

Performance forces

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

Harmony and tonality

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

Texture

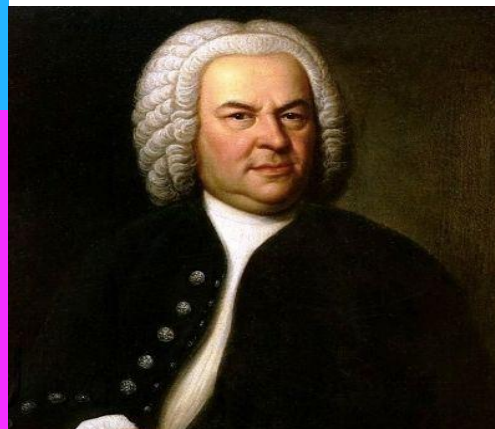
- Polyphonic/contrapuntal
- Fugal in style
- Soloists create 4-part counterpoint
- Pedal point (b. 79-85; 90-95; 100-106)
- Stretto (b. 64-68) – fugue subject overlapped to build intensity

AoS 1 - Set Work 1

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

J.S. Bach

Written between 1711-1720



Structure

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

Performance forces (instruments)

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

Tempo, Metre, Rhythm

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

Melody

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

Performance forces

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

Harmony and Tonality

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

Texture

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

AoS1 - Set Work 2

'Pathetique'

Beethoven

Written 1796-1799



Structure

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

Performance forces (instruments)

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

Tempo, Metre, Rhythm

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

Melody

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

Performance Forces

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

Harmony and Tonality

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

Texture

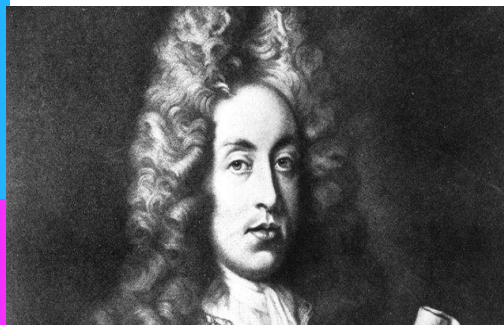
- Melody-dominated homophony
- Accompaniment is the ground bass
- R.H. of harpsichord is a realisation and provides some counterpoint with the vocal line

AoS2 - Set Work 1

'Music For a While'

Henry Purcell

Written 1692



Structure

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

Text Setting and Word Painting

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

Tempo, Metre, Rhythm

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

Melody

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

Performance Forces

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

Harmony and Tonality

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

Texture

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

AoS2 -Set Work 2

'Killer Queen'

Queen

Released in 1974



Structure

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

Performing Forces (instruments)

- Lead and backing vocals
- Piano, overdubbed with honky-tonk piano
- 4 electric guitars
- Bass guitar
- Drum kit
- Guitars and vocals overdubbed
- Variety of guitar and recording techniques used

Tempo, Metre, Rhythm

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

Melody

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

Performance Forces

- Wicked = an alternative version of the Wizard of Oz, told from the point of view of the witches Elphaba (Wicked Witch of the West) and Glinda (Good Witch of the North)
- Schwartz won a Grammy Award for his work on Wicked
- 'Defying Gravity' is finale song of Act 1 – Elphaba

discovers the Wizard of Oz is

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

Harmony and tonality

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

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

Texture

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

- Ostinato (b. 88)
- E & G sing one at a time, but are in unison occasionally (b. 101) or in harmony (b. 127 – 3rds)
- Ending = contrapuntal (3 musical ideas with different lyrics – b. 168)

AoS3 - Set Work 1

'Defying Gravity' from Wicked

Stephen Schwartz

2003



Structure

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

Performing Forces (Instruments)

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

Tempo, Metre, Rhythm

- Frequent tempo changes, as important as the structure: b. 1, free (colla voce); b. 20, Andante; b. 49, Allegro; b. 88, Moderato; b. 103, Allegro; b. 111, Andante; b. 129, Allegro; b. 162, Andante; b. 168, Maestoso
- Frequent syncopation (b. 67-70)
- Dotted rhythms used throughout (b. 82)
- Triplets (b. 96 – quavers and b. 60 - crotchets)
- Predominantly crotchet and quaver based rhythms
- Rests used to break up phrases
- Each phrase starts with off-beat entry after crotchet rest (b. 15)

Melody

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

Performance forces

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

Harmony and tonality

progressions

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

Texture

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

AoS3, Set Work 2

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

John Williams

Released in 1977



Structure

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

Performing forces (instruments)

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

Tempo, metre, rhythm

and rests

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

Melody

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

Performance Forces

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

Harmony and Tonality

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

Texture

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

AoS4, Set Work 1

'Release'

Afro Celt Sound System

Released in 1999



Structure

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

Performance Forces (Instruments)

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

Tempo, Metre and Rhythm

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

Melody

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

Performance Forces

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

Harmony and Tonality

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

Texture

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

AoS4, Set Work 2

‘Samba Em Prelúdio’

Esperanza Spalding

Written in 1962



Structure

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

Performance Forces

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

Tempo, Metre, Rhythm

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

Melody

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