument and its Repertoire

Music for Large Ensembles

Music of the 20th and 21st centuries

Jazz

## Music 2 Preliminary and HSC

Additional Topic: Music 1900 - 1945

# Background: Music 1900 - 1945

## Historical Context

The early twentieth century was a time of revolt, with more fundamental changes to Western art music than any other time since the baroque era.

The variety of musical styles of the early 20th century reflects the vast diversity of life during this time.

Composers drew inspiration from an enormous variety of sources, including non-European, folk, American Jazz, and past music.

The United States became a potent force in music.

Recordings, radio, and television became new modes for hearing music, bringing music to larger audiences and increasing the range of music available to everyone.

Women and people of colour began to play major roles in professional music making.

American colleges and universities have indirectly become important patrons of music.

## Features of Music 1900 - 1945

### 1900 - 1945: An Age of Musical Diversity

Vast range of musical styles during this time.

Musical influences drawn from Asia and Africa.

Folk music incorporated into personal styles.

Medieval, Renaissance, and Baroque music “re-discovered,” performed, and recorded

- Forms from earlier periods were imitated, but with 20th-century harmonic and melodic practices.
- Romantic music, especially Wagner, was seen as either a point of departure or a style to be avoided.

### Musical Styles: 1900 - 1945

Composers broke with tradition and rules

- Rules came to be unique to each piece
- Some said the new music had no relationship to music at all
- Sounds foreign to turn-of-the century ears are common to us now

Key, pitch center, and harmonic progression practices of the past were mostly abandoned.

## Pitch (Melody, Harmony and Tonality)

### Melody

- Melodies are no longer tied to traditional chords, major or minor keys, or a tonal centre
- Melodies are unpredictable and may contain wide leaps
- Major and minor keys no longer dominate
- Melody may be based upon a variety of scales, or even all 12 tones
- Frequent wide leaps
- Rhythmically irregular
- Unbalanced phrases
- Melodies are difficult to sing or remember because they are very unpredictable

### Harmony

- Fundamental changes occurred in the way chords are treated
- Traditional distinctions between consonance and dissonance were abandoned
- New chord structures and alternatives to the traditional tonal system were explored
- Before 1900: consonant (stable) and dissonant
- After 1900: degrees of dissonance
- New chord structures (e.g. polychords, fourth chords and tone clusters)
- In order to avoid the effect of tonal gravity, composers de-emphasized the dominant/tonic relationship

### Tonality

- Alternatives to the traditional tonal system
- Composers used other scales (e.g. church modes, pentatonic, octatonic, and whole-tone)
- Composers abandon the idea of tonality
- New approaches to tonality include:
  - Polytonality – the use of two or more keys at the same time
  - Bitonality – only two keys in use at the same time
  - Atonality – the absence of any tonality or key (12-tone system)
- Tonality revolve around a specific tone but lack other elements specific to key

## Duration (Rhythm and Metre)

Rhythm is one of the most striking elements of 20th century music, used to generate power, drive, and excitement.

Rhythmic vocabulary expanded - composers were interested in unusual rhythms.

There was an increased emphasis on rhythmic irregularity and unpredictability; rapidly changing metres, polyrhythms and ostinatos are featured.

New rhythmic ideas are borrowed from many sources:

- Jazz (polyrhythm)
- Folk music from around the world
- European art music from the Middle Ages through to the 19th century

Shifting metres and rapidly changing metres

Irregular metre groups

Ostinato (often used to stabilize a particular group of pitches)

## Dynamics and Expressive Techniques

Unusual playing techniques for sound effects, e.g.

- *glissando*
- *flutter tonguing*
- *col legno*

## Tone Colour (Timbre)

Tone colour became extremely important and was used to create variety, continuity and mood.

Exploration of tone colour:

- Composers wrote parts for instruments to be played at the extreme of their range
- Noise-like and percussive sounds are often used (typewriters, sirens, car brake drums, xylophone etc.)
- Instruments may play at the extremes of their ranges
- New ways of playing traditional instruments were explored (e.g. *col legno*)
- Less emphasis on blended sound: individual tone colours are heard clearly
- Composers wrote music for unconventional performing groups
- The percussion section is expanded (xylophone, celesta, wood block etc. become standard)
- Piano often used to add a percussive edge to the sound of an orchestra (playing hard, drum-like sounds)



## Texture

Transparent textures with individual tone colours heard clearly  
Less emphasis on blended sound

## Structure

Forms from earlier periods were imitated, but with 20th century harmonic and melodic practices.

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## Instrumentation of Music 1900 - 1945

### Typical instrumentation

- Composers wrote music for unconventional performing groups in which percussion plays a major role.
- Percussion instruments that become standard during the 1900's include: xylophone, celesta, wood block plus many more

### What changed during this time

1900 - 1945 was an age of musical diversity, featuring a vast range of musical styles

Composers occasionally call for noisemakers (e.g. typewriters, sirens, car brake drums)

In the early 20<sup>th</sup> century the piano is often used to add a percussive edge to the sound of an orchestra (playing hard, drum-like sounds). This contrasts to the use of the piano in the 19<sup>th</sup> century when composers wanted the instrument "to sing".

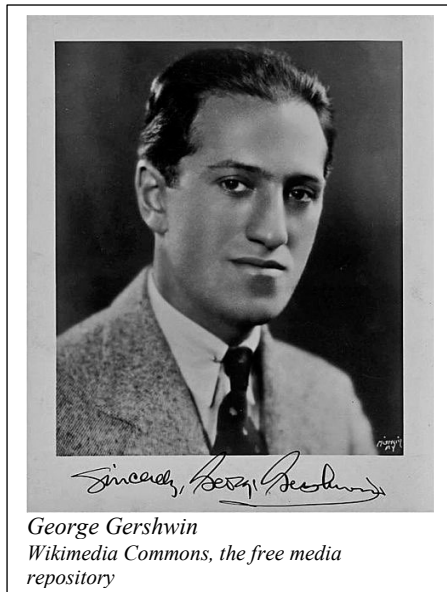
### Techniques

- 20<sup>th</sup> century composers often used unusual playing techniques for sound effects, e.g. *glissando*, *flutter tonguing*, *col legno*

# Work: *Rhapsody in Blue* by George Gershwin

## Composer background

### George Gershwin (1898 - 1937)



George Gershwin was one of the most remarkable American composers of the 20<sup>th</sup> century, known for his Broadway musicals as well as his world-famous orchestral compositions: *Rhapsody in Blue*, *An American in Paris* and the opera *Porgy and Bess*. He is widely regarded as the man who brought “jazz into the concert hall.” Gershwin came from humble origins, born in New York City into a Russian Jewish immigrant family. Around the age of 10, he took to playing the piano his parents had bought for his older brother Ira and taught himself to play the hit tunes of the day. At age 14, he began studying with a piano teacher who recognised his extraordinary musical talent and introduced him to a range of music from Bach to Liszt and Debussy.

Leaving school at age 15, Gershwin took a job as a piano player in “*Tin Pan Alley*,” and was soon considered one of the finest there. Shortly afterwards, he quit this job to pursue a career as a songwriter, enjoying remarkable success. Throughout his life,

George frequently collaborated with his brother Ira and together they wrote some of the most famous songs of the 20<sup>th</sup> century. George always fancied himself as a serious composer and was intrigued by the modernist works of Berg, Shostakovich, Stravinsky, Milhaud, and Schoenberg. In the mid-1920’s, he applied to study composition with several renowned composers including

Nadia Boulanger and Maurice Ravel, who all rejected him because they were afraid that rigorous classical study would ruin his jazz-influenced style. Gershwin died young, at the age of 38, but he left behind an impressive collection of compositions spanning popular, jazz and classical genres; many of which have become great American Jazz standards.

## Work Background

### *Rhapsody in Blue* (1924)

*Rhapsody in Blue* is one of the most widely performed and recorded American compositions of the 20<sup>th</sup> century. Its opening clarinet glissando is one of the most recognised musical passages in the world. Composed by Gershwin in 1924, the piece is written for solo piano and orchestra. It was orchestrated by Ferde Grofé and premiered at the Aeolian Hall in New York in a concert titled “*An Experiment in Modern Music*.” It was performed by Paul Whiteman’s band with Gershwin himself playing piano and partly improvising his solos. Gershwin’s phenomenal talent as a pianist wowed the audience as much as the novelty of his jazz stylings in a “classical” piece of music. The premiere received mixed reviews from music critics. However, the piece went on to arguably become Gershwin’s most famous work- establishing his signature style and genius in blending vastly different musical styles in revolutionary ways and transformed the 25-year-old “*Tin Pan Alley*” songwriter into a composer of “serious” music.

Gershwin first found out he was meant to be writing this ground-breaking work from a newspaper article, shown to him by his brother Ira, and it was Ira who named the piece *Rhapsody in Blue*. The brief article announced that George would compose a Jazz Concerto for Paul Whiteman’s up-coming crossover concert, featuring classical music and jazz, scheduled to take place a few weeks later. Apparently, despite this press announcement in the

New York Tribune, Gershwin had not agreed to compose a new work for the band leader! However, after negotiating his terms with Whiteman, George jumped into the project. He composed his first draft of *Rhapsody in Blue* in about three weeks, with many of the ideas coming to him during a train journey. He crafted the piece using tunes he had previously played. His aim was to describe the spirit of 1920's America and today the work is celebrated as a symbol of American culture and life.

## Instrumentation of work

*Rhapsody in Blue* was originally composed by Gershwin for two pianos:

- In 1924 Ferde Grofé completed an arrangement for solo piano and jazz band
- In 1926 Ferde Grofé re-orchestrated the work for pit orchestra
- In 1942 Ferde Grofé re-orchestrated the work once again for solo piano and full symphony orchestra

It is Grofé's 1942 version of the work that is most often performed and recorded today, which includes the following instrumentation:

Woodwind	Brass	Percussion	Strings
2 Flutes	3 Horns in F	Timpani	Violin I
2 Oboes	3 Trumpets in B flat	Crash cymbal	Violin II
2 Clarinets in B flat and A	3 Trombones	Snare drum	Viola
Bass clarinet	Tuba	Bass drum	Cello
2 Bassoons		Gong	Double Bass
2 Alto Saxophones in E flat		Triangle	Banjo
Tenor Saxophone in B flat		Glockenspiel	
		Cymbals	
		Solo piano	

# Listening guide

## Overview

*Rhapsody in Blue* is a one-movement work consisting of three main sections and a coda. Each main section includes at least one extended piano cadenza in which varied repetitions of the main themes are combined with incredibly difficult virtuosic solo passages.

