

The English Martyrs Catholic School and Sixth Form College

Year 11 Knowledge organiser

Music



Name:

GCSE Music Set Works Revision Notes

1. Bach Brandenburg Concerto No. 5 Mvt. III Analysis

Context

Johann Sebastian Bach lived from *1685 until *1750. He is regarded as one of the greatest composers of the *Baroque era. During his life, he worked as a church *organist, *music director and *composer in a number of cities in central *Germany. The Brandenburg Concertos were composed between *1711 and *1720. At this time, Bach was employed as *Kapellmeister (court music director) to Prince Leopold at his palace in Kothlen. Here, Bach was encouraged by the prince (an enthusiastic amateur musician) to compose some of his most important *secular (non-religious), *instrumental works. (Many of Bach's other works are *sacred (religious) choral works).

Performing forces

- Brandenburg Concerto No. 5 is a *concerto grosso: a piece for a small group of solo instruments (known as the *concertino) and orchestra (known as the *ripieno) normally in *three movements, most common in the *Baroque period.

In Brandenburg Concerto No. 5:

- The concertino (solo group) is formed of *solo flute, *solo violin and *harpischord.
- The ripieno (orchestra) is formed of *violin section, *viola section and *basso continuo (a group of bass instruments, including *cello and *double bass, which play the bass line, and chordal instrument(s), including *harpischord, which play accompanying chords in Baroque music).

Brandenburg Concerto No. 5 broke with tradition in a number of ways:

- The concertino includes *flute and harpischord. (Violins and cello were more common choices in this period). The Baroque flute was made of *wood, with finger holes and only one key. The flute solos are accompanied lightly because the instrument is *quieter than the modern flute. It is sometimes known as the *flauto traverso (transverse flute) in this period, distinguishing it from the flute a bec (recorder).
- The *harpischord plays extended *virtuosic (technically challenging) solo passages, including *rapid scales and *trills (a type of ornament). This is regarded as the first concerto for solo keyboard in musical history. Only occasionally does the harpischord return to its normal role of improvising simple *chords to accompany the bass line using the *figured bass (numbers underneath the bass line). Unlike a piano, on a harpischord the *dynamic range of each note cannot be varied.
- The ripieno (orchestra) is small, with only one *violin part. Unlike other concerti grosso, it is likely that Bach performed the piece with only *one player per part.

Structure

- The structure of the movement is *ternary form, which can be described with the letters *ABA.
- B.1-78 Section *A: based on the *first theme (melody) in the *tonic key of *D major.
- B.79-232 Section *B: based on the *second theme (melody), a contrasting theme but with the same opening motif, in the *relative minor key of *B minor, modulating through related keys.
- B.233-end Section *A: the *first theme (melody) returns in the *tonic key of *D major.

Tonality

- The tonality is *diatonic (belonging to a major or minor key), beginning and ending in the *major key of *D major, and *modulating (changing key) through a range of related keys:
- Section A: B.1 *D major (*tonic key), B.17 *A major (*dominant key), B.29 or B.41 *D major (return to the *tonic key)
- Section B: B.79 *B minor (*relative minor key), B.99 *F sharp minor (*dominant minor of the relative minor key), B.148 *A major (*dominant key), B.161 *B minor (*relative minor key), B.181 *D major (*tonic key), B.199 *F sharp minor (*dominant minor of the relative minor key), B.215 *B minor (*relative minor key)
- Section A: B.233 *D major (*tonic key), B.249 *A major (*dominant key), B.261 or B.273 *D major (*tonic key).

Harmony

- The harmony is *functional (it uses chord progressions which lead back to the *tonic (home) chord).
- The harmony is predominantly *diatonic (it uses notes from the prevailing key).
- When *modulating (changing key), the harmony becomes more *chromatic (it uses notes from outside the key) e.g. B.12.
- Typical of the period, chords *I, *IV and *V are used most frequently. Chords *II, *VI and *V7 (dominant 7th) are also used.
- A common chromatic chord is the *secondary dominant (the dominant of a regular chord found in that key). It is used, like a perfect cadence, to lead to the regular chord e.g. B.23-25 is in A major. Bach uses a secondary dominant B major chord (chord *V of V) to lead to a regular, dominant E major chord (chord *V).
- The chords are mainly in *root position (note 1 of the chord is in the bass) or *first inversion (note 3 of the chord is in the bass).
- To end a section of music, a *perfect cadence (V1 chord progression) is often used e.g. B.77-78.

Other harmonic devices include:

- *Pedal notes (notes which are held or repeated, normally in the bass, as the harmony changes) e.g. Section B (B.79) begins with a *tonic pedal in B minor.

- ***Suspensions** (a harmony note is held or repeated on the next chord, becoming dissonant, then resolves by step downwards, becoming consonant again) e.g. in B.199-122 there is a row of ***9-8 suspensions** (the dissonant '9th' note of the chord resolves to the '8th' note of the chord).
- ***Harmonic sequences** (the same chord progression, repeated at progressively higher or lower pitch) e.g. in B.177-182 the music modulates through the key of D major with a chord progression of III, VI, II, V, I, IV. This is a common progression known as a ***circle of fifths** (the bass note of each chord is 5th (dominant) of the next).

Melody

- The piece is based on two themes (main melodies): Theme 1 (found mainly in the A sections of the piece, B. *1 and B. *233) and Theme 2 (found mainly in the B section of the piece, B. *79).
- Theme 1: begins with a dotted motif, leaping up then down a ***fourth** on the ***dominant** and ***tonic** notes (emphasising the key). It is followed by continuous ***triplet** quavers alternating with ***detached** quavers, all mainly ***conjunct** (moving by step or small intervals).
- Theme 2: begins with the same dotted motif, leaping up then down a ***fourth**. (Bach often unites his themes with similar ***motifs** like this). This is followed by longer ***note lengths** in an inexact ***sequence** (the same or similar motifs, repeated at progressively higher or lower pitch). The theme is paired with a ***countermelody** (a secondary melody accompanying the main melody) formed of a repeating, ***triplet** motif, varied with ***chromatic** notes.
- Throughout the piece, the melody is mainly ***conjunct** (moving by small intervals), with the exception of the repeated, rising ***fourth** motif.
- The melody is mainly ***diatonic** (using notes from the key), becoming more ***chromatic** (using notes outside the key) especially when ***modulating** (changing key) e.g. B.96-99.
- ***Sequences** (the same or similar motifs, repeated at progressively higher or lower pitch) are common. B.137-141 is an example of an ***ascending sequence**.
- ***Ornaments** (melodic decorations) are also common in Baroque music. They are often added when a melody is repeated. They include ***trills** (rapidly alternating two consecutive notes) e.g. B.300 and 302, and ***appoggiaturas** (an on-beat, dissonant note which falls by step to the consonant note) e.g. B.148.

Texture

- The texture is mainly ***contrapuntal**, also known as ***polyphonic** (formed of two or more simultaneous lines of music which move independently of each other) e.g. B. 25-30.
 - The texture is often ***imitative** (the same or a similar motif is played in two or more lines of music, beginning at different times so as to overlap) e.g. B.29-34.
 - When a texture is contrapuntal and imitative, this can be called ***imitative counterpoint**.
 - The piece begins ***monophonic** (one line of music), building up to ***four-part** counterpoint in B.11.
 - The piece begins with a formal style of imitation known as ***fugato** i.e. with the characteristics of a fugue. These characteristics include:
 - B.1: theme 1 is played by the ***solo violin**. This is known as the ***subject**.
 - B.3: theme 1 is played in imitation by the ***solo flute**, transposed up a ***fifth**. This is known as the ***answer**. At the same time the violin plays a countermelody known as the ***countersubject**.
 - B.9: theme 1 is played by the ***harpsichord** left hand, returned to the original key, one octave lower. This is known as the ***subject**.
 - B.11: theme 1 is played by the ***harpsichord** right hand, transposed up a ***fifth**. This is known as the ***answer**.
 - You will notice one anomaly: the subject begins with a leap of a ***fourth**, however the answer begins with a leap of a ***fifth** (i.e. the first note of the answer has been modified). This is known as a ***tonal answer** (the dominant is answered with the tonic and vice versa, maintaining and emphasising the original key).
 - At some cadence points the lines of music become less independent and the texture becomes ***chordal homophony** (all parts play similar rhythms but different notes so as to create chords) e.g. B.63 and B.77.
 - At times, the lines of music become less independent when the instruments play in ***parallel thirds** (e.g. flute and violin, B.107-113), in ***compound thirds** (e.g. harpsichord, B.156-163) and in ***unison** (e.g. flute and violin, B.130-147).
- ### Rhythm and Metre
- The rhythm is based on a very small number of ***dotted** quaver and ***triplet** quaver motifs, repeated throughout the piece. (In this Baroque style, the performers would adjust the dotted quaver motif to match the triplet rhythm).
 - The main exceptions are the rapid ***semi-quaver** scalar passages played by the harpsichord.
 - The time signature is ***2/4**. However, due to the triplet rhythms throughout, the metre is best described as ***compound duple** time and could be notated in ***6/8**.
 - Typical of Baroque instrumental music, the piece is based on a type of dance: a ***gigue**. This dance is in ***compound** time, with an ***allegro** (fast) tempo.

2. Beethoven Piano Sonata No. 8 in C minor 'Pathétique' Mvt. 1 Analysis

Context

- Beethoven lived from *1770 to *1827 during the late *Classical era in music. He was born in *Bonn, a city in *Germany. As a young man he moved to *Vienna in *Austria, an important centre for musicians since the 18th Century.
- Beethoven became known as a *virtuoso pianist (a musician who displays exceptional skill through performances of impressive music). He performed his own compositions alongside the music of other composers in the *salons (large social rooms) of wealthy aristocrats and *concert halls of the city.
- Piano Sonata No. 8 was composed between *1796 and *1799. The title Pathétique (in French, meaning *moving/emotional/suffering/pathetic) was used by the publisher in the first edition.
- The sonata is mainly *Classical in style (influenced by the Viennese composers *Haydn and *Mozart), but shows early signs of the *Romantic style to come.

Performing forces

- The first piano, known as the *fortepiano, was invented in the early *18th Century. Unlike the *harpichord, it allowed keyboard music for the first time to be played with a range of *dynamics, hence its name.
- The early fortepianos had limited *pitch and *dynamic ranges. Their sound was less sustained than that of the modern piano.
- During Beethoven's lifetime, the piano developed considerably. The *pitch and *dynamic ranges increased, and the sustain of notes improved, assisted by the introduction of the *sustain pedal.
- Beethoven exploited these developments in his sonatas, demanding greater *contrasts and *extremes in pitch and dynamics (E.g. B.27-38 sforzandos, B.5 p to ff, B.295-End extremely high followed by low chords), as well as composing slow, *cantabile (lyrical) melodies.
- After Beethoven's death, the piano continued to develop. By the end of the *19th century it had become the modern instrument we know today. As the tone and dynamic control improved, it became known as the *pianoforte.

