

GCSE MUSIC MU03
LISTENING AND APPRAISING
Year 10 Revision Spring 2022

READING FOR MEANING - QUESTIONS AND EXEMPLAR ANSWERS LEVELS 7, 8 and 9

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J S Bach

Brandenburg Concerto no.5 in D major 3rd movement

Bach wrote a set of 6 concerto grosso entitled the Brandenburg Concertos all for a different set of instruments. They were all written in the Baroque period between 1711 and 1720. The concerto grosso is a work for a group of soloists accompanied by a small, usually string, orchestra. The soloists are known as the concertino and the accompanying strings the ripieno. In this concerto grosso the concertino is made up of violin, flute and harpsichord and the ripieno a violin (would usually be 2), viola, cello and double bass. The harpsichord, along with the cello and double, usually create the continuo. This is effectively the bass line of a baroque piece. The usual job of the harpsichord is to 'realise' the figured bass. This is set numbers underneath the music which the harpsichord player will translate into chords. Each harpsichord player could do this differently and therefore on the music the notes are written smaller than the usual notes. The harpsichord fulfils the role of a soloist, ripieno and continuo throughout this movement. It is likely that, due to the virtuosic nature of the harpsichord part, Bach played this himself.

The structure of movement 5 is ABA (ternary) form. The two A sections are exactly the same, which is unusual since there is normally a slight variation in the second A to the first. Bars 1-78 are repeated exactly the same as 233-310. Section A is also a fugue and this could describe the structure as well as the texture.

Section A begins in D major, with brief sections in the dominant key of A major. This is in 2/4 but due to the use of quavers this sounds like 6/8. As this is based on a gigue, a baroque dance, the time signature of 6/8 would be much more common. The first subject is played by the violin and features a dotted rhythm and triplets and focuses on the tonic and dominant pitches of D major. This is repeated by the flute as the violin plays the countersubject which is simply 4 quavers with rests in between them. The texture builds up in the opening bars from monophonic to 2-part counterpoint and then to 3 and 4-part counterpoint when the left and right hand of the harpsichord enter. This is a fugue and creates a polyphonic or contrapuntal texture. The harpsichord is more virtuosic from the outset with scalic passages and the use of trills (ornamentation which is typical of the baroque period). These trills were used to ensure the notes could be sustained as this was not able to happen on a harpsichord. At some points in section A the solo violinist and flute play in unison to ensure they can be heard over all of the instruments in the ripieno. In B39 there is the first use of stretto. This is when the entries of the fugue overlap as they are every 1 bar as oppose to the 2 at the beginning. This section ends in D major with a perfect cadence.

The B section begins at bar 79 in the relative minor of B minor, with a new theme in the flute. The solo violinist is marked at *p*, one of the few dynamics in this piece. This is to ensure that the main melody on the flute can be heard properly. This a varied version of the subject from section A. It still includes a dotted rhythm and focuses on the tonic and dominant notes of the new key however an appoggiatura and minim are now added the accompaniment from the harpsichord is based on triplets. The cello and harpsichord also play a tonic pedal to confirm the new key of B minor. The key then passes through F# minor with a perfect cadence at B98-99. The original subject and new variant are developed throughout section B. Fragments of the subject are used in B177, the key modulates through B minor, F# minor, A major, E minor and back to B minor, B93 uses a different rhythm and the subject is used to create a canon on the harpsichord in B163.

In section B the concertino instruments are the main focus and they interact further. They continue to play in unison to reinforce the melody e.g. B130 as well as 2-part counterpoint between lute and violin in B117, harmonies of a 3rd in B107 and antiphony between the flute and violin and harpsichord at B106. The texture is not polyphonic throughout this whole section and instead includes homophony, canon, dialogue (antiphony), 3rds and 8ves until the build-up of rising sequences with the whole orchestra at the end of the section with a perfect cadence in B minor.

Then, at the beginning of the final A section, there is an additional D major chord in the continuo to establish the return of the tonic key.

Main features of the Baroque period include ornamented melodic lines, which are found in this movement. Diatonic chords are also used (I, II, IV, V and VI) as well as different musical devices like sequences, pedals and suspensions. There are also only terraced dynamics – leaps from loud to soft – rather than the crescendos and wide ranges of dynamics we currently use today.

Grade 7

1. What is a concerto grosso?
2. Give the instruments that are part of the concertino and ripieno? Which instrument is both?
3. Give the overall structure of the piece with bar numbers and the main key.
4. Describe how the texture changes in the opening section.
5. Describe the first subject and countersubject (first played by the solo violinist).
6. Map out the keys in section A and B.
7. Describe the dynamics of this piece.
8. What is figured bass, who uses it and why is it used?
9. Why does the harpsichord have some notes which are smaller than others e.g. B10 RH?
10. Name 3 textures used in this piece.

Grade 8 (all of 7 + these)

11. What is stretto and when is it used?
12. How is the melody in section B similar and different to the first subject?
13. What makes this piece a gigue?
14. Why do the solo flute and violin sometimes play in unison?
15. How does Bach prepare the listener for the return to section A?

Grade 9 (all of 7 and 8 + these)

16. How do the concertino instruments interact in this piece?
17. Give 5 features of this piece which make it Baroque.
18. Why could the harpsichord part be described as virtuosic?
19. Give 3 ways the subject is developed in section B.
20. Give 4 ways that Bach breaks from tradition in this concerto.

EXEMPLAR ANSWERS:

Grade 7

1. What is a concerto grosso?
A piece for a small group of soloists and accompaniment
2. Give the instruments that are part of the concertino and ripieno? Which instrument is both?
Concertino – violin, flute, harpsichord
Ripieno – violin, viola, cello and double bass
3. Give the overall structure of the piece with bar numbers and the main key.
B1-78 Section A
B79-232 Section B
B233-end Section A = ternary
4. Describe how the texture changes in the opening section.
Builds from monophonic to 2 part counterpoint to 3 then 4 part counterpoint (fugal).
5. Describe the first subject and countersubject (first played by the solo violinist). First subject has a dotted rhythm (based on tonic and dominant) and triplets. The countersubject is 4 quavers with rests between.
6. Map out the keys in section A and B.
D major – A major – E major – A major – D major
B minor – F# minor – A major – E minor – D major – B minor
7. Describe the dynamics of this piece.
No dynamics included (texture makes it loud or quiet). Some included to show who should have the melody. Doubling is used to ensure melodies can be heard.
8. What is figured bass, who uses it and why is it used?
Numbers which show the chords that should be played by the harpsichord player (shorter version than writing it all).
9. Why does the harpsichord have some notes which are smaller than others e.g. B10 RH?
Harpsichord players can 'realise' the figured bass differently. This is only one interpretation.
10. Name 3 textures used in this piece.
Monophonic, polyphonic, antiphony, 2-part counterpoint, 3-part counterpoint, homophonic

Grade 8

11. What is stretto and when is it used?
Faster entries of a fugue which makes them overlap – used in B39-40
12. How is the melody in section B similar and different to the first subject?
Dotted rhythm and use of tonic and dominant. Also includes a minim and appoggiatura. Also has a triplet accompaniment.
13. What makes this piece a gigue?
Feeling of 6/8 even though it is in 2/4 due to use of triplet rhythms. (typical of a movement 3).
14. Why do the solo flute and violin sometimes play in unison?
This ensures the melody is louder than the accompanying ripieno and can be heard.
15. How does Bach prepare the listener for the return to section A?
Playing a D major chord.

