

MELODY
Lots of the melody has a stepwise (conjunct) movement, although there are some leaps.
There are <b>rising sequences</b> (when a short phrase is repeated going one note higher each time) There are lots of <b>scalic runs</b> (notes going up and down a scale)
There are lots of ornaments such as <b>grace notes (appoggiaturas)</b> and <b>trills</b>

Themes

There are two principal themes that are used in this set work. The first is played at the very beginning of the movement, and is called the subject:

The second theme is not heard until the B section of the movement; it is a variation of the opening subject:

TONALITY
The main tonality for the piece is <b>D major</b>
The B section is in the relative minor key of <b>B minor</b> The final A section is back in D major.
The key modulates often to the <b>dominant</b> (A major) and the dominant of the <b>dominant</b> (E major), indicated by the addition of accidentals.

BACKGROUND INFORMATION
This piece was written in the <b>Baroque era</b> . Bach wrote a set of six concertos for the Margrave of Brandenburg as part of a job application.
This is a <b>concerto grosso</b> . A solo concerto has just one soloist, but a concerto grosso has a group of soloists (the concertino) This is the <b>third of three movements</b> in the concerto.
This is chamber music, written for a small group of musicians rather than a full orchestra

RHYHM, TEMPO and METRE
The metre is <b>2/4</b> . The piece uses lots of <b> triplets</b> and <b>dotted rhythms</b> .
The harpsichord part has lots of fast <b>semiquaver</b> runs. The first melody idea (subject) starts with an <b>anacrusis</b> .
Because of the large number of triplets, the piece could also be notated in <b>6/8 time</b> . <i>In the baroque era the dotted quaver-semiquaver grouping (like in the first bar) would have been performed in triplet rhythm (with the dotted quaver lasting 2/3 of a beat, and the semiquaver lasting 1/3 of a beat.</i>



SONORITY/INSTRUMENTS
This piece uses a <b>solo flute and violin</b> , a <b>harpsichord</b> , and a <b>string or- chestra</b> (including violin, viola, cello and double bass)
The group of solo instruments (violin, flute and harpsichord) are known as the <b>concertino</b> . The string orchestra are known as the <b>ripieno</b> . The bass/cello and harpsichord sometimes act as the <b>basso contuino</b> in the piece. This means the bass instruments play a bass line, and the harpsichord <b>“realises”</b> the chords on top (when it is not playing a solo part)
Bach broke with tradition in this piece by making the harpsichord part incredibly <b>virtuosic</b> (difficult and impressive!), with lots of fast <b>scalic runs</b> and trills in both hands at once. The baroque flute is different from the modern flute, as it was made of wood.

DYNAMICS
There are only a <b>few dynamic markings</b> on the score, and these are there mostly for balance reasons, like having the violin play quieter so the flute can be heard
There are no dynamic markings for the harpsichord, because the harpsichord used in this piece would not have been able varied dynamics, it stayed at one volume

STRUCTURE
The piece is in <b>ternary form</b> (ABA)
The opening A section begins in a <b>fugal</b> style. The B section is in the relative minor key, and contains a new theme which is similar to the first theme in the A section. There are also fragments of the A section theme in the B section.

HARMONY
The harmony uses <b>standard chords</b> of the time
The music is <b>diatonic</b> (all the notes/chords come from the key signature) <b>Perfect cadences</b> announce the ends of sections, such as the perfect cadence in B minor at the end of the B section. The harmony uses <b>standard chords</b> of the time (mainly chords I, IV and V, with occasional use of ii and vi)
The harmony is <b>functional</b> (perfect cadences are used to move between closely related key signatures). The harmony uses mainly <b>root position</b> and <b>first inversion</b> chords. There are occasional <b>suspensions</b> .

TEXTURE
The texture is <b>polyphonic</b> (more than one melody happening at the same time) There is use of <b>imitation</b> (when one part imitates another in a call and response style)
The movement begins in a <b>fugal</b> style. A fugue is a complicated piece which uses lots of imitation throughout. This movement is not an actual fugue, but it uses <b>fugal techniques</b> , like the start of the opening A section. Sometimes the solo flute and violin play the same thing in <b>unison</b>
When the flute and violin come in at the start, they are playing in <b>two part imitation</b> . When the harpsichord comes in at the start, it plays the subject in the left hand, then the answer in the right. The harpsichord plays in <b>2 part counterpoint</b> . Once all solo instruments are playing, they are playing in <b>4 part counterpoint</b> . Occasionally the flute and violin play in thirds. At the start of the B section there is a <b>tonic pedal</b> on B

KEY		
<b>3 Grade</b>	<b>5 Grade</b>	<b>8 Grade</b>



## Context: Brandenburg Concerto No. 5 (movement 3)



### Baroque Concerto Conventions

<b>M</b>	<ul style="list-style-type: none"> <li>☐ Mainly uses <b>conjunct</b> (stepwise) movement and any <b>disjunct</b> leaps are usually quite small intervals (4ths or 5ths)</li> </ul>
<b>A</b>	<ul style="list-style-type: none"> <li>☐ <b>Scalic runs</b> and <b>sequences</b> are used regularly to show off the soloists</li> <li>☐ Melodies are often decorated with <b>ornaments</b> such as <b>trills</b> and <b>appoggiaturas</b> (grace notes)</li> </ul>
<b>D</b>	<ul style="list-style-type: none"> <li>•Ⓡ The <b>harpsichord</b> only had one possible volume so dynamics were impossible on the instrument</li> <li>•Ⓡ <b>Terraced dynamics</b> were common where dynamics change suddenly without a <b>crescendo</b> or <b>diminuendo</b> leading into them</li> <li>•Ⓡ Dynamics were used for practical reasons (to make sure everything can be heard) rather than to create any emotion (expression in music came much later)</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•Ⓡ Does <b>not</b> use extremely fast speeds – most Baroque music should be able to be <b>danced</b> to</li> <li>•Ⓡ Tempo often not even marked on the score so performers would assume the speed from the musical style</li> </ul>
<b>S</b>	<ul style="list-style-type: none"> <li>•Ⓡ Baroque concertos are usually in <b>Ternary Form</b> (ABA) with the B section being made up of entirely new material</li> <li>•Ⓡ <b>Fugue</b> is a common structure– a complicated type of <b>cannon</b> where parts imitate one another in a system of strict rules</li> </ul>
<b>H</b>	<ul style="list-style-type: none"> <li>•Ⓡ The <b>tonality</b> will be stable and only modulate to <b>closely related keys</b> such as the <b>dominant</b> (V) or <b>relative major/minor</b> and these will be marked by <b>perfect cadences</b></li> <li>•Ⓡ Harmony is written out in <b>figured bass</b> which the harpsichord then <b>realises</b></li> <li>•Ⓡ Uses mainly <b>primary chords</b> I, IV and V (with some use of ii and vi)</li> <li>•Ⓡ The music is always <b>diatonic</b> and the harmony is <b>functional</b></li> </ul>
<b>I</b>	<ul style="list-style-type: none"> <li>•Ⓡ No orchestras as we think of them today, instead most pieces were <b>chamber music</b> (for a small ensemble of musicians)</li> <li>•Ⓡ Traditional Baroque concertos would feature one or two solo <b>violins</b> (rather than woodwind soloists) which were accompanied by a string orchestra (a group of string players) and <b>continuo</b></li> <li>•Ⓡ Almost all Baroque instrumental music featured the <b>Basso Continuo</b> which was made up of a Bass Viol (providing the bass) and Harpsichord (which played also played the bass as well as <b>realising</b> chords in the right hand)</li> <li>•Ⓡ The soloists were grouped together into the <b>concertino</b> and the accompaniment were called the <b>ripieno</b></li> </ul>
<b>R</b>	<ul style="list-style-type: none"> <li>•Ⓡ Frequently uses <b>dotted rhythms</b> and <b>triplets</b> as this was a common pattern in <b>dance forms</b></li> <li>•Ⓡ <b>Repeated quavers</b> or <b>semiquavers</b> in the harpsichord – an essential feature as it cannot sustain long notes</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•Ⓡ <b>Polyphonic</b> writing (also called <b>counterpoint</b>) was the main texture of the baroque period (lots of interweaving melody lines)</li> <li>•Ⓡ <b>Antiphonal</b> effects are created when the <b>ripieno</b> (string orchestra) alternates with the <b>concertino</b> (soloists)</li> <li>•Ⓡ <b>Fugal</b> textures are heard when parts <b>imitate</b> one another in <b>canon</b></li> </ul>



### J.S. Bach Background

- J.S. Bach was one of the greatest composers of the **Baroque** period
- He composed this piece while employed as a 'court music director' for the estate of Prince Leopold
- Bach's background was mainly as a composer of church music, but Leopold wanted **secular** (non-religious) music to be performed to invited guests and dignitaries in the grand rooms of his castle
- Bach composed six Brandenburg concertos in total