Structure

- The movement begins with a *slow introduction (found in the symphonies of *Haydn, but unusual in piano sonatas).
- Following this, the movement is in *sonata form (commonly used in the first, and sometimes last, movements of *sonatas, *symphonies and other works of the *Classical period onwards).
- The structure of sonata form is determined by the *melody and *tonality of the music (shown in the table below). This piece follows many conventions of sonata form, whilst breaking others.

| Structure | Melody | Tonality |
|--|---|--|
| B.1 *Slow Introduction | <ul style="list-style-type: none"> • The melody is based on a short, *six note motif. • The motif is heard in two *ascending sequences (the same motif repeated at progressively higher pitches). • The main melody is decorated with rapid *scalic motifs, ending with a rapid *chromatic scale. | <ul style="list-style-type: none"> • The key is *C minor: the *tonic (home) key. • The music *modulates through a variety of keys, including in B.5 *E flat major (the *relative major key), before returning in B.9 to *C minor. |
| B.11-132 *EXPOSITION Comprising four sections: | | |
| B.11 *First Subject | <ul style="list-style-type: none"> • The theme begins with an *ascending scale of staccato crotchets followed by *descending minim chords, accompanied by *tremolo quavers on a tonic pedal. • The section ends with a *descending arpeggio figure. | <ul style="list-style-type: none"> • The key is *C minor: the *tonic (home) key |
| B.35 *Bridge / Transition | <ul style="list-style-type: none"> • Based on the *ascending staccato crotch et scale motif of the *first subject, which is developed through an inexact *ascending sequence (the same motif repeated at progressively higher pitches). | <ul style="list-style-type: none"> • The music begins in *C minor (the *tonic key). • It *modulates to *E flat minor. |
| B.51 * Second Subject | <ul style="list-style-type: none"> • Unconventionally, the second subject includes *3 themes: • B.51 Theme A: a rising *4 note motif, echoed between the *bass and *treble using crossed hands, is combined with a falling scale decorated with *upper mordents (a type of ornament). • B.89 Theme B: a repeating broken chord motif is played by both hands moving in *contrary motion (opposite directions). • B.113 Theme C: a *descending scalic motif is repeated in a *descending sequence. | <ul style="list-style-type: none"> • B.51 Unconventionally, the music begins in *E flat minor (the *mediant minor key) and *modulates to *E flat major (the *relative major key). • B.89 The key is *E flat major (the *relative major). (This is the conventional key of the second subject). |

| | | |
|---|--|---|
| B.121 *Codetta | <ul style="list-style-type: none"> Based on the *ascending scalar crotchet motif of the *first subject. | <ul style="list-style-type: none"> The music begins in *E flat major (the *relative major) and *modulates to *G minor (the *dominant minor key). |
| B.133 *Development | <ul style="list-style-type: none"> The section begins unconventionally with the *slow introduction motif. B.137 Continues more conventionally, alternating the *ascending crotchet scale (first subject) motif (accompanied by *tremolo quavers) of the *first subject with the *second subject motif. B.149 The first subject motifs are then inverted: the ascending motif is played by the *left hand, the tremolo quavers by the *right hand. B.167 The section concludes with chromatic broken chords and *ascending crotchet scalar figure from the *first subject decorated with *trills. | <ul style="list-style-type: none"> The music begins in *G minor (the *dominant minor key). It modulates to *E minor. B.137 The music is in *E minor (the relative minor of the dominant key). It then *modulates through a variety of keys. B.167 The music begins modulating back to *C minor (the *tonic key) using a long *dominant pedal. |
| Comprising three sections: | | |
| B.195-294 *Recapitulation | | |
| B.195 *First Subject | <ul style="list-style-type: none"> Repeated as before but shortened. | <ul style="list-style-type: none"> The key is *C minor (the *tonic key) as before. |
| B.207 *Altered Bridge | <ul style="list-style-type: none"> The bridge is now based on the *descending chordal minim motif from the *first subject. | <ul style="list-style-type: none"> The music *modulates to *F minor (the *subdominant minor key). |
| B.221 *Second Subject | <ul style="list-style-type: none"> The second subject includes *3 themes as before: B.221 Theme A (altered to modulate) B.253 Theme B B.277 Theme C | <ul style="list-style-type: none"> Unconventionally, the music begins in *F minor (the *subdominant minor key). It *modulates to *C minor (the *tonic key). B.253 The music is in *C minor (the *tonic key) |
| B.295-310 *Coda | <ul style="list-style-type: none"> Based on the *slow introduction and *first subject motifs. | <ul style="list-style-type: none"> The key is *C minor (the *tonic key). |
| Harmony | | |
| <ul style="list-style-type: none"> The harmony is *functional: it is directed towards cadences. *Perfect cadences are frequently used to bring phrases to a close (e.g. B.18-19 where chords *V7-I in C minor are used), including the phrase at the end of the movement. Many phrases are *8 bars long, typical of the *Classical period. *Imperfect cadences are also frequently used to bring sections to a close (e.g. B.10 where chords *Ic-Vmin9 in C minor are used). Ending on the *dominant minor 9th chord anticipating the beginning the next section on the tonic. *Interrupted cadences are used occasionally to delay a perfect cadence (e.g. B.9 where chords *V-VI in C minor are used). The music features common diatonic *dissonances (slashes). The most common is the *dominant 7th chord (e.g. B.55-62 where chords *V7-I in E flat minor are used). This chord typically leads to chord *I and is used frequently in *perfect cadences. The music features many *chromatic chords (chords using notes outside the key). Chromaticism often occurs when the music is *modulating to a different key, or *passing through a variety of keys. Examples include: *Diminished 7th chords (a diminished *triad with added 7th, resulting in the interval of a *minor 7th). Here, this chord functions mainly as a secondary dominant (it leads to a chords like it is the dominant of that chord) e.g. B.1.3-4 where chords *(vii7 of V) - V in C minor are used. Also B.2, 3 and 4. *Augmented 6th chords (including the interval an *augmented 6th which leads to the dominant) e.g. B.30 b.3 – B.31 where chords *#IVb-V in C minor are used. *Pedal notes are used (notes which are sustained or repeated as the harmony changes), both *tonic pedal to establish the key (e.g. B.11-15) and *dominant pedal to prepare for the arrival / return of the tonic (e.g. B.167-187). Typical of the *development section, it ends with an extended *dominant pedal (B.167-187): the dominant note and chord are heard for an extended period, preparing for the return of the tonic in the *recapitulation section. | | |
| Texture | | |
| <ul style="list-style-type: none"> The introduction begins in *chordal homophony (two or more lines of music move together, creating chords). This texture returns with this motif in B.133 and 295. *Monophonic textures (a single line of music) are also used, especially in fast, virtuosic passages e.g. B.9-10 and B.187-194. The most common texture, however, is *melody dominated homophony (one line of music, the melody, is supported by other lines of music, the accompaniment) e.g. B.221. Typical of the *Classical period, this can take the form of a simple *2-part texture (e.g. B.167-170). Within these textures are examples of parallel *octaves (e.g. B.7-8 and B.161-163) and parallel *thirds (e.g. B.181-186). | | |
| Tempo, Rhythm and Metre | | |
| <ul style="list-style-type: none"> The movement begins with a *slow introduction (similar to other *sonata form works of the time). The tempo marking is *Grave (very slow) and the time signature *C (common time) also known as 4/4; simple *quadruple time. | | |

- At the exposition, the tempo becomes **Allegro di molto e con brio* (very fast, with vigour). The time signature is **C* (*alla breve*) also known as 2/2: simple **duple* time.
- Unusually, the introductory motif returns later in the movement, at which times the tempo briefly returns to **Tempo I* (*Grave*).
- Rhythmic motifs which define the movement's sections and themes include:
- The **dotted semiquaver motif* and *quasi-improvisatory short notes of the slow introduction* (including **hemi-demi-semiquavers* and **tuplet hemi-demi-semiquavers*).
- The **staccato crotchet motif* and **tremolo quaver accompaniment of the first subject* (e.g. B.11-22)

Dynamics

- Beethoven exploited the dynamic range of the **fortepiano* by marking a **wide* range of dynamics. He used the **extremes* of the dynamic range, from **fortissimo* (B.5) to **pianissimo* (B.298).
- Beethoven also employed **sudden* changes in dynamic for dramatic effect, known as **terraced dynamics*. Examples include **fortepiano* (B.1) and **subito fortissimo* (B.9).

3. Purcell 'Music for a While' Analysis

Context

- Henry Purcell lived from *1659 until *1695 during the *Baroque period in music. Purcell was *English in nationality.
- 'Music for a while' is an example of an *Ayre (air / aria) (a solo song). It was written in the year *1692 as *incidental music (music to accompany a play). The play by John Dryden was based on the Greek legend of *Oedipus who, having killed his *father to marry his *mother, commits suicide.
- The song features the character *Alecto, one of the *furies (Greek goddesses) sent to punish those, like Oedipus, who committed sins. Alecto had *snakes for hair and carried a *whip. In the play, these *fall / drop from her head and hands when this calming song is sung.

Structure

- 'Music for a while' uses a continuously repeating bass line known as a *ground bass, popular during the *Baroque period in music.
- One statement / limb of the ground bass is *3 bars long.
- The structure of 'Music for a while' can be described as *Ternary form. The song foreshadows the *Da Capo Aria (a song with two contrasting sections, the first of which is repeated at the end), a form established in the later *Baroque period. The main sections are:
 - B.*1 Introduction
 - B.*4 Section A: 'Music for a while'
 - B.*10 Section B: 'Wond'ring how your pains were eased'
 - B.*29 Section A': 'Music for a while'
 - B.*35 Coda: 'All, all, all, all'

Tonality

- 'Music for a while' is in the key of *A minor.
- There are many *chromatic notes (notes from outside the key) causing the music to pass through other keys, including *D minor in B.2.
- B.15 The music modulates to *E minor (the *Dominant minor).
- B.18 The music modulates to *G major (the *Relative major of the *dominant).
- B.22 The music modulates to *C major (the *relative major).
- B.26 The music passes through *A minor (the *tonic).
- B.28 The music modulates to *E major / E minor (the *dominant).
- B.29 The music modulates, returning to *A minor (the *tonic).