Grade 9

16. How do the concertino instruments interact in this piece?

Use of unison, 3rd harmonies, dialogue (antiphony)

17. Give 5 features of this piece which make it Baroque.

Use of diatonic harmonies, primary chords, ornamentation, harpsichord (continue), use of pedals, suspensions, sequences

18. Why could the harpsichord part be described as virtuosic?

Use of scalar passages (very fast)

Counterpoint

Canon

19. Give 3 ways the subject is developed in section B.

Modulating through different keys, fragmenting, use of a canon, development and changing of the original rhythm,

20. Give 4 ways that Bach breaks from tradition in this concerto.

Using 2/4 rather than 6/8 for a gigue, having the harpsichord as a soloist, not varying section A when it is repeated, only having 1 violin in the ripieno rather than 2

Ludwig van Beethoven

Piano Sonata no.8 in C minor 1st movement

The harpsichord became outdated in the Classical period and the fortepiano, an early type of piano, was used by the likes of Mozart, Haydn and Beethoven. Similarly to the piano of today, and unlike the harpsichord, it could vary the dynamics and include articulation such as accents. Despite the development of the piano it was still unlike the piano we have today as it had no sustain pedal and had a keyboard range of about 6 octaves, compared to the 7 ½ we have now).

Beethoven wrote 32 piano sonatas, a piece for solo piano, and his 8th sonata was published in 1798. The name 'Pathétique' refers to suffering and the emotion that should be felt within the piece – this was a typical theme in Romantic music and shows how Beethoven spanned the Classical and Romantic periods. Romantic music was full of intensity and passion and therefore the development of the piano was extremely important. Without the use of dynamics and accents some of this emotion would be lost.

A sonata is typically a piece for a solo instrument, sometimes with piano accompaniment, and in up to 3 movements. This first movement is usually in sonata form which consists of an exposition, development and recapitulation. This structure was developed in the classical era where composers made a balanced piece of music (where the first idea returns at the end) and tried to ensure there was contrast (through the use of 2 subjects). Beethoven has slightly adapted this Classical structure to fit in with his Romantic style by including an introduction and repeats of this at different points throughout the movement.

The introduction is a 10 bar section in the tonic key of C minor – the choice of tonality adds to the emotion. It is at a Grave tempo. Four bars of this returns at the start of the development section and the coda. This is an unexpected structural device. The chords in the introduction are marked 'fp' so sound heavily accented and adds to the drama of the opening. There is a lot of use of dotted rhythms and they are played with a homophonic texture – there are some scalar passages in the right hand. The first 6 notes form a motif which is developed using a sequence so B2 uses the same pattern but is a 4th higher in pitch. There is an interrupted cadence in B9 – which is rarely seen in classical music. There is also use of diminished 7th chords for example B2 and 4 – these are found in many pieces of Romantic music and add to the drama.

The exposition begins at B11 with the first subject in the tonic key of C minor. The time signature has changed from 4/4 to 2/2 as the tempo has also changed to Allegro di molto e con brio – this means very fast with vigour. This is also known as the 'Rocket Theme' because it is ascending very light with staccato notes and repeats an octave higher. In the accompaniment there is broken octaves, also known as a murky bass, on the tonic note of C and these are repeated quavers – this creates a tonic pedal. One Romantic feature is the inclusion of an augmented 2nd interval in the melody between Ab and B in B12. Another is the use of an augmented 6th chord which is played as a broken chord between both hands just before the transition. All of this section has the texture of melody dominated homophony.

A transition section from B35 links this to the second subject and this idea is very similar to the 1st subject with a rising staccato melody. The transition passes through different keys to get to Eb minor at the start of the second subject. Just before the 2nd subject starts there are 2 bars of monophonic texture where just the right hand plays 2 notes.

The 2nd subject begins at B51 in the key of Eb minor – this is not an expected modulation so does not conform to the classical sonata form key change where you would expect the dominant key. Staying in a minor key links to the Pathétique emotion. The 2nd subject has 2 ideas included. The first idea uses a cross hand technique where the right-hand plays over the left hand – this is a more complex piano performance technique. The left hand has constant crotchets and has a dominant pedal on Bb. This subject includes slurs, acciaccaturas and mordents. This section modulates through 3 keys before finally going to Eb major in the second section of the 2nd subject at B89.

The 2nd section is now in a related key and is more in keeping with a classical sonata. This section also uses an Alberti bass accompaniment which is typical of the Classical period. This section also includes contrary motion between hands and they become very far apart. This is an example of how he further exploits the range of the piano that he now has available to him.

The codetta, beginning in B113, has a similar left hand to the second subject and the melody contains a descending scale. A major version of the rocket theme then returns before the exposition finishes on a dominant chord of C minor (G minor) and it all repeats – as is typical of sonata form.

The development begins in B137 and typically uses ideas from the first 2 subjects and changes them often with many modulations to different keys. Before Beethoven introduces the development section 4 bars of the introduction return at a Grave tempo but this time in G minor. This change of structure is not in keeping with the classical period sonata form.

The development section begins in the key of E minor with material from the transition (B35) and the accompaniment is the tonic pedal broken octaves from the 1st subject. Ideas are then played from the 2nd and 1st subject but in a variety of keys. A dominant preparation begins 30 bars from the end of the development where a G is constantly played as a dominant pedal. This is to prepare the listener for the returning key of C minor when the recapitulation brings the 1st and 2nd subject back. There is a long monophonic scale at the end of this section which leads back to C minor.

The recapitulation, beginning in B195, brings the 1st subject back in C minor. The 2nd subject returns but this time in the subdominant key of F minor – this is very unusual for a classical sonata where you would expect the 2nd subject to be in the tonic key preparing for a perfect cadence at the end. Section 2 of the 2nd subject does return in C minor and both sections are very similar to the exposition. The codetta returns in B177 a 3rd lower – this time based around C minor. The coda, in B295, is a returning idea from the introduction before the rocket theme (1st subject) completes the piece in C minor with a big crescendo and a perfect cadence in C minor (V-I).

Grade 7

1. Name all the features that make this piece a Pathétique.
2. Why was it important that Beethoven had use of the new pianoforte when composing a 'Pathétique'?
3. Name and describe the structure of this movement.
4. How does Beethoven change the structure to make it more suiting to the Romantic era?
5. List all of the important keys throughout the piece and the section where they are used.
6. Give 3 ways in which Beethoven makes use of the new pianoforte.
7. How is music from the introduction used again?

8. What is the transition based on and why do you need a transition section?
9. Give the 3 different textures used in this piece and where each is included.
10. Describe the accompaniment in the 1st and 2nd subjects.

Grade 8 (all of 7 + these)

11. What are the characteristic features of the introduction?
12. How is drama created in the introduction?
13. What are the main features of the first subject?
14. What are the main features of the second subject?
15. What is the main way that material is developed in the development section?

Grade 9 (all of 7 and 8 + these)

16. What are all of the Classical features within this piece?
17. What are all of the Romantic features in this piece?
18. How does Beethoven exploit the piano in this piece?
19. Describe the 2 types of chromatic harmony used in this piece and why Beethoven chose to use it (include bar numbers).
20. How is tension built throughout the piece?