MELODY	DYNAMICS	RHYTHM, TEMPO and METRE	TONALITY	HARMONY
<p>The main theme in the piece are the <b>first and second theme</b>, plus the six note raising idea from the <b>introduction</b>. The first theme (or subject) is a <b>rising, scalic theme</b>. The second theme (or subject) features a theme which <b>risers then falls</b>, including use of <b>ornaments</b>.</p> <p>There are a number of scalic passages in the piece, including the <b>descending chromatic</b> scale at the end of the introduction. Other melodic ideas include <b>arpeggios and broken chords</b>. Ornaments are an important part of the melody, including <b>acciaccaturas and mordents</b> in theme 2, and <b>trills</b> just before the recapitulation. The development uses ideas from the first theme in lots of different keys. It uses <b>sequences</b>. scale)</p>	<p>This piece has a wide range of dynamics, from <b>very quiet (pp) to very loud (ff)</b> There are <b>crescendos (getting louder)</b> and <b>decrescendos (getting quieter)</b></p> <p>The intro uses <b>fp (fortepiano)</b> markings, meaning loud then immediately soft). It also uses <b>sf (sforzando)</b> markings, meaning a sudden loud accent.</p> <p>Dynamics markings in the piece are used <b>expressively</b>, showing Beethoven anticipating romantic era music</p>	<p>The introduction is <b>grave</b> (very slow), and the metre is <b>4/4</b> (common time) The main tempo for the rest of the piece is <b>very fast</b>.</p> <p>The main tempo for the piece is <b>allegro di molto e con brio</b> (very fast with vigour), and is written in <b>2/2</b> (cut common time, also known as <b>alla breve</b>) There are some very <b>rapid notes</b> (short note values)</p> <p>There are some very rapid notes (short note values), including <b>septuplets</b> and <b>1/128th notes</b> in bar 10</p>	<p>The piece is in the key of <b>C minor</b> (as mentioned in the title of the piece!) The music <b>modulates</b> to different keys in the development section</p> <p>The <b>first subject is in C minor</b>. The second subject starts in the <b>unexpected key of Eb minor</b>, then moves to the <b>expected key of Eb major</b> (the <b>relative major</b> of C minor) In the development the piece modulates to many different keys, including <b>distant, unrelated</b> keys such as E minor (at the start of the development) In the recapitulation the <b>first subject is back in C minor</b>. The second subject initially plays in the unexpected <b>key of F minor</b>, then moves to the <b>expected key of C minor</b> (to match the key of the first subject)</p> <p>F minor is the <b>subdominant</b> of C minor. <b>Perfect cadences</b> confirm changes of key throughout.</p>	<p>The harmony is mainly <b>diatonic</b>, and <b>standard chords</b> of the time. There are also some more <b>dissonant</b>, complicated chords.</p> <p>There are some more complicated, <b>chromatic</b> chords used, including a <b>diminished seventh</b> at the start of bar 2. this is the most <b>dissonant</b> chord available to Beethoven at the time. <b>Perfect cadences</b> announce the end of sections and changes of key. This is called <b>functional harmony</b>. There are big perfect cadences at the end of the piece. There are <b>pedal notes</b>, like the <b>dominant pedal</b> at the end of the developed section (dominant preparation). There is an <b>interrupted cadence</b> in the introduction at bar 9.</p> <p>The harmony is <b>functional</b> (perfect cadences are used to move between closely related key signatures). The harmony uses mainly <b>root position</b> and <b>first inversion</b> chords. There are occasional <b>suspensions</b>.</p>
<p><b>THEME ONE</b></p> <p>The first subject theme in C minor (tonic key of the piece) rises mainly <b>scalically</b> a distance of <b>two octaves</b> – over a tonic pedal in the bass. The music is marked with <b>staccato</b> – meaning detached (separate) notes. A second melodic idea begins at bar 27 and features <b>sforzandos and descending arpeggios</b>. A transition based on the main theme – using sequences begins at bar 35 and modulates towards the expected key of Eb major through a dominant note (Bb) in the bass (dominant preparation)</p>	<div><div><b>BEETHOVEN—SONATA No. 8 IN C MINOR (PATHETIQUE) MOVEMENT 1</b></div></div>			<p><b>Structure</b></p> <p>The piece is in <b>sonata form</b>. Sonata form consists of an <b>introduction</b> then the main sections: <b>Exposition, development, and recapitulation</b>. In the exposition <b>two themes</b> are introduced. In the development the theme are altered by <b>changing key lots</b>. The recapitulation is the same as the exposition, but with the two theme <b>now in the same key</b>. The piece finished with <b>coda</b>.</p> <p>The theme in the exposition are linked by <b>transitions (or bridge)</b>. There is a codetta at the end of exposition, then the whole exposition is <b>repeated</b>.</p> <p>Beethoven uses some techniques which are usual for sonata form:</p> <ul style="list-style-type: none"><li>The second theme starts in <b>Bb minor</b> instead of the expected <b>Eb major</b>. It moves to Eb major at bar 89.</li><li>The development begins with <b>4 bars from the introduction</b> – this is very unusual! When the development returns to the allegro tempo it is in the <b>unrelated key</b> of E minor</li><li>In the recapitulation the second theme starts in the key of <b>F minor</b> instead of the expected C minor. It then moves to C minor.</li><li>The coda starts with <b>4 bards od the introduction</b> again.</li></ul>
<p><b>THEME TWO</b></p> <p>The second subject begins in the <b>unexpected key of Eb minor</b>. The theme features a distinctive <b>acciaccatura ornament and handcrossing technique</b>, where the right hand moves down over the left hand to play four staccato notes, before returning. The theme continues with a <b>stepwise descending phrase</b> featuring <b>mordents</b>. A new theme begins in bar 89 in the relative major key of Eb. It has a new <b>broken chord texture</b>. There is a <b>crescendo</b> while the hands move in <b>contrary motion</b>.</p>	<p><b>TEXTURE</b></p> <p>The texture is mainly homophonic</p> <p>There is a <b>monophonic section</b> with a long descending scale leading into the recapitulation The right hand play in <b>octaves</b> half way through the introduction</p> <p>The intro is homophonic with all the motes playing together in chords. this is known as <b>homophonic chordal texture</b>. There is a <b>two part texture</b> with melody and broken chords in the second (Eb major) idea of the second subject (bar 93)</p>	<p><b>SONORITY/INSTRUMENTS</b></p> <p>This piece is written for the piano. Unlike a harpsichord, the piano can play both <b>loud and soft</b></p> <p>Although it is not written is the score, Beethoven would have used the <b>sustained pedal</b> for greater expression. The piano allowed Beethoven to make extensive use of all kinds of <b>dynamic possibilities</b>. This sonata has lots of <b>crescendos, diminuendos</b> and lots of other dynamic marking.</p> <p>This piece was written for the <b>fortepiano</b>, which came before the more modern <b>pianoforte</b>. It had a smaller range and was not capable of as much dynamic contrast as a modern piano.</p>	<p><b>BACKGROUND INFORMATION</b></p> <p>This is a piece of music from the <b>classical era</b>. Classical music has <b>clear, catchy melodies</b> and <b>homophonic textures</b>. The piano sonata is a piece for solo piano. It had several movements – we are studying movement 1</p> <p>Beethoven was a forward thinking composer, and this piece shows signs of the <b>romantic era</b>. This piece was composed between 1797 and 1799.</p> <p>Romantic music is all about expressing emotions. It does this through more <b>dramatic use of dynamics</b>, used of the <b>sustain pedal</b> on the piano, more complex, <b>chromatic harmony</b>, and more <b>complex, altered structures</b> (like how Beethoven alters sonata form in this piece)</p>	

## Context: *Pathétique* Sonata

Classical Piano Conventions	
<b>M</b>	<ul style="list-style-type: none"> <li>• Classical Period melodies usually fit a <b>balanced 8-bar phrase</b> structure, although later composers (such as Beethoven) would extend and stretch these moulds to make the music more expressive</li> </ul>
<b>A</b>	<ul style="list-style-type: none"> <li>• Scalic runs and <b>broken chord (arpeggio)</b> figures are very common</li> <li>• Ornamentation is still employed but nowhere near as much as in the Baroque Period – melodies tend to be developed in other ways such as <b>sequences</b></li> <li>• Melody lines are passed between the right and left hand of the piano freely</li> </ul>
<b>D</b>	<ul style="list-style-type: none"> <li>• The invention of the piano, an instrument which could perform subtle dynamics meant these became <b>very expressive</b></li> <li>• Crescendos and <b>diminuendos</b> became a frequent tool for composers</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>• Often very fast to show off the <b>virtuosity</b> of players</li> <li>• Descriptive <b>tempo markings</b> are common (i.e. <i>allegro di molto con brio</i> = very fast and with vigour)</li> </ul>
<b>S</b>	<ul style="list-style-type: none"> <li>• The first movement of <b>Classical Period</b> pieces are often in <b>Sonata Form</b>: <ul style="list-style-type: none"> <li>• <b>Exposition</b> (1st subject in tonic key, 2nd subject in a closely related key: dominant or relative minor)</li> <li>• <b>Development</b> (explores ideas from the exposition and develops them in a variety of keys)</li> <li>• <b>Recapitulation</b> (return to 1st subject in tonic key, followed by second subject but this time in the <b>tonic</b>)</li> </ul> </li> <li>• Sonata form can also include an <b>introduction</b>, <b>transitions</b> between sections, and a <b>coda</b> (outro)</li> </ul>
<b>H</b>	<ul style="list-style-type: none"> <li>• Tonalities (the key of the piece) would traditionally follow the rules of <b>Sonata Form</b> (see above) but some composers such as Beethoven would adapt and be more creative with this model</li> <li>• More ambitious harmony than Baroque period with extension chords (such as <b>Diminished 7ths</b>) used to add colour</li> <li>• Regularly <b>modulates</b> (changes key) through the use of <b>perfect cadences</b></li> </ul>
<b>I</b>	<ul style="list-style-type: none"> <li>• By the <b>Classical Period</b> the <b>piano</b> had been invented and replaced the Harpsichord almost entirely</li> <li>• The piano allowed composers to use expressive <b>dynamics</b> simply by pressing the keys harder or more softly (this was impossible on the harpsichord)</li> </ul>
<b>R</b>	<ul style="list-style-type: none"> <li>• Frequent use of fast <b>quaver or semiquaver passages</b> to show off the <b>virtuosity</b> of the pianist</li> <li>• Dotted rhythms and <b>syncopation</b> become quite common</li> <li>• Contrast between <b>staccato</b> and <b>legato</b> rhythms becomes more pronounced</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>• The most common texture is <b>Homophonic</b> (chordal writing)</li> <li>• Lots of textural changes in Classical Period piano writing including <b>Homophony</b>, <b>Melody Dominated Homophony</b>, <b>Octaves</b>, and <b>Monophony</b></li> <li>• Very little <b>Polyphony</b> (unlike the Baroque period which was all polyphony)</li> </ul>