Harmony / Accompaniment

- Typical of the *Baroque period, the harmony is mainly *diatonic (using notes from the key), *functional (directed towards cadences) and *consonant ('non-clashing').
- Nonetheless, there is frequent *chromaticism (using notes from outside the key) and *dissonant ('clashing' harmony), reflecting the meaning of the words, a technique known as *word painting e.g. B.12 reflecting the word *'pains'. Specific types of dissonance used include:
 - B.3 b.4 *Suspensions (a note from the previous chord is held or repeated, creating a dissonance which resolves by step). B.3 b. 4 is an example of a *4-3 suspension.
 - B.1 *false relation (a note in one instrument/voice is followed immediately by a chromatically altered version of the note in a different instrument/voice e.g. F followed by F sharp).
 - The ground bass includes both *chromatic (moving by semitones) and *disjunct (jumping by larger intervals) movement. These large intervals include *fifths, *sixths and *octaves.
 - The bass line includes an *ascending sequence (a motif repeated at a progressively higher pitch).
 - The ground bass progression begins on chord *I (B.1) and ends on chord *V (B.3). This results in a *perfect cadence each time the bass line repeats, including the common chord progression *Ic VI (B.3-4).
 - The Iib V chord progression in B.5-6 can be described as an *imperfect cadence.
 - When the music modulates, the ground bass is often *transposed (moved up or down in pitch) to continue in that key e.g. B.*16. In these cases, however, the ground bass is modified to modulate again soon afterwards e.g. B.19

Melody

- The melody is mainly *conjunct (it moves mainly by step) e.g. B.*5 'music for a while'.
- Only occasionally is the melody *disjunct (jumping by large intervals) e.g. B.*24-25 'drop, drop, drop'.
- The melody and harmony are made interesting by frequent *passing notes (non-chord notes which move by step) e.g. B.5 b.4, and chromaticism B.10.
- The melody includes *ascending sequences (motifs repeated at progressively higher pitches) e.g. B.*10-11 'Wond'ring' and *descending sequences (motifs repeated at progressively lower pitches) e.g. B.*20-21 'Eternal'.
- Unlike music from the Classical period, the phrase lengths tend to be *uneven and often short, separated by *rests.
- Typical of the *Baroque period, the melody includes many *ornaments (decorations) including B.13 *trills, B.35 *appoggiaturas, B.6 *passing notes, B.22 *mordents and B.1 *lower mordents.

- Also typical of the *Baroque period, when Section A is repeated it is heavily *ornamented, creating contrast.

Text setting

- The piece includes many *melismas / melismatic phrases (two or more notes to one syllable) e.g. B.20-21 'eternal'.
- At other times the text setting is *syllabic (one note per syllable) e.g. B.24-25 'drop, drop, drop'.
- These are many examples of *word painting (when the meaning of the text is reflected in the music):
- B.12 The word *'pain' coincides with a dissonance (*E in the voice part and *D in the bass).
- B.18 The words *'free the dead' coincide with a modulation from a dark *minor key to a bright *major key (G major).
- B.20-21 The word *'eternal' continues for a long time (like eternity) thanks to a melisma.
- B.24-25 The words *'Drop, drop, drop' are set to short, detached notes which fall ('drop down') in pitch.

Tempo, metre and rhythm

- The likely tempo of this piece is *slow (quasi adagio), although there is no tempo marking.
- The metre is *4/4 (*simple quadruple time, common time).
- The continuous *quavers in the ground bass are typical of many *basso continuo (continuous bass line).
- *Grace notes and *ornaments are used to decorate the main notes of the melody and harpsichord realisation (improvisation on the chords) which include short notes such as semi-quavers, dotted semi-quavers and demi-semi-quavers.

Performing Forces

- The piece is performed by one voice and two instruments:
 - A *soprano voice (high female voice)
 - A *harpsichord (a keyboard instrument in which the strings are *plucked)
 - A *bass viol (a bowed string instrument, similar to a *cello, related to a double bass)
- Together, the instruments are known as the *basso continuo: two or more instruments which play a continuous *bass line and improvised *chords in Baroque music (although in this piece, the improvisation is more complex).
- The harpsichord part is an elaborate *realisation of a figured bass: the player improvised freely based on the chords suggested by Purcell.

4. Queen 'Killer Queen' from Sheer Heart Attack Analysis

Context

- 'Killer Queen' was written by ***Freddie Mercury**, performed by the band ***Queen**, and released in ***1974** on their ***third** studio album: ***'Sheer Heart Attack'**.
- The first single from the album was 'Killer Queen'. Mercury's lyrics describe an ***Upper-class prostitute**.
- Queen was formed in London in ***1970** with ***four** members: ***Freddie Mercury (lead-vocals); *Brian May (guitar), *Roger Taylor (drum kit) and *John Deacon (bass guitar)**.
- The albums *Sheer Heart Attack* (1974) and ***A Night at the Opera** (1975) brought Queen their first international success which continued through the ***1970s and 80s**.

Structure

- The structure can be described as ***Verse-Chorus** form. It includes the following sections:
 - B.1 ***Introduction / Intro** (very short, comprising only ***six** finger clicks)
 - B.2 ***Verse 1** (12 bars)
 - B.14 ***Chorus 1** (9 bars)
 - B.23 ***Instrumental 1: Link** (4 bars)
 - B.26 ***Verse 2** (12 bars)
 - B.38 ***Chorus 2** (5 bars: shortened for guitar solo)
 - B.43 ***Instrumental 2: Guitar Solo** (18 bars: based on end of chorus and beginning of verse)
 - B.61 ***Verse 3** (6 bars: shortened for guitar solo)
 - B.68 ***Link** (2 bars)
 - B.69 ***Chorus 3** (9 bars)
 - B.79 ***Outro / Coda** (6 bars – repeat to fade)

Tonality

- B.2-6 Verse (1st half) is in ***C minor** (may also be described as C natural minor or ***C Aeolian** mode due to absence of ***raised 7th**, common in ***popular** music).
- B.7-14 Verse (2nd half) is tonally ***mobile**, modulating through ***E flat major**.
- B.15 Chorus begins in ***B flat major**.
- Chorus then modulates through ***D minor** (B.16-17) and ***C major** (B.18-21).
- B.22-23 Chorus ends in ***F major** (may also be described as ***F mixolydian** mode due to flattened 7th).
- These modulations are then repeated throughout the song with small changes.
- Similar to the chorus-verse, the guitar solo modulates through ***D minor** (B.44-45), ***C minor** (instead of C major) (B.46-47), ending on two imperfect cadences in ***E flat major** (B.58-61)

Harmony / Accompaniment

- Typical of pop music, the chords are mainly in ***root position**, however there are some recurring ***first inversion** (B.26 ***Eb/G**), ***second inversion** (B.7 ***Gm/D**) and ***third inversion** (B.8 ***Eb7/Db**) chords.
- Typical of pop music, the composer often uses simple ***extended chords**, especially ***7th chords** (e.g. B.4 ***Bb7**, B.22 ***F11**).
- There are frequent ***chromatic chords** (chords from outside the prevailing key) e.g. B.8 ***Eb7** and B.9 ***Abm**. Many function as ***secondary dominant** chords (the dominant of another chord in the prevailing key) e.g. B.12 ***G7** and B.14 ***D7**, causing the music to be tonally mobile, modulating through a variety of keys.
- Typical of pop music, the ***harmonic rhythm** (rate of chord change) is often steady, with chord changes every ***bar** (B.3-6) or every ***half bar** (B.7-10), however the composer creates interest with ***sudden changes** in harmonic rhythm (e.g. B.18 suddenly ***faster** than B.19 ***slower**).
- The verses and choruses end with ***harmonic sequences** (chord patterns repeated progressively higher or lower in pitch) e.g. B.12-14 and B.20-21. Both use ***secondary dominant** chords (the dominant of another chord in the prevailing key). The sequence at B.20-21 uses the ***circle of fifths** (a progression of chords each with a dominant-tonic relationship).
- The verses feature a distinctive inner ***descending chromatic line** (moving by semitones) B.7-9, B.31-33, ending with an ***imperfect** cadence in E flat major B.10-11.
- The guitar solo also ends with this ***imperfect** cadence heard twice 58-61.
- The ***tonic pedal** in the bass in B.27-30 builds tension towards the climax of the verse

Melody

- Typical of pop music, the melody begins with ***conjunct** movement (it moves by step and by small intervals).
- This is combined with expressive upward leaps, including ***Sixths** (B.6-7, B.10-11), ***Sevenths** (B.12-13) and ***Octaves** (B.20-21), when the melody becomes ***disjunct** (moving by large intervals).
- For a vocal melody, the pitch range is relatively ***wide** e.g. B.13-14 in which the melodic range is a ***13th**.
- Inexact ***descending melodic sequences** (melodic motifs repeated progressively lower in pitch) feature in the verse B. ***7-9** and chorus B. ***20-21**
- *Portamento** (sliding between notes) is used frequently throughout the lead vocal, backing vocal and guitar melodies.

- The guitar melody also features slides up to notes (B.23-24), ***bends** (B.43) and ***vibrato** (B.44-46).

Texture

- The texture is mainly ***melody dominated homophony**, with a main melody performed by the ***lead vocal** or ***electric guitar** and an accompaniment performed by the other instruments and voices.
- The accompaniment is, however, often ***layered** and complex, resulting from ***overdubbing** (recording multiple parts to sound simultaneously) using ***multi-track** recording techniques.
- In choruses, the backing vocals are overdubbed to create ***four-part** (B.14-15) and ***three-part** (16-19) chords sung in ***parallel** motion.
- In the instrumental and guitar solo, the electric guitar is overdubbed to play in ***parallel thirds** (B.23-26) and ***parallel sixths** (B.50).
- In the guitar solo, the guitar is also overdubbed to play in ***imitation** (B.47-49) and in ***dialogue/antiphony** (B.55-56). This dialogue of single notes between two or more instruments/voices may be described as ***a hocket / hocketting**.
- The backing vocals sing short interjections in ***antiphony** (which may also be described as ***dialogue** or ***call and response**) with the lead vocals, including B.19 ***'Anytime'**, B.22 ***'Wanna Try'** and B.36 ***'Nat'rally'**.
- The use of ***panning** (changing the balance of sounds from each stereo speaker) also increases the complexity of the texture.
- The climax of the song (the lyric 'wild' in B.67-68) is emphasised by ***overdubbing** many vocal and instrumental parts together.

Text setting

- The text setting is mainly ***syllabic** (one note per syllable).
- There are many examples of ***word painting** (reflecting the meaning of the lyrics through music) including:
 - B.17 'Laser beam' is modified with a ***flanger** effect (a 'sweeping' sound resulting from delay used to create constructive and destructive interference).
 - B.28-29 'Address' is accompanied by a ***bell**, representing a ***doorbell**.
 - B.36 'Nat'rally' is repeated by the ***backing vocals**, as if in ***conversation**.
 - B.38 'Fastidious and precise' is ***spoken** and over-enunciated.
 - B.62-63 'Pussy cat' is preceded by a guitar interjection with ***wah-wah** effect, imitating a ***cat's meow**.
 - B.67-68 'Drive you wild', the climax of the song, is emphasised by drum ***rolls** and ***fills** along with heavy quavers played by the ***guitar** and ***bass**.

Tempo, metre and rhythm

- The tempo is ***moderato** with a pulse of ***112** beats per minute.
- The time signature is ***12/8**, giving the piece a ***compound quadruple** metre and a ***swing rhythm** (long-short rhythmic pattern).
- Changes in time signature to ***6/8** (B.10, 34, 58, 69) contribute to the uneven phrase lengths.
- Both the melody and accompaniment include many ***syncopated** (off-beat) rhythms. In particular, the melody includes many ***push rhythms** (notes falling ahead of the beat) e.g. B.3 and 5, typical of popular music.
- Many phrases begin with an ***anacrusis** (upbeat), including the beginning of each ***verse** and ***chorus**, typical of vocal music.