Gershwin chose to use the *Rhapsody* format because it gave him considerable flexibility. It allowed him to weave together melodies that he already had in his head and enabled him to compose the work in a very short time frame.

The piece is built upon five main themes and a “tag tune” (a repeating tune that serves to connect other parts of the music). The Gershwin brothers later used this “tag tune” and converted it into the hit song “*The Man I Love*”.

Below is the notation for the five main themes and “tag tune” on which *Rhapsody in Blue* is built:

### Theme 1 - Ritornello Theme

N.B. *Ritornello* is the Italian term for “return”- this is a short musical theme that keeps returning.



### Theme 2 - Stride Theme



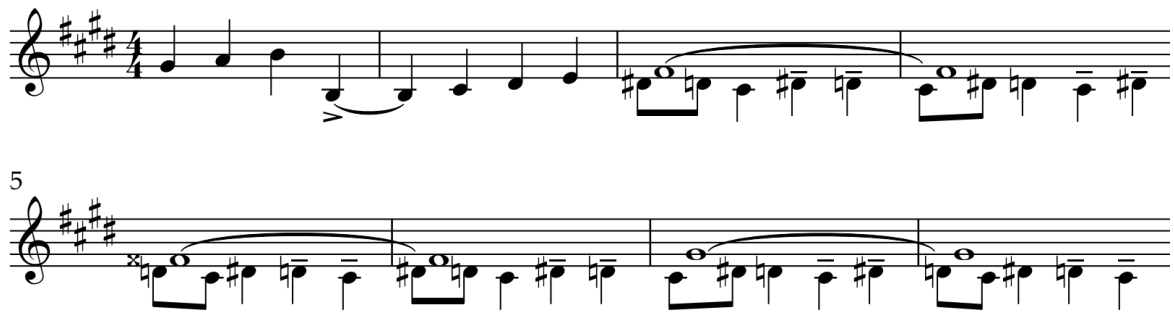
### Theme 3 - Train Theme



### Theme 4 - Shuffle Theme



### Theme 5 - Love Theme



### Tag tune



Each of the three main sections and coda in *Rhapsody* include different combinations of these five main themes and the “tag tune”.

1. **Molto moderato** - Ritornello theme
2. **Scherzo** - Train theme, Stride theme, Shuffle theme
3. **Andantino moderato** - Love theme
4. **Finale** - Love theme, Stride theme and Ritornello theme

## Audio Excerpts

Access the Spotify playlist by visiting the following link:

<https://open.spotify.com/album/7y2gHGuQhJmesRiNO8d8fK>

Excerpt No.	Time	Activity	Page
1	0:00 - 0:40	Activity 2 task 2	20
2	0:00 - 1:49	Activity 2 task 3	21
3	3:40 - 5:40	Activity 3 task 3	24
4	10:12 - 10:32	Activity 4 task 1	25
5	10:12 - 13:18	Activity 4 task 2	25
6	8:15 - 10:12	Activity 5 Task 2	29

## Score Extracts

Score extracts are from Public Domain, IMSLP [https://s9.imslp.org/files/imglnks/usimg/8/88/IMSLP554251-PMLP7706-George\\_Gershwin\\_-\\_Rapsodia\\_in\\_Blue\\_per\\_Pianoforte.pdf](https://s9.imslp.org/files/imglnks/usimg/8/88/IMSLP554251-PMLP7706-George_Gershwin_-_Rapsodia_in_Blue_per_Pianoforte.pdf)

Extracts No.	Bars	Activity	Page
1	bar 1 - 29	Activity 2 task 3	21
2	bar 244 - 323	Activity 4 task 2	25
3	bar 201 - 244	Activity 5 task 2	29

# Learning Activities

## Activity 1: Performance, Musicology, Aural and Composition

In this activity you will:

- Learn about blues scales and how these are different to major scales
- Aurally identify and perform short melodic patterns based on blues scales
- Improvise 'answer' patterns to fit given 'question patterns' using blues scales
- Discover the musical characteristics of Jazz
- Compose and perform your own 'jazzy' versions of famous 'classical' melodies

The use of the Blues scale in *Rhapsody in Blue* is one of the lasting legacies of this work as it was the first time that the Blues scale had been used in the classical format.

'The influences of jazz and other contemporary styles are certainly present in *Rhapsody in Blue*... All of the themes rely on the blues scale, which includes lowered sevenths and a mixture of major and minor thirds.'

[https://www.liquisearch.com/rhapsody\\_in\\_blue/music\\_analysis/analysis](https://www.liquisearch.com/rhapsody_in_blue/music_analysis/analysis)

### Task 1: Performance and Musicology

**Aim:** To familiarise students with the sound of blues scales and identify the similarities/differences between the major and minor blues scale variations.

1. Perform the C major blues scale and C minor blues scale variations notated below on available instruments, then answer the score reading questions provided.

Note: Transposed parts have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments (see teacher resource section).

C Major Blues:



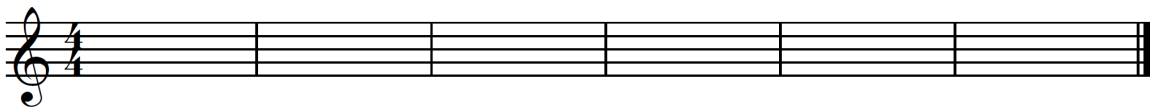
C Minor Blues:



2. How is the C blues scale different to the C major scale?
3. Write in the scale degree numbers used for the major and minor blues scale variations on the notation above.
4. Identify the **similarities** in the use of scale degree numbers for each of variation of the blues scale.
5. Identify the **differences** in the use of scale degree numbers for each of variation of the blues scale.
6. Using the information above as a guide, write out the notation of the following blues scale variations on the manuscript below.

Note: The opening section of *Rhapsody in Blue* features melodies based on blues scales in the following keys - B flat, E flat and A flat.

B flat Major Blues:



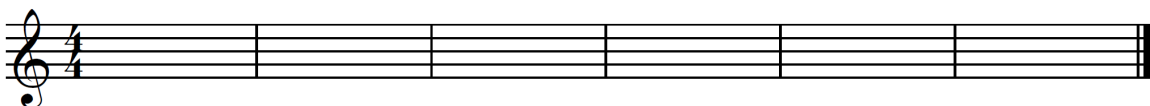
B flat Minor Blues:



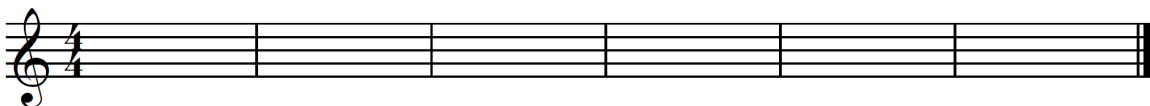
E flat Major Blues:



E flat Minor Blues:

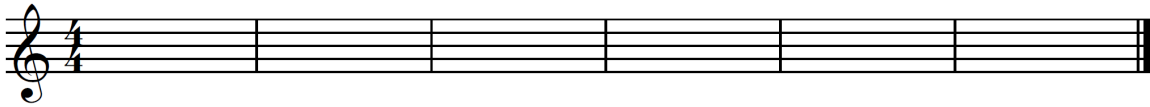


A flat Major Blues:





A flat Minor Blues:



7. Perform each of these blues scales on available instruments.

Note: Transposed parts for each blues scale have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments (see teacher resource section).

## Task 2: Aural, Composition and Performance

**Aim:** To aurally identify short melodic patterns and improvise your own short melodic 'answers' based on the minor blues scale.

Note: The minor blues scale has been used for this task as this is the most popular blues scale variation.

1. Echo short melodic phrases by ear using available instruments and the minor blues scales from Task 1, as performed by your teacher.
2. Improvise your own 8 beat 'answer' patterns to fit the 8 beat 'question' patterns below. Use notes from the relevant minor blues scale to create your 'answers'.
3. Practice soloing with your partner, taking turns so that you both have a turn playing the 'question' & 'answer' phrases. Try this activity as a class ensemble first, then in pairs. Share your solos with the class.

To accompany your 'question' and 'answer' improvisations, search the internet to find a free blues backing track in the correct key OR perform a 12-bar blues rhythm section accompaniment 'live' as a class ensemble.

### Improvisation Tips:

- Keep your 'answer' simple.
- Start by using only 1- 2 notes of the relevant scale in your 'answer' then gradually include more notes as your confidence increases.
- Make your 'answer' rhythmically interesting.
- Take a small idea (rhythmic or melodic) from the 'question' to explore & develop in your 'answer'.
- Have fun!

Note: Transposed parts for each 'question' phrase have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments (see teacher resource section).

Question Phrase - C Minor Blues:

Question: Answer:



The musical notation for the C Minor Blues question phrase is written on a single treble clef staff in 4/4 time. It consists of two measures. The first measure contains the notes C4, C4, B3, A3, G3, and F3. The second measure contains the notes E3, D3, C3, and B2, with a fermata over the final C3 note.

Question Phrase – B flat Minor Blues:


Question: Answer:



The musical notation for the B flat Minor Blues question phrase is written on a single treble clef staff in 4/4 time. It consists of two measures. The first measure contains the notes Bb3, Bb3, Ab3, Gb3, Fb3, and Eb3. The second measure contains the notes D3, C3, Bb2, and Ab2, with a fermata over the final Bb2 note.

Question Phrase - E flat Minor Blues:

Question: Answer:



The musical notation for the E flat Minor Blues question phrase is written on a single treble clef staff in 4/4 time. It consists of two measures. The first measure contains the notes Eb3, Eb3, Db3, Cb3, Bb2, and Ab2. The second measure contains the notes Gb2, Fb2, Eb2, and Db2, with a fermata over the final Eb2 note.

Question Phrase – A flat Minor Blues:

Question: Answer:



The musical notation for the A flat Minor Blues question phrase is written on a single treble clef staff in 4/4 time. It consists of two measures. The first measure contains the notes Ab3, Ab3, Gb3, Fb3, Eb3, and Db3. The second measure contains the notes Cb3, Bb2, Ab2, and Gb2, with a fermata over the final Ab2 note.

### Task 3: Musicology, Composition and Performance

**Aim:** To discover the musical characteristics of Jazz, then use this information to compose and perform your own 'jazzy' versions of famous 'classical' melodies.