EXEMPLAR ANSWERS:

Grade 7

1. Name all the features that make this piece a Pathetique.
 - a. Chromatic harmony
 - b. Changes in dynamics (emotion)
 - c. Modulations to distant keys
 - d. Structural freedom by including a slow introduction and repeating it
 - e. Interrupted cadence in B9
2. Why was it important that Beethoven had use of the new pianoforte when composing a 'Pathetique'?
 - a. Without a piano that could play dynamics/articulation Beethoven would not have been able to produce the emotion required for a true Pathetique
3. Name and describe the structure of this movement.
 - a. Sonata form – introduction, exposition, development, recapitulation + coda
 - b. Before the development and at the start of the coda 4 bars of the introduction returns
 - c. The exposition has a 1st and 2nd subject – the 2nd subject is in 2 sections
 - d. There is a transition between the 1st and 2nd subject
4. How does Beethoven change the structure to make it more suiting to the Romantic era?
 - a. He brings back sections of the introduction before the development and coda
5. List all of the important keys throughout the piece and the section where they are used.
 - a. Intro – C minor
 - b. 1st subject – C minor
 - c. 2nd subject – Eb minor then Eb major
 - d. Development – slow bars G minor then E minor

- e. Recap 1st subject – C minor
 - f. Recap 2nd subject – F minor then C minor
6. Give 3 ways in which Beethoven makes use of the new pianoforte.
 - a. Cross hands technique
 - b. Contrary motion so the full range is used as hands move way from each other
 - c. Use of accents/sf and dynamics
 7. How is music from the introduction used again?
 - a. Returns before the development and coda
 - b. In G minor the first time
 - c. 6 note motif is sequenced to develop the idea
 8. What is the transition based on and why do you need a transition section?
 - a. It is based on the ascending rocket theme
 - b. The transition helps you modulate from the tonic in the 1st subject to a related key in the 2nd so it is not so sudden
 9. Give the 3 different textures used in this piece and where each is included.
 - a. Introduction = homophonic
 - b. 1st and 2nd subject = melody dominated homophony
 - c. Bars of monophonic before the 2nd subject and at the end of the development
 10. Describe the accompaniment in the 1st and 2nd subjects.
 - a. 1st subject is accompanied with a murky bass broken octave tonic pedal tremolo)
 - b. 2nd subject section 1 with a dominant pedal and even crotchets
 - c. 2nd subject section 2 alberti bass

Grade 8

11. What are the characteristic features of the introduction?
 - a. Dotted rhythms
 - b. Use of sequence
 - c. Fp dynamics and changes between f and p
 - d. Diminished 7th chords
 - e. Right hand flourishes
12. How is drama created in the introduction?
 - a. Use of dynamics and sudden changes
 - b. Use of chromatic harmony including diminished 7ths
 - c. Interrupted cadence
 - d. Over 2 octave chromatic scale at the end
13. What are the main features of the first subject?
 - a. Ascending
 - b. Staccato articulation
 - c. Tonic pedal accompaniment
 - d. Use of an augmented 2nd interval
14. What are the main features of the second subject?
 - a. Cross hands technique
 - b. Ornamentation including mordent and acciaccatura
 - c. More slurs than 1st subject
 - d. Even crotchet accompaniment
15. What is the main way that material is developed in the development section?

- a. Use of modulation to other keys
- b. Repetition of ideas in a new order
- c. Layering of different ideas e.g. transition idea with LH from subject 1

Grade 9

16. What are all of the Classical features within this piece?
- a. Sonata form structure
 - b. Periodic phrasing (mostly 4 bars)
 - c. Alberti bass accompaniment in 2nd subject section 2
 - d. Dominant preparation to the recapitulation
17. What are all of the Romantic features in this piece?
- a. Interrupted cadence
 - b. Added slow introduction
 - c. Change of tempo
 - d. Use of diminished 7th and augmented 6th harmony
 - e. Extra sections of the slow introduction as part of the structure
 - f. Cross hands piano
 - g. Range of dynamics and range of notes used on the piano
 - h. Modulation to un-related and un-expected keys e.g. subdominant of F minor in recapitulation
18. How does Beethoven exploit the piano in this piece?
- a. Contrary motion
 - b. Dynamics
 - c. Articulation
 - d. Cross hands
19. Describe the 2 types of chromatic harmony used in this piece and why Beethoven chose to use it (include bar numbers).
- a. Diminished 7th e.g. B2
 - b. Augmented 6th e.g. B34
 - c. This unexpected harmony creates tension for the listener as the chords need to resolve as they create clashes. This creates a more emotional piece which fits in with Beethoven's intentions.
20. How is tension built throughout the piece?
- a. Changes of tempo
 - b. Rising 1st subject
 - c. Use of dynamics and crescendos
 - d. Use of chromatic harmony
 - e. Broken octaves in the left hand which are very fast – also ascend or descend
 - f. Use of minor keys

Henry Purcell

'Music for a While'

'Music for a While' by Henry Purcell was composed in 1692 which is part of the Baroque era. This is the 2nd of 4 movements from the incidental music to the play Oedipus by John Dryden and Nathaniel Lee. This piece was originally scored for tenor and basso continuo.

This piece is an aria (a long accompanied song) and has been transposed to be sung by a soprano (high female voice). The original key is C minor however this has been transposed to A minor to suit a female singer. The soprano is accompanied by a harpsichord and bass viol (similar to a cello with 6 strings tuned in 4ths). There is also a lute but this is difficult to hear in the recording. This piece is in ground bass form. This was common in the baroque era and is a style where music is written above a repeating pattern of bass notes. Characteristic features of a ground bass include: a minor key, simple rhythms, a slow tempo, ending with a perfect cadence, a solemn mood and chromatic pitches to give the bass line melodic interest.

The ground bass is played by the left hand of the harpsichord and doubled by the bass viol. The harpsichord would have used figured bass and on the score the right-hand part is a very elaborate realisation. The ground bass has a slow tempo and is made of constant quavers which keep the piece feeling calm. Each set of 4 quavers rises in pitch (the first 4 quavers begin on an A then up to B etc.). This is not quite a perfect sequence due to the chromatic notes such as F# and G#. These chromatic notes, along with the C#, provide tonal ambiguity and unsettle the listener.

The first rising interval is a 5th and it gives the quavers a shape like an arpeggio. The interval between the 2nd and 3rd note in each set is a semitone (the G#-A shows the use of A minor as this is the raised 7th). The phrase is 3 bars and finishes with an octave leap on E. This is like a chord V (dominant) and therefore makes the phrase feel unfinished. When the ground bass repeats again this makes the chord V resolve to create a perfect cadence (V-I). This is the only type of cadence used in the piece. The ground bass stays the same for the first 13 bars and only changes in B14 when the key modulates to the dominant of E minor. The original ground bass returns in part in Bar 19 and then again in full in Bar 29.

The first 3 bars are in the introduction (which does not include the singer). The harpsichord melody has been realised by a performer and this has been transcribed based on a performance. The melody includes a lower mordent, acciaccatura, B1 uses a false relation (between F natural and F#), dotted rhythms and a suspension at the end of bar 3.

In addition to the ground bass structure, there is a sense of forward looking by Purcell with signs of what was to become the popular ternary form da capo aria structure used in operatic arias later in the Baroque period. The material from the beginning returns at B29 with only slight changes. If we also use this format Section A is from B4-22.

Throughout this section the soprano has the melody and creates a texture of melody dominated homophony. There are many examples of word painting. This is when the meaning of the word is also reflected in the melody of the word. For example, 'death' may be sang on a minor chord and may fall in pitch to represent being buried. You may also be asked to describe the text setting. This is more of a description of exactly what the music is doing e.g. it begins on a C and is then repeating on a G both with triplet rhythms.

From B4 the ground bass continues in the LH harpsichord and bass viol and the RH harpsichord has been realised through the figured bass. Sometimes this part imitates the vocal line. The melody is mostly syllabic with some melisma and where this is the case words tend to be slurred in pairs (shown by a curved line over the notes). The melody begins on the word 'music'. This is set by using 2 repeated notes (which are the tonic) and then repeated the word a 5th higher. There is then paired slurring on the melisma and this is an example of how passing notes are used in the melody to connect the harmony notes of F and D. This idea is then imitated by the harpsichord at the start of B6.