Performing Forces

- The song is performed by only ***four** musicians on ***lead and backing vocals**, ***electric guitar** (playing 4 overdubbed parts), ***bass guitar**, ***drum kit** and ***piano** (overdubbed with ***honky-tonk** [detuned] piano).
- The texture is, however, often ***layered** and complex, resulting from ***overdubbing** (recording multiple parts to sound simultaneously) using ***multi-track** recording techniques.
- The lead vocal is sung by a ***high tenor** (male) voice, with some high notes sung in ***falsetto** (head voice) e.g. B.11
- The backing vocals are also sung by ***tenor** and high ***falsetto** male voices.
- The vocals include many ***portamentos** (slides) e.g. B.15 'Queen' and ***vocables** (wordless singing) e.g. sounds including B.8 ***'Ooh'** and B.18 ***'Ba'**.
- The sound of the backing vocals and instruments is often modified with studio effects including:
 - A ***flanger** (a 'sweeping' sound resulting from delay used to create constructive and destructive interference) e.g. B.17 the lyrics ***'Laser beam'** and B.77-78 the lyrics ***'Wanna try'?**
 - ***Filtering / changes in EQ** (reducing the volume of chosen frequencies, such as lower frequencies, creating a 'thin', 'distant' sound) e.g. B.19 the lyrics ***'Anytime'**.
 - ***Panning** (directing different sounds through different stereo speakers) e.g. B.19 the lyrics ***'Anytime'**.
- The electric guitar is played with a variety of techniques including ***portamento** (slides), bends, pull-offs and ***vibrato** (B.44-61).
- The sound of the electric guitar is often modified with effects including ***distortion** (creating a dirty sound) and ***wah-wah** pedal (B.62).

5. Schwartz 'Defying Gravity' from Wicked

Context

- 'Defying Gravity' is a ***duet** from the musical ***Wicked** written by ***Stephen Schwartz** in the year ***2003**.
- Wicked belongs to the genre of ***Music Theatre** (a form which combines ***songs**, ***spoken dialogue**, ***acting** and ***dance** in a popular idiom).
- Wicked is a retelling of the story ***The Wizard of Oz** (popularised by the 1939 film) from the perspective of the two witches: ***Elphaba** (the Wicked Witch of the West) and ***Glinda** (the Good Witch).
- Defying Gravity is the ***finale** song of the first act, in which ***Elphaba** discovers that the ***Wizard of Oz** is not the heroic figure she had originally believed him to be. Realising this, ***Elphaba** vows to do everything in her power to fight the Wizard, breaking the conventions set out for her.

Structure, Tempo and Tonality

- The structure can be described as ***verse-chorus** form incorporating contrasting ***episodes**.
- This ***episodic** (discontinuous) structure is reinforced and defined by frequent, dramatic ***tempo** changes, including frequent use of ***colla voce** (free tempo, led by the voice in speech rhythms, similar to ***recitativo**), and dramatic ***rallentandos** (slowing down) to create transitions between ***andante** and ***allegro** tempi.
- The tonality is predominantly ***D major**: the music returns to this key for each ***verse** and ***chorus**. The episodic structure is reinforced by modulations during ***episodes** to contrasting, ***distantly related** keys (B-F-D-G-B flat-D-B flat-A flat-C-D). ***Tertiary** relationships are common (G-B flat-D).

| Bar | Section Name | Tempo | First line of lyrics | Tonality |
|-------|---------------------------------------|---|---|--|
| B.1 | *Introduction | *Colla voce | *"I hope you're happy" | Ambiguous tonality resulting from *chromatic movement and unrelated chords. |
| B.20 | *Link/Transition | *Andante | - | Modulating through *B major to *F major |
| B.23 | *Episode A | - | *"You can still be with the Wizard" | *F major |
| B.32 | *Verse 1 | *A tempo , *Colla voce | *"Something has changed within me" | *D major |
| B.49 | *Chorus 1 | *Allegro | *"It's time to try defying gravity" | - |
| B.63 | *Verse 2 | - | *"I'm through accepting limits" | - |
| B.79 | *Chorus 2 | - | *"I'd sooner try defying gravity" | - |
| B.88 | *Episode B | *Moderato | *"Unlimited, together we're unlimited" | Modulating through *G major and *B flat major |
| B.103 | *Chorus 3 | *Allegro | *"Just you and I defying gravity" | *D major |
| B.111 | *Link/Transition | *Andante | - | *D major , modulating through B flat major |
| B.115 | *Episode C (based on intro) | - | *"I hope you're happy" | Ambiguous tonality resulting from *chromatic movement and unrelated chords. |
| B129 | *Link/Transition | *Allegro | - | B.123 Modulating through A flat major . Modulating through *C major and *D major |
| B.136 | *Verse 3 | - | *"So if you care to find me" | *D major |
| B.151 | *Chorus 4 | - | *"Tell them how I am defying gravity" | - |
| B.162 | *Coda | *Andante *Maestoso | *"And nobody in all of Oz" | Modulating through B Aeolian mode, returning to *D major . |

Harmony / Accompaniment

- The harmony is mainly **diatonic** (within a key) including many chords are in ***root position**.
- However, the introduction (and B.115 Episode C) begin with ***chromatic** harmonic movement and include many ***unrelated** chromatic chords, leading to ambiguous tonality.
- Additionally, the recurring, ***ascending**, ***stepwise**, ***syncopated** bass motif (B.20, 22, 32, 59, 63 etc.) repeats ***1st inversion** and ***2nd inversion** chords: I, ***Vc**, ***Ib**, **Ivsus2**.
- The piece is characterised by many ***altered chords**, in particular ***sus 2** chords (B.21, 23, 33, 35, 39), in which the **3rd** is replaced by note 2 of the chord to create a ***diatonic dissonance**, as well as ***bare fifths** (B.51-57) in which the **3rd** is absent altogether.
- In each chorus (and B.88 Episode B), bass ***chords** are combined with a contrasting treble ***ostinato** resulting in more ***diatonic dissonances**.

Melody

- The melody of the introduction (and B.88 Episode B) is mainly ***conjunct** (moving by small intervals) but ***chromatic** (using notes from outside the key).
- The verse and chorus combine some ***conjunct** movement with many expressive ***disjunct** (angular), **diatonic** leaps, outlining the notes of the chord in ***arpeggiated** movement (B.42-43).

- Both the verse and chorus are characterised by a repeated, heroic ***rising 5th** motif * (B.34, 39, 50, 54), after which the melodic line ***descends**, outlining the notes of the chord in arpeggiated movement.
- The melodies of the verse and chorus are often ***varied** (changed) each time they return e.g. verses 1, 2 and 3 each begin on a ***higher** note of the chord.

Texture

- The texture is mainly ***melody dominated homophony**, with a main melody performed by the ***voices** and an accompaniment performed by the ***orchestra**.
- The introduction has a ***sparse** texture, punctuated with instrumental chord ***stabs**, leading to some ***monophonic**, unaccompanied bars.
- The verses and some episodes are introduced with a recurring syncopated motif in ***chordal homophony**.
- The texture becomes more complex in choruses (and B. 88 episode B) when the vocal melody is accompanied by bass ***chords** and a descant (higher) ***ostinato**.
- The texture of verse 3 is varied as the two voices sing in ***unison**, then in harmony (***3rds** and 4ths).
- The coda is briefly ***contrapuntal** as the soloists, chorus and orchestra play independent lines.

Text setting

- The text setting is mainly ***syllabic** (one note per syllable).
- Some lines are ***sung**, some ***spoken** and some ***sung-spoken** (sometimes known as ***Sprechstimme**)
- The ***speech-like** rhythms and ***colla voce** (free time) sections give the text setting a natural feel.

Metre and Rhythm

- The metre is predominantly ***2/2**, with occasional changes to ***3/2** and ***3/4** in the ***colla voce** (free time) sections, adding to the free, speech-like feel.
- The metre changes to ***4/4** for the slower, contrasting Episode B (B.88).
- The rhythm is characterised by **syncopation** (off-beat rhythms) throughout, including ***push rhythms** (rhythms falling ahead of the beat), both in the melody and the accompaniment (B.50-52), contrasting with the on-beat, rock pattern played by the ***drum kit**.
- The most highly syncopated phrases (B.135-136) create ***cross-rhythms** with the on-beat accompaniment.

Performing Forces

- The song is a ***duet** for two ***female voices**, **orchestra** and ***chorus** (appearing briefly in the coda).
- The vocal melody has a range of a ***14th** (from alto ***G** to soprano ***F#**). This is a ***wide** range for a singer.
- Wicked uses a ***large** orchestra with ***woodwind**, ***brass**, ***string** and ***percussion** sections.
- ***Piccolo**, ***cor anglais** and ***bass clarinet** are added to the standard woodwind section.
- A ***harp** is added to the standard string section.
- A wide variety of percussion instruments is used, including ***drum kit**, ***timpani**, ***tubular bells** and ***glockenspiel**.
- Digital and amplified instruments are used, including three ***keyboards (synthesisers)** and ***electric guitar** (with **over-drive** effect, a type of distortion).
- The orchestration enhances the drama and mood of the song in a number of ways:
- Tutti orchestra ***stabs**, cymbal ***crashes** and drum ***rolls** punctuate the argumentative, syllabic vocal lines of the introduction.
- The ***brass** section play the recurring fanfare-like, syncopated homophonic motif (B.20).
- String ***tremolos** build tension through the first verse towards the first allegro tempo (chorus 1).
- An insistent crotchet beat on the ***closed hi-hat** builds momentum through the first chorus.
- The high, **ostinato** descant of the chorus is played by the ***synthesisers** and ***glockenspiel**, accompanied by ***tubular bells**, creating an ethereal effect.

6. John Williams 'Main Title/Rebel Blockade Runner' from Star Wars: Episode IV A New Hope

Context

- John Williams' 'Main Title/Rebel Blockade Runner' was composed for the soundtrack of the film 'Star Wars: Episode IV: A New Hope' released in 1977.
- John Williams is considered to be one of the greatest film music composers of all time. He re-popularised in film music the use of a large 'symphony orchestra, composing music in a 'late Romantic style, at a time when the genre was under threat from 'pop-influenced styles.
- John Williams' approach to melody, harmony and orchestration is based on a 'late 19th Century model, following a tradition established by film composers 'Korngold and 'Max Steiner.
- In particular, Williams used the Romantic device of the 'leitmotif (pioneered by 'Wagner in his operas) in which a character or theme is represented by the same 'musical material whenever it appears.