1. Research the musical characteristics of Jazz and create a summary of your findings in a table, such as the one provided below. Complete this task in small groups or individually.

Focus Music Concept	How is this music concept in used in Jazz?
Pitch	
Duration	
Dynamics & Expressive Techniques	
Tone colour/ Performing Media	
Structure	
Texture	

2. Use the information in the table as inspiration to create and perform your own 'jazzy' version of at least one of the famous 'classical' melodies provided. Complete this task in small groups or individually.

Note: Transposed parts for each 'classical' melody have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments (see teacher resource section).

3. Perform both the 'straight' version and 'jazzy' version of your chosen 'classical' melody to the class. Discuss how the music concepts have been manipulated in the 'jazzy' version. Did each performance/composition sound 'jazzy'? Why/why not?

#### Extension Activity:

1. Find your own pre-existing famous 'straight' melody to use as the basis for another 'jazzy' variation, or
2. Take the 'jazzy' melody that you created and arrange this to be performed by a small ensemble using the instrumentation available in your class.

**Melody Option #1 - Spring from 'The Four Seasons' by Vivaldi**

Violin 

Vln. 

Vln. 

**Melody Option #2 - Eine Kleine Nachtmusic by Mozart**

Violin 

Vln. 

Vln. 

Vln. 

**Melody Option #3 - Minuet in G by Bach**

Violin 

Vln. 

Vln. 

## Activity 2: Musicology, Aural, and Score reading

In this activity you will:

- Complete a musicology project about the clarinet
- Analyse the famous clarinet melody heard at the start of *Rhapsody in Blue*
- Answer score reading questions based on the main themes and “tag tune” in the opening section of *Rhapsody in Blue*

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### Task 1: Musicology

‘Gershwin notated the work’s opening as a low clarinet trill followed by a scale rising rapidly through seventeen notes. At a rehearsal, Whiteman’s clarinetist Ross Gorman—perhaps out of boredom, perhaps as a joke—elided the notes into a sweeping ribbon of uninterrupted pitches, after which there was no turning back. That opening glissando became an iconic sound of American music.’ (James. M. Keller)

<https://www.sfsymphony.org/Data/Event-Data/Program-Notes/G/Gershwin-Rhapsody-in-Blue>

**Aim:** To develop the student’s understanding of the clarinet.

Create an interesting and informative PowerPoint presentation or podcast about the clarinet, which includes the following information:

1. Summarise the development of the clarinet from the chalumeau to the modern clarinet.
2. Name at least three famous clarinet players.
3. Name at least three different styles of music performed by the clarinet.
4. Name at least two famous pieces of music featuring the clarinet for each musical style (i.e. six pieces in total).
5. Using the information that you have discovered, create a ‘Clarinet Capers’ playlist. Your playlist should include your six famous clarinet pieces and cover a range of musical styles.

**Extension activity:** Analyse the composer’s use of the music concepts in a short excerpt from one piece in your ‘Clarinet Capers’ playlist.

### Task 2: Aural

**Aim:** To develop an understanding of the main musical features of the famous opening clarinet melody from *Rhapsody in Blue*.

**Audio Excerpt 1** (0:00 – 0:40)

Listen carefully to the famous clarinet melody heard at the start of *Rhapsody in Blue*.

Discuss the composer’s use of pitch, tone colour and expressive techniques.

### Task 3: Score Reading

**Aim:** To analyse how Gershwin uses the blues scale and combines the main themes and “tag tune” in the opening section of *Rhapsody in Blue*.

Read **Score Extract 1** (bar 1 - 29) and listen to **Audio Excerpt 2** (0:00 - 1:49).

1. Identify and label the blues scales used in the main melody in the following table from the opening section of *Rhapsody in Blue* on **Score Extract 1**.

Refer to the blues scale notation from Activity 1, task 1 to help you complete your answer.

Bar numbers	Blues scale used
Bar 2 - 5	
Bar 10	
Bar 11 - 14	
Bar 16 - 19	
Bar 21 - 23	
(note: this Blues scale is NOT from Activity 1, task 1)	

2. Follow **Score Extract 1** whilst listening to **Audio Excerpt 2**, then complete the table below. Tip: Refer to the notation of the main themes and “tag tune” provided in the Listening guide to help you.

Bar numbers	Identify theme used	Instrumentation
Bar 2 - 5		
Bar 11 - 14		
Bar 16 - 18		
Bar 19 - 20		
Bar 21 - 23		
Bar 24 - 29		

3. Label and highlight the main themes and “tag tune” on **Score Extract 1**. Use a different colour for each.

## Activity 3: Musicology, Performance, Composition and Aural

In this activity you will:

- Learn about Rhapsody structure
- Compose/perform your own Rhapsody using musical material from *Rhapsody in Blue*
- Discover how composers manipulate the music concepts to create interest

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In an article in [The Atlantic Monthly](#) in 1955, Leonard Bernstein stated:

*'Rhapsody in Blue* is not a real composition in the sense that whatever happens in it must seem inevitable, or even pretty inevitable. You can cut out parts of it without affecting the whole in any way except to make it shorter. You can remove any of these stuck-together sections and the piece still goes on as bravely as before. You can even interchange these sections with one- another and no harm done. You can make cuts within a section, or add new cadenzas, or play it with any combination of instruments or on the piano alone; it can be a five-minute piece or a six-minute piece or a twelve-minute piece. And in fact, all these things are being done to it every day. It's still the *Rhapsody in Blue*.'

### Task 1: Musicology

**Aim:** To develop student's understanding of Rhapsody structure.

1. Research at least three facts about Rhapsody structure.
2. Discuss how Gershwin uses the main themes and "tag tune" in the opening section of *Rhapsody in Blue*. How is this characteristic of Rhapsody structure?

Refer to Activity 2, task 3 to help you complete your answer.

### Task 2: Composition and Performance

**Aim:** To consolidate student's understanding of Rhapsody structure.

Create your own version of *Rhapsody in Blue* by combining the: five main themes, "tag tune" and your own improvised cadenza(s) together in whatever way you like to form a single melody line.

Complete this task either individually or in small groups using available instruments.

1. Form groups of 2 - 4. Try to include a mix of instrumentation in each group.
2. Refer to the notation of the five main themes and "tag tune" in the Listening guide provided at the start of this resource and transpose the musical material to suit the instrumentation of your group (if required).
3. Through improvisation on your preferred instrument/s, combine the following melodic material to create your own Rhapsody:
  - i) the five main themes from *Rhapsody in Blue* (Ritornello theme, Stride theme, Train theme, Shuffle theme, Love theme)
  - ii) the "tag tune" from *Rhapsody in Blue*
  - iii) at least one improvised solo cadenza

The melodic material listed above must all be used at least once somewhere in your Rhapsody composition.

You are encouraged to explore different combinations of:

- performing media/ tone colours
- articulation patterns
- dynamic levels
- expressive techniques
- textures
- tempo

**Extension activity:** Try developing one or more of the main themes or “tag tune” by using composition techniques such as: melodic sequence, imitation, question & answer structure, augmentation, diminution etc.

4. Create a plan for your Rhapsody composition by completing the table below:

Performance Order	Melodic Material	Instrumentation	Additional performance information (optional)
Example	Love theme	Violin & Xylophone	Violin - plays top melody line & Xylophone- plays bottom melody line
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			

5. Perform your Rhapsody composition live to the class or submit a recording of your performance to your teacher.
6. Complete a self-evaluation based on your composition. Consider the following:
  - Did your Rhapsody have a clear overall structure?
  - Did your Rhapsody include the five main themes, “tag tune” and at least one improvised cadenza?
  - Did your Rhapsody use all required melodic material in interesting and successful ways?
  - Identify at least one aspect of the composition that you thought was particularly effective.
  - Suggest at least one way in which the composition could be improved and/or developed further.



### Task 3: Aural

**Aim:** To develop student's understanding of how composers manipulate music concepts to create interest.

Listen carefully to a short excerpt from *Rhapsody in Blue* by Gershwin.

Describe how musical interest is created in this excerpt.

**Audio Excerpt 3** (3:40 - 5:40)



### Task 3: Musicology

**Aim:** To develop student's understanding of the importance of *Rhapsody in Blue* in American advertising.

*Rhapsody in Blue* was adopted as the signature music of United Airlines. The American company have used excerpts from the piece in their commercials and on board their planes since 1987. For United, the recognisable and elegant melodies in the *Rhapsody* helped brand the airline as trustworthy while soothing passengers in potentially stressful circumstances.

Analyse the use of *Rhapsody in Blue* in the following United Airlines TV advertisements.

**United Airlines TV advertisement #1:** [https://youtu.be/l\\_7-P3sEWhk](https://youtu.be/l_7-P3sEWhk)

1. Describe the images seen in this TV advertisement.
2. Which of the five main themes and/or "tag tune" from *Rhapsody in Blue* is featured in this TV advertisement?
3. Why do you think this section from *Rhapsody in Blue* was chosen to accompany these images? Consider the composer's use of the music concepts.

**United Airlines TV advertisement #3:** <https://youtu.be/E3Gak1JOito>

1. Describe the images seen in this TV advertisement.
2. Which of the five main themes and/or "tag tune" from *Rhapsody in Blue* is featured in this TV advertisement?
3. Listen carefully to the voice over-heard at the end of this TV advertisement. What is said that makes *Rhapsody in Blue* a particularly good fit to represent the United Airlines brand?

**Extension activity:** Find another United Airlines TV advertisement that features *Rhapsody in Blue*, then complete the following:

1. Copy & paste the YouTube link for your chosen United Airlines TV advertisement (for teacher access).
2. Describe the images seen in your chosen United Airlines TV advertisement.
3. Which of the five main themes and/or "tag tune" from *Rhapsody in Blue* is featured in this TV advertisement?
4. Is there anything else in this TV advertisement that indicates why *Rhapsody in Blue* is particularly suitable as a soundtrack to promote the United Airlines brand?

## Task 4: Musicology and Performance

**Aim:** To develop student's understanding of the use of 'classical' music in advertising.

Research the use of 'classical' music in advertising and summarise your findings in a PowerPoint presentation or Viva Voce presentation.