In B6 the melody also includes ornamentation in the form of an appoggiatura which is typical of the Baroque period. The word 'all' is repeated 7 times in total. The first few repetitions follow the emphasis given by the ground bass (it is sang when the pattern repeats and also on the final quaver when this falls in pitch in the ground bass). The 'all' at the start of B9 has already been heard when the harpsichord played it at the start of B3 as part of the introduction.

B10 sees the first extended melisma and very important use of word painting. The word 'wond'ring' is sang in a way that makes the audience feel like the singer is literally wondering round or thinking. It is a descending scale on an extended melisma and is then repeated at a higher pitch (not a perfect sequence as the final 2 notes are different). Throughout this section the harpsichord uses upper and lower mordents to decorate the RH part and imitates the descending semiquavers from 'wond'ring' in B11 and 12.

The word 'pain' is also painted through the use of dissonance between the E in the vocal melody and the D in the ground bass. A D chord is also suggested by the RH harpsichord so the vocal line creates dissonance which is only half resolved through the melisma with the demisemiquavers but the next beat sees Ds against Es which also create dissonance.

This leads into the next section of important word painting on the term 'eas'd'. On the strong beats (1 and 3) of both bars the melodic note creates a clash. This harmonic device is an appoggiatura (not the same as the ornament). It creates a clash so that on the weak beat this dissonance can be resolved; similarly to how the pain is being eased the dissonance is being resolved. There is also a trill used in the melody and arpeggiated chords by the harpsichord.

In bar 14 the ground bass changes as there is a modulation to E minor (the dominant). This is confirmed by a perfect cadence half way through B15. There is then a second modulation to G major in B16 (the relative major of E minor) and this is again confirmed with a perfect cadence half way through B16. This is the first time that the tonality has been major and in line with this the melodic line starts to rise. It reaches a climax on the dominant note of D in B17 and then cadences in G major in B18 on the line 'free the dead'.

The original ground bass then returns briefly in B19 before a final modulation to C major (the dominant of G major) in B21 and this section ends with a perfect cadence in C major at the start of B23. From B19 there is one final piece of word painting to note in this section on the word 'eternal'. In order to make this word stretch out and last for 'eternity' extended melisma is used and it is repeated. In B20-21 there is a slight echo between the vocal line and the harpsichord and the held notes in the melody create a suspension. This is another harmonic device where a note is held and then creates a clash only for it to be resolved (this is different to an appoggiatura as here the note must be held – in order to prepare the dissonance and in an appoggiatura the note can instantly clash with preparation). The suspension is on the note D at the start of B21 – this note is tied over from the bar before.

Section B begins in B23-28. There has just been a perfect cadence in C major and the piece now modulates to A major with the inclusion of F#, C# and G#. The lyrics in this section refer to the snakes having to drop from Alecto's head. The word drop is word painted through using the repetition of 'drop' 9 times. They are short notes which are off the beat and separated by quaver rests. Some of the notes are also descending in pitch. This signifies the snakes dropping from her head.

The original ground bass returns half way through B24 before the tonality has a passing modulation through E minor (relative dominant major) in B27 (F# and D#) and back to A minor (dominant of E minor) to complete this section and get back to the tonic for the repeat of Section A. The final perfect cadence uses a G# which makes the E chord feel major. This is almost like a tierce di Picardie (minor piece finishing on a major chord) but the chord I in B29 goes back to the A minor chord.

The final line refers to the word 'whip'. This word is said twice and both are quite short (especially the 2nd repeat) as a whip would be. The second version of this word is also decorated with an appoggiatura ornament. The melody in this section continues to use passing notes and slurred melisma. The harpsichord part continues to be realised and uses multiple ways of decorating the melody as it has in Section A.

B29 to the end is a repeat of Section A to complete the da capo aria structure (similar to ternary). There are differences between the sections as this repeat is more decorated. Ornaments have been added to the vocal line in B31, 33 and 36 – these are all appoggiaturas and there is also a mordent in B36 on beat 1. As well as the use of ornamentation the melody is also decorated with passing notes for example on the word 'music' in B30 there are extra pitches on 'sic'. There is one other example of where extra pitches have been added to one syllable to create melisma. Notate this below.

From B35 the ending is different to section A – it is based on the lyrics that have already been used but does not follow the structure of the first section. This ending is 4 bars in length. The most important word here is 'all' – this is repeated multiple times.

The ground bass is a repeat of the original as the piece has now returned to A minor. This also creates a perfect cadence in A minor at the end of the piece. There are 3 repetitions of the ground bass in this section and a final semibreve. This final semibreve is arpeggiated by the harpsichord RH to try and ensure the note is sustained for as long as possible (remember harpsichords cannot sustain notes).

The RH of the harpsichord is realised and is different to the first A section. This may be because it is not notated and therefore the performer not remember exactly how it was played the first time but some of the changes also provide interest in a repeated section.

Grade 7

1. What is the structure of this piece?
2. Name the 3 'instruments' in this piece.
3. What is the opening tonality?
4. All of the cadences are what type? (Also give the chords?)
5. Describe the ground bass (include pitch, shape and phrase length).
6. Name 3 modulations with bar numbers.
7. How is the final chord played and explain why.
8. Give 3 examples of word painting used in this song. Describe how the word is described through the music.

9. What is the texture of the music?
10. Describe the melody of this piece (consider range, syllabic/melismatic, conjunct/disjunct).

Grade 8 (all of 7 + these)

11. Give 2 examples of how a word is set to music in this piece (this is not word painting).
12. What is the story of this piece and what was it written for?
13. Describe 4 ways that the repeat of A is different to the beginning.
14. Give 4 characteristic features of a ground bass structure.
15. Explain why the harpsichord part is different in Section A1 to section A.

Grade 9 (all of 7 and 8 + these)

16. Give 5 features that are Baroque.
17. This song is a lament – give 4 features which make this piece feel sad.
18. Describe 2 harmonic devices used in this piece (not ground bass).
19. Describe 3 ways that the middle section (Section B) is different to A.
20. Describe the interaction between soprano and harpsichord.

EXEMPLAR ANSWERS

Grade 7

1. What is the structure of this piece?
Ground bass/da capo aria/ternary
2. Name the 3 'instruments' in this piece.
Soprano, harpsichord, bass viol
3. What is the opening tonality?
A minor
4. All of the cadences are what type? (Also give the chords?)
Perfect cadences V-I
5. Describe the ground bass (include pitch, shape and phrase length).
All quavers, the first rising interval is a 5th and it gives the quavers a shape like an arpeggio. The interval between the 2nd and 3rd note in each set is a semitone (the G#-A shows the use of A minor as this is the raised 7th). The phrase is 3 bars and finishes with an octave leap on E.
6. Name 3 modulations with bar numbers.
E minor (Section B), G major, A minor
7. How is the final chord played and explain why.
Arpeggiated so it can be sustained
8. Give 3 examples of word painting used in this song. Describe how the word is described through the music.
Wondring, eternal, drop
9. What is the texture of the music?
Melody dominated homophony
10. Describe the melody of this piece (consider range, syllabic/melismatic, conjunct/disjunct).
Syllabic, conjunct, 9th range

Grade 8

11. Give 2 examples of how a word is set to music in this piece (this is not word painting).

Music – repeated a 5th higher

Whip – short rhythms

12. What is the story of this piece and what was it written for?

Music to calm Alecto (incidental music for a play) so the snakes fall from her head

13. Describe 4 ways that the repeat of A is different to the beginning.

Different ending, added ornaments to the melody, arpeggiated chord at end, realisation of RH is different, added passing notes

14. Give 4 characteristic features of a ground bass structure.

A minor key, simple rhythms, a slow tempo, ending with a perfect cadence, a solemn mood and chromatic pitches to give the bass line melodic interest

15. Explain why the harpsichord part is different in Section A1 to section A.

Realisation of the part using figured bass. Therefore the music is not notated so the performer could play anything that fits the figures.