Structure and Tonality

- The structure is based on a 'main theme and contrasting 'episodes, determined by the 'narrative on screen. The structure may be described using the letters 'AABACDCEF.
- In the first half of the extract (B.*1-29) the tonality is 'diatonic (belonging to a key), in the key of 'B flat major.
- In the second half of the extract (B.*30-41), the harmony becomes highly 'chromatic (using notes outside the key). The tonality becomes 'ambiguous.
- In the final part of the extract (B.42-60), the harmony continues to be 'chromatic. However, a 'tonic pedal helps to establish a tonality of 'C minor.

| Bar Number | Section Name | Description | Tonality |
|------------|--------------|---|---|
| B.*1 | Introduction | Fanfare | B flat major |
| B.*4 | Section A | Main Theme | |
| B.*8 | Section A | Main Theme repeated | |
| B.*11 | Section B | Second Theme | |
| B.*21 | Section A | Main Theme | |
| B.*30 | Section C | Link: ascending sequence of string sextuplets | |
| B.*33 | Section D | Piccoblo solo | Modulating: chromatic harmony results in ambiguous tonality |
| B.*39 | Section C | Link: ascending sequence of string sextuplets | C minor: chromatic harmony results in ambiguous tonality |
| B.*42 | Section E | Fanfare over tonic pedal | |
| B.*51 | Section F | Fast coda: fanfare over tonic pedal | |

Harmony

- In the first half of the extract (B.*1-29), the harmony is mainly 'diatonic (within a key), with some 'chromatic chords (chords from outside the prevailing key).
- In the second half of the extract (B.*30-60), the harmony is mainly 'chromatic (using notes outside the prevailing key), leading to ambiguous tonality.

B.1-29

- In the first half of the extract, the harmony is often 'consonant (non-clashing), based mainly on 'major and 'minor chords in 'root position and 'first inversion.
- These include common chords 'I (B.1, 4, 8, 21 etc.), 'IV (B.9, 16) and 'V (B.7 b.2, B.11 b.2).
- These also include chromatic chords, based on the flattened '7th: 'A flat major (B.7, 11) and flattened '3rd: 'D flat major (B.15).
- 'Dissonant (clashing) chords result from the use of 'quartal harmony (chords built up of fourths rather than thirds), such as the opening fanfare based on chord 'I sus4 (B flat sus4) (B.1-3), and 'compound chords (harmony combining two chords) such as 'B flat sus 4 / F minor (B.5-6, 22-23).
- The chordal harmony is developed further with other added note harmonies, including 'pedal notes (B.1-6, 11-14) and 'descending bass lines (B.8-10, 25-26). For example, the extract opens with an 'inverted tonic pedal played by tremolo violins (B.1-6). The second theme begins (B.12-14) harmonised by chord 'ii7 over a 'dominant pedal.
- 'Cadences help to define the 'balanced (regular) phrase structure: each four bar phrase concludes with an 'imperfect cadence (ending on chord 'V) such as B.*7, *11, *15, *19 and *28.
- In general, however, conventional chord progressions using chords I, IV and V are avoided.

B.30-60

- In the second half of the extract, the harmony is often 'dissonant (clashing) as a result of the 'chromatic harmony (using notes outside the prevailing key).
- It begins in B flat major with another fanfare using 'quartal harmony (chords built up of fourths rather than thirds) over 'dominant and 'tonic bass notes (B.30-32).
- The following chromatic passage (B.33-38), with 'ambiguous tonality, is based on the 'augmented triad: 'A flat-C-E (outlined by the violins, harp and 'piccolo solo) resulting in an ethereal effect.

- From B.42 to the end, a *tonic pedal defines the tonality loosely as *C minor. The chromatic, dissonant harmony continues, however, with a repeated, accented *cluster chord (closely spaced chord) (B.44-50), followed by the *Neapolitan chord (flat ii, D flat major chord) (B.52-59).

Melody

- The extract begins with a *fanfare, characterised by *repeated notes, *dotted and triplet rhythms, and *large intervals (outlining chords) such as the rising *7th motif (B.2-3). Features such as these, all typical of a fanfare, recur throughout the extract.
- The first half of the extract (B.1-29) is based on a *Main Theme (A) (B.4, 8, 21) and Secondary Theme (B) (B.12), organised in the form AABA.
- The main theme is characterised by a heroic *rising 5th leitmotif (B.4) (also beginning Williams' other film themes: Superman, Jurassic Park, E.T.) followed by a motif combining *descending triplets and a *rising 7th (B.5-6). These wide intervals, outlining *tonic-dominant-tonic, give the theme an expansive, heroic quality.
- The secondary theme, more *conjunct (stepwise) and tranquil, develops motifs from the first. It is characterised by a *rising 6th (B.12) followed by *descending scale (B.13) then *ascending triplets (B.14) (inverted from the first theme).
- In the first half of the extract (B.1-29) the melody is organised in *4-bar, *balanced phrases. In contrast, in the second half of the extract (B.30-60), the melody takes the form of short *motifs and figuration (patterns outlining chords).
- The *descending triplet motif returns in an inexact *ascending, sextuplet sequence (B.31-32).
- The *descending arpeggiac ostinato (B.33-35) and quasi-improvisatory *piccolo solo (B.36-39) outline an ethereal augmented triad.
- The opening fanfare is reflected in the concluding *arpeggiac brass motifs.

Texture

- The extract is dominated by *homophonic textures (in which a principal melodic line is accompanied by one or more supporting lines of music).
- The texture of the main theme and second theme can be described as *melody dominated homophony: the themes are accompanied by contrasting, *syncopated (off-beat) *chords.
- Within this mainly homophonic texture, accompanying figures often take the form of:
- *Pedal notes: such as the tremolo violin *inverted tonic pedal (B.1-6), the *dominant pedal (B.12-14) and the *tonic pedal (B.42-60).
- *Ostinatos: such as the *semi-quaver violin descant (B.8-10), the *descending arpeggiac violin figuration (B.33-35) and the trombone and timpani *tonic pedal (B.51-60).
- *Counter melodies: such as the *ascending chromatic brass countermelody in B.15-17.
- There are occasional examples of *chordal homophony when the tutti orchestra plays *block chords together in *homorhythm, such as the *cluster chords (closely spaced chords) in B.44-50, or the dotted motif in B.18 (with melody and bass in *contrary motion).
- In the opening fanfare, a wide variety of contrasting *duplet, triplet and semi-quaver rhythms are layered, creating *cross-rhythms and resulting, briefly, in a *contrapuntal texture.

Tempo, Metre and Rhythm

- The metronome marking of *100 crotchet beats per minute and *short note values result in a fast tempo, setting the mood for an exciting action film.
- Unusually, the tempo at the end of the extract *increases to *160 crotchet beats per minute, further building the excitement towards the first scene.
- A *ritenuto (B.20) also builds anticipation towards the return of the main theme in B.*21.
- The *4/4 metre, repeated semi-quaver and triplet rhythms, and *accents (emphases) on each beat of the bar give the extract the style of a *march, reflecting the theme of war in the story.
- The accompaniment to the main theme: *syncopated (off-beat), *accented (emphasised) brass chords, and *repeated triplet cluster chords (B.44-50) further emphasise the military theme (reminiscent of Gustav Holst's Mars of the Planets Suite)

Performing Forces

- John Williams' Star Wars soundtrack is performed by a large *symphony orchestra (of approximately *60 players), typical of orchestral music from the early *20th century onwards, including:
- Woodwind: 3 *flutes (3rd doubles piccolo), 2 *oboes, 2 *clarinets, *bass clarinet, 2 *bassoons.
- Brass: 4 *horns, 3 *trumpets, 3 *trombones, *tuba
- Percussion: *timpani, *triangle, *snare drum, *tam-tam, *glockenspiel, *vibraphone and *cymbals
- Piano (doubling *celeste) and *harp
- Strings: *1st violins, *2nd violins, *violas, *cellos and *double basses.
- Williams' orchestration is similar to that of traditional, Romantic symphonic repertoire, but with differences including: greater *doubling of parts (two or more instruments performing the same line of music, often in octaves) and more *densely orchestrated textures (with fewer solo timbres).
- Williams avoids the use of *synthesisers (instruments which produce sounds electronically) in spite of their popularity in the 1970s, and the film's futuristic theme.

7. Afro Celt Sound System 'Release'

Context

- The band Afro Celt Sound System was formed in *1995 by guitarist *Simon Emmerson and features a wide variety of guest artists. Their music is a fusion of *African, *Celtic and *electronic dance music.
- The band's popularity grew through their performances at *world music festivals including *WOMAD (World of Music Arts and Dance).
- The lyrics of the song 'release' were written and performed by Irish pop singer-songwriter *Sinead O'Connor in response to the death of the band's *keyboard player: *Jonas Bruce.
- The song was released in *1999 on the album of the same name. It was nominated for a prestigious *Grammy Award in the Best World Music category.

Performing forces

- Release combines instruments and technology from:
- **Traditional *West African music** including:
 - *Kora: a plucked *string instrument, played with strings upright like a *harp, with body made from a *goatskin covered gourd (similar to a pumpkin) and long wooden *neck.
 - *Talking drum: an *hourglass shaped drum with *two drumheads connected by leather *tension chords, squeezed under the arm to *raise/lower the pitch (imitating *tonal African languages), played with a *curved stick.
 - **Traditional *Celtic (principally Scottish/Irish) music**, also known as Celtic *folk music, including:
 - *Hurdy-gurdy: a pear-shaped *string instrument, held on the lap, played by rotating a hand-cranked, rosined, wooden *wheel against the strings with one hand whilst, with the other, playing a *keyboard which presses wooden *tangents (wedges) against the strings to *stop (shorten) them, changing their pitch. Unstopped (un-shortened) strings provide a constant *drone.
 - *Uilleann pipes: a *wind instrument (similar to *bagpipes). The player pumps a small pair of *bellows with one elbow, filling a *leather bag held under pressure with the other elbow, feeding air into *pipes of differing lengths (pitches), each containing a *double reed (similar to an oboe/bassoon reed). The *drone pipes play a constant drone, the *regulator pipes (played with the wrist) add notes to create chords, whilst the *chanter pipe has finger holes on which to play the *melody.
 - *Bodhran: a shallow, single-headed, hand-held *drum usually played with a *'bone' (a double-headed *beater). Holding the drum by its internal *cross-frame, the hand is pressed on the underside of the skin, changing its *tension and pitch.
 - *Fiddle: the name given to a violin in traditional/folk (including celtic) music.
 - *Whistle (also known as *tin whistle): a *woodwind instrument made from a 'fipple' (beak-like) mouthpiece and *metal tube with open *finger holes (similar to a *recorder).
 - *Accordion: a box-shaped instrument constructed from a pair of *bellows squeezed between the hands to push air through *double reeds of differing pitches, controlled by keys or buttons at both ends of the instrument.
- **Western pop and *electronic dance music** including:
 - Female and male *vocals
 - *Synthesiser: an instrument which generates sounds electronically, including: *synth string pad, *soft synth pad, *synth bells and *synth drumkit sounds (sometimes produced by a *drum machine, a type of synthesiser).
 - *Electric piano: keyboard instrument.
 - *Shaker and *tambourine: handheld percussion.
 - *Samples: sounds recorded from other sources and replayed, including *spoken vocal samples and *breath samples.
 - ***Recording and sequencing software**: used to *multi-track record (record musical lines separately), *overdub (layer), *loop (repeat), *sequence (organise) and apply studio effects including:
 - *Reverb: causing sounds to ring (reverberate) for longer (as if in a large room).
 - *Echo: repeating sounds immediately after they are heard, becoming progressively quieter.
 - *Filtering: changing the timbre (quality) of sounds by removing specific (usually higher or lower) frequencies.
 - *Panning: increasing or decreasing the volume of a sound in the left or right stereo speaker.