1. Choose a TV advertisement that features a different famous piece of 'classical' music (i.e. NOT *Rhapsody in Blue* by Gershwin).
2. Name the composer and title of the 'classical' piece used in your chosen TV advertisement.
3. Name the product being advertised.
4. Describe the images seen in your chosen TV advertisement.
5. Describe how the famous piece of 'classical' music used in your chosen TV advertisement suits the images seen and/or product being advertised. Consider the composer's use of music concepts in your answer.
6. Find the sheet music or use a computer program (e.g. Synthesia) to learn to play an excerpt from the famous 'classical' piece featured in your chosen TV advertisement.

## Activity 5: Performance, Musicology, Aural and Composition

In this activity you will:

- Perform a class arrangement of *Rhapsody in Blue*
- Learn about polystylism and its use in *Rhapsody in Blue*
- Explore the use of different musical styles in *Rhapsody in Blue*
- Compose and perform your own polystylism piece

The themes heard in *Rhapsody in Blue* "...were strengthened by a variety of inspirations including Jazz, Blues, Klezmer, Clave and Romantic Classical music."

- "*Rhapsody in Blue*" from Jazz Orchestral Piece to American Anthem by Paul Borent

### Task 1: Performance

**Aim:** To perform a class arrangement of *Rhapsody in Blue* using available instruments.

Click the link below to access many high-quality classroom arrangements of *Rhapsody in Blue*, catering for a variety of instrumental combinations and performance ability levels.

Perform at least one of these arrangements of *Rhapsody in Blue* as a class ensemble.

<https://www.bbc.co.uk/teach/ten-pieces/classical-music-ks2-george-gershwin-rhapsody-in-blue/zmj792p>

### Task 2: Musicology/ Score reading

1. What is 'polystylism'?
2. *Rhapsody in Blue* includes musical influences from: Jazz/Blues, Klezmer, Clave and Romantic Classical music. Match the musical characteristics listed below as being representative of one of these musical styles. Place a tick in the correct column.

Musical Characteristic	Jazz/Blues	Klezmer	Clave	Romantic/ Classical music
"Bends," "smears," "shakes," "scoops," "falls"				
A repeating rhythmic pattern that is often played on a pair of sticks called claves				
Syncopated rhythm patterns				
Colourful harmony & complex chords to enhance expression				
"Swing" rhythms- resulting from uneven eighth notes (triplet feel).				
Expanded range of dynamics, pitch, and tempo				

A style of instrumental music that dates back centuries				
Expressive tone color				
Dance tunes, ritual melodies, and virtuosic improvisations played for listening				
Improvisation				
Melodies based on the Blues scale				
Wide range of tone color, dynamics, and pitch				

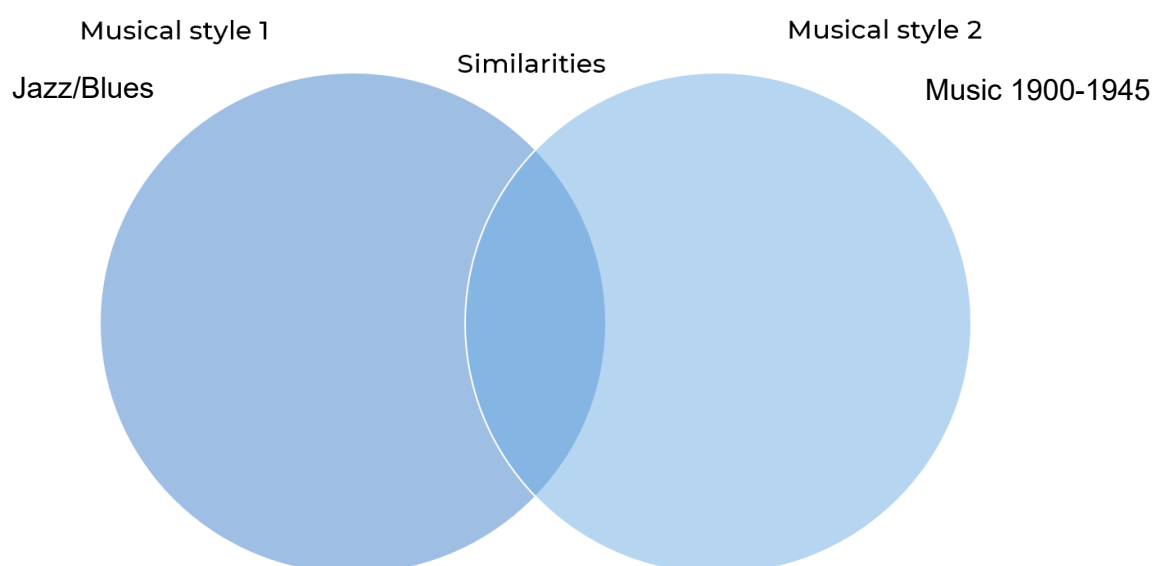
3. Follow **Score Extract 3** (bar 201- 244) whilst listening to **Audio Excerpt 6** (8:15 – 10:12).

Locate at least five of the musical characteristics listed in the table above that are heard in this piano cadenza. Label your findings on the score.

### Task 3: Composition

**Aim:** To compose your own short piece of music combining two contrasting musical styles: Jazz/Blues and Music 1900 - 1945.

- Revise the musical characteristics of Jazz/Blues and Music 1900 - 1945 by referring to the information about each style included in this workbook:
  - Activity 1, Task 3 (Jazz/Blues), and
  - Features of Music 1900 - 1945 (see table summary of music concepts)
- What are the similarities and differences in the use of music concepts in these two musical styles? Summarise your findings in a Venn diagram, such as the one provided below.



- Consider how you can explore the combination of your two musical styles in an original piece of music.
  - Which features would you choose to focus on?

- How can you balance the use of features unique to each style and those they have in common?
- Complete a composition scaffold to plan out a structure for your composition. Aim to achieve a balance of unity and contrast.
- Through improvisation on your preferred instrument, create 1 or 2 melodic and/or rhythmic ideas that can be used as themes in your composition.
- Manipulate these themes to create a short composition juxtaposing your 2 contrasting musical styles within a single piece.
- Create a title that combines the names of the 2 musical styles.

### **Reflection**

Was your composition successful in combining your 2 contrasting musical styles? Why/why not?

Identify any musical material that you could now further develop or adapt from this activity to incorporate into future compositions.

Paste your 'juxtaposing different musical styles' composition experiment into your music 2 core composition portfolio and document your reflection on the activity.

## Optional Extension task - Aural

**Aim:** To compare/contrast two recordings of *Rhapsody in Blue* performed in contemporary musical styles.

Compare how the concepts of music are used in the following cover versions of *Rhapsody in Blue*.

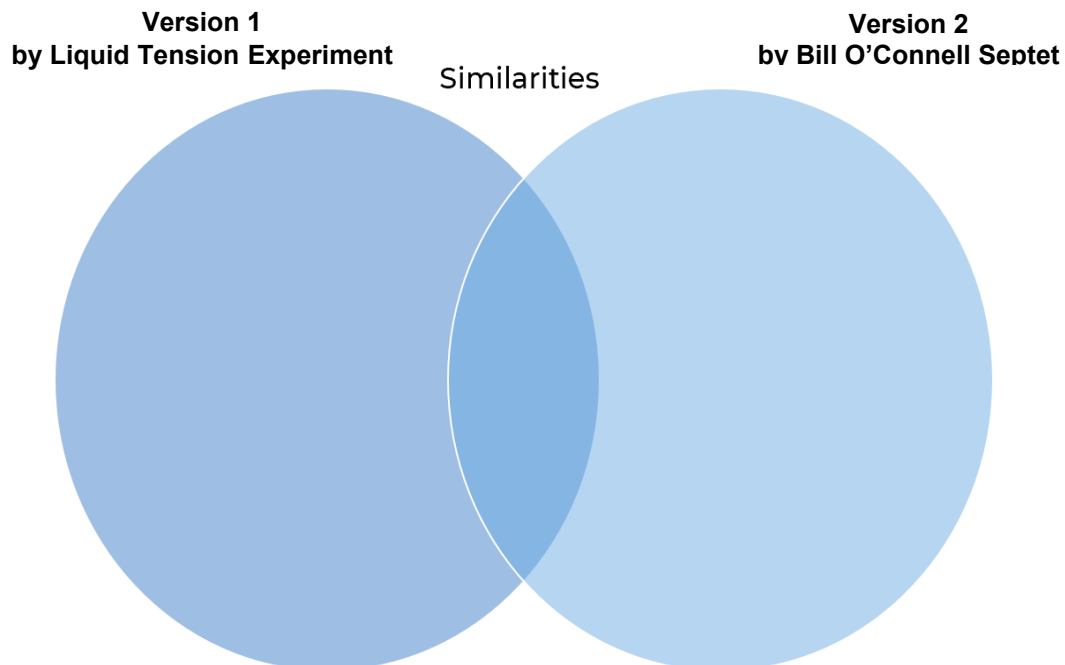
**Version 1** - *Rhapsody in Blue* by Liquid Tension Experiment (Progressive Metal)

[https://youtu.be/Jq9I9Zyy7\\_k](https://youtu.be/Jq9I9Zyy7_k) (0:00 - 2:00)

**Version 2** - *Rhapsody in Blue* by Bill O'Connell septet (Jazz)

<https://youtu.be/bzrwKjHvvZ0> (0:00 - 2:00)

Summarise your findings in a Venn diagram, such as the one below:





# Suggested Answers

## Activity 1

### Task 1: Performance and Musicology

1. Perform the C major blues scale and C minor blues scale variations notated below on available instruments, then answer the score reading questions provided. Note: Transposed parts have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments (see teacher resource section).

C Major Blues:

1                  2                  b3                  3                  5                  6

C Minor Blues:

1                  b3                  4                  b5                  5                  b7

2. How is the C blues scale different to the C major scale?
  - C blues scale include accidentals (b3, b5 and b7); C major scale has no flats or sharps in key signature.
  - C blues scale include 6 different pitches; C major scale has 7 different pitches.
3. Write in the scale degree numbers used for each variation of the blues scale on the notation above. See notation above.
4. Identify the **similarities** in the use of scale degree numbers for each of variation of the blues scale. The major & minor blues scale variations both use scale degree numbers: 1, b3 & 5.
5. Identify the **differences** in the use of scale degree numbers for each of variation of the blues scale.
  - Major blues scale also includes scale degree numbers: 2, 3 & 6
  - Minor blues scale also includes scale degree numbers: 4, b5 & b7
6. Using the information above as a guide, write out the notation of the following blues scale variations on the manuscript below. Note: The opening section of *Rhapsody in Blue* features melodies based on blues scales in the following keys – B flat, E flat and A flat.