### Beethoven Background

- Beethoven was a **virtuoso pianist** which means he was brilliant at the instrument. He regularly played his own music for wealthy patrons in their stately homes
- Later in life **Beethoven** became deaf, although he did not have hearing problems when writing this piece
- A **Piano Sonata** is usually a 3 or 4 movement work for solo piano which shows off different aspects of the instrument
- *Pathétique* translates as 'moving' or 'emotional'
- Beethoven's style developed over time. His early music was much more like Haydn and Mozart where everything fit neatly into boxes - logical structures, logical keys, logical phrases etc. As time went by, he became much more expressive and experimented with breaking some of the rules of the **Classical Period**
- The *Pathétique* sonata was composed at a mid point in Beethoven's career and looks both backwards to the **Classical Period** as well as forward to the **Romantic Period**

## MELODY

The main melody is sung by a **soprano singer**  
The word setting is mostly **syllabic** (each syllable of the text given it's own note), with some **melismatic** sections (like the word "eternal").  
**Word painting** is used to make the music reflect the meaning of the

Most of the melody notes **move in steps**, with lots of passing notes (the notes in between chord notes)  
There are lots of uses of **ornaments** (common to Baroque music) in the right hand of the harpsichord and the soprano line, such as trills, appoggiaturas, grace notes and mordents. Some of the text has been repeated, such as the word "drop"

There are some **descending sequences**, such as in bar 20  
**Rests** are used to break up melodic phrases  
The stepwise movement of the melody means it can be described as a **"conjunct"** melody

## TONALITY

The main tonality for the piece is **A minor**

This reflects the **sombre**, sad nature of the lyrics

During the middle (B) section the piece **modulates** through several related keys—**E major** (the dominant key—bar 15 & 28), **G major** in the middle of bar 18, **C major** (relative major—in bar 22), **A major** (the tonic major—middle of bar 23) and finally back to **A minor** in bar 29

## BACKGROUND INFORMATION

This piece was written in the **Baroque** era. It was composed in around **1692**. It was written for a play telling the Greek myth of **Oedipus**.

This is the second of four movements Purcell wrote for the play as "incidental music" performed between the dramatic parts of the play

## WORD PAINTING

The (mostly) **minor key** is appropriate for the **serious, sad** mood of the text The word **"eternal"** (bar 20) is sung as a **long melisma**  
The word **"drop"** (bar 23) is repeated in a **descending pattern** (going down) representing the snakes dropping from Alecta's head

The phrase **"free the dead"** (bars 16-17) is set to a triumphant section in the **bright key of G major**.  
The word **"wondering"** (bar 10) uses a wandering, descending **legato (smooth) melismatic melody**  
The phrase "pains were eased" (bars 12-13) features a **dissonance and resolution**

## DYNAMICS

There are **no dynamic markings**

## TEMPO

There is no tempo marking on the score, but a **slow tempo** would be appropriate



## INSTRUMENTS

This piece uses a **soprano singer, harpsichord and bass viol**.

The harpsichord and bass viol act as the **basso continuo**, providing accompaniment for the singer.  
The left hand of the harpsichord and the bass viol play the **ground bass**—a repeating bass pattern that acts as an accompaniment.

The right hand of the harpsichord plays a **"realisation"** (which would have been improvised at the time), which fills out the chords of the piece.

## RHYTHM and METRE

**4/4 metre**  
The ground bass uses **repeated quaver rhythms**

There are a wide variety of rhythms, but **quavers** and **semiquavers** are the most common in this piece

There are some **dotted rhythms** in the vocal part There is occasional **syncopation**

## HARMONY

The accompaniment is provided by the **ground bass** played by the bass viol and the left hand of the harpsichord  
Chords are **diatonic**

There are **perfect cadences** throughout the piece (as the ground bass ends with a V chord, then repeats again with a I chord)  
There are a couple of **dissonances** used for word painting, such as the word "pains"  
Another type of dissonance used is a **"false relation"**, like in bar 1 with the ground bass playing F sharp while the right hand plays F natural.

**Suspensions** are used very occasionally. For example, there is a 4–3 suspension in bar 3 beat 4 1/2 in the harpsichord part.  
The right hand of the harpsichord plays an elaborate **realisation**, which has been interpreted from the original **figured bass**

## THE GROUND BASS

The ground bass is a **3 bar loop**  
It consists entirely of **quaver rhythms** It has a **rising pattern**

The first 4 sets of 4 quavers use an **ascending sequence**, starting one note higher each time At the end of the ground bass there is a **fall of an octave**  
It uses intervals of **semitones**

After 4 and a half repeats of the ground bass it begins to **modulate into different keys**. In the final A section (bar 29) it returns to the repeating pattern from the start of the piece.

## TEXTURE

The texture is **homophonic** - one main melody and an accompaniment.  
The accompaniment is provided by the ground bass

The elaborate **realisation** played by the right hand of the harpsichord makes the texture feel polyphonic at times

## Context: Music for a While



### Baroque Vocal Conventions

<b>M</b>	<ul style="list-style-type: none"> <li>•Ⓡ Frequent use of ornamentation such as <b>grace notes</b>, <b>mordents</b>, <b>trills</b>, and <b>appoggiaturas</b> to decorate the melody – much like the overly decorated baroque architecture and fashion</li> </ul>
<b>A</b>	<ul style="list-style-type: none"> <li>•Ⓡ Melodies are regular developed use of <b>sequences</b>, another form of embellishing or ornamenting the line</li> <li>•Ⓡ Mainly uses <b>stepwise conjunct</b> movement with very few <b>disjunct leaps</b> as the music was more subdued and less virtuosic</li> <li>•Ⓡ Uses a mixture of <b>syllabic</b> and <b>melismatic</b> vocal lines which is an influence from <b>Italian opera</b></li> <li>•Ⓡ Makes frequent use of word painting where the music reflects the meaning of the text</li> </ul>
<b>D</b>	<ul style="list-style-type: none"> <li>•Ⓡ Uses <b>terraced dynamics</b> – suddenly loud or quiet with no preparation. This was because the harpsichord only had two settings and nothing in-between. Therefore there are no <b>crescendos</b> or <b>diminuendos</b> in Baroque vocal music</li> <li>•Ⓡ Often not specified on the score so the performer would follow the shape of the music to decide its dynamics</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•Ⓡ Does <b>not</b> use extremely fast speeds – most Baroque music should be able to be <b>danced to</b></li> <li>•Ⓡ Tempo often not even marked on the score so performers would assume the speed from the musical style</li> </ul>
	<ul style="list-style-type: none"> <li>•Ⓡ Often in simple forms such as <b>Binary</b> (A-B) or <b>Ternary</b> (A-B-A) forms</li> <li>•Ⓡ Often built from a repeating <b>ground bass</b> which dictates the length of sections – inspired by dances like chaconnes</li> <li>•Ⓡ Composers use <b>irregular phrase lengths</b> – a more intuitive approach than later composers who prefer strict structures</li> </ul>
<b>H</b>	<ul style="list-style-type: none"> <li>•Ⓡ The <b>tonality</b> will be stable and only modulate to <b>closely related keys</b> such as the <b>dominant</b> (V) or <b>relative major/minor</b> and these will be marked by <b>perfect cadences</b></li> <li>•Ⓡ Harmony is written out in <b>figured bass</b> which the harpsichord then <b>realises</b></li> <li>•Ⓡ <b>Dissonance</b> is infrequent and usually resolved through <b>suspensions</b></li> <li>•Ⓡ <b>Tierce de Picardie</b> (ending a minor piece on a major chord) is a very common device</li> </ul>
<b>I</b>	<ul style="list-style-type: none"> <li>•Ⓡ Virtually all Baroque pieces use the <b>Basso Continuo</b> – <b>Harpsichord</b> and <b>Bass Viol</b> provide the chordal accompaniment and bass line</li> <li>•Ⓡ A repeating <b>Ground Bass</b> is often used in the left hand of the harpsichord</li> <li>•Ⓡ Harpsichord part is usually a partly improvised <b>realisation</b> which fills out the chords and decorates the music</li> </ul>
<b>R</b>	<ul style="list-style-type: none"> <li>•Ⓡ Frequently uses <b>dotted rhythms</b> as this was a common pattern in <b>dance forms</b></li> <li>•Ⓡ <b>Repeated quavers</b> in the harpsichord – an essential feature as it cannot sustain long notes</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•Ⓡ <b>Melody dominated homophony</b> – melody line with basso continuo providing the accompaniment</li> <li>•Ⓡ Some <b>polyphony</b> can occur between the singer and the embellished harpsichord part</li> <li>•Ⓡ <b>Ground bass</b> – a constantly repeating bass line which the other music is built on top of</li> </ul>

### Purcell Background

- Henry Purcell was an **English** composer who lived between **1659** and **1695**
- His father directed the choirs at **Westminster Abbey** and as a teenager Henry Purcell became the organist there also
- Purcell is known for composing **dance suites**, **trio sonatas**, as well as **operas** and **songs**
- He was particularly influenced by the **Stile Italiano** – the popular Italian style of the day which included dramatic **recitatives**, **da capo arias** (where the singer would embellish the written line and make it more flamboyant) and frequent use of **double-dotted rhythms**
- Almost all of his music was commissioned from wealthy **patrons** and so it was written in the popular styles of the time which they would enjoy
- Music for a While* comes from a set of pieces to accompany a play based on the Greek legend of *Oedipus*
- The music depicts a terrifying **Greek goddess** with the job of punishing sinners. She has **snakes in her hair**, a dog's head, bat's wings, and is armed with a whip. The music calms her until she drops her whip and the snakes fall from her head

## MELODY

The word setting is mainly **syllabic** throughout  
The melody has a **wide range** (goes very high and very low!)  
The guitar solo borrows ideas from the chorus and verse sections of the song

The backing vocals use words and **vocalisations** (like oohs and aahs!)  
The melody is often conjunct, but with some wide angular **leaps**, including intervals of 6ths and octaves.  
In the chorus the melody is harder to spot on it's own because of the backing vocal **harmonies**

The vocal part sometimes uses **falsetto**.  
The vocal part also includes **spoken text**  
The vocal part contains a **slide** upwards (on the word “queen”)  
The length of the melodic phrases are often **uneven** (like when the extra 6/8 bar is added)  
**Word painting** is used on the words “drive you wild”. Effects are added to give

## TONALITY

The main tonality for the piece is **Eb Major** (this is unusual because it's a hard key to play in on the guitar!)  
The key changes (**modulates**) during the song.