Structure

- The structure can be described as *verse form, typical of *traditional (folk) songs and *pop songs.
- This basic structure is developed with instrumental *solos (typical of traditional (folk) music) as well as *break and *build-up sections (typical of electronic dance music) as follows:
 - *Intro, *Verse 1: female vocals, *Drum break, *Verse 2: male vocals, *Solos: 1 *uilleann pipes solo, 2 *whistle solo, 3 *hurdy gurdy solo, *Verse 3: female vocals, *Build-up, *Outro.

Use of Performing Forces and Texture

- **Intro**: Two sub-bass *synth drones (sustained notes), hard-panned left and right, are modified with *low pass filters (reducing upper frequencies) and *flanging (sweeping) effect (resulting in continuous panning of higher frequencies).
- Typical of dance music, there is a *build-up in texture during the intro, as parts are *layered gradually:
- First, a *synth strings drone on C, *talking drum and spoken African-language *male vocal samples in *free time are added, alongside *synth shaker loop, subtly introducing the pulse.

- Then *bodhran and *synth drum (aka drum machine) loops are added, establishing a steady pulse. The spoken vocal samples become rhythmic.
- Finally, a loop of *synth bell, *synth string and *synth pad chords are added, with female *vocalisations and female *whispered vocal sample, all with heavy *reverb.
- **Verse 1:** The *female voice, with *reverb and *echo effects, sings the main theme in *English as the *synth and *drum loops continue. The *tambourine replaces the shaker. During the verse, the *talking drum and *kora fills fade in, followed by an ascending chromatic *synth strings bass line.
- **Drum break:** The *drum loops continue as others drop out. They are joined by an oscillating *synth bass riff, rhythmic *breath sample loop and finally a *whistle fill/lick with heavy reverb and echo.
- **Verse 2:** The *male voice, with heavy *reverb, sings a variation of the *main theme with codetta in a *Celtic language. A *fiddle loop with *double stopping (playing two strings simultaneously) is added. The *drum loop becomes more complex. The ascending chromatic *synth strings bass line returns to finish the verse. The main synth loops gradually drop out.
- **Solo 1:** is played by the *Uilleann pipes. The *bodhran loop continues, joined by the *synth bass loop, *accordion loop and *kora fills. Later, the uilleann pipe solo is joined by the *whistle, one octave higher.
- **Solo 2:** is played by the whistle in a *low register (low tessitura). The *synth bass drops out whilst the *bodhran and synth drums play a sparse loop (beats 1 and 4 only), leaving the *accordion loop and *synth string chords.
- **Break:** The *accordion and *shaker loops accompany a male *African-language vocal loop. Other instruments drop out.
- **Solo 3:** is played by the *Hurdy Gurdy. The *synth bass and *drum loops return, accompanied by *male African-language vocal samples.
- **Verse 3:** The *female voice returns singing the main theme accompanied by a complex, layered texture. The synth and drum loops are joined by the *hurdy gurdy then *uilleann pipes solos, played as *countermelodies (melodies accompanying the main melody). The *male voice ends the verse with a codetta.
- **Build-up:** The *synth bass loop and *drum loop begin. Two *electric piano loops are added, one by one. These are replaced by a *hurdy gurdy loop, joined by a *uilleann pipes loop in *heterophony (based on the hurdy gurdy solo) and *female vocalisations, building in intensity.
- **Outro/Coda:** The *female vocal reprises the end of verse 1 accompanied by *fiddle, *synth and *drum loops, concluding with the *electric piano loop alone, fading out.

Texture

- The texture is mainly *melody dominated homophony: a main melody performed by one voice/instrument is supported by an accompaniment of instrumental and vocal loops.
- The layering of many loops which are successively introduced and drop out leads to a complex, *constantly changing texture.

Tonality and Harmony

- The tonality may be described as *diatonic: in the key of *C natural minor, also known as *modal: in *C aeolian mode (C,D,Eb,F,G,Ab,Bb)
- Mainly *diatonic harmony (using notes from the prevailing key) and a continuous *tonic pedal (drone) throughout the song (typical of folk music) firmly establish the key.
- However, there is some recurring *chromaticism (using notes outside the key), especially *A natural (the raised 6th), creating instances of the *dorian mode.
- The layering of loops creates *extended chords, including *7th and *9th chords, often based on chord *1 (C minor).
- The harmonic rhythm is *slow: the chromatic chord changes are subtle, and occur only once every *4 or *8 beats.

Melody

- The main theme (verse 1, female voice) is mainly *conjunct (moving by small intervals), using notes from the *C aeolian scale, with a *narrow range of a *6th (typical of *folk and *pop). The short, *falling phrases convey the sad mood.
- The variation on the main theme (verse 2, male voice) is also mainly *conjunct with many *falling phrases, but now over a *wider range of a *10th, concluding with a sustained dissonance: an *appoggiatura, making the melody more expressive.
- Typical of folk music, the instrumental solo melodies contrast with the vocal melodies: they are characterised by constant *semi-quaver movement, decorated with *triolet, *demi-semi-quaver and *acciaccatura ornaments. The melodies are also decorated with *glissandi, *pitch bends and chromaticism (e.g. Eb, E natural in quick succession).
- Like the vocal melodies, the instrumental melodies are otherwise simple: they are mainly *conjunct, using frequent repetition: repeated *pitches, repeated *motifs and repeated *phrases: usually short, *2 bar phrases.

Tempo, Metre and Rhythm

- The song begins in *free time (without a steady pulse).
- A steady pulse of *100bpm in *simple quadruple time, is established by the beginning of verse 1, with lightly *swung semi-quavers.
- The texture is built through layering rhythmic *ostinatos resulting from loops
- The *syncopation, especially of the drum loops, resulting from complex rhythms and off-beat *accents and leads to *cross rhythms when they are layered.

8. Esperanza Spalding Samba Em Preludio

Context

- Samba Em Preludio, from the album *Esperanza, is performed by *Esperanza Spalding (b. *1984, Oregon USA). Her music is influenced by jazz, blues, funk, and *Latin American, especially *Brazilian, styles. The song is sung in *Portuguese. (On this album she also sings in *English and *Spanish).
- The song was composed by *Roberto Baden Powell Aquino (*1937-2000), a guitarist from *Brazil and part of the major *bossa nova trend of the *1960s.
- The lyrics were written by *Vincius de Moraes (*1913-1980), poet and lyricist of some of the best known Brazilian *pop songs.

Genre

- Samba Em Preludio was written in *1962.
- The song is a *bossa nova (which means *'new trend'): one of the most popular musical styles of the *late 1950s and *early 1960s.
- The style combines elements of Brazilian *samba and *jazz

Lyrics

- The lyrics are in the *Portuguese language.
- The opening lyrics translate as: *'Without you, I have no purpose'. This theme continues *throughout the song.

Performing Forces

- The song uses simple, *acoustic performing forces of: *female voice, *acoustic guitar and *acoustic bass guitar.
- Esperanza Spalding *sings and plays the *bass guitar.
- In this recording, a second *acoustic guitar part is heard during the *guitar solo. This may be created using *multi-track recording and *overdubbing.
- The vocal part has a *low tessitura (using pitches which are *low in the female range), from E (below middle C) to G (above), a range of a *tenth.
- The bass guitar part is very *active (playing more than just the root of the chord). The piece begins with a *virtuosic bass solo, including *double-stopping (two notes played simultaneously), rapid *semi-quavers and wide *leaps similar to a *stride bass. These continue during *verse 1 which is accompanied by *bass guitar alone.
- The acoustic guitar does not play until *verse 2 (B.23). There is a *virtuosic guitar solo at the end of Verse 2.

Structure

- B.1-3: *Intro (*bass guitar solo, *free tempo)
- B.4-19: *Verse 1 (tempo *rubato)
- B.19-22: *Link (faster *bossa nova tempo, steady pulse)
- B.23-54: *Verse 2
- B.55-88: *Guitar solo
- B.89-104, 39-52: *Verse 2 repeated (accompanied by *verse 1 melody, played as *countermelody by *bass guitar)
- B.104-End: *Coda (based on end of Verse 2).

Tonality

- The key of the piece is *B minor.
- Many bossa novas use *minor keys.
- Despite the complexity of some of the harmony, the music does not *modulate (change key).

Texture

- The introduction is *monophonic (a single line of music) – apart from a couple of *double-stops (two notes or more at once).
- After the introduction, the texture is mainly *melody dominated homophony but, at times, the bass part becomes almost melodic enough to create *polyphony.
- The passage at bars 89–104 is *polyphonic, as the two melodies of the piece are combined.

Harmony

- The harmonies are essentially *diatonic (belonging to a key).
- They show the influence of *jazz and *American popular song in their complexity.
- Despite this, the chord roots are still based on chords *I, II, IV and V.
- There are frequent chord *extensions (e.g. B.23-28) including *sevenths, *ninths, *elevenths and *thirteenthths.
- Other types of chords are also used: diminished sevenths* (bar 35) and flattened fifth* chords (bar 44).
- *Chromatic chords (containing notes outside the key) are used: C#7* (bar 31), C* and F* chords (bars 27/28).
- Sections typically end on *chord V (bar 11) (at the halfway point of the verse), or chord I (with a *perfect cadence) (bars 52–53).
- The chord progressions sometimes create a *descending chromatic bass lines (e.g. bars 30–38).

Melody

- There are *two main melodies in this song (verse *1 and verse *2), heard separately at first, then combined at bars *89–104.

Verse 1 (B. *4–19)

- An *eight-bar idea (B. 4–11), repeated with a different ending, in bars *12–19.
- A series of phrases, linked by a common rising *arpeggio motif (bar 4).
- The first (or second) note of each phrase descends by a *semitone or *tone in a long *descending sequence.
- The melodic line moves, unusually, mostly by *leaps of a *third and occasionally a *seventh (B.8–9)
- All phrases have a span of a *seventh, apart from the first, which spans a *minor sixth.
- Bars 12–17 is a repeat of bars *4–9, however, the melody is developed through *rhythmic changes.
- The melody changes in bar 18, where a jazzy *flattened fifth (F₁) is used to prepare for the descent to the tonic.