## Major and Minor Blues Scales

In the key of: Bb, Eb & Ab

The image displays six blues scales in the keys of Bb, Eb, and Ab, each presented on a treble clef staff with notes and fingerings. The scales are:

- Bb Major Blues:** Notes: Bb1, D2, Fb3, Gb3, Ab5, Bb6, D8. Fingerings: 1, 2, b3, 3, 5, 6, 8.
- Bb Minor Blues:** Notes: Bb1, Dbb3, Fb4, Gbb5, Ab5, Bbb7, D8. Fingerings: 1, b3, 4, b5, 5, b7, 8.
- Eb Major Blues:** Notes: Eb1, G2, Bb3, C3, Eb5, F6, G8. Fingerings: 1, 2, b3, 3, 5, 6, 8.
- Eb Minor Blues:** Notes: Eb1, Gbb3, Bb4, Cbb5, Eb5, Fbb7, G8. Fingerings: 1, b3, 4, b5, 5, b7, 8.
- Ab Major Blues:** Notes: Ab1, C2, Eb3, F3, Ab5, Bb6, C8. Fingerings: 1, 2, b3, 3, 5, 6, 8.
- Ab Minor Blues:** Notes: Ab1, Cbb3, Eb4, Fbb5, Ab5, Bbb7, C8. Fingerings: 1, b3, 4, b5, 5, b7, 8.

7. Perform each of these blues scales on available instruments.

Transposed parts have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments below.

### Major and Minor Blues Scales

C instruments (Treble clef)

The image displays eight blues scales for C instruments in treble clef, each with fingerings 1 through 8 indicated below the notes. The scales are:

- C Major Blues:** C4, D4, E4 (b3), F4 (3), G4 (5), A4 (6), B4 (8)
- C Minor Blues:** C4, E4 (b3), F4 (4), G4 (b5), A4 (5), B4 (b7), C5 (8)
- Bb Major Blues:** Bb3, C4, D4 (b3), Eb4 (3), F4 (5), G4 (6), Ab4 (8)
- Bb Minor Blues:** Bb3, D4 (b3), Eb4 (4), F4 (b5), G4 (5), Ab4 (b7), Bb4 (8)
- Eb Major Blues:** Eb3, F4, G4 (b3), Ab4 (3), Bb4 (5), C5 (6), D5 (8)
- Eb Minor Blues:** Eb3, G4 (b3), Ab4 (4), Bb4 (b5), C5 (5), D5 (b7), Eb5 (8)
- Ab Major Blues:** Ab3, Bb4, C5 (b3), D5 (3), Eb5 (5), F5 (6), G5 (8)
- Ab Minor Blues:** Ab3, Bb4 (b3), C5 (4), D5 (b5), Eb5 (5), F5 (b7), G5 (8)

# Major and Minor Blues Scales

Bb instruments

C Major Blues

Musical notation for the C Major Blues scale in 4/4 time. The scale is written on a treble clef staff with a key signature of one flat (Bb). The notes are: C (1), D (2), Eb (b3), E (3), F (5), G (6), and Ab (8). The notes are placed on the staff as follows: C on the first line, D on the first space, Eb on the second line, E on the second space, F on the third line, G on the third space, and Ab on the fourth line.

C Minor Blues

Musical notation for the C Minor Blues scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two flats (Bb, Eb). The notes are: C (1), Eb (b3), D (4), Eb (b5), F (5), G (b7), and Ab (8). The notes are placed on the staff as follows: C on the first line, Eb on the second line, D on the second space, Eb on the third line, F on the third space, G on the fourth line, and Ab on the fourth space.

Bb Major Blues

Musical notation for the Bb Major Blues scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two flats (Bb, Eb). The notes are: Bb (1), C (2), Eb (b3), D (3), F (5), G (6), and Ab (8). The notes are placed on the staff as follows: Bb on the first space, C on the second line, Eb on the second space, D on the third line, F on the third space, G on the fourth line, and Ab on the fourth space.

Bb Minor Blues

Musical notation for the Bb Minor Blues scale in 4/4 time. The scale is written on a treble clef staff with a key signature of three flats (Bb, Eb, Ab). The notes are: Bb (1), Eb (b3), C (4), D (b5), F (5), G (b7), and Ab (8). The notes are placed on the staff as follows: Bb on the first space, Eb on the second line, C on the second space, D on the third line, F on the third space, G on the fourth line, and Ab on the fourth space.

Eb Major Blues

Musical notation for the Eb Major Blues scale in 4/4 time. The scale is written on a treble clef staff with a key signature of three flats (Bb, Eb, Ab). The notes are: Eb (1), F (2), Ab (b3), G (3), Bb (5), C (6), and D (8). The notes are placed on the staff as follows: Eb on the second line, F on the second space, Ab on the third line, G on the third space, Bb on the fourth line, C on the fourth space, and D on the fifth line.

Eb Minor Blues

Musical notation for the Eb Minor Blues scale in 4/4 time. The scale is written on a treble clef staff with a key signature of four flats (Bb, Eb, Ab, Db). The notes are: Eb (1), Ab (b3), F (4), G (b5), Bb (5), C (b7), and D (8). The notes are placed on the staff as follows: Eb on the second line, Ab on the third line, F on the third space, G on the fourth line, Bb on the fourth space, C on the fifth line, and D on the fifth space.

Ab Major Blues

Musical notation for the Ab Major Blues scale in 4/4 time. The scale is written on a treble clef staff with a key signature of four flats (Bb, Eb, Ab, Db). The notes are: Ab (1), Bb (2), Db (b3), C (3), Eb (5), F (6), and G (8). The notes are placed on the staff as follows: Ab on the third line, Bb on the third space, Db on the fourth line, C on the fourth space, Eb on the fifth line, F on the fifth space, and G on the first line of the next staff.

Ab Minor Blues

Musical notation for the Ab Minor Blues scale in 4/4 time. The scale is written on a treble clef staff with a key signature of five flats (Bb, Eb, Ab, Db, Gb). The notes are: Ab (1), Db (b3), Bb (4), C (b5), Eb (5), F (b7), and G (8). The notes are placed on the staff as follows: Ab on the third line, Db on the fourth line, Bb on the fourth space, C on the fifth line, Eb on the fifth space, F on the first line of the next staff, and G on the first space of the next staff.

# Major and Minor Blues Scales

E♭ instruments

**C Major Blues**

1 2 b3 3 5 6 8

**C Minor Blues**

1 b3 4 b5 5 b7 8

**B♭ Major Blues**

1 2 b3 3 5 6 8

**B♭ Minor Blues**

1 b3 4 b5 5 b7 8

**E♭ Major Blues**

1 2 b3 3 5 6 8

**E♭ Minor Blues**

1 b3 4 b5 5 b7 8

**A♭ Major Blues**

1 2 b3 3 5 6 8

**A♭ Minor Blues**

1 b3 4 b5 5 b7 8

# Major and Minor Blues Scales

F instruments

C Major Blues

1 2 b3 3 5 6 8

The C Major Blues scale is shown in treble clef, 4/4 time. It consists of seven notes: C (1), D (2), E-flat (b3), F (3), G (5), A (6), and C (8). The notes are written as whole notes on a five-line staff.

C Minor Blues

1 b3 4 b5 5 b7 8

The C Minor Blues scale is shown in treble clef, 4/4 time. It consists of seven notes: C (1), E-flat (b3), F (4), G-flat (b5), G (5), B-flat (b7), and C (8). The notes are written as whole notes on a five-line staff.

Bb Major Blues

1 2 b3 3 5 6 8

The Bb Major Blues scale is shown in treble clef, 4/4 time. It consists of seven notes: Bb (1), C (2), D-flat (b3), Eb (3), F (5), G (6), and Bb (8). The notes are written as whole notes on a five-line staff.

Bb Minor Blues

1 b3 4 b5 5 b7 8

The Bb Minor Blues scale is shown in treble clef, 4/4 time. It consists of seven notes: Bb (1), D-flat (b3), Eb (4), F-flat (b5), F (5), Ab (b7), and Bb (8). The notes are written as whole notes on a five-line staff.

Eb Major Blues

1 2 b3 3 5 6 8

The Eb Major Blues scale is shown in treble clef, 4/4 time. It consists of seven notes: Eb (1), F (2), G-flat (b3), Ab (3), Bb (5), C (6), and Eb (8). The notes are written as whole notes on a five-line staff.

Eb Minor Blues

1 b3 4 b5 5 b7 8

The Eb Minor Blues scale is shown in treble clef, 4/4 time. It consists of seven notes: Eb (1), G-flat (b3), Ab (4), Bb-flat (b5), Bb (5), D-flat (b7), and Eb (8). The notes are written as whole notes on a five-line staff.

Ab Major Blues

1 2 b3 3 5 6 8

The Ab Major Blues scale is shown in treble clef, 4/4 time. It consists of seven notes: Ab (1), Bb (2), C-flat (b3), Db (3), Eb (5), F (6), and Ab (8). The notes are written as whole notes on a five-line staff.

Ab Minor Blues

1 b3 4 b5 5 b7 8

The Ab Minor Blues scale is shown in treble clef, 4/4 time. It consists of seven notes: Ab (1), Bb-flat (b3), C (4), Db-flat (b5), Db (5), Eb (b7), and Ab (8). The notes are written as whole notes on a five-line staff.

# Major and Minor Blues Scales

C instruments (Alto clef)

C Major Blues

1 2 b3 3 5 6 8

C Minor Blues

1 b3 4 b5 5 b7 8

Bb Major Blues

1 2 b3 3 5 6 8

Bb Minor Blues

1 b3 4 b5 5 b7 8

Eb Major Blues

1 2 b3 3 5 6 8

Eb Minor Blues

1 b3 4 b5 5 b7 8

Ab Major Blues

1 2 b3 3 5 6 8

Ab Minor Blues

1 b3 4 b5 5 b7 8

# Major and Minor Blues Scales

C instruments (Bass clef)

C Major Blues

1 2 b3 3 5 6 8

C Minor Blues

1 b3 4 b5 5 b7 8

Bb Major Blues

1 2 b3 3 5 6 8

Bb Minor Blues

1 b3 4 b5 5 b7 8

Eb Major Blues

1 2 b3 3 5 6 8

Eb Minor Blues

1 b3 4 b5 5 b7 8

Ab Major Blues

1 2 b3 3 5 6 8

Ab Minor Blues

1 b3 4 b5 5 b7 8



## Task 2: Aural, Composition and Performance

**Aim:** To aurally identify short melodic patterns and improvise your own short melodic 'answers' based on the minor blues scale.