Grade 9

16. Give 5 features that are Baroque.

Ornamentation, harpsichord, ground bass, diatonic (modulations), suspensions

17. This song is a lament – give 4 features which make this piece feel sad.

Minor tonality, slow tempo, falling phrases, descending vocal lines (melisma)

18. Describe 2 harmonic devices used in this piece (not ground bass).

Tierce de Picardie feeling, false relation, suspension, appoggiatura

19. Describe 3 ways that the middle section (Section B) is different to A.

Modulations, different ground bass, major tonalities,

20. Describe the interaction between soprano and harpsichord.

Imitation in section A, then melody and accompaniment

Queen

'Killer Queen'

'Killer Queen' was released in 1974 from their 3rd album 'Sheer Heart Attack'. It is a piece of glam rock and went to #2 in the singles chart. It has a lighter sound than their previous material, this is partially due to the fact that Brian May was in hospital at the time of composition. He added a guitar solo in his style to ensure it was not too dissimilar to their previous material. Mercury wrote the lyrics for this piece first and was inspired by musical theatre, opera and vaudeville-inspired music (comic musical theatre of the 1880s). The lyrics are both suggestive and vague allowing listeners to interpret them as they wish.

Queen's sound is characterised through adventurous structures, use of unusual keys (for rock music and guitars bearing in mind the lowest note is an E), multi tracked guitar and vocal lines, melodic guitar solos, a studio sound which uses a lot of music technology. To allow such use of music technology a 24-track tape recorded would be needed (allowing guitar and vocal parts to be recorded on multiple tracks and then edited and effects added) – this recorder would only have been available in the most exclusive studios. All tracks also have reverb added to them.

Killer Queen is written for a vocalist (tenor), backing vocals, piano (double by a jangle piano for a hybrid sound), 4 electric guitars (which all use distortion and are overdubbed – Brian May would perform over previously recorded guitar lines), bass guitar and drum-kit. There is an unusual start with 6 finger clicks. The verse begins with an anacrusis (as does very section). The key suggests Eb major (which is unusual for guitars and would mean the guitars and bass needing to be down tuned) however, the first chord is C minor which causes tonal ambiguity. The metre is 12/8 which is compound time and gives a swung feel to the piece.

The 1st verse begins with short detached chords on the RH piano only. The LH also joins in at the end of bar 4 following by the bass guitar and drum-kit in B6 and then backing vocals add vocables in B8. The first phrase is 4 bars and then the inclusion of a 6/8 bar in B10 create uneven phrases of 5+3 bars. This is unexpected for popular music. From the 2nd phrase in B7 the harmonic rate (speed of chord change) increases to 2 per bar. The melody is syllabic and is mostly conjunct with a few leaps of 4ths/5ths and 6ths. The end of the 2nd phrase is sang using falsetto (when the main sings above their natural range). The texture throughout this section is homophonic. The chords include extended (7th and 11th chords), slash chords (inversions) and V-I progressions in a range of keys e.g. B12 G-Cm.

The chorus begins on a Bb major chord (chord V in Eb major) and has a full 4-part vocal texture from the beginning. Mercury recorded all backing vocals himself – they are particularly difficult parts with all lines interweaving and were overdubbed. As there was no use of synthesisers in this piece (which Queen were very proud of) the backing vocals had a dual role to create gospel-inspired parallel harmonies and provide harmonic support (like synth chords). The word 'Queen' uses portamento (slide) and 'laser beam' is word painted with the use of a flanger (swooshing sound). The backing vocals sing vocables with stab chords and the line 'anytime' is sang using falsetto and is panned to the left speaker. The chorus modulated through D minor and C major before using the harmonic device a circle of fifths in B20-22 before returning to Bb. The drum=kit includes extra triplets as fills. The phrasing in the chorus is uneven again with 5+3 bars.

There is a 4 bar instrumental beginning in B23 with a guitar melody played in 3^{rds}. This includes slides and vibrato and has a high tessitura. The 2nd verse is similar to the 1st with the inclusion of a LH piano pedal (on C = tonic) and drum rolls on the snare. Towards the end of this section the bass guitar line

begins to be developed with the use of the pentatonic and chromatic scales. The final line is spoken for dramatic effect. The 2nd chorus is the same as chorus 1 but with only 5 bars.

There is an extended guitar solo from B44 which uses the vocal melody from the second part of the chorus. The guitar solo uses slides, string bends, pull offs and vibrato. From B48 this becomes a 3 part texture with guitar 3 and 4 playing the melody from the instrumental. B51 sees the chord sequence return to the verse chord pattern with C minor and the guitar continues to embellish the original melody. There is then a hocketting effect between 3 guitars in B55 (one after the other).

Verse 3 begins in B62 with a structure which extends the final phrase of verse 1 and 2 and prepares for the final chorus. The guitars respond to the vocals and use a wah-wah pedal. The backing vocals singing 'drive you wild' are in antiphony to the lead vocals and are the climax of this section on the top Bb.

The final chorus at B70 is similar to previous choruses and the guitar solo, an extra bar is added at the end to link to the outro. This section is in Bb but with the overall key being in Eb major an outro is added so the piece can end in the same key as it started in.

The outro is repeated to fade for radio play and the chord symbols say Eb. The harmony played by the instruments suggest a V-I cadence at the end in Eb. The guitars continue to play in 3rds and imitate each other.

Grade 7

1. What is the genre of this piece?
2. List 4 features of Queen's sound.
3. Describe the introduction of this piece.
4. What does each section begin with?
5. Describe how the instruments build up in the first verse.
6. Give 2 vocal techniques used in this piece.
7. How does the material in the guitar solo link to previous material?
8. Give 3 guitar effects or playing techniques used in this piece.
9. Why was the outro required?
10. What is the overall structure of the piece?

Grade 8 (all of 7 + these)

11. Name 4 ways that music technology has been used in this piece.
12. What is the role of the backing vocals in this piece and what are they trying to replace?
13. Give 2 influences of Freddie Mercury's.
14. Describe 3 different textures used throughout the piece and give bar numbers of where they are used.
15. Describe the melodic shape in the verse and chorus.

Grade 9 (all of 7 and 8 + these)

16. Describe the phrase structure used throughout the verses and choruses and explain how this affects the piece.
17. Give 4 ways the harmony is exploited (consider tonality, modulations, types of chords and devices). Why is the harmony strange for a rock song?
18. Name 3 ways that the piece is different to other Queen pieces.

19. Give 4 ways that this piece cannot be performed live as it is heard on the recording.
20. Give the role of the bass guitar, piano and backing vocals in this piece.