Verse 2 (B. *23–54)

- A *16-bar idea (bars 23–38), with a different ending, in bars *39–54. (Like verse 1)
- In contrast to verse 1, this melody is almost entirely *conjunct in movement.
- Bars 23–26 descend to the *leading note (raised seventh note of the scale: A♯), answered by a *rising and falling idea in bars 27–30 (related to the ending of verse 1, B.17-18).
- The melody (B.23–26) is repeated a *fourth higher (B.31-34) in a sequence.
- Bars 34–35 repeat the *flattened fifth motif (from the end of verse 1) twice, the second time in *sequence, a note lower (this is to move away from the tonic, in order to set up the repeat).
- Bars 38–54 repeat 23–38, but with the last phrase (36–38) omitted.

Tempo, metre and rhythm

- The tempo during bars 1–3 bars is very *free: it is difficult to recognise a strong pulse.
- Verse 1 has a slow tempo, with much rhythmic *rubato (freedom taken with the tempo).
- The tempo almost *doubles at bar 19, where the bass guitar begins the *bossa nova tempo.
- A free tempo returns at bar 114.
- The piece is (apart from two bars) wholly in 4/4 quadruple time, although the change of tempo from bar 19 gives the piece a duple time feel from Verse 2.
- The rhythms of the vocal melody in verse 1 use complex *syncopation, although the sense of pulse is still retained.
- There are frequent triplets*. Most phrases are separated by *rests.
- The bass part in verse 1 is also complex, making more use of *syncopated rhythms than the vocals. During verse 1, a standard *bossa nova rhythm is used only occasionally: bars 6, 9, 10, 14 and 17.
- In verse 2 the vocal line uses longer note values. Phrases typically begin *off the beat: an example of *push rhythms.
- From bar 23 the bass part is based on a standard *bossa nova rhythm.
- The guitar part also adds to the rhythmic interest, with both *syncopated and *straight passages.
- From bar 89 the vocal rhythms of verse 2 become less *syncopated (fitting more easily with those of verse 1).

Performance forces

- Dedicated to Christian Ludwig (Margrave of Brandenburg)
- 6 concertos, each with different instrumentation
- Continuo = harpsichord, cello and double bass
- Break with tradition – extended virtuoso solo for harpsichord; ripieno only 1 violin; concertino is flute, violin and harpsichord
- Terraced dynamics

Harmony and tonality

- D major (most of both A sections)
- B section – A major (dominant) and B minor (relative minor)
- Diatonic and functional
- Mostly primary chords (I, IV & V) with occasional chord II and V7
- Mainly root position or 1st inversion chords
- Perfect cadences at ends of sections

Texture

- Polyphonic/contrapuntal
- Fugal in style
- Soloists create 4-part counterpoint
- Pedal point (b. 79-85; 90-95; 100-106)
- Stretto (b. 64-68) – fugue subject overlapped to build intensity

AoS1, Set Work 1

3rd movement from
Brandenburg Concerto No. 5
in D major

J.S. Bach

Written between 1711-1720



Structure

- Ternary form (ABA)
- A (b. 1-78) = fugal
- B (b. 79-232) = new theme in flute
- A (b. 233-end) = repeat with extra D major chord to re-establish tonic
- Concerto Grosso (concertino = soloists; ripieno = rest of orchestra; basso continuo = bass line)

Performance forces (instruments)

- Concertino = flute, violin and harpsichord (UNUSUAL)
- Ripieno = string orchestra (1 violin only)
- Basso continuo = harpsichord, cello and double bass

Tempo, metre, rhythm

- 2/4 (feels like 6/8 because of triplets – Baroque giges use 6/8)
- Triplets (flute, b. 4) and dotted quavers (solo violin, b. 1) used throughout
- Many semiquaver runs in harpsichord (b. 15)

Melody

- Often conjunct (b. 2)
- Scalic runs in harpsichord (b. 58)
- Rising sequence (b. 137 in flute & ripieno violin)
- Ornaments (trills b. 19; appoggiaturas b. 80)
- Fugal (subject/counter-subject – b. 3&4, solo violin and flute)

Performance forces

- Beethoven was beginning to go deaf
- 8th published sonata, dedicated to Prince Karl Von Lichnowsky (Viennese aristocrat)
- 'Pathétique' = moving/emotional
- Classical era
- Piece shows early signs of Romantic style

Harmony and tonality

- C minor; modulates to a number of related keys (e.g. Eb major and F minor)
- Many chromatic chords (especially diminished 7ths – b. 306)
- Perfect cadences at end
- Interrupted cadence (b. 9)
- Aug. 6th chords (e.g. b. 30 & 34)

Texture

- Intro = homophonic and RH octaves
- Long descending monophonic passage in RH leading to recapitulation (b. 187-194)
- 2nd subject = melody-dominated homophony
- 2-part with broken chords (b. 93)
- 3rds with trills (b. 181-187)

AoS1, Set Work 2

'Pathétique'

Beethoven

Written 1796-1799



Structure

- Sonata Form:
- Intro – b. 1-10
- Exposition - b. 11-132 (theme A = b. 11-50 in tonic, C minor; theme B = b. 51-88 in Eb minor (unrelated); theme C = b. 89-132 in relative major, Eb major)
- Development - b. 133-194 (themes altered)
- Recapitulation - b. 195-294 (repeat of exposition; themes A & C in tonic)
- Coda – b. 295-end

Performance forces (instruments)

- Solo piano (by end of C18th the piano had almost completely replaced harpsichord)
- Known as '*fortepiano*'
- Extensive use of dynamics because of instrument capability
- In original edition, no sustain pedal markings (not fully developed at the time)

Tempo, metre, rhythm

- Intro = *grave* (very slow)
- 4/4 (simple, quadruple)
- Dotted rhythms in intro
- Rapid notes (e.g. b. 10)
- Main = *allegro di molto e con brio* (very fast with vigour)
- *Alla breve* (cut common time = 2/2)
- Continuous quavers – distinctive feature of accompaniment of 1st subject (theme)
- Staccato crotchets important in RH of 1st subject

Melody

- Slow intro based on short 6-note motif
- Scalic passages
- Arpeggios & broken chords (e.g. b. 29-30)
- Ornaments (*acciaccaturas*, b. 53; mordents, b. 65; trills, b. 186)

Performance forces

- 2nd of 4 movements written as incidental music
- Aria features the character Alecto
- Written for voice (normally tenor) and continuo (this version = soprano)
- R.H. harpsichord = elaborate realisation
- L.H. harpsichord = ground bass (also played by bass viol)

Harmony and tonality

- A minor (although sometimes ambiguous because of chromaticism in ground bass)
- Modulates to related keys: E minor (b. 14); G major (b. 16); C major (b. 21); A major (b. 23); E minor (b. 27)
- Chords = diatonic and functional
- Perfect cadences used to confirm modulations
- Some dissonances (b. 12 – D in bass & E in voice; false relation b. 1 – F# in bass and F natural in R. H. harpsichord)

Texture

- Melody-dominated homophony
- Accompaniment is the ground bass
- R.H. of harpsichord is a realisation and provides some counterpoint with the vocal line

AoS2, Set Work 1 Music For a While Henry Purcell Written 1692



Structure

- Ground bass form (common in Baroque era)
- Signs of what was to become the popular ternary form, da capo aria (where repeat of A section is decorated rather than an exact repeat, e.g. b. 29)
- Ground bass = 3 bars, entirely quavers, arpeggio shaped, use of semitones, ends with octave fall)

Text setting and word painting

- Vocal line mainly syllabic, following speech rhythms
- Paired slurrings (b. 5 'for', 'a')
- Melisma (b. 10 'wond'ring'; b. 20 'eternal')
- Repetition of text (b. 23-25 'drop')
- Word painting frequent (b. 12 'pains'; b. 13 'eas'd'; b. 23-25 'drop'; b. 10 'wond'ring'; b. 20 'eternal'; b. 16-17 'free the dead')

Tempo, metre, rhythm

- No tempo marking, but slow
- 4/4 (simple, quadruple)
- Variety of rhythms but quavers and semiquavers most prominent
- Dotted rhythms occasionally (b. 10 voice)
- Occasional syncopation (b. 20; b. 24)
- Ground bass entirely quavers

Melody

- Soprano range = 9th
- Mostly conjunct
- Frequent passing notes (b. 5)
- Leaps no greater than perfect 4th (b. 7)
- Rests break up phrases (b. 11)
- Descending sequence (b. 20)
- Extensive ornamentation (trill b. 13; appoggiatura b. 35; grace notes b. 6; upper mordents b. 22; lower mordents b. 1)

Performance forces

- Written by Freddie Mercury and featured on Queen's 3rd studio album 'Sheer Heart Attack'
- Queen (British rock band) formed in London in 1970
- Killer Queen was 1st single from the album and was one of the few songs where FM wrote the lyrics first
- Lyrics are about an upper-class prostitute
- Reached no. 2 in UK charts and no. 12 in US charts
- FM won his 1st Ivor Novello Award with the song

Harmony and tonality

- Circle of 5ths (b. 20-21)
- Eb major (ambiguous as opens with a C minor chord)
- Many passing modulations
- Most chords in root position (some in 1st or 2nd inversion)
- Some dissonance (b. 30)
- 7th chords (b. 4)
- Use of altered and extended chords (e.g. F11, b. 47)
- Pedal point b. 27-30

Texture

- Mainly homophonic
- Use of imitation (guitar 3&4, b. 48)
- Use of layering
- 3-part texture
- (guitar solo (b. 50))
- 4-part texture (b. 15)
- Panning (b. 42-43 backing vocals)
- Antiphonal (b. 67-68)

AoS2, Set Work 2

Killer Queen

Queen

Released in 1974



Structure

- Verse-chorus form
- Verse 1 = b. 2-14
- Chorus 1 = b. 14-22
- Instrumental = b. 23-26
- Verse 2 = b. 26-b. 38
- Chorus 2 = b. 38-43
- Guitar solo = b. 44-61
- Verse 3 = b. 61-69
- Chorus 3 = b. 69-78
- Outro = b. 79-end

Performing forces (instruments)

- Lead and backing vocals
- Piano, overdubbed with honky-tonk piano
- 4 electric guitars

- Bass guitar
- Drum kit
- Guitars and vocals overdubbed
- Variety of guitar and recording techniques used

Tempo, metre, rhythm

- Moderato (112 BPM)
- 12/8 (compound, quadruple)
- Swung feel
- Occasionally insert 6/8 bar to extend phrase length
- Every verse and chorus starts with anacrusis
- Syncopation frequent (e.g. b. 44-46)
- Triplets (b. 18)

Melody

- Text setting mainly syllabic
- Backing vocals a mix of words and vocalisation
- Some conjunct with small leaps of a 3rd or 4th
- Some larger leaps (b. 6-7 = major 6th; b. 62 = octave)
- Altered descending sequence (b. 7&8)
- Portamento slide on 'Queen' (b. 15)
- Flanger effect on 'laser beam' (b. 17)

Performance forces

- Afro Celt Sound System originally formed in 1995 by guitarist Simon Emmerson
- Fusion of African, Celtic and electronic dance music
- From album 'Volume 2: Release'
- In 2000, ACSS nominated for Grammy Award