The chorus is in **Bb major**  
There are points where the tonality is not clear (“**tonal ambiguity**”) - like in the first verse which starts with a C minor chord, making the key signature unclear.

The chord sequences move quickly through different key signatures— for example in the first half of the chorus the chord sequence moves quickly through **D minor** and **C major**. The last chorus ends in Bb major, so the outro features a **repeated Eb chord** to reestablish the original key signature

## TEMPO

**Moderate tempo.**

A dotted crotchet is measured at 112 bpm

## RHYTHM and METRE

The time signature is mainly in **12/8** time  
This gives the piece a **swung** feel. (it uses swung rhythms) There is a **regular**, danceable beat with a steady tempo.

There is **syncopation** used throughout  
Every verse and chorus start with an **anacrusis (upbeat)**

There are occasional extra bars of **6/8** time to extend phrase lengths  
There are some use of **triplets** (bar 18)

## STRUCTURE

The piece has a **verse-chorus** structure

The full structure is:  
**Intro (clicks), verse 1, chorus, instrumental, verse 2, chorus, guitar solo, verse 3, chorus, outro**



## INSTRUMENTS/SONORITY

The vocal part is sung by Freddie Mercury, who has a **high tenor** voice.  
The piece uses **piano, electric guitar, bass** and **drum kit**.

There are overdubbed **backing vocals**.  
There are **4 guitar parts** that have been overdubbed to create a richer texture  
There is a slightly out of tune “**jangle**” **piano** recorded on top of the main piano line  
The song uses studio effects like **multi track recording, EQ, flanger, distortion, reverb, wah-wah** and **panning**.

The guitar part uses **slides, bends, pull-offs** and **vibrato**

## HARMONY

Queen liked to use **adventurous chord sequences**  
The song uses several **altered or extended chords** (such as 7ths and 11ths)

Most of the chords are in root position, but there are some **chord inversions**.  
There is a **circle of 5ths chord progression** in the chorus  
The modulations to different keys are shown by **perfect cadences**  
The song starts with a **C minor chord**—(you can't tell that the piece is in Eb major until the chord is played half way through the verse—this is

Some parts of the chord sequence contain a **faster harmonic rhythm** (like one chord every beat on “guaranteed to blow your mind”)  
The chord inversions create **descending and ascending** basslines (such as the descending bassline during “built in a remedy”)  
In the instrumental before the second verse there is a “**vamp**” based around an F chord  
There is a **pedal note** used in bars 27-30

## TEXTURE

The main texture of the piece is **homophonic**.  
The texture **builds up gradually** at the start of the song with each instrument entering one at a time.

The guitar solo uses a **three part** texture. Sounds are spread out using **panning**

The interweaving guitar and vocals parts from the second verse give the piece a polyphonic feel at times  
The guitar solo uses imitation  
The use of panning in the backing vocals creates an **antiphonal** feel

## BACKGROUND INFORMATION

This is a Glam Rock song from the band's third album.  
It was released in 1974

Queen's sound is unlike many “standard” rock bands as they use **adventurous harmonies and structures**, and a **theatrical style** influenced by musical theatre and opera. They also create **complicated arrangements** of layered guitar parts and backing vocals in the recording studio using **multitrack recording**.

## Context: Killer Queen

Rock Music Conventions	
<b>M</b>	<ul style="list-style-type: none"> <li>•Ⓢ Melody is given to the <b>solo vocalist</b>, usually a <b>high male</b> voice</li> <li>•Ⓢ Another melody is often heard in an <b>electric guitar solo</b></li> </ul>
<b>A</b>	<ul style="list-style-type: none"> <li>•Ⓢ Melodies usually have a <b>4 or 8 bar phrase lengths</b></li> <li>•Ⓢ The melodies are usually shaped by the lyrics</li> <li>•Ⓢ Powerful, accented articulation used to emphasise important words or climaxes in the music</li> <li>•Ⓢ <b>Catchy hooks</b> in the melody (especially at the chorus) to stick in your head</li> </ul>
<b>D</b>	<ul style="list-style-type: none"> <li>•Ⓢ Generally <b>forte</b> to fit with the amplified sound of a rock band</li> <li>•Ⓢ Loudest point is almost always the chorus</li> <li>•Ⓢ The bridge section will often show contrast and be at a quieter dynamic</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•Ⓢ Usually at an <b>upbeat tempo</b> suitable for dancing to</li> <li>•Ⓢ Very rare to change speed within a rock song</li> </ul>
<b>S</b>	<ul style="list-style-type: none"> <li>•Ⓢ <b>Verse-Chorus Form</b> meaning it will usually have an intro, verses, choruses, a bridge, often a solo, and an outro</li> <li>•Ⓢ The greatest <b>contrast</b> is created in the <b>bridge</b></li> <li>•Ⓢ Rock songs are dominated by an alternation of verses and choruses</li> </ul>
<b>H</b>	<ul style="list-style-type: none"> <li>•Ⓢ Usually uses only <b>4 or 5 chords</b>, with a particular focus on chords <b>I, IV, and V</b></li> <li>•Ⓢ <b>Extension chords</b> such as 7ths are often added to add interest to the sound</li> <li>•Ⓢ Usually <b>stays in one key throughout</b>, although if a rock song does change key it will usually rise by a tone or semitone</li> <li>•Ⓢ There is often a difference in <b>harmonic rhythm</b> (how quickly chords change) between the verses and choruses</li> </ul>
<b>I</b>	<ul style="list-style-type: none"> <li>•Ⓢ Traditional rock band line up is: <b>Vocalist, Electric Guitar</b> (lead – plays riffs and solos), <b>Electric Guitar</b> (rhythm – plays chords), <b>Bass Guitar, Drums</b></li> <li>•Ⓢ Other instruments which are less common but do appear occasionally are piano/keyboard, backing vocals or a horn section (trumpet, trombones and saxophone)</li> </ul>
<b>R</b>	<ul style="list-style-type: none"> <li>•Ⓢ Almost always in <b>4/4</b></li> <li>•Ⓢ Driven by <b>riffs</b>, short and catchy melody lines usually played by the guitar</li> <li>•Ⓢ Frequent use of <b>constant quavers</b> to give it a driving feel</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•Ⓢ Mostly <b>melody dominated homophony</b>, with the vocalist taking the tune</li> <li>•Ⓢ Usually <b>starts thin and builds</b> in texture to the final chorus where everyone is playing</li> <li>•Ⓢ Often uses <b>breakdowns</b> where most instruments suddenly drop out</li> </ul>



### Queen Background

- Queen are a British rock band from the 1970s and 1980s
- They were known for how they expanded the rock genre with big orchestrations (backing vocals, extra instruments etc.)
- They were also known for their use of effects, with lots of overdubbing (recording the same part multiple times), and guitar effects (such as distortion and flanger) applied to the music
- They were especially known for having 4 part close harmony vocals on lots of their tracks
- Killer Queen* was released in 1974 and is about a high class prostitute who enjoys drinking Moët and Chandon champagne and eating caviar
- Because of this theme it is quite over the top and flamboyant

Melody – Articulation – Dynamics – Tempo – Structure – Harmony – Instrumentation – Rhythm - Texture

MELODY
The word setting is <b>syllabic</b> throughout The melody has a <b>wide range</b> (fairly high and low!) The melody starts with <b>stepwise movement</b> (conjunct) The verse and chorus combine stepwise movement and <b>big leaps</b> (disjunct)
The <b>syllabic word setting</b> and <b>natural speech-like rhythms</b> make the words clearly understandable There is vocalisation at the very end of the song (“ <b>aah</b> ”)
Leaps often feature a <b>rising perfect fifth</b> (e.g. bar 34 “has changed”). There are some exceptionally large leaps such as a <b>compound perfect fifth</b> (13 whole notes!- e.g. bars 140 “told me lately everyone de- serves..”). These big leaps could be described as <b>angular</b> . Often the melody is <b>legato</b> (“you can still be with the wizard”) Bars 6 and 7 show an <b>ascending sequence</b> (“hurt your cause forever, I hope you think you’re clever”)
TONALITY
The piece is mainly in <b>D major</b>
At the start the <b>tonality is ambiguous</b> . It uses <b>unrelated chord se- quences and chromatic movement</b> .
During the <b>intro</b> the piece <b>modulates</b> briefly to B major at bar 20, F major at bar 22, and finally gets to the <b>tonic D major</b> at the start of the verse. The “unlimited” section is in <b>G major</b> , then it goes back to <b>D major</b> when it returns to the chorus. The following andante section (“well, are you coming?”) returns to the <b>chromatic melody</b> of the intro. It returns to <b>D major for the final verse</b> (“so if you care to find me”) The final <b>maestoso</b> section is in <b>B minor</b> , before finishing on a <b>D major chord</b>
TEXTURE
The main texture is <b>homophonic</b> (melody and accompaniment)
The intro has a <b>sparse texture</b> with chord stabs in the orchestra and <b>some monophonic bars</b> Elphaba and Glinda <b>usually sing separately</b> but sometimes sing together in <b>unison</b> (“there’s no fight we cannot win”) or in <b>harmony</b> (thirds) (“I hope you’re happy my friend”) The outro is <b>polyphonic</b> , with Elphaba, Glinda and the chorus all singing different musical ideas at the same time.
There is an <b>ostinato accompaniment</b> at bar 88 Sometimes the orchestra play <b>homophonic chordal textures</b> , like at bar 132

RHYHM, METRE and TEMPO
There are <b>lots of tempo changes throughout the song</b> and they are important to the structure (see the structure section). The song <b>slows down</b> at the end. There is frequent <b>syncopation</b> throughout.
The intro starts in <b>3/2 time</b> , then changes to <b>2/2</b> . When verse 1 starts it then goes into <b>4/4 time</b> . At bar 115 (“I hope you’re hap- py”) it goes back to <b>2/2 time</b> . There are several <b>rallentandos</b> or “ <b>ralls</b> ” (when the tempo slows down), particularly at the end of sections. There is a rall at the end of the whole piece. <b>Dotted rhythms</b> are used throughout, like the word “gra-vi-ty” in the chorus. There are also triplets.
Rhythms in the vocal part are mostly <b>crotchets and quavers</b> , but there are some longer notes at the end of phrases. <b>Rests</b> break up phrases, and phrases often start with a rest.



INSTRUMENTS/SONORITY
‘Defying Gravity’ is a <b>duet</b> for the characters Elphaba and Glinda. The two vocal parts use a <b>big range</b> (fairly high and fairly low!) Originally they were performed by Idina Menzel (from Frozen) and Kristin Chenoweth (from Glee, American Gods, Rio) The two singers either <b>speak, sing</b> , or perform their lines <b>half sung half spoken</b> . The song uses a <b>big orchestra</b> plus <b>3 keyboards, drum kit</b> and <b>electric guitars</b> to create a modern sound
The vocal parts cover a <b>range of just under 2 octaves</b> . The large orchestra includes a woodwind section which features additional <b>piccolo, bass clarinet and cor anglais</b> . The string section includes a <b>harp</b> . The wide range of percussion instruments includes a <b>drum kit, tubular bells and timpani</b> . <b>Synthesizers and glockenspiels</b> are used for high pitched “magical” sounds, such as in the final chorus (also with “magical” sounding tubular bells)
The brass plays <b>homophonic chordal music</b> , like a <b>fanfare</b> The drum kit adds rhythmic momentum with a <b>repeated hi hat</b> in the first chorus. There is a <b>cymbal roll</b> moving into the chorus which adds excitement. The strings sometimes use <b>tremolo</b> to add tension (eg the start of verse 1)

STRUCTURE and TEMPO
There is a <b>verse chorus</b> form, but within that structure there are multiple sections defined by changes in tempo and mood
<b>Bars 1- 19</b> - Free tempo (like a recitative)
<b>Bars 20-33</b> - Andante (“you can still be with the wizard”)
<b>Bars 34-48</b> - Andante - verse 1 (“something has changed..”)
<b>Bars 49-87</b> - Allegro - Chorus, verse 2, chorus 2
<b>Bars 88-102</b> - Moderato - A contrasting section in G major (“unlimited”)
<b>Bars 103-110</b> - Allegro - Chorus, back in D major.
<b>Bars 111-128</b> Andante - Similar to the intro
<b>Bars 129-161</b> Allegro - Verse 3 and chorus 3. The climax of the song! Full orchestra and loud dynamics.
<b>Bars 162 - 177</b> - Andante to Maestoso - Outro - build up to finale.
HARMONY
The intro uses chords that are <b>unrelated</b>
Most chords are in <b>simple root position</b> There is some use of <b>dissonance</b> (eg bar 30 (“I don't want it, no”) At the end there is a <b>pedal note</b> (bar 168)

BACKGROUND INFORMATION
This is a song from the Musical “ <b>Wicked</b> ” which uses characters and ideas from “ <b>The Wizard of Oz</b> ” It was written and first performed in <b>2003</b> Music theatre uses <b>songs, spoken dialogue, acting and dance</b> in a popular style. The piece is written by <b>Stephen Schwartz</b> , an <b>American composer and lyricist</b> who also worked on Disney musicals such as Enchant- ed and The Hunchback of Notre Dame
‘Defying Gravity’ is the <b>finale song</b> for the first act, when 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 and his sinister plans. She sings of how she wants to <b>live without limits</b> , going against the rules that others have set for her.

## Context: Defying Gravity

Musical Theatre Conventions	
<b>M</b>	<ul style="list-style-type: none"> <li>•® Pop song inspired with catchy <b>hooks</b> and big <b>choruses</b></li> <li>•® Melody line carried by singers in a mixture of <b>solos</b>, <b>duets</b> and <b>ensemble numbers</b></li> </ul>
<b>A</b>	<ul style="list-style-type: none"> <li>•® Often uses very <b>wide range</b> with a <b>belting</b> vocal quality for powerful and loud high notes</li> <li>•® Can use a mixture of <b>singing</b> and <b>talking</b> to carry the plot forward</li> <li>•® Makes use of <b>vocalisations</b> (“oohs” and “aahs”)</li> <li>•® Frequent use of <b>melisma</b> at the ends of phrases to show expression and emotion</li> </ul>
<b>D</b>	<ul style="list-style-type: none"> <li>•® Often uses dynamic extremes (<b>piano</b> to <b>forte</b>... and even wider)</li> <li>•® Dynamics used to emphasise the drama in the lyrics</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•® <b>Tempos frequently change</b> in songs as the emotional drive of the character singing changes</li> <li>•® <b>Ralls</b> (slow downs) and <b>accels</b> (speed ups) are used to add suspense and drama</li> </ul>
<b>S</b>	<ul style="list-style-type: none"> <li>•® Songs use <b>pop song structure</b> conventions (verse, bridge, chorus, etc.) but extend these in imaginative ways</li> <li>•® Very <b>flexible</b> and <b>irregular</b> musical structures to follow the unfolding story told by the lyrics</li> <li>•® Musicals are in <b>two acts</b> and are built from a series of <b>numbers</b> - individual songs which advance the story</li> </ul>
<b>H</b>	<ul style="list-style-type: none"> <li>•® Uses <b>pop song chord progressions</b> and are built from mainly chords I, IV, V and vi</li> <li>•® <b>Modulations</b> (key changes) are used to build energy and drama (especially by going up one <b>tone</b> or <b>semitone</b>)</li> <li>•® More mysterious sections use <b>unrelated chords</b> to create ambiguity and atmosphere</li> <li>•® <b>Pedal drones</b> often used underneath spoken dialogue or to link musical numbers or sections together</li> </ul>
<b>I</b>	<ul style="list-style-type: none"> <li>•® Earlier musicals used an <b>orchestra</b>, but modern musicals add <b>rock instruments</b> to the classical one in order to create a more modern sound</li> <li>•® Performers often bridge the line between singer and actor through <b>speak-singing</b> (half spoken)</li> </ul>
<b>R</b>	<ul style="list-style-type: none"> <li>•® Musical theatre numbers are usually rhythmically interesting with <b>dotted rhythms</b> and <b>triplets</b> used to add variety</li> <li>•® <b>Syncopation</b> is used frequently to add interest and create a pop-like sound</li> <li>•® <b>Time signatures</b> frequently change in order to fit the lyrics (storytelling is the most important aspect)</li> <li>•® The rhythm of the melody is often built from <b>natural speech rhythms</b> so it feels conversational</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•® Mostly uses <b>melody dominated homophony</b> (melody and accompaniment)</li> <li>•® Lots of interesting textural <b>colours</b> created by combining different parts of the <b>orchestra</b> and <b>rock band</b> line-up</li> <li>•® <b>Polyphonic</b> textures sometimes occur when multiple characters or songs are layered on top of one another</li> </ul>



### Stephen Schwartz Background

- Steven Schwartz is known as both a composer and a lyricist which is not always the case in musical theatre. This means that his songs are very good at telling the story and driving the plot forward
- Schwartz is a big fan of pop/rock music and uses these styles in his musicals
- The musical *Wicked* tells the story of the Wicked Witch from the film musical *The Wizard of Oz*
- ‘Defying Gravity’ is heard at the end of Act 1 where the main character decides there are no limits to what she can achieve – the music reflects this idea



<p>... which is one reason</p> <p>... a... It uses</p> <p>... other strings</p> <p>There is a <b>full descending scale</b> to end the B theme. Then the <b>A theme returns</b> but with small changes. After the theme, there are not many main melody ideas in the “rebel blockade runner” section—just a short piccolo melody during the “star filled sky” section</p>
<p>The fanfare-like intro uses <b>rapid repeated notes using tonic (Bb) triplets</b>—which are used throughout the main theme. It also uses <b>imitation</b> (the melody ideas are repeated by different brass instruments). There are <b>7th intervals</b> in the fanfare, like in the main theme.</p> <p>The main theme consists of a <b>4 bar idea which balances stepwise motion and leaps</b>. There are repeated use of <b>triplets</b> and <b>long minims</b> to create excitement and tension. The B theme is <b>contrasting</b> to the A theme—it feels less forceful. It uses <b>scalic</b> patterns, but does contain <b>some leaps and triplets</b> to remind us of theme A.</p> <p>At the end of the B theme there is a <b>descending Bb minor melodic scale</b>. Both themes use an <b>anacrusis</b>.</p>
<p>The main A theme can be broken down as follows: Bar 1 contains a <b>rising perfect 5th</b> (tonic to dominant) which creates a heroic feel. Bars 2 and 3 are identical, including a <b>leap of a minor 7th</b>. Bar 4 uses an</p>
<h2>TONALITY</h2>
<p>The main theme is in <b>Bb major</b>.</p> <p>After the theme finishes, during the rebel blockade runner section <b>the tonality is less clear</b>, using more <b>unstable harmonies</b>.</p>
<p>From when the spaceships appear, there is lots of use of <b>dissonance</b>. The piece is almost <b>atonal</b> at times, and as the action switches to inside the craft there is some use of <b>bitonality</b>.</p>
<p>As the planets are revealed the piece switches to <b>C major</b> (with an added Ab) for a short while.</p> <p>When the spaceships appear the music is more based around the note C, which is heard as a <b>bass pedal</b>.</p>

RHYHM, TEMPO and METRE
<p>The <b>fast tempo</b> matches the mood and feel of the film—an exciting action movie! The <b>4/4 metre, steady tempo</b> and use of brass give it a “<b>march</b>” like <b>feel</b>—which reflects the battles going on in star wars</p> <p>There is repeated use of <b>triplets</b> in the melody lines</p> <p>After the main theme, the <b>pulse becomes harder to follow</b>.</p>
<p>Both themes use an <b>anacrusis</b>.</p> <p>The main theme (A) is accompanied by <b>syncopated block chords</b> which create excitement. When the large spaceship appears, the time signature <b>changes to 3/4</b></p> <p>The <b>tempo changes</b> during the “rebel blockade runner” section of the piece to emphasize the action on screen.</p>
<p>The “Mars” like chords when the large spaceship appears are <b>homorhythmic</b> (all playing the same rhythm).</p>



INSTRUMENTS/SONORITY
<p>Main Title/Rebel Blockade Runner uses a full symphony <b>orchestra</b> — <b>Strings, percussion, woodwind and brass</b>.</p>
<p>The instruments used are a full string section, plus: <b>Wind:</b> flute, piccolo, oboe, clarinet, bass clarinet, bassoon</p> <p><b>Brass:</b> Horn, trumpet, trombone, tuba <b>Percussion:</b> Timpani, triangle, tam tam (gong), vibraphone, glockenspiel, cymbals.</p> <p>Plus a piano, celeste and harp</p>
<p>The orchestra is used in the style of a traditional romantic-era orchestra, with much <b>doubling of parts</b> an octave or more apart.</p>

STRUCTURE
<p>The main theme uses an <b>AABA</b> structure</p> <p>After this, the music <b>follows the action on the screen</b>.</p>
<p>The full structure of the rebel blockade runner section is: Star filled sky, camera pans down to show planets, spaceship ap- pears, larger spaceship attacks, action continues and switch-</p>

HARMONY
<p>The harmony of the main theme is mostly <b>diatonic</b> (uses chords and notes that fit with the key signature)</p> <p>The melody is accompanied by mostly <b>major and minor chords</b>.</p> <p>There are <b>not many perfect cadences</b>, which we normally expect in this kind of music. After the main theme, the <b>harmony is complicated</b> and often feels <b>dissonant</b> and <b>atonal</b> (not in any key signature)</p>
<p>The harmony in the fanfare and A theme uses <b>quartal harmony</b>—chords made up of notes that are 4 steps apart.</p> <p>In the main theme the chords are <b>syncopated</b>. When the A theme repeats, it is slightly changed to create a <b>descending bassline</b>.</p> <p>When the bigger spaceship appears the “Mars” like hammered unison chords are <b>dissonant</b> (clashing). This also uses a <b>tritone</b> (an augmented 4th.. the devil’s interval!).</p>
<p>The theme does use some chords not in the key of Bb major, such as the Ab major at the end of the first A theme (before the <b>imperfect cadence</b>).</p> <p>The B section also uses a Db major, which is not in the key of Bb major.</p> <p>In the intro and A theme there is an <b>inverted tonic pedal</b> played tremolo in the violins. In the B theme there is a <b>dominant pedal</b> played by the brass instruments.</p> <p>During the “star filled sky” section, the harmonies mix unrelated chords together (like Db major and C major) to create strange, unstable effects.</p> <p>When we see the two planets, the strings and the brass are playing in two <del>different keys</del></p>
TEXTURE
<p>The piece is mainly made up of <b>homophonic</b> textures.</p> <p>There are only a few solo or lighter textures, it is mostly <b>very</b></p>
<p>The main theme is mostly accompanied by <b>block chords</b> or <b>arpeggios</b>.</p>
<p>The piece uses pedal textures, such as the <b>inverted tonic pedal</b> (repeated Bb note played by the violins) during the introduction and A theme, and the <b>dominant pedal</b> (repeated 5th note played by the brass) in the B section.</p> <p>At the end of the rebel blockade runner, when the action</p>

BACKGROUND INFORMATION
<p>This is a piece of music written for the film Star Wars Episode IV: A New Hope in 1977</p> <p>It uses a main theme (which is a <b>leitmotif</b> for Luke Skywalker).</p> <p>The “Rebel Blockade Runner” section uses music to <b>support the</b></p>

## Context: Star Wars

Film Music Conventions	
<b>M</b>	<ul style="list-style-type: none"> <li>•Ⓢ Hero melodies use wide <b>disjunct leaps</b> to show power and courage</li> <li>•Ⓢ Villainous melodies use <b>conjunct</b>, often <b>chromatic</b> steps to show sinister qualities</li> <li>•Ⓢ Characters are represented through musical <b>Leitmotifs</b> which evolve with the characters</li> <li>•Ⓢ Very expressive!</li> <li>•Ⓢ Lots of <b>accents</b> to mark powerful melodies</li> <li>•Ⓢ Lots of <b>legato slurs</b> to emphasise romance</li> </ul>
<b>A</b>	
<b>D</b>	<ul style="list-style-type: none"> <li>•Ⓢ Often uses dynamic extremes (<b>piano</b> to <b>forte</b>... and even wider)</li> <li>•Ⓢ Frequent and sudden changes of dynamics</li> <li>•Ⓢ Tension and drama built up through epic <b>crescendos</b></li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•Ⓢ Faster tempos used to show drama and action, slower tempos used for more reflective moments</li> <li>•Ⓢ Tempos often change quickly to represent sudden changes in mood</li> <li>•Ⓢ <b>Rubato</b> used to help melodies fit with the images on the screen</li> </ul>
<b>S</b>	<ul style="list-style-type: none"> <li>•Ⓢ Very <b>flexible</b> and <b>irregular</b> musical structures to follow the story unfolding on screen</li> <li>•Ⓢ Films often start with a musical <b>overture</b> of sorts over the opening credits</li> <li>•Ⓢ The structure of the music is dictated by the editing of the film</li> </ul>
<b>H</b>	<ul style="list-style-type: none"> <li>•Ⓢ Harmony is often <b>descriptive</b> rather than functional and has no strict 'rules'</li> <li>•Ⓢ Adapts to suit the images on screen which it is trying to depict</li> <li>•Ⓢ <b>Dissonance</b> is used freely to build tension</li> </ul>
<b>I</b>	<ul style="list-style-type: none"> <li>•Ⓢ Very often for <b>full orchestra</b>, utilising the different instrumental <b>colours</b></li> <li>•Ⓢ Sci-fi films often use <b>electronic instruments</b> rather than real ones</li> <li>•Ⓢ Brass = heroics; Strings and Woodwinds = romance; Percussion = aggression</li> </ul>
<b>R</b>	<ul style="list-style-type: none"> <li>•Ⓢ Often bold and dramatic</li> <li>•Ⓢ Used to represent the characters on screen (i.e. <b>strong rhythms</b> such as fanfares or marches represent strong characters, more <b>delicate rhythms</b> used for romantic scenes)</li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•Ⓢ Usually either <b>homophonic</b> (chords), or...</li> <li>•Ⓢ <b>Melody Dominated Homophony</b> (accompaniment with a leitmotif melody over the top)</li> <li>•Ⓢ Lots of interesting textural <b>colours</b> created by combining different parts of the orchestra</li> </ul>



### John Williams Background

- John Williams is one of the most famous film composers of all time
- He has written the music to lots of huge blockbuster movies including *Indiana Jones*, *Harry Potter and the Philosopher's Stone*, *Jaws* and *Jurassic Park*
- John Williams was crucial in popularising grand orchestral film scores at a time when pop music and electronic instruments were becoming more common
- Some of his other sci-fi films used electronic instruments such as *Close Encounters of the Third Kind*, however for *Star Wars* he used the orchestra to represent the epic, almost operatic scale of the story

MELODY
There is a <b>female and male singer</b> . The vocal melody is <b>repetitive</b> There are some <b>spoken</b> parts, including vocal <b>samples</b> The singers sometimes sing <b>vocables</b> (nonsense lyrics) like oooh and aaah
The melody lines are all <b>short phrases</b> At the start (before the first verse) the female vocal part sounds like it is <b>impro- vising</b> . <b>Solos</b> are taken by the Uilleann pipe, whistle and hurdy gurdy
The female vocal part has a limited range (a 6th) The male vocal part has a bigger range (a 13th) The vocals use glissando (slides) and ornamentation (acciaccatura) The fiddle melody uses double stopping

BACKGROUND INFORMATION
This is a piece of fusion music, combining elements of African music, Celtic folk music and electronic dance music It was released in 1999
The band has featured a number of guest musicians over the year, including Sinead O’Connor who sings on “Release”.