EXEMPLAR ANSWERS

Grade 7

1. What is the genre of this piece?
Glam rock
2. List 4 features of Queen's sound.
Unusual structures, use of unusual keys (for rock music and guitars bearing in mind the lowest note is an E), multi tracked guitar and vocal lines, melodic guitar solos, a studio sound which uses a lot of music technology.
3. Describe the introduction of this piece.
6 finger clicks
4. What does each section begin with?
Anacrusis
5. Describe how the instruments build up in the first verse.
Begins with piano RH chords, then LH piano, then bass and drum-kit (layered)
6. Give 2 vocal techniques used in this piece.
Falsetto, portamento, vocables
7. How does the material in the guitar solo link to previous material?
From B20 chorus and (guitar 3 and 4) from the instrumental
8. Give 3 guitar effects or playing techniques used in this piece.
Distortion, vibrato, pull offs, slides, pitch bends,
9. Why was the outro required?
For radio play and to get back to Eb major (tonic key)
10. What is the overall structure of the piece?
Verse/Chorus

Grade 8

11. Name 4 ways that music technology has been used in this piece.
Flanger on 'laser beam', panning on backing vocals, overdubbed backing vocals, piano and guitars, wah wah pedal, reverb on all tracks
12. What is the role of the backing vocals in this piece and what are they trying to replace?
Takes the place of the synthesisers, gives gospel inspired harmonies in parallel motion and pads out harmony
13. Give 2 influences of Freddie Mercury's.
Opera and musical theatre
14. Describe 3 different textures used throughout the piece and give bar numbers of where they are used.
Homophonic, antiphony, hocketting, layered, 3 part guitar solo,
15. Describe the melodic shape in the verse and chorus.
Mostly conjunct, syllabic, large range (falsetto), some leaps of 4/5/6ths, 8ve leap at the end of the phrase

Grade 9

16. Describe the phrase structure used throughout the verses and choruses and explain how this affects the piece.
Uneven phrases which gives a sense of uncertainty for the listener. Appear to be even on the surface but are split into uneven numbers. V1 – 4+5+3 bars. C1 5+3)
17. Give 4 ways the harmony is exploited (consider tonality, modulations, types of chords and devices). Why is the harmony strange for a rock song?
Extended chords, chorus 1 uses passing modulations through D minor and C major. Circle of fifths in B20 (chorus 1). Pedal used in verse 2 (C on piano). V-I chord progressions in a range of keys. Slash chords and inversions to create a smoother bass line.
18. Name 3 ways that the piece is different to other Queen pieces.
Swung feel (more relaxed), lighter sound (less emphasis on guitar work except for solo section), no synthesisers
19. Give 4 reasons that this piece cannot be performed live as it is heard on the recording.
Fade out at end, overdubbed backing vocals, overdubbed guitar lines (4 of them in total), overdubbed piano with jangle piano
20. Give the role of the bass guitar, piano and backing vocals in this piece.
Bass guitar – harmonic support, root position and first inversion chords.
Piano – first chords in the piece (to accompany singer), later has a syncopated rhythm
Backing vocals – parallel harmonies, takes the place of the synth, imitates/antiphony with lead vocals,

Stephen Schwartz 'Defying Gravity' from Wicked

The melody is syllabic and mostly conjunct, again with a few leaps. The accompaniment is a broken chord 3 note cell which is played like an ostinato so the beat is never in the same place (metrical shifting). This makes this section feel unsettled. This section also includes a drum fill in B54. Glinda interrupts Elphaba with crotchet triplets at B 60 – a very different rhythm for a very contrasting opinion.

Verse 2 begins at B63 this time with a perfect cadence, showing that Elphaba is becoming more sure of herself. This has similar 4 bar phrases to verse 1. Some of the rhythms are different, with more syncopation, to take account of the different lyrics in this section. The bass line has changed from sustained notes to the rising syncopated pattern of motif B and a snare drum has been added. A circle of fifths chord pattern in B69-70 makes this section feel more uplifting even though there are still some bare 5th chords. Chorus 2 from B80 is very similar to chorus 1 with 2x 4 bar phrases and the same metrical shifting in the accompaniment. The rhythms and melody are more developed in the 2nd phrase with added notes and a new top F# added.

The bridge at B88 modulated to G major and changes tempo to moderato. This section is also in 4/4. Despite the G major tonality and broken chord semiquaver patterns the bass chords are C major. Elphaba sings the new 'Unlimited' motif which is based on 'Somewhere over the Rainbow' from the Wizard of Oz and then the characters sing in unison in a ¾ bar as Glinda comes to agree with Elphaba. An Eb major chord with the added 7th of D prepares for a return back to D major and the chorus.

This chorus is back to D major and an allegro tempo. The singers are now in unison with some harmony of 3rds, 4ths and 5ths before there is a reprise to the introduction. The tempo returns back to andante in B111 and a shortened version of the introduction happens in B115 back to a metre of 2/2 (note there is no use of 3/2 this time). All of the section is sang with the first few lines being the same and then changing as Glinda and Elphaba now agree. The texture here is homophonic and the harmony at the end of this section is in 3rds which gives a warmer tone to this section.

From B129 is the biggest climax of the song as the tempo returns to D major and there is a large build up with the full band playing, constant quavers and a crescendo. In the actual show this section is much bigger as it is when Elphaba runs to the back of the stage and attaches herself to the harness that allows her to fly. This section is based on the verse and it chordal throughout. The vocal range is an octave higher than before so it sounds more assertive and the accompaniment is much fuller than the verses before. Tubular bells are also added at B147 for a more ethereal quality. The chorus at B152 has an extra top F# but only slight changes to the rhythm depending on the change of lyrics.

There is one final change of tempo to andante at B162 to allow for greater contrast with the final section of the piece. A Bb chord (flattened 6th) prepares for this change in feeling along with a rall. There is 5 variations on the same 4 note descending phrase which leads to a pause. Here Elphaba leaps by an octave to allow her to descend on the word 'down' another example of word painting.

The coda from B168 begins with another interrupted cadence and now moves to B minor tonality with a tonic pedal in the bass. The tempo is maestoso (majestic) which is matched by the full band with FF dynamics. Here Glinda returns with her melody from the introduction while Elphaba gives an augmented version of the melody from the chorus and the ensemble add in a new melody creating a

contrapuntal texture. This ensemble melody is from the first piece of the show which brings symmetry to the end of the act. The chorus line sing polytonal chords (2 different chords at the same time), these chords are a 5th apart (again linking to the interval of a 5th). The final chords of C major and Db major create a dissonance before it is resolved on the final chord. The final chord is vocalised on 'aah' by Elphaba over the top of a 6-part D major triad with an orchestra crescendo and unison D the lights then instantly black out.

Grade 7

1. What is the story of this piece?
2. Map out the different tempos in this piece.
3. What are the 2 different accompaniment styles used in the introduction?
4. What modulations are used up to verse 1?
5. Describe the structure and melody in verse 1.
6. Give an example of word painting in this piece.
7. What is this piece orchestrated for and give 4 instrumental techniques that are used?
8. Give 3 ways that the instrumental link at B88 is different to the rest of the piece.
9. What changes before the ending so the ending has more impact?
10. Describe the drum-kit parts in the choruses.

Grade 8 (all of 7 + these)

11. The opening could be described as angry or defiant give three musical ways this is shown.
12. Describe the role of the chorus ensemble at the end of the piece.
13. How is the chorus made to feel more exciting?
14. Describe the music of the opening introduction (bars 1-14) referring to the melody, harmony, tempo and texture.
15. Describe how the accompaniment to the start of verse 2 is different from the accompaniment to the start of verse 1.

Grade 9 (all of 7 and 8 + these)

16. Describe how the ending builds to a climax. Give 3 reasons.
17. How is this piece suitable for the finale of the first act? Give 5 reasons.
18. How does the use of perfect 4^{ths} and 5ths unify this piece?
19. What musical features are now showing that Elphaba is surer of her plan? Compare ideas from the introduction through to verse 2.
20. Compare the introduction with the return of this idea at B115. Describe what is different and similar and why this is the case.

EXEMPLAR ANSWERS

Grade 7

1. What is the story of this piece?

The song Defying Gravity ends the first act of the musical and is delivered by both witches. At this point Elphaba has vowed to fight the Wizard of Oz, after discovering that he is not the hero she thought he was. The song title Defying Gravity refers to Elphaba's vow not to give in and accept the rules and limitations placed upon her. Just like defying the law of gravity, Elphaba is attempting to literally rise above her place in life.