Note: Transposed parts for each 'question' phrase have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments.

### Blues Question Phrases C instruments (Treble clef)

Q & A Improvisation 1 (C minor blues)

Question: 

Answer: 

Q & A Improvisation 2 (Bb minor blues)

Question: 

Answer: 

Q & A Improvisation 3 (Eb minor blues)

Question: 

Answer: 

Q & A Improvisation 4 (Ab minor blues)

Question: 

Answer: 

Tip: Refer to the "Major & Minor Blues Scales - C instruments (treble clef)" notation for the Minor Blues scale solo notes to use when improvising answers in each key.

# Blues Question Phrases

## Bb instruments

### Q & A Improvisation 1 (C minor blues)

Question: Answer:



### Q & A Improvisation 2 (Bb minor blues)

Question: Answer:



### Q & A Improvisation 3 (Eb minor blues)

Question: Answer:



### Q & A Improvisation 4 (Ab minor blues)

Question: Answer:



Tip: Refer to the “Major & Minor Blues Scales – B flat instruments” notation for the Minor Blues scale solo notes to use when improvising answers in each key.

# Blues Question Phrases

## E♭ instruments

### Q & A Improvisation 1 (C minor blues)

Question: Answer:



### Q & A Improvisation 2 (B♭ minor blues)

Question: Answer:



### Q & A Improvisation 3 (E♭ minor blues)

Question: Answer:



### Q & A Improvisation 4 (A♭ minor blues)

Question: Answer:



Tip: Refer to the “Major & Minor Blues Scales – E flat instruments” notation for the Minor Blues scale solo notes to use when improvising answers in each key.

# Blues Question Phrases

## F instruments

### Q & A Improvisation 1 (C minor blues)

Question: Answer:



### Q & A Improvisation 2 (Bb minor blues)

Question: Answer:



### Q & A Improvisation 3 (Eb minor blues)

Question: Answer:



### Q & A Improvisation 4 (Ab minor blues)

Question: Answer:



Tip: Refer to the “Major & Minor Blues Scales - F instruments” notation for the Minor Blues scale solo notes to use when improvising answers in each key.

# Blues Question Phrases

## C instruments (Alto clef)

### Q & A Improvisation 1 (C minor blues)

Question:

Answer:

Musical notation for Q & A Improvisation 1 (C minor blues). The staff is in 9/4 time with an alto clef. The question phrase consists of six notes: G4, A4, Bb4, C5, Bb4, A4. The answer phrase consists of two whole rests.

### Q & A Improvisation 2 (Bb minor blues)

Question:

Answer:

Musical notation for Q & A Improvisation 2 (Bb minor blues). The staff is in 9/4 time with an alto clef. The question phrase consists of six notes: Gb4, Ab4, Bb4, C5, Bb4, Ab4. The answer phrase consists of two whole rests.

### Q & A Improvisation 3 (Eb minor blues)

Question:

Answer:

Musical notation for Q & A Improvisation 3 (Eb minor blues). The staff is in 9/4 time with an alto clef. The question phrase consists of six notes: F4, G4, Ab4, Bb4, Ab4, G4. The answer phrase consists of two whole rests.

### Q & A Improvisation 4 (Ab minor blues)

Question:

Answer:

Musical notation for Q & A Improvisation 4 (Ab minor blues). The staff is in 9/4 time with an alto clef. The question phrase consists of six notes: F4, G4, Ab4, Bb4, Ab4, G4. The answer phrase consists of two whole rests.

Tip: Refer to the “Major & Minor Blues Scales - C instruments (alto clef)” notation for the Minor Blues scale solo notes to use when improvising answers in each key.

# Blues Question Phrases

## C instruments (Bass clef)

### Q & A Improvisation 1 (C minor blues)

Question: Answer:



### Q & A Improvisation 2 (Bb minor blues)

Question: Answer:



### Q & A Improvisation 3 (Eb minor blues)

Question: Answer:



### Q & A Improvisation 4 (Ab minor blues)

Question: Answer:



Tip: Refer to the “Major & Minor Blues Scales - C instruments (bass clef)” notation for the minor blues scale solo notes to use when improvising answers in each key.

### Task 3: Musicology, Composition and Performance

**Aim:** To discover the musical characteristics of Jazz, then use this information to compose and perform your own ‘jazzy’ versions of famous ‘classical’ melodies.

1. Research the musical characteristics of jazz and create a summary of your findings in a table, such as the one provided below. Complete this task in small groups or individually.

Answers may include the following:

Focus Music Concept	How is this music concept in used in Jazz?
<b>Pitch</b>	<ul style="list-style-type: none"> <li>• Melodies flexible in pitch</li> <li>• Melodies based on blues scales</li> <li>• Complex chords</li> </ul>
<b>Duration</b>	<ul style="list-style-type: none"> <li>• Syncopation and rhythmic swing are features</li> <li>• Rhythmic accent on beats 2 and 4</li> <li>• Syncopation results when accented notes come <i>between</i> the beats</li> <li>• “Swing” results from uneven eighth notes (triplet feel)</li> </ul>
<b>Dynamics &amp; Expressive Techniques</b>	<ul style="list-style-type: none"> <li>• “Bends,” “smears,” “shakes,” “scoops,” “falls”</li> </ul>
<b>Tone colour/ Performing Media</b>	<ul style="list-style-type: none"> <li>• Usually performed by combo of three to eight players</li> <li>• Backbone is rhythm section</li> <li>• Main solo instruments: trumpet, trombone, saxophone, clarinet, vibraphone, piano</li> <li>• Performers aim for individuality of sound</li> </ul>
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Music that is created and performed simultaneously (improvisation)</li> <li>• Usually in theme and variations form</li> <li>• Traditional, or standard, jazz songs are often in 32-bar form</li> <li>• Based on a chord progression (each repetition of the form is called a chorus)</li> <li>• 12 bar blues</li> <li>• Performers often take turns soloing, sometimes there is collective improvisation</li> <li>• Call &amp; response</li> </ul>
<b>Texture</b>	<ul style="list-style-type: none"> <li>• Usually homophonic</li> <li>• Sometimes polyphonic (Dixieland)</li> </ul>

2. Use the information in the table as inspiration to create and perform your own ‘jazzy’ version of at least one of the famous ‘classical’ melodies provided. Complete this task in small groups or individually.

Note: Transposed parts for each ‘classical’ melody have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments (see teacher resource section).

# Three 'Classical' Melodies

C instruments (Treble clef)

## Spring from 'The Four Seasons'

Bb instruments

Vivaldi

D

6 A D

10 A 1. D 2. D

## Eine Kleine Nachtmusik

C instruments (Treble clef)

C G7 C

6 G7/C C G7/C C G7/D C/E G7/B

10 C G7/D C/E C F G7 Am

13 F G7 1. C G7 C 2. C

## Minuet in G

C instruments (Treble clef)

Bach

G C G C G

7 D G C

12 G C G D G



Three 'Classical' Melodies  
Bb instruments

Eine Kleine Nachtmusik  
Bb instruments

Musical score for 'Eine Kleine Nachtmusik' for Bb instruments. The score is in G major and 3/4 time. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G, followed by quarter notes A and B, and a quarter rest. The second staff continues the melody with quarter notes C, D, E, and F#. The third staff has a repeat sign and continues with quarter notes G, A, B, and C. The fourth staff concludes the piece with a quarter note D, a quarter rest, and a double bar line. Chord symbols are placed above the notes: D, A7, D, A7/D, D, A7/D, D, A7/E, D/F#, A7/C#, D, A7/E, D/F#, D, G, A7, Bm, G, A7, D, A7, D, and D.

Minuet in G  
Bb instruments

Bach

Musical score for 'Minuet in G' for Bb instruments. The score is in G major and 3/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G, followed by quarter notes A and B, and a quarter rest. The second staff continues the melody with quarter notes C, D, E, and F#. The third staff has a repeat sign and continues with quarter notes G, A, B, and C. The fourth staff concludes the piece with a quarter note D, a quarter rest, and a double bar line. Chord symbols are placed above the notes: A, D, A, D, A, E, A, D, A, D, A, E, and A.

### Three 'Classical' Melodies

E♭ instruments

### Spring from 'The Four Seasons'

E♭ instruments

Vivaldi

Musical score for Eb instruments, Spring from 'The Four Seasons' by Vivaldi. The score is in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins at measure 6. The third staff begins at measure 10 and includes first and second endings. Chord symbols A, E, and A are placed above the notes.

### Eine Kleine Nachtmusik

E♭ instruments

Musical score for Eb instruments, Eine Kleine Nachtmusik by Mozart. The score is in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins at measure 6. The third staff begins at measure 10. The fourth staff begins at measure 13 and includes first and second endings. Chord symbols A, E7, A, E7/A, A, E7/B, A/C#, E7/G#, A, D, E7, F#m, D, E7, A, and A are placed above the notes.

### Minuet in G

E♭ instruments

Bach

Musical score for Eb instruments, Minuet in G by Bach. The score is in G major (one sharp) and 3/4 time. It consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins at measure 7. The third staff begins at measure 12. Chord symbols E, A, E, A, E, B, E, A, E, B, and E are placed above the notes.

### Three 'Classical' Melodies

F instruments

### Spring from 'The Four Seasons'

F instruments

Vivaldi

Musical score for Spring from 'The Four Seasons' by Vivaldi, F instruments. The score is in G major and 4/4 time. It consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G, followed by a repeat sign. The second staff continues the melody with a quarter note A, followed by a repeat sign. The third staff continues the melody with a quarter note B, followed by a repeat sign. The score includes several accidentals and rests.

### Eine Kleine Nachtmusik

F instruments

Musical score for Eine Kleine Nachtmusik by Mozart, F instruments. The score is in G major and 3/4 time. It consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G, followed by a quarter note A, and a quarter note B. The second staff continues the melody with a quarter note C, followed by a quarter note D, and a quarter note E. The third staff continues the melody with a quarter note F#, followed by a quarter note G, and a quarter note A. The fourth staff continues the melody with a quarter note B, followed by a quarter note C, and a quarter note D. The score includes several accidentals and rests.