STRUCTURE
The piece has a <b>verse</b> form (with no choruses) It contains an <b>intro, verses, breaks, solos and an outro</b> .
The <b>full structure</b> is: Intro, verse 1, verse 2, solos, verse 3, build, outro

RHYHM and METRE
The time signature is simple <b>4/4</b> (common to dance music) There are lots of repeating rhythmic <b>riffs/ostinato patterns</b> in the song. These are short phrases that are <b>looped</b> (repeated over and over again)
There is <b>syncopation</b> used throughout The repeating rhythms are mostly <b>2 and 4 bar loops</b>
<b>Triplets</b> and <b>sextuplets</b> are used in the piece. The semiquavers are slightly <b>swung</b> (giving the piece a relaxed quality) Some notes are <b>accented</b> to make them louder than others



INSTRUMENTS/SONORITY
<b>African instruments:</b> kora, talking drum <b>Celtic instruments:</b> hurdy-gurdy, uilleann pipes, bodhrán, fiddle, whistle, accordion <b>Electronic Dance Music instruments:</b> male/female vocals, synthesisers (including string pad, soft pad, bells, bass), breath samples, drum machine, electric piano, shaker and tam- bourine.
The piece is made from <b>looping</b> ideas (a common dance music technique)
Some of the playing techniques include <b>glissando</b> (a continuous slide of notes), <b>ornamen- tation, double stopping</b> (playing 2 strings together on the fiddle), <b>open and closed hi- hat</b> . There is a <b>reverb</b> effect on the vocals through the whole track. The synthesizer drone uses a filter (which automatically adjusts the EQ giving a “sweeping” sound)

HARMONY
The piece is in a <b>minor key</b> (C minor) It uses <b>repeating chord sequences</b> over and over again There is a <b>drone</b> in this piece on the note C
The harmony is mostly diatonic There are some chromatic notes, such as the low synth strings that play an ascending chromatic line There are some extended chords (such as 7ths and 9ths)
The harmonic rhythm is slow—it feels like it stays on the same chord for a lot of the piece. This is common to dance music.

TEXTURE
The main texture of the piece is <b>homophonic</b> . There are lots of <b>layers</b> of loops. And the loops drop in and out regularly making the <b>texture constantly change</b> . At the start of the song, the texture builds up by adding loops one at a time
The many overlapping loops give often the piece a <b>poly- phonic</b> feel. There is a <b>heterophonic</b> texture during the outro, with solo instruments playing the same thing, with slight vari- ations. The very start of the piece is <b>monophonic</b>

TONALITY
The piece is in C minor
The piece has a <b>modal</b> feel at times.

TEMPO
The start of the piece is in <b>free time</b> (no set tempo/metre) Then when the bodhran comes in a <b>steady tempo</b> is set.
The piece is at 100bpm

## Context: *Release*

	African Conventions	Celtic Conventions	Electronic Dance Conventions
<b>M</b>	<ul style="list-style-type: none"> <li>•® Melody is <b>unimportant</b> – texture and rhythm are the main focus</li> <li>•® Any lead lines are given to the <b>voice</b>, or to <b>percussion soloists</b></li> <li>•® Uses a mixture of <b>sung and spoken vocals</b></li> </ul>	<ul style="list-style-type: none"> <li>•® Melody usually heard in <b>vocals</b> or <b>folk fiddle</b></li> <li>•® Uses <b>modal tonality</b></li> <li>•® Often very free, fun and intuitive – not a formally constructed melody</li> <li>•® Has a strong <b>improvised</b> feeling</li> <li>•® <b>Ornamentation</b> (acciaccatura, trills etc.)</li> </ul>	<ul style="list-style-type: none"> <li>•® <b>Melody</b> in vocal lines and lead synth parts</li> <li>•® Uses catchy <b>hooks</b></li> <li>•® Often uses <b>vocal samples</b> (recordings which are repeated and edited)</li> <li>•® <b>Reverb</b> added to vocal lines</li> </ul>
<b>A</b>			
<b>D</b>	®	®	® Sudden cuts in texture are emphasised by <b>terraced dynamic drops</b>
<b>T</b>	<ul style="list-style-type: none"> <li>•® Often has <b>free time</b> sections creating atmosphere</li> <li>•® Once established, a <b>steady tempo</b> is usually maintained throughout</li> </ul>	<ul style="list-style-type: none"> <li>•® Often has free time sections such as <b>cadenzas</b></li> <li>•® More commonly uses a <b>faster tempo</b> designed for dancing</li> </ul>	<ul style="list-style-type: none"> <li>•® <b>Constant tempo</b> throughout</li> <li>•® Upbeat, <b>faster tempo</b> for dancing to</li> </ul>
<b>S</b>	® Lots of <b>cyclic patterns</b> and <b>looping</b>	® Lots of repetition with embellishment ( <b>theme and variation</b> form)	<ul style="list-style-type: none"> <li>•® <b>Pop song structure</b> (intro, verse, bridge etc.)</li> <li>•® <b>Cyclic patterns</b> and <b>looping</b></li> </ul>
<b>H</b>	<ul style="list-style-type: none"> <li>•® Frequent use of <b>drones</b></li> <li>•® Percussion based so harmony is less important</li> <li>•® No chord instruments</li> </ul>	<ul style="list-style-type: none"> <li>•® <b>Drones</b> are often used in the Accordion or fiddle</li> <li>•® <b>Modal tonality</b> built from intuition rather than formal rules (folk music is all modal)</li> </ul>	<ul style="list-style-type: none"> <li>•® Mainly uses <b>standard pop song chords</b> (I, IV, V and vi)</li> <li>•® Chord progressions <b>repeated throughout</b></li> </ul>
<b>I</b>	<ul style="list-style-type: none"> <li>•® Lots of hand percussion such as <b>talking drums</b> and <b>kora</b></li> <li>•® Mainly built from <b>drums</b> and <b>vocals</b></li> </ul>	<ul style="list-style-type: none"> <li>•□ Uses lots of <b>folk instruments</b> including <b>Hurdy Gurdy, Uilleann pipes, Bodhrán, whistle</b>, and <b>accordion</b></li> <li>•□ The folk violin (<b>fiddle</b>) is especially important and is often given <b>virtuosic</b> passages</li> </ul>	<ul style="list-style-type: none"> <li>•® <b>Synthesisers</b> (keyboards with artificial sounds)</li> <li>•® <b>Drum machines</b> (digital drums)</li> <li>•® Melody given to <b>lead vocalist</b> (male or female)</li> <li>•® Production effects (i.e. <b>EQ, filters</b> and <b>delay</b>)</li> </ul>
<b>R</b>	<ul style="list-style-type: none"> <li>•® Constant <b>steady beat</b></li> <li>•® Lots of <b>syncopation</b></li> <li>•® Use of rhythmic <b>ostinatos</b></li> </ul>	<ul style="list-style-type: none"> <li>•® Lots <b>compound metres</b> (6/8 or 12/8)</li> <li>•® <b>Dotted rhythm</b> feel to make it dance-like</li> </ul>	<ul style="list-style-type: none"> <li>•® Constant <b>steady beat</b></li> <li>•® Lots of <b>syncopation</b></li> <li>•® Use of <b>riffs</b></li> </ul>
<b>T</b>	<ul style="list-style-type: none"> <li>•® Often <b>polyphonic</b> (lots of interweaving lines)</li> <li>•® Often <b>heterophonic</b> (every instrument doing its own version of the main line)</li> <li>•® Lots of <b>loops</b> and <b>layering</b></li> </ul>	® Mainly melody and accompaniment ( <b>melody dominated homophony</b> )	® <b>Frequent textural changes</b> are the main thing used to create interest as the harmony and melody usually remain static throughout



### Afro Celt Sound System Background

- Their music is a fusion (blending) of **African, Celtic, and Electronic Dance** styles
- *Release* comes from their second studio album released in 1999
- The lyrics for *Release* were written by Sinéad O'Connor, an Irish singer/songwriter
- The band have been nominated in the 'Best World Music' category at the Grammy Music Awards

MELODY—GENERAL
There are <b>two main melodies</b> in the song— verse 1 and verse 2, which are then combined after the guitar solo. The lyrics are in <b>Portuguese</b> . It is a sad song about longing for a lost love. The melody line goes very <b>low</b> for a female vocal, going down to a <b>low E</b> .
The vocal line covers the range of a <b>minor tenth</b>

MELODY—VERSE ONE
<b>Verse one is an 8 bar idea which is then repeated with a different ending</b>
Many of the phrases use a <b>rising arpeggio</b> (going up the notes of a chord—like bar 4) The first or second note of each phrase descends down- wards in a long downward sequence
The melody mostly moves in leaps of a third or a seventh, which is unusual The melody changes in bar 18, which includes a jazzy flattened 5th

MELODY—VERSE TWO
<b>Verse two is another 16 bar idea which is repeated like verse 1, but with a different ending</b>
There are some use of <b>sequences</b> , such as bars 23 –26 and 31-34.
Unlike verse 1, verse 2 uses almost completely <b>stepwise (conjunct)</b> movement. There is another jazzy <b>flattened fifth</b> at the end of the first repeat

TONALITY
The piece is in <b>B minor</b>
Many Bossa Novas are in <b>minor keys</b> . Despite the complicated harmony, the piece doesn't modulate—it stays in the same key

KEY		
3 Grade	5 Grade	8 Grade

STRUCTURE
The piece has a two main vocal sections ( <b>verse 1 and verse 2</b> ), plus <b>solos</b> . After the <b>guitar solo</b> , Esperanza sings verse 2 again, but plays the melody of verse 1 on the bass, like a <b>duet be- tween the bass and voice</b> .
The <b>full structure</b> is: <b>Intro, Verse 1, link, Verse 2, Guitar solo, Verse 1 and 2 voice and bass duet, coda (outro)</b>