Harmony and tonality

- Diatonic
- Key of C minor
- Modal - Aeolian mode (a little bit of Dorian too)
- Chord sequences are repetitive
- Some ascending chromatic moments in the ensemble towards the end of each verse
- Use of extended chords (7th, 9th – synth., loop 22)
- Use of drone (on C - the tonic – synth., loop 21)

Texture

- Constantly changing as loops enter. (Loops are a key part of this piece)
- Use of layering
- Main texture is homophonic
- Heterophonic texture (during outro)
- Some Polyphonic texture moments throughout as well (e.g. verse 3)

AoS4, Set Work 1

Release

Afro Celt Sound System

Released in 1999



Structure

- Strophic form (verses, no choruses)
- Intro
- Verse 1
- Verse 2
- Solos (uilleann pipes, low whistle, hurdy-gurdy)
- Verse 3
- Build
- Outro

Performance forces (instruments)

- **African forces:** kora, talking drum
 - **Celtic forces:** hurdy-gurdy, uilleann pipes, bodhrán, fiddle, whistle, accordion
 - **Western (dance) forces:** male vox, female vox, synthesisers (including string pad, soft pad, bells, string bass), breath samples, drum machine,
- electric piano, shaker and tambourine.
- Much of the piece is made from looping.
 - Playing techniques include: glissando, ornamentation, double stopping, open and closed hi-hat

Tempo, metre, rhythm

- Free tempo at the start
 - Steady tempo established at 50th – 100 bpm
 - 4/4 (simple, quadruple)
 - Slightly swung quavers
 - Syncopation (fig. 3, male vox) and triplets/sextuplets (fig. 6, low whistle)
 - Accents (bodhran, loop 1)
- Rhythmic ostinato in Bodhran
 - Use of loops
 - Use of riffs
 - Short rhythmic phrases

Melody

- Use of 'nonsense lyrics'/vocalisation
 - Main verse is syllabic
 - Some spoken parts
 - Short phrases
 - Limited note range (6th)
 - Use of Vocal samples
 - Repetitive
- Sense of improvisation from opening female vocals
 - Use of glissando (sliding)
 - Use of ornamentation (acciaccatura – fig. 1, female vox)
 - Use of double stopping (violin)
 - Use of reverb (echo) is very obvious for the whole track.

Performance forces

- Bossa nova
- Fusion of Brazilian samba and jazz
- Lyrics are Portuguese
- Female voice, acoustic guitar and acoustic bass guitar
- ES sings and plays bass
- Vocal = low female range (chest register) – minor 10th

Harmony and tonality

- B minor (usual for bossa nova to use a minor key)
- No modulations
- Complex harmony but based around chords I, II, IV and V
- Frequent chord extensions (jazz influence) – 7ths (b. 26), 9ths (b. 43) & 13ths (b. 37); diminished 7ths (b. 35); flattened 5th chord (b. 44); chromatic chords (b. 31)
- Some use of cadences (e.g. V-I in b. 52-53) but not always conventional
- Chord progressions sometimes create descending chromatic movement (b. 30-38)

Texture

- Intro = monophonic
- Rest of piece = mostly homophonic (sometimes bass becomes melodic rather than accompaniment)
- B. 89-104 = polyphonic (2 melody ideas of the piece are combined)

AoS4, Set Work 2 Samba Em Prelúdio Esperanza Spalding Written in 1962



Structure

- Binary Form: Intro, (A) V1&2, (B) V3&4, outro
- Intro – b. 1-3
- V1 – b. 4-19
- Link – b. 19-22
- V2 – b. 23-54
- Guitar solo – b. 55-88
- V3 – b. 89-103
- V4 (D.S. al coda) – b. 39-52; 104-108
- Outro – b. 109-end

Performance forces

- Words = syllabic
- Rubato used
- Bass part is active (virtuosic introduction; seems to play in 2 parts in places)
- Virtuosic acoustic guitar solo (b. 55-88)

Tempo, metre, rhythm

- B. 1-3 = free tempo
- V1 = slow tempo with rubato
- Tempo almost doubles at b. 19 (bossa nova tempo)
- B. 114 – free tempo
- 4/4 (simple, quadruple) – change of tempo at b. 19 makes it feel like 2/2 (simple, duple)
- Rhythms of voice and bass quite complex
- From b. 23 – bass plays more typical bossa nova rhythm
- Frequent triplets
- Rests separate most of the phrases

Melody

- 2 main melodies:
A (b. 4-19) – 8-bar idea, rising arpeggio shape, low in female range, mostly disjunct
B (b. 23-54) – note values doubled, 16-bar idea, mostly conjunct

Performance forces

- John Williams considered one of greatest film composers of all time
- Has collaborated with great film directors (Steven Spielberg, George Lucas)
- JW writes in late-Romantic style (full orchestra) and uses Leitmotif technique
- Herbert Spencer was orchestrator for this score

Harmony and tonality

- B \flat major (to b. 29)
- B. 30 onwards – tonality less clear
- B. 41-60 – complex chords and dissonance makes music feel atonal
- B. 51-60 – elements of bitonality (2 keys at once)
- Predominantly tonal but doesn't always use conventional progressions (very few cadence points)
- Opening fanfare to b. 7 = quartal harmony (built on 4ths)
- B. 33, 34 & 35 – use of different chords simultaneously to produce unstable effect
- Use of tritone (b. 44, G-Db)

Texture

- Dominated by various types of homophonic texture:
- Main theme A and B – largely accompanied by block chords, arpeggios or rhythmic articulations of chords
- Bar 4 onwards - texture is mostly melody-dominated homophony, with the (often) octave doubled tune supported by block or articulated chords
- A variety of pedal textures are used:
- Inverted tonic pedal in the Introduction and during the first playing of the Main Title Theme (b. 1-6, violins)
- Dominant pedal from bars 12-15 (bass part)
- Ostinato textures 51-60.

AoS3, Set Work 2

Main title/Rebel Blockade Runner (Star Wars: Episode IV A New Hope)

John Williams

Released in 1977



Structure

- Intended to match and reinforce the opening section of the film
- Main theme section (b. 1-29) = regular 4-bar phrases with AABA shape
- Rest of extract takes its shape from the action on the screen

Performing forces (instruments)

- Full symphony orchestra:
- Woodwind - 3 flutes (& piccolo), 2 oboes, 2 clarinets, bass clarinet, 2 bassoons
- Brass – 4 horns, 3 trumpets, 3 trombones and tuba
- Percussion – timpani, triangle, snare drum, tam-tam, glockenspiel, vibraphone,
- Cymbals, piano, celeste and harp
- Strings – violins 1&2, viola, cello, double bass
- Avoids electronic effects and synthesisers (a surprising decision considering the era and type of film)

Tempo, metre, rhythm

- Fast tempo (matches mood of film)
- 4/4 (simple, quadruple) – march style to reflect wars between rebels and Imperial forces
- Opening 3 bars – fanfare rhythm
- Use of triplets
- Main Theme (A) – often accompanied by syncopated block chords, triplet quavers and rests
- From b. 33 – changes rhythmically; pulse less obvious
- B. 44 – metre changes to 3/4 (simple, triple)
- Homorhythmic chords b. 44-50 create drama; tempo also slows here (reminiscent of 'Mars' from Holst's 'Planets Suite')
- B. 51 – very fast tempo with ostinato figure (again, similar to 'Mars')

Melody

- Opening 3 bars: fanfare like (in brass)
- Main theme A: 4-bar idea (b. 4), balance of stepwise motion and leaps, rising perfect 5th used to create 'heroic' feel (Luke Skywalker), combination of triplet quavers and minims
- Main theme B: 4-bar idea (b. 11), less forceful, begins with anacrusis, stepwise with rising 6th, outer parts move in contrary motion (b. 18)
- Sequence in strings (b. 32)

Performance forces

- Wicked = an alternative version of the Wizard of Oz, told from the point of view of the witches Elphaba (Wicked Witch of the West) and Glinda (Good Witch of the North)
- Schwartz won a Grammy Award for his work on Wicked

- 'Defying Gravity' is finale song of Act 1 – Elphaba discovers the Wizard of Oz is not the heroic figure she believed he was and vows to fight the Wizard and his plans.
- Originally written in Db major – this edition is transposed to D major
- The song is a duet between Elphaba and Glinda with some spoken dialogue as well as singing

Harmony and tonality

- Opening – tonality is ambiguous with chromatic movement
- D major
- B major, b. 20; F major, b. 22; D major, b. 32; G major, b. 88; D major, b. 103; chromatic (like open), b. 115; D major, b. 132; B minor, b. 168 (ends on D major chord)

- Chords in root position
- Chord progressions often unrelated
- Some use of dissonance (b. 30)
- Pedal point, b. 168

Texture

- Sparse texture in opening with some monophonic bars (b. 3)
- Verses – melody-dominated homophony
- Homophonic chordal moments (b. 132)
- Ostinato (b. 88)

- E & G sing one at a time, but are in unison occasionally (b. 101) or in harmony (b. 127 – 3rds)
- Ending = contrapuntal (3 musical ideas with different lyrics – b. 168)

AoS3, Set Work 1

Defying Gravity from Wicked

Stephen Schwartz

2003



Structure

- Leitmotif technique
- Verse-chorus form
- Intro (b. 1)
- Interlude 1 (b. 23)
- Verse 1 (b. 34)
- Chorus 1 (b. 50)
- Verse 2 (b. 63)
- Chorus 2 (b. 79)
- Interlude 2 (b. 90)
- Chorus 3 (b. 103)
- Repeat of intro (b. 115)
- Verse 3 (b. 135)
- Chorus 4 (b. 151)
- Coda (b. 162)

Performing forces (instruments)

- 2 vocal parts have large ranges of just under 2 octaves
- Use of large orchestra: woodwind (including piccolo, bass clarinet & cor anglais), brass, strings, percussion, harp, 3 keyboards, electric guitars (producing modern sound using overdrive & distortion)

Tempo, metre, rhythm

- Frequent tempo changes, as important as the structure: b. 1, free (colla voce); b. 20, Andante; b. 49, Allegro; b. 88, Moderato; b. 103, Allegro; b. 111, Andante; b. 129, Allegro; b. 162, Andante; b. 168, Maestoso
- Frequent syncopation (b. 67-70)
- Dotted rhythms used throughout (b. 82)
- Triplets (b. 96 – quavers and b. 60 - crotchets)
- Predominantly crotchet and quaver based rhythms
- Rests used to break up phrases
- Each phrase starts with off-beat entry after crotchet rest (b. 15)
- Use of rallentandos (particularly at end of sections)
- Metre changes from 3/2 (simple, triple) to 2/2 (simple, duple) to 4/4 (simple, quadruple) and back to 2/2

Melody

- Text setting = syllabic with speech-like rhythms
- Vocalisation (b. 175)
- Melody starts conjunct
- Ascending sequence (b. 6&7)
- V & CH combine conjunct
- and wide angular leaps (b. 28)
- Leaps often rising perfect 5th (b. 34)
- Some exceptionally large leaps (compound perfect 4th, b. 39-40; compound perfect 5th b. 140-141)