2. Map out the different tempos in this piece.

Colla voce/free tempo at the beginning – use of 3/2 and 2/2

Andante at B20 then a tempo (free) at verse 1

Chorus and Verse 2 Allegro

Link 4/4 and moderato

Chorus allegro then back to andante as intro is reprised

2/2 through intro reprise and verse (back to allegro for the climax verse)

Andante at B162

Maestoso from B168 to end

3. What are the 2 different accompaniment styles used in the introduction?

Stab chords and sustained chords

4. What modulations are used up to verse 1?

Begins with a tonal centre on D major (a semitone higher than the original piece), chords move chromatically down in step leading to Db major for Elphaba. Modulation to B major at B20, then F major at 22, then back to the tonic of D major at B32.

5. Describe the structure and melody in verse 1.

4 bars phrases, focus on the tonic and dominant (D and A). Begin on D, rise up to A and drop to A or D.

6. Give an example of word painting in this piece.

Use of a rising 5th on 'leap' at the start of the chorus

7. What is this piece orchestrated for and give 4 instrumental techniques that are used?

Specialist orchestra (including 4 woodwind, 6 brass, 3 synths, 2 electric guitars, a harp, string parts, percussion – including timpani, glockenspiel and tubular bells)

Use of guitar overdrive, tremolo strings, drum fill in B54,

8. Give 3 ways that the instrumental link at B88 is different to the rest of the piece.

Based on dominant key of G, C major against G major (bi tonal). 'unlimited' motif is used (based on somewhere over the rainbow), broken chord shape, a bar of $\frac{3}{4}$, 4/4 time sig not 2/2,

9. What changes before the ending so the ending has more impact?

Sudden drop in texture, drop in dynamics, piano chords, string tremolo, drums stop, slower tempo, repeated melody line 3 times

10. Describe the drum-kit parts in the choruses.

Fills, double time feel, loud snare drum, emphasis on 2 and 4, crash cymbal on strong beats

Grade 8

11. The opening could be described as angry or defiant give three musical ways this is shown.
Accents, Full orchestration/recitative, forte opening, meaning of the lyrics, interplay between voices sounds like an argument, half shouted so sounds defiant, modulations are sudden so sounds unsettled, Elphaba mimics Glinda a semitone lower
12. Describe the role of the chorus ensemble at the end of the piece.
They comment on the action, adds vocal harmonies, increase drama by using dissonant chords
13. How is the chorus made to feel more exciting?
Rising leap of a 5th at the opening, metrically displaced 3 note synth motif, use of closed hi-hat, later choruses also have the highest pitch of an F#
14. Describe the music of the opening introduction (bars 1-14) referring to the melody, harmony, tempo and texture.

Free tempo, Recitative-like, Monophonic moments, Orchestral chord stabs, Sustained chords, D major, Descending chromatic pattern to Ab in preparation for Db major, The characters have a different tonal centre to show their disdain towards one another, All 2 bar phrases are based on each other – Elphaba repeats Glinda in the new tonal centre of Db major, Tonally ambiguous, Either sung for half shouted, Mixture of 3/2 and 2/2 metre

15. Describe how the accompaniment to the start of verse 2 is different from the accompaniment to the start of verse 1.
Free tempo, Recitative-like, Tremolo strings, Sustained notes and bare 5th chords (sparse feeling), Guitar overdrive added, Verse 2 using a more driving rhythm from motif B, Snare drum added, Circle of fifths chord progression for a more uplifting feel, Still has bare 5th chords

Grade 9

16. Describe how the ending builds to a climax. Give 3 reasons.
Starts slowly and then changes to a faster tempo, crescendo, orchestration is fuller, chorus joins in, polyphonic texture, leap up an octave on 'me' so the melody goes down on the word 'down', dissonant (bitonal harmonies)
17. How is this piece suitable for the finale of the first act? Give 5 reasons. Orchestral chord stabs, Augmented 6th chord in B7, Spoken and half shouted sections, Change of metre, 2 characters having different tonal centres (D against Db major), Free tempo and 'colla voce', Guitar effects - overdrive and 'E-bow'
18. How does the use of perfect 4^{ths} and 5^{ths} unify this piece?
Motif C from B21 uses the rising and falling intervals of 4th and 5th, Verse 4 bar phrases use the tonic and dominant notes – they either fall over the 4 bars by a 4th or 5th also any leaps are a 4th or 5th, Word painting on 'leap' before chorus is a rising 5th, Bass line in motif B rises by a 4th, B68 the chord sequence moves by 5ths, B88 uses G and C major at the same time (4th apart) in a bitonal section, B93 the melody is in G major (a 4th from the tonic of D major), 4ths and 5ths are a compositional aid but due to the large use of them they start to register in the mind of the listener, Rising perfect intervals are also uplifting and link to the idea that Elphaba is becoming more sure of her plan as the song continues
19. What musical features are now showing that Elphaba is surer of her plan? Compare ideas from the introduction through to verse 2.
Beginning was tonally ambiguous, Change of tonal centre from D major to Db major for

different opinions, Free tempo and recitative like shows the reflective nature of Elphaba. Leap of a perfect 5th at the start of the chorus is uplifting and shows she is looking forwards, Interrupted cadence in B51 then becomes a perfect cadence at B63 which shows she is more sure of herself, After Glinda has another contrasting section in B60-62 Elphaba returns with the verse with a more driving bass line which shows she is becoming more sure of her plan.

20. Compare the introduction with the return of this idea at B115. Describe what is different and similar and why this is the case.

Introduction uses stab chords to emphasise the unrest between the pair, Reprise uses long notes throughout, No half shouting (cross note heads) in the reprise, The lyrics begin the same so the listener can make the link but they soon change to show their new thoughts, The reprise is shorter with no change in time signature, The reprise is in D major throughout rather than a new tonal centre for Elphaba as the pair are no longer disagreeing, Added harmony of 3rds is added on the final line to show warmth of the duo and situation as they now call each other 'friends'.

John Williams

'Main Title/Rebel Blockade Runner' from Star Wars: Episode

John William's wrote this music for the main title sequence. The images on screen are split into 2 sections. The first section has scrolling text describing the story of the Rebel Alliance and Galactic Empire, this part of the music is structured in ternary form up to B29 to match this. Following the scrolling text a star-filled sky appears, planets then appear until finally a spaceship is clear. A larger spaceship is in pursuit and is firing at the first. The battle continues and action then switches to inside the rebel aircraft. Due to the changes of action in this section the music does not have a clear structure and instead changes depending on the action. The atmosphere in this piece changes from the Luke Skywalker leitmotif in Section A, which represents the main protagonist, to ethereal from B30 to represent the star-filled sky and planets to tension building, thorough the Rebel Blockade leitmotif, as the battle between spaceships is evident.

The piece starts with an introductory three-bar fanfare in 4/4. The violin plays an inverted tonic pedal on Bb to establish the tonic key of Bb major. The brass plays repeated notes and staccato triplet figures with free imitation between trombones and trumpets. Quartal harmony is also outlined by the French horn (a chord built on superimposed 4ths rather than the usual 3rds – F Bb Eb Ab). The timpani enter on the final beat in preparation for the main theme in bar 4.