RHYHM and METRE
The piece is almost completely in <b>4/4 time</b> There are lots of <b>syncopated rhythms</b>
<b>Verse 1</b> has a lot of <b>rubato</b> (freedom of slowing down or speeding up expressively). The bass is playing <b>complex rhythms</b> , but we can just about find the beat of the song. <b>Verse 2</b> has a faster tempo, and features a “ <b>standard</b> ” <b>bossa nova rhythm</b> played by the bass (like a slowed down samba beat). When the <b>guitar part</b> comes in it adds to the <b>rhythmic interest</b> playing both <b>syncopated</b> and <b>on the beat</b> at times.
The vocal part mostly keeps to the printed melody, but varies the rhythms using <b>rubato</b> . In verse one in particular the vocal part is singing lots of <b>triplets and semiquavers</b> with frequent <b>rests</b> In verse 2 the vocal part is singing lots of <b>longer note values</b> , but these are often <b>syncopated</b> so they start off the beat When verse 1 and verse 2 are played together the rhythms are <b>less syncopated</b> , to help them fit together more easily



INSTRUMENTS/SONORITY
The song uses a <b>female voice, acoustic bass guitar</b> and <b>acous- tic guitar</b> The vocal part is <b>low in pitch</b> for a female singer
The acoustic guitar only joins in at verse 2
The acoustic bass uses double stopping (playing multiple strings together) It also uses <b>harmonics</b> The acoustic bass is tuned just like an electric bass or double bass. In verse 1 the bass sounds like it is playing 2 parts, with a bass notes and alternating chords, like a ragtime piano

BACKGROUND INFORMATION
This music is in the style of a type of fusion music called <b>Bossa Nova</b> . This style com- bines elements of Jazz and Brazilian Samba The song was originally written in <b>1962</b> . Esperanza Spalding’s version was released in <b>2008</b> .
The original song was written by <b>Roberto Baden Powell</b> , and the lyrics were written by poet <b>Vinicius de Moraes</b> , who were both influential Brazillian musicians.

HARMONY
The chords used are influenced by <b>jazz</b> —they are quite complicated! There are lots of <b>extended chords</b> , where extra notes are “piled up” on top of the normal 3 note chord, like 7ths, 9ths, 11ths and 13ths.
The main chords are mostly <b>tonal</b> (from the key signature) The main chords are mostly based around chords <b>I II IV and V</b> . But there are some occasional <b>chromatic chords</b> (outside the key signature) such as C major and F major.
As well as <b>extended chords</b> , there are some <b>diminished chords</b> and <b>flattened 5th chords</b> . The chord progressions sometimes create a <b>descending chromatic bassline</b> (bars 30- 38, in the middle of verse 2) <b>Cadences</b> are not used in the same way as in classical music, but each section tends to end with a <b>perfect cadence</b> .
TEXTURE
The main texture of the piece is <b>homophonic</b> .
The intro is <b>monophonic</b> (just the bass) except for a few double stops (when the bass plays more than one note at once) The voice and bass duet verse is <b>polyphonic</b> with two clear melody lines—verse 2 being sung and verse 1 be- ing played on the bass
The bass part is complicated and doesn’t just play the roots of the chords. Sometimes it begins to sound like it is playing it’s own melody line, giving the piece a <b>poly- phonic feel</b>

TEMPO
The start of the piece is very <b>free time</b> , it’s hard to pick out the beat of the song. Verse 1 has a <b>slow tempo</b> . Verse 2 until the end of the song has a <b>faster tempo</b>
Verse 1 uses lots of <b>rubato</b> (freedom to slow down or speed up expressively) In the link before verse 2 the tempo almost doubles



# Melody:

Conjunct/Disjunct  
Range/Pitch  
Ascending/Descending  
Diatonic/Chromatic  
Phrasing  
Ostinato/Riff  
Leitmotif  
Improvisation  
Sequence  
Imitation  
Syllabic/Melismatic Word painting



# Articulation:

Legato/Staccato  
Accents  
Ornamentation (Tremolo/Trill)  
Grace notes  
Glissando  
Pitch Bend

# Dynamics:

Terraced Dynamics  
Sforzando  
Crescendo   
Piano (p) - Mezzo Forte (mf) - Forte (f )  
 Diminuendo

# Tempo:

Rubato  
Free time  
Accel.   
Grave - Largo - Moderato - Allegro - Vivace  
 Rall.

# Structure

Popular Song Form:  
Verse/Chorus/Solo/ Bridge/Outro

Sonata Form:  
Introduction/Exposition/  
Development Section/  
Recapitulation

ABA....

Theme & Variations

# Harmony & Tonality

Pedal/Drone  
Consonant/ Dissonant  
Harmonic Rhythm  
Diatonic/Chromatic  
Major/Minor  
Modulation (key change)  
Tonic/Dominant/ Relative minor  
Perfect Cadence  
Imperfect Cadence

# Instrumentation, Sonority, Timbre

SATB  
**Brass:** Trumpet, Trombone, Tuba  
**Woodwind:** Flute, Clarinet, Sax, Oboe  
Strings: Violin, Cello, Double Bass  
Arco/Pizzicato  
**Keyboards:** Piano, Synth, Harpsichord  
Percussion (Drum fills)  
Ensemble/Band  
Distortion/Reverb

# Rhythm & Metre

Straight/Swung  
**Note lengths:** Crochet (1/4) Quaver (1/8)  
Semiquaver (1/16)  
Triplets  
Dotted rhythms  
Syncopation  
**Simple Time:** 2/4, 3/4, 4/4  
**Compound Time:** 6/8, 12/8

# Texture

Unison  
Octaves  
Monophonic  
Homophonic  
Polyphonic  
Imitation  
Canon  
Melody  
Dominated  
Homophony

## Context: *Samba Em Prelúdio*

	Brazilian Samba Conventions	Jazz Conventions
<b>M</b>	<ul style="list-style-type: none"> <li>•® Not a melody driven genre of music – most of the interest comes from <b>rhythm</b> and <b>sonority</b></li> <li>•® If there is a melody, it is usually sung in a carefree way with an improvised feel</li> <li>•® If there are vocalists, the melody is often sung in <b>Spanish</b></li> </ul>	<ul style="list-style-type: none"> <li>•® <b>Improvised</b> melody lines</li> <li>•® Makes use of the <b>Blues scale</b> (flattened 3rd, 5th and 7th) - these are <b>chromatic notes</b></li> <li>•® Lots of <b>accents</b> on <b>syncopated</b> beats</li> <li>•® Lots of <b>acciaccaturas</b> and <b>pitch bends</b></li> </ul>
<b>A</b>		
<b>D</b>	®Very loud ( <b>forte</b> ) and vibrant	®
<b>T</b>	®Upbeat dance tempos	<ul style="list-style-type: none"> <li>•® Funk and Bebop are very fast</li> <li>•® Traditional Jazz and earlier styles are much more laid back</li> </ul>
<b>S</b>	®Frequently uses <b>call and response</b>	®Often use the <b>12 bar blues</b> (III, IV, VII, VI, VII) <ul style="list-style-type: none"> <li>•® Returns to the <b>head</b> (chorus) and features extended <b>solos</b></li> <li>•® Can be thought of as a <b>theme</b> and a set of <b>variations</b></li> </ul>
<b>H</b>	<ul style="list-style-type: none"> <li>•® Simple chord progressions using lots of II-V-I patterns</li> <li>•® Harmony is not important in Samba music – it is the rhythm and colour which dominates</li> </ul>	<ul style="list-style-type: none"> <li>•® <b>Extension chords</b> with ‘jazz harmony’ such as added <b>6ths</b> and <b>7ths</b></li> <li>•® Mainly built from chords <b>I, IV and V</b> and the <b>12-bar Blues</b></li> </ul>
<b>I</b>	<ul style="list-style-type: none"> <li>•□ Very <b>vibrant</b> with <b>colourful</b> sounds (like a Brazilian carnival)</li> <li>•□ Samba band features lots drums: bass drum (<b>surdo</b>), tenor drums</li> <li>•(<b>repiniques</b>) and smaller drums (<b>timbales</b>), plus the distinctive sound of <b>agogô bells</b></li> </ul>	<ul style="list-style-type: none"> <li>•® Rhythm section: <b>piano, drums, double bass</b></li> <li>•® Horn section: <b>trumpets</b> (often muted), <b>trombones, saxophones</b></li> <li>•® Really shows off the solo instrument’s <b>virtuosity</b> with a wide range</li> <li>•and lots of techniques such as pitch bending and acciaccaturas</li> </ul>
<b>R</b>	<ul style="list-style-type: none"> <li>•® <b>Bossa Novas</b> are in <b>2/4</b> time with <b>highly syncopated dotted rhythms</b></li> <li>•® All samba music based on Latin American <b>dance</b> rhythms such as the tango and rumba</li> </ul>	®Draws heavily on <b>syncopation</b> where the emphasis falls on the off beats ®Uses <b>swing rhythms</b> where the first of each pair of quavers is slightly longer than the second.
<b>T</b>	<ul style="list-style-type: none"> <li>•® Bossa Novas tend to have thinner textures than other Latin American styles</li> <li>•® Lots of <b>Antiphonal (call and response)</b> exchanges</li> </ul>	<ul style="list-style-type: none"> <li>•® Mainly <b>polyphonic</b> where each part is interesting enough to be thought of as its own melody line OR <b>melody dominated homophony</b> where the soloist is accompanied by the ensemble</li> <li>•® Often features repeating <b>riffs</b> or <b>ostinatos</b></li> </ul>



### Esperanza Spalding Background

- Born in the **USA** in 1984
- She studied **double bass** performance at Berkley music college in the USA
- She has wide musical tastes including Jazz, Blues, Funk and Latin-American music
- She is especially interested in **Latin-American** music from Brazil such as **Bossa Novas** (a fusion of **Brazilian Samba with Jazz**)
- The song was composed by Acquinio (1937- 2000), a Brazilian guitarist and composer who wrote lots of Bossa Novas
- Lyrics were by Moraes (1913-1980) a famous Brazilian poet who was also very political