### Minuet in G

F instruments

Bach

Musical score for Minuet in G by Bach, F instruments. The score is in G major and 3/4 time. It consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G, followed by a quarter note A, and a quarter note B. The second staff continues the melody with a quarter note C, followed by a quarter note D, and a quarter note E. The third staff continues the melody with a quarter note F#, followed by a quarter note G, and a quarter note A. The score includes several accidentals and rests.

### Three 'Classical' Melodies

C instruments (Alto clef)

#### Spring from 'The Four Seasons'

C instruments (Alto clef)

Vivaldi

Musical score for 'Spring from The Four Seasons' in C instruments (Alto clef). The score is in 3/4 time and consists of three staves. The first staff starts with a C chord. The second staff starts with a G chord and a C chord. The third staff starts with a G chord and has first and second endings marked with '1. C' and '2. C'.

#### Eine Kleine Nachtmusik

C instruments (Alto clef)

Musical score for 'Eine Kleine Nachtmusik' in C instruments (Alto clef). The score is in 3/4 time and consists of four staves. The first staff has C, G7, and C chords. The second staff has G7/C, C, G7/C, C, G7/D, C/E, and G7/B chords. The third staff has C, G7/D, C/E, C, F, G7, and Am chords. The fourth staff has F, G7, C, G7, C, and C chords.

#### Minuet in G

C instruments (Alto clef)

Bach

Musical score for 'Minuet in G' in C instruments (Alto clef). The score is in 3/4 time and consists of three staves. The first staff has G, C, G, C, and G chords. The second staff has D, G, and C chords. The third staff has G, C, G, D, and G chords.

## Three 'Classical' Melodies

C instruments (Bass clef)

### Spring from 'The Four Seasons'

C instruments (Bass clef)

Vivaldi

Sheet music for 'Spring from The Four Seasons' in bass clef. The score consists of three staves. The first staff starts with a C chord and contains the first five measures. The second staff starts at measure 6 with G and C chords. The third staff starts at measure 10 with a G chord and includes first and second endings.

### Eine Kleine Nachtmusik

C instruments (Bass clef)

Sheet music for 'Eine Kleine Nachtmusik' in bass clef. The score consists of four staves. The first staff starts with C, G7, and C chords. The second staff starts at measure 6 with G7/C, C, G7/C, C, G7/D, C/E, and G7/B chords. The third staff starts at measure 10 with C, G7/D, C/E, C, F, G7, and Am chords. The fourth staff starts at measure 13 with F, G7, and C chords, including first and second endings.

### Minuet in G

C instruments (Bass clef)

Bach

Sheet music for 'Minuet in G' in bass clef. The score consists of three staves. The first staff starts with G, C, G, C, G chords. The second staff starts at measure 7 with D, G, and C chords. The third staff starts at measure 12 with G, C, G, D, and G chords.

## Activity 2: Musicology, Aural and Score reading

### Task 2: Aural

**Aim:** To develop an understanding of the main musical features of the famous opening clarinet melody from *Rhapsody in Blue*.


#### Audio Excerpt 1 (0:00 - 0:40)

Listen carefully to the famous **clarinet melody** heard at the start of *Rhapsody in Blue*.

Discuss the composer's use of pitch, tone colour and expressive techniques.

Answers may include the following:

#### PITCH

- Clarinet plays the Ritornello theme
- Clarinet melody consists of two 4 bar phrases
- The first phrase uses an ascending and descending contour  ; the second phrase uses an ascending contour and features a melodic sequence
- Clarinet melody is mainly based on stepwise movement but does feature an ascending octave leap towards the end of excerpt
- Clarinet melody uses blues tonality (B flat blues scale) - characteristic of Jazz
- Clarinet melody uses *chromaticism*
- Clarinet melody features a very wide pitch range, starting with very low notes in the clarinet's *chalumeau register* (e.g. first note) and ending with notes in the very upper register (e.g. held note heard towards end of excerpt).
- Clarinet melody features a combination of long & short note values e.g. long held note value at start quickly followed by an ascending scalar passage using very short note values (*glissando*)
- Clarinet melody features syncopation and includes the use of triplets - typical of Jazz.

#### -tone colour:

- Tone colour of the clarinet changes during the excerpt. e.g. deep/warm sound at start when clarinet is playing in low *chalumeau register* compared to the thinner/harsher sound heard towards end of excerpt when clarinet is playing in its very upper register.
- Use of 'scoops' up to pitch of notes creates a sad sound (Jazz characteristic); whilst use of higher pitch towards end of excerpt creates a happier/more piercing sound.

#### Expressive techniques:

- Clarinet melody is heavily ornamented with the use of *trills* and *grace notes*
- Clarinet plays a *glissando* at the very start of the piece
- Clarinet melody scoops/slides up to the pitch of some notes throughout the excerpt
- Clarinet melody uses a variety of articulation patterns including: *staccato*, *legato* & *accents*.

### Task 3: Score Reading

**Aim:** To analyse how Gershwin uses the blues scale and combines the main themes and “tag tune” in the opening section of *Rhapsody in Blue*.

Read **Score Extract 1** (bar 1 - 29) and listen to **Audio Excerpt 2** (0:00 - 1:49).

1. Identify and label the blues scales used in the main melody in the following bars from the opening section of *Rhapsody in Blue* on **Score Extract 1**.

Refer to the blues scale notation from Activity 1, Task 1 to help you complete your answer.

Bar numbers	Blues scale used
Bar 2 - 5	B flat blues scale
Bar 10	C blues scale
Bar 11 - 14	E flat blues scale
Bar 16 - 19	A flat blues scale
Bar 21 – 23 (note this blues scale is NOT from Activity 1, Task 1)	G flat blues scale

2. Follow **Score Extract 1** whilst listening to **Audio Excerpt 2**, then complete the table below. **Tip:** Refer to the notation of the main themes and “tag tune” provided in the Listening guide to help you.

Bar numbers	Identify theme used	Instrumentation
Bar 2 - 5	Ritornello theme	Clarinet
Bar 11 - 14	Stride theme	Horn
Bar 16 - 18	Ritornello theme	Muted trumpet
Bar 19 - 20	“tag tune”	Solo piano
Bar 21 - 23	Ritornello theme	Full orchestra
Bar 24 - 29	“tag tune” (developed)	Solo piano

## Activity 3: Musicology, Performance, Composition and Aural

### Task 1: Musicology

**Aim:** To develop student's understanding of Rhapsody structure.

1. Research at least three facts about Rhapsody structure.
2. Answers may include:
  - a single-movement work that is episodic (i.e. has distinct groups of musical ideas)
  - free-flowing in structure, and
  - features a range of highly contrasting moods
3. Discuss how Gershwin uses the main themes and "tag tune" in the opening section of *Rhapsody in Blue*. How is this characteristic of *Rhapsody* structure?
4. Refer to Activity 2, task 3 to help you complete your answer.
5. Answers may include the following:

The opening section of *Rhapsody in Blue* features some main themes and the "tag tune" in the following order performed one after the other in a free-flowing structure: starts with Ritornello theme played by clarinet; followed by Stride theme played by horn; followed by Ritornello theme again now played by muted trumpet; followed by the "tag tune" played by solo piano; followed by the Ritornello theme again now played by full orchestra; followed by a development of the "tag tune" played by solo piano.

The opening section of *Rhapsody in Blue* is characteristic of Rhapsody structure because it has distinct groups of musical ideas, a free-flowing structure & features a range of highly contrasting moods (e.g. relaxed, agitated, mysterious, triumphant).



## Task 2: Aural

**Aim:** To develop student's understanding of how composers manipulate music concepts to create interest.

Listen carefully to a short excerpt from *Rhapsody in Blue* by Gershwin.

Describe how musical interest is created in this excerpt.

**Audio Excerpt 3** Gershwin: *Rhapsody in Blue* (3:40 - 5:40)

1. Answers may include the following:

Music Concept	How interest is achieved
<b>Pitch</b>	<ul style="list-style-type: none"> <li>• Wide pitch range</li> <li>• Complex harmonies</li> <li>• Changing tonalities</li> <li>• Unpredictable melodies</li> <li>• Angular &amp; smooth melodic contours</li> </ul>
<b>Duration</b>	<ul style="list-style-type: none"> <li>• Wide variety of note values</li> <li>• Displaced accents (creating syncopation)</li> <li>• Changing tempi</li> <li>• Changing time signatures</li> </ul>
<b>Dynamics &amp; Expressive Techniques</b>	<ul style="list-style-type: none"> <li>• Muted brass and unmuted brass</li> <li>• <i>Legato</i> and <i>staccato</i> articulation patterns</li> <li>• Flutter tongue in brass</li> <li>• Slides, bend, scoops (clarinet)</li> <li>• Accents</li> </ul>
<b>Tone colour/ Performing Media</b>	<ul style="list-style-type: none"> <li>• Main melodic interest is constantly shared between different instruments (string, woodwind, brass, percussion)</li> <li>• Bright/clear/light sounds compared to strong/dark/dull sounds</li> </ul>
<b>Texture</b>	<ul style="list-style-type: none"> <li>• Constant &amp; sudden changes in texture</li> <li>• Imitation of short melodic ideas in different layers of sound</li> <li>• Homophonic and polyphonic</li> </ul>
<b>Structure</b>	<ul style="list-style-type: none"> <li>• Free-flowing</li> <li>• Episodic (i.e. has distinct groups of musical ideas)</li> </ul>
<b>Other</b>	<ul style="list-style-type: none"> <li>• Wide variety of moods</li> </ul>

## Activity 4: Melodic Dictation, Score Reading, Musicology

### Task 1: Melodic Dictation

**Aim:** To develop student's melodic dictation skills.

**Audio Excerpt 4** (10:12 – 10:32)

Notate the pitch and rhythm of the **top melody line** from the Love theme (bars 244 - 257) on the music staff below. The teacher will need to cue when the Love theme melody begins.

Note: The bottom line of the Love theme melody has been provided to help you.

### Task 2: Score Reading and Aural

**Aim:** To explore how Gershwin develops the Love theme in a short excerpt from *Rhapsody in Blue*.

Follow **Score Extract 2** (bar 244 - 323) whilst listening to **Audio Excerpt 5** (10:12 - 13:18).

Then answer the score reading questions below:

1. Examine the first statement of the Love theme in bar 244 - 251. What musical characteristics of this melody make it a suitable Love theme?

2. Answers may include the following:

**Pitch** - mainly stepwise movement, chromaticism, complex harmony, ascending/descending melodic contour, high pitch range.