The main theme begins at B4 played by the full symphony orchestra and marked ff. This is diatonic and in Bb major and the texture is melody dominated homophony. The melody, played by trumpets, contains rising intervals of 4ths, 5ths and 7ths making the leitmotif feel strong. The melody continues to use triplets and includes an accented minim across beat 2 and 3 creating tension. The accompaniment is syncopated and uses a mixture of tonic chords and quartal harmony. This rhythm is also played by the timpani and snare drum. The use of triplet quavers and repeated rhythms make this section feel exciting. When the melody is repeated again in B8 this time the accompaniment is on the beat and does not use quartal harmony. This melody is associated with Luke Skywalker. It is a strong, bold and heroic theme, and is of course suited to the character it represents. This section ends on a dominant chord which leads into section B of the ternary piece.

Section B begins in B12 and is a quieter section with the melody played by strings. The melody is conjunct but still includes intervals of a 4th and 7th (first used in the introduction) but the interval of a 6th is the most common. The accompaniment is mostly simple chords with some added 6ths and a foreign chord of Db major in B15. A crescendo in B17 leads to a bar in contrary motion and a rit helps lead back to section A.

When section A returns at B21 there are some differences to note. The full orchestra returns again marked at ff but this time the melody is doubled across 3 octaves by violin, viola, cello, horn and trumpet. The syncopated accompaniment returns and added ascending scales are included by woodwind. From B28 there is a different ending leading to the end of the ternary form and a change on screen. The trumpet melody rises and chromatic notes are added. The harp plays a glissando at the end of B29 leading into the next section.

The music from B30 is played over a black screen with stars. The key signature suggests a modulation to Eb major but the chords are very unstable and an F in the bass does not suggest Eb major. Quartal harmony continues to be used. Ascending triplets and sextuplets are used in a rising sequence o create the feeling of space. The chords from B33 include Db and an augmented chord on Ab (Ab C E). This use of harmony combines with quieter dynamics and instruments such as glockenspiel, vibraphone, celeste and harp to change the mood from heroic to dark and uncertain with twinkling stars. The pulse is now much less obvious than during the fanfare like sections. From B36 only treble clef instruments are used with a piccolo melody and a high-pitched flute trill creating an eerie atmosphere. The dynamics are piano and the texture much lighter.

From B39 the planets are seen on screen. The dynamics change back to forte and instruments continue to crescendo as rising sextuplets are introduced and a bass ostinato begins to play. As the spaceship appears the timpani begins a pedal on C and the gong also plays and the brass play 2 chords which represent the Imperial forces.

From B44 the spacecraft is pursued by another aircraft a march in 3/4 is played. The bass plays a tonic C pedal at the same time as dissonant chord clusters. The idea is homorhythmic (same rhythm in all parts) and the rit from B47 leads to a pause in B50. From B51 the audience see the inside of the Rebel aircraft. The tempo is very fast and the tonic pedal on C continues and is also an ostinato. This is played at the same time as Db major chords making the Rebel Blockade Runner motif. The idea of 2 contrasting keys creates a bitonal section (C against Db major). This is a dramatic and highly charged final section, though one which does not develop further. The music suddenly reduces to pp and ends on a sustained pedal C on the cello. This will lead into the next cue in the film sequence.

Grade 7

1. What is the overall structure of the piece and why is the 2nd half different?
2. What instrumentation is used in this piece?
3. How would you describe the introduction?
4. What is the overall tonality of the piece and does it change?
5. What type of harmony is used throughout this piece but is very evident in the introduction?
Describe what this harmony means.
6. What is the texture in the opening section (up to B30)?
7. Give 3 main features of section A and section B.
8. How is the repeat of section A different in B8 and 21? Give 3 reasons.
9. Describe the changes of tempo and metre throughout this piece and where they happen.
10. What harmonic device is used in this piece – give 2 examples of where this is used?

Grade 8 (all of 7 + these)

11. What key features of leitmotif 1 in section A represent a hero?
12. Give 4 ways that section B is different to section A.
13. What is the mood from B30 and give 4 musical features that cause this change in mood.
Discuss instrumentation, dynamics and any other valid point.
14. What is the mood from B51 and describe the main features of the Rebel Blockade Runner motif (refer to harmony and tonality)
15. Which 2 musical devices are played by the bass on the final page of the score?

Grade 9 (all of 7 and 8 + these)

16. What features of the introduction and leitmotif 1 add excitement (consider rhythm, instrumentation and accompaniment)?
17. How does William's create a different ending to section A in B28-29? Consider harmony, instrumentation and techniques.
18. Why is the modulation in B30 uncertain?
19. How would you describe the link section from B32-35? Consider how ideas are used.
20. Describe why the section from B36 stands out. Consider instrumentation, accompaniment and harmony.

Grade 7

1. What is the overall structure of the piece and why is the 2nd half different?
Ternary (ABA) after B30 there is no structure as the music must match the action.
2. What instrumentation is used in this piece?
Full symphony orchestra (and gong/timpani/snare drum/harp/celeste)
3. How would you describe the introduction?
Fanfare
4. What is the overall tonality of the piece and does it change?
Bb major – B30 suggests Eb major – ending based on C and Db major
5. What type of harmony is used throughout this piece but is very evident in the introduction?
Describe what this harmony means.
Quartal harmony (chords made up of 4th intervals rather than 3rds)
Also uses added 6th chords
6. What is the texture in the opening section (up to B30)?
Melody dominated homophony
7. Give 3 main features of section A and section B.
Section A – triplets, interval of 5th, 4th, 7th, minim tied over the beat, trumpet
Section B – conjunct, 6th leap, strings
8. How is the repeat of section A different in B8 and 21? Give 3 reasons.
B8 – Not syncopated accompaniment, no quartal harmony,
B21 – different ending, melody doubled across 3 octaves, added ascending scales
9. Describe the changes of tempo and metre throughout this piece and where they happen.
Begins in 4/4 at a moderato tempo
Rit into Section A' (B21)
Change to 3/4 at B44 (then rit to a pause)
B51 very fast and stays in 3/4
10. What harmonic device is used in this piece – give 2 examples of where this is used?
Pedal (inverted in introduction and section A and bass pedal from B42 to end)

Grade 8

11. What key features of leitmotif 1 in section A represent a hero?
Rising intervals, doubles melody in octaves, trumpet melody, major tonality
12. Give 4 ways that section B is different to section A.
Strings melody, conjunct, no quartal harmony (Added 6ths instead), leap of 6th rather than 5th, no triplets
13. What is the mood from B30 and give 4 musical features that cause this change in mood. Discuss instrumentation, dynamics and any other valid point.
Ethereal/dark/eerie
Scurrying string sextuplets, ascending sequence, arpeggio string figures and pizzicato
Piccolo melody, piano dynamics, harp, flute trill high pitched (ethereal)
14. What is the mood from B51 and describe the main features of the Rebel Blockade Runner motif (refer to harmony and tonality)
March like/war like
Fast tempo, bass ostinato and pedal, Bitonality, down to pp and cello only
15. Which 2 musical devices are played by the bass on the final page of the score?
Ostinato and pedal

Grade 9

16. What features of the introduction and leitmotif 1 add excitement (consider rhythm, instrumentation and accompaniment)?
Staccato triplets, repeating rhythms, minim over beat 2 and 3 in melody, rising 5ths, syncopated chords, quartal harmony, use of timpani,
17. How does William's create a different ending to section A in B28-29? Consider harmony, instrumentation and techniques.
Rising trumpet melody, use of harp glissando, chromaticism,
18. Why is the modulation in B30 uncertain?
No cadence in Eb major, bass line plays F which does not suggest Eb major
19. How would you describe the link section from B32-35? Consider how ideas are used.
Rising sequence, broken chord violin ideas, range of rhythms (sextuplets, demisemiquavers, triplets, diminuendo
20. Describe why the section from B36 stands out. Consider instrumentation, accompaniment and harmony.
All treble clef instruments, piccolo solo (very high), C major chord but minor notes, flute trill, harp and celeste