**Dynamics & Expressive Techniques** - *con espressione*, *piano* dynamic marking with subtle *crescendos/diminuendos* to match ascending/descending phrasing, *legato articulation*.

**Texture** - homophonic, lower melody line builds tension through use of short note values whilst top melody line has long sustained notes.

**Tone colour/Performing** - Warm, round, lush sounds

**Structure** - development of melodic ideas through use of repetition and sequence.

**Duration** - *andantino moderato*, *rubato*

3. How does the mood change throughout this excerpt? Support your points with examples from the score.

Answers may include the following:

- Romantic - first statement of the love theme has a grand, blending, full sound (e.g. bar 244 - 251).
- Wistful - solo violin melody with sustained long note accompaniment (e.g. bar 262 - 265).
- Even grander & more romantic - louder dynamic level with fuller texture & use of tutti orchestra with solo piano & added percussion snare drum rolls (e.g. bar 265 - 282).
- Energetic/playful - glockenspiel melody, soft dynamic level, thinner texture (e.g. bar 283 - 286).
- Urgent - start of solo piano cadenza, short note values, ascending melodic sequence (e.g. bar 287 - 292).
- Relaxed - later in piano solo with softer dynamic level & legato phrasing (e.g. bar 293 - 295).
- Intense/chaotic - towards end of solo piano cadenza with short melodic phrases based on semiquavers in high pitch range played at a very fast tempo (e.g. bar 296 - 323).

### Task 3: Musicology

**Aim:** To develop student's understanding of the importance of *Rhapsody in Blue* in American advertising.

*Rhapsody in Blue* was adopted as the signature music of United Airlines. The American company have used excerpts from the piece in their commercials and on board their planes since 1987. For United, the recognisable and elegant melodies in the Rhapsody helped brand the airline as trustworthy while soothing passengers in potentially stressful circumstances.

Analyse the use of *Rhapsody in Blue* in the following United Airlines TV advertisements.

Answers may include the following:

**United Airlines TV advertisement #1:** [https://youtu.be/l\\_7-P3sEWhk](https://youtu.be/l_7-P3sEWhk)

1. Describe the images seen in this TV advertisement.  
A United Airlines plane flying through the sky.
2. Which of the five main themes and/or "tag tune" from *Rhapsody in Blue* is featured in this TV advertisement?

Love theme.

Why do you think this section from *Rhapsody in Blue* was chosen to accompany these images? Consider the composer's use of the music concepts.

The Love theme music sounds big, grand & confident due to warm/round sounds; full texture; *mezzo forte* - *forte* dynamic level; smooth/*legato* melody; ascending/descending stepwise melodic contour; *moderato* tempo with many long note values.

This suits the images, which show wide open spaces and the plane flying confidently through the sky.

**United Airlines TV advertisement #2:** <https://youtu.be/E3Gak1JOito>

1. Describe the images seen in this TV advertisement.
2. Symphony orchestra musicians seated on board a United Airlines plane performing the opening section of *Rhapsody in Blue* on their instruments.
3. Which of the five main themes and/or "tag tune" from *Rhapsody in Blue* is featured in this TV advertisement?

4. Ritornello theme & “Tag tune”.
5. Listen carefully to the voice over-heard at the end of this TV advertisement. What is said that makes *Rhapsody in Blue* a particularly good fit to represent the United Airlines brand?

The voice over talks about United Airlines being a company where everything is always carefully planned and executed with a single united purpose. This idea suits Gershwin's *Rhapsody in Blue* as the musical score has also been carefully planned and orchestrated with all the musicians working together to achieve a common goal of musical excellence in their performance. Using the iconic opening section from *Rhapsody in Blue* in the TV advertisement builds consumer confidence in the brand by having a much-loved & hugely successful American composition representing a leading American airline.

## Activity 5: Performance, Musicology, Aural and Composition

### Task 2: Musicology and Score Reading

1. What is 'polystylism'?

Polystylism refers to the use of multiple styles or techniques in literature, art, film, or, especially, music.

2. *Rhapsody in Blue* includes musical influences from: Jazz/Blues, Klezmer, Clave and Romantic Classical music. Match the musical characteristics listed below as being representative of one of these musical styles. Place a tick in the correct column.

Musical Characteristic	Jazz/Blues	Klezmer	Clave	Romantic Classical music
"Bends," "smears," "shakes," "scoops," "falls"	✓			
A repeating rhythmic pattern that is often played on a pair of sticks called claves			✓	
Syncopated rhythm patterns	✓			
Colourful harmony & complex chords to enhance expression	✓			✓
"Swing" rhythms- resulting from uneven eighth notes (triplet feel).	✓			
Expanded range of dynamics, pitch, and tempo				✓
A style of instrumental music that dates back centuries		✓		
Expressive tone color				✓
Dance tunes, ritual melodies, and virtuosic improvisations played for listening		✓		
Improvisation	✓			
Melodies based on the Blues scale	✓			
Wide range of tone color, dynamics, and pitch				✓

## Optional Extension task: Aural

**Aim:** To compare/contrast two recordings of *Rhapsody in Blue* performed in contemporary musical styles.

Compare how the concepts of music are used in the following cover versions of *Rhapsody in Blue*.

**Version 1 - *Rhapsody in Blue*** by Liquid Tension Experiment (Progressive Metal)

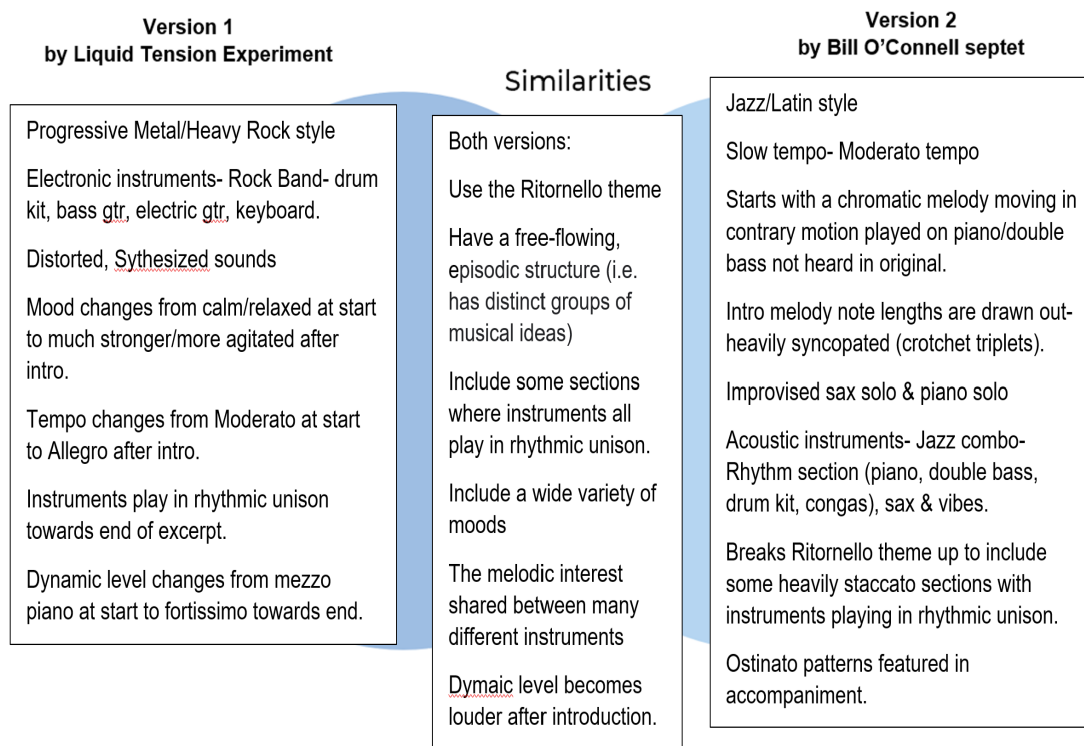
[https://youtu.be/Jq9I9Zyy7\\_k](https://youtu.be/Jq9I9Zyy7_k) (0:00- 2:00)

**Version 2 - *Rhapsody in Blue*** by Bill O'Connell septet

<https://youtu.be/bzrwKjHvvZ0> (0:00- 2:00)

Summarise your findings in a Venn diagram, such as the one below:

Answers may include the following:



# Glossary

Musical term	Definition
<b>a2</b>	Two instruments play the given pitch.
<b>Accompaniment</b>	The part of the music that is not the main theme or tune, but the musical support.
<b>Da capo</b>	From the beginning.
<b>Dissonant</b>	The term describing the sound when notes played simultaneously do not blend together but clash.
<b>Duration</b>	Referring to the rhythmic aspects of music, length of sounds or silence.
<b>Dynamics and expression</b>	Volume and choice of how the sound is made.
<b>Expressive techniques</b>	Ways of playing or articulating a sound often related to the interpretation of a style.
<b>Extended Techniques</b>	When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument.
<b>Forte (f)</b>	Loud
<b>Fortepiano (fp)</b>	To commence a note loudly and becoming very soft immediately after.
<b>Graphic Notation</b>	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
<b>Legato</b>	Smoothly
<b>Melody</b>	Tune
<b>Metre</b>	The way that the beats are grouped in a piece of music, ie the number of beats in a bar
<b>Orchestra</b>	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
<b>Ostinato</b>	A repeating pattern – may be rhythm only or rhythm and pitch.
<b>Pentatonic Scale</b>	A scale consisting of five notes only – the most common being the 1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> , 5 <sup>th</sup> , and 6 <sup>th</sup> notes of the scale.
<b>Piano (p)</b>	A dynamic marking meaning soft.
<b>Pitch</b>	The relative highness or lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).
<b>Pizzicato</b>	A technique used by string players where the sound is made by plucking the

	string rather than bowing it.
<b>Program music</b>	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program.
<b>Sequence</b>	A pattern that repeats at a higher or lower pitch.
<b>Sforzando piano (sfp)</b>	To accent the start of the note loudly, then become suddenly soft.
<b>Soundscape</b>	Compositions of organised sounds which are describe a scene of a place.
<b>Staccato</b>	Playing a note so that it sounds short and detached.
<b>Structure (form)</b>	The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different.
<b>Texture</b>	The layers of sound in a piece of music.
<b>Timbre/Tone Colour</b>	The particular features of a sound which distinguish one sound (instrument or singer) from another.
<b>Tuned and Untuned percussion</b>	Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch.