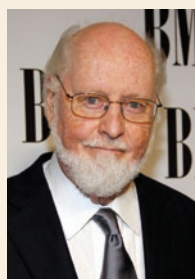
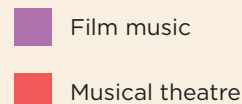


AREA OF STUDY 3:

Music for stage and screen



SET WORK

John Williams

'Main Title/Rebel Blockade Runner' from *Star Wars: Episode IV - A New Hope*, released in 1977



SET WORK

Stephen Schwartz

'Defying Gravity' from *Wicked*, premiered in 2003

1970

1990

2010

WIDER LISTENING

Howard Shore

'The Prophecy', 'Concerning Hobbits', 'The Bridge of Khazad-dûm' and 'The Breaking of the Fellowship' from *The Lord of the Rings: The Fellowship of the Ring*, 2001

WIDER LISTENING

Deborah Lurie

'The Pier', 'Walk on the Beach' and 'Dear John Letter' from *Dear John*, 2010

Marc Shaiman

'Mama, I'm a Big Girl Now' from the musical *Hairspray*, premiered in 2002

Tim Minchin

'Naughty' from *Matilda The Musical*, premiered in 2010

Musical Theatre

This area of study is a varied topic, and the first set work comes from the genre of musical theatre. The modern musical developed in the early 20th century, but its roots go back much further to the parallel traditions of operetta and variety shows.

Many of the earliest musicals, such as *The Wizard of Oz* (1902), included songs from a variety of sources that might change from one production to another. However, *Showboat* (1927) introduced the idea of the book musical, in which songs, vocal ensembles and dances are fully integrated into a plot with serious dramatic goals.

Some of the most famous and iconic musicals of the decades that followed, most of which are still performed today, include:

- *Anything Goes*, music and lyrics by Cole Porter (1934)
- *Oklahoma!* music by Richard Rodgers (1943)
- *Kiss Me Kate*, music and lyrics by Cole Porter (1948)
- *South Pacific*, music by Richard Rodgers (1949)
- *The King and I*, music by Richard Rodgers (1951)
- *My Fair Lady*, music by Frederick Loewe (1956)
- *West Side Story*, music by Leonard Bernstein (1957)
- *The Sound of Music*, music by Richard Rodgers (1959)
- *Oliver!*, music, book and lyrics by Lionel Bart (1960)
- *Cabaret*, music by John Kander (1966)
- *Jesus Christ Superstar*, music by Andrew Lloyd Webber (1971)
- *A Chorus Line*, music by Marvin Hamlisch (1975)
- *Sweeney Todd: The Demon Barber of Fleet Street*, music and lyrics by Stephen Sondheim (1979)
- *Les Misérables*, music by Claude-Michel Schönberg (1980)
- *The Phantom of the Opera*, music by Andrew Lloyd Webber (1986)
- *The Lion King*, music by Elton John and others (1997)
- *Wicked*, music by Stephen Schwartz (2003)
- *Billy Elliot the Musical*, music by Elton John (2005).
- *The Scottsboro Boys*, music by John Kander (2010)
- *Matilda the Musical*, music by Tim Minchin (2010)

In recent decades, compilation musicals or jukebox musicals written around the back-catalogue of a pop singer or pop group have become popular. For example, *We Will Rock You* (2002) is a showcase for some of the most famous songs by Queen.

MUSICALS IN FOCUS

For more detail on the history and development of the musical, see *Musicals in Focus* by Paul Terry (Rhinegold Education, RHG 911).



Set work 1:

‘Defying Gravity’ from *Wicked* by Stephen Schwartz

***Wicked* is one of the most successful musicals of modern times. The music and lyrics are by Stephen Schwartz (born 1948), whose many credits include the musical *Godspell* (1971) and the lyrics for Disney’s animated musical film *Pocahontas* (1995).**

Context

***Wicked* the musical is based on the 1995 fantasy novel *Wicked: The Life and Times of the Wicked Witch of the West* by American author Gregory Maguire.**

Aimed at adults, rather than children, the novel creates a back-story for many of the characters in L. Frank Baum’s classic children’s novel *The Wonderful Wizard of Oz* and the 1939 musical film *The Wizard of Oz*.

It explores the nature of good and evil, and offers a new perspective on the characters and events in the original story (a process known as literary revisionism). In particular, the character Elphaba, known to generations as the Wicked Witch of the West in *The Wizard Of Oz*, is portrayed in the musical *Wicked* as a sympathetic character who is treated badly for being true to her beliefs.

Wicked was first performed in San Francisco, in June 2003, and later that same year transferred to Broadway (New York’s theatre district). It opened in London’s West End in 2006, and in 2016 it became the eighth-longest-running show in the West End.

The 1939 musical film *The Wizard of Oz* (which, along with the original novel, was the inspiration for *Wicked*) starred the 16-year-old Judy Garland as Dorothy and includes the songs ‘We’re Off To See the Wizard’, ‘Ding-Dong! The Witch is Dead’ and ‘Somewhere Over the Rainbow’.



Wicked opened at the Apollo Theatre in London in 2006, and in 2016 became the eighth-longest-running show in the West End

Synopsis of *Wicked* the musical

The musical begins with the death of Elphaba, the Wicked Witch of the West.

Through flashback, we learn from Glinda (the Good Witch of the North) that the two girls were at university together, where the beautiful, popular and spoilt Glinda initially loathed the green-skinned Elphaba, who had been misunderstood and shunned by society.

Having shown a talent for sorcery, the two girls were sent to help the Wizard of Oz, who Elphaba discovers to be a corrupt dictator, busy suppressing the minority group of sentient animals in Oz by caging them and segregating them to prevent them learning how to speak. Elphaba realises that the wizard is a charlatan who possesses no magic powers, and she vows to fight his injustices.

Fearful of Elphaba's own magic powers, the wizard denounces her as wicked and uses propaganda to turn the people of Oz against her. A hunt begins and Elphaba is forced into hiding. She seeks asylum in Munchkinland but her request is refused by its governor (her cruel and embittered sister, who has become known as the Wicked Witch of the East).

During the show we discover that the Scarecrow and Tin Man were once boyfriends of the witches, transformed by their spells, a lion cub freed from experiments by Elphaba grows up to be the Cowardly Lion and the Wizard of Oz turns out to be Elphaba's father. Glinda has come to respect Elphaba's strength in standing up for what is right, and laments the loss after Dorothy appears to have killed her – but just before the end of the musical, we learn that Elphaba survived and is still alive.

Defying Gravity

The individual musical items in a musical (e.g. songs, choruses and dances) are known as numbers. 'Defying Gravity' is No. 17 in *Wicked* and forms the finale to Act One – a cliff-hanger moment designed to leave the audience wanting to know more.

Here, Elphaba, who had long dreamed of working with the Wizard of Oz, has discovered that he is behind the mistreatment of animals. He has been using her to provide the magic powers he himself lacks. She changes her opinion of the wizard, and resolves to take a stand against him. He threatens to kill the girls rather than be unmasked. They in turn barricade themselves into the highest tower in the wizard's castle.

Elphaba levitates a broomstick to escape and, as the castle guard hammers on the door, she tries in vain to convince Glinda to join her. The guards burst in and Glinda wishes her well as Elphaba rises into the sky on her broomstick, promising to fight the wizard with all her power. Meanwhile the citizens of Oz rush in to end the act with cries of 'Get her! We've got to bring her down.'

George Maguire's name for the Wicked Witch of the West, Elphaba, derives from the pronunciation of L. Frank Baum's initials (L-F-B).

Resources

The limited time available between finalising the key and structure of songs in rehearsals for a musical and the date of the opening means that musicals are often orchestrated by a specialist rather than by the composer.

In the case of *Wicked*, that was Bill Brohn, who also orchestrated the scores of *Miss Saigon* and many other musicals.

***Wicked* is scored for a band of 23 musicians:**

- Four strings (two violins, viola, cello)
- Double bass (doubling fretted and fretless bass guitars)
- Four reeds (i.e. woodwind players)
- Six brass (two each of trumpets, trombones and horns)


In this context, doubling means playing more than one instrument during the course of the work.

- Two guitars and harp
- Drums
- Percussion
- Three keyboards.

The limited room in orchestra pits means that the reed players have to **double** on a number of instruments – particularly the fourth player who has to switch between flute, clarinet, bass clarinet, bassoon and baritone saxophone. Similarly, there is seldom room for a full string section, so here the solo strings are bolstered by string sounds from the keyboard players. However, a full body of strings would normally be used for recordings.

The excerpt in the anthology is in the form of a **short score** which shows the main band parts on just two staves. A pianist can play from this to accompany rehearsals.

Points to note in the orchestration of 'Defying Gravity' include:

- Electric guitar with overdrive (a type of **distortion**) in bars 11, 40 and 45
- Chordal writing for low brass contrasting with melody on solo synth (bars 20–23)
- String tremolo (marked ) to create excitement (bars 34–36 and 162–165)
- Drum **fill** (bar 54) – a brief drum improvisation to fill the gap between vocal phrases
- Descending scales for bass clarinet (bars 89 and 91)
- Cymbal roll to announce the change of key (bar 122)
- **Tutti** (full band) for the climax at bar 135
- Synth and glockenspiel (see left) play a high-pitched ostinato as Elphaba sings of flying high (bars 152–160).

A glockenspiel has high-pitched metal bars played with beaters.



The two principal singers, Elphaba and Glinda, require the vocal ranges shown left for this number. A **mezzo soprano** is a voice lower in range than a **soprano**.

SCENA

In music theatre, a **scena** (Italian for scene) is a continuous piece of vocal music comprising several distinct sections.

Structure

The core of 'Defying Gravity' is a song in verse-and-chorus form for Elphaba. The music is also used to create an impressive finale for Act One. This is expanded into:

- A **scena** with duet sections
- Passages of **underscore** (music played under dialogue)
- **Recitative** (vocal music that follows the rhythms of natural speech)
- At the very end, the entry of the chorus and some very impressive stage effects just before the curtain falls.

Time	Bar	Section
0:04	1	Intro (<i>recitative between Glinda and Elphaba</i>): 'I hope you're happy...'
1:17	34 ²	Verse 1 (<i>Elphaba</i>): 'Something has changed within me...'
1:51	50 ²	Chorus (<i>Elphaba</i>): 'It's time to try defying gravity...' (Glinda sings the link at bar 60)
2:10	63 ²	Verse 2 (<i>Elphaba</i>): 'I'm through accepting limits...'
2:35	79 ²	Chorus (<i>Elphaba</i>): 'I'd sooner try defying gravity...' (Glinda sings the link at bar 60)
2:48	88	Bridge (<i>Elphaba</i>): 'Unlimited, together we're unlimited.' (+ Glinda from bar 100)
3:27	102 ³	Chorus (<i>Elphaba and Glinda</i>): 'Just you and I defying gravity...' (orchestral build at end)
3:53	115 ²	Varied reprise of intro (<i>Glinda, then both</i>): 'I hope you're happy...'
4:32	135 ²	Verse 3 (<i>Elphaba</i>): 'So if you care to find me' (some parts 8ve higher than before)
4:58	151 ²	Chorus (<i>Elphaba</i>): 'Tell them how I am defying gravity...'
5:15	161 ⁴	Coda (<i>Elphaba, then all</i>): 'And nobody in all of Oz...'

As with many excerpts from musicals, published versions often differ from the stage show because some of the complete text may make little sense without the visual aspects of the production. The version on the anthology CD is from the original cast recording, which omits further passages of underscore in bars 20–21 (where, following a roll of thunder, Elphaba is falsely denounced as an enemy of the people), 90–92 (where she begins to chant a flying spell as guards try to break down the door) and, more briefly, in bars 113–114. Note that the score in the anthology is a semitone higher than the recording.

Leitmotifs

A leitmotif (German for 'leading motif') is a short musical idea that a composer links to a particular person, place, object or emotion in a music drama.

The concept is particularly associated with the operas of the 19th-century German composer, Richard Wagner. He developed and combined motifs, transforming them to suggest to the audience the

emotions and motivation of the characters on stage without necessarily having to use words.

Leitmotifs have been used in film music by composers such as John Williams and they also appear in musicals such as *Wicked*. Here, leitmotifs are used to help unify the work and as a simple reminder of things witnessed earlier, rather like musical labels (although they are rarely woven into the fabric of the music and developed in the symphonic way preferred by Wagner). For example, when Glinda reassures Elphaba that she can still be with the wizard (bars 23⁴–25²) she quotes (a 4th higher) the motif sung by Elphaba in 'The Wizard and I', near the start of the show, when Elphaba was dreaming of meeting the wizard:

Glinda

24 Defying Gravity

You can still be with the wi - zard

Elphaba

39 The Wizard and I

When I meet the wi - zard

Stephen Schwartz said that he based the 'Unlimited' leitmotif on 'Over the Rainbow' in homage to its composer, Harold Arlen. He added, only half jokingly, that he kept the quotation to seven notes to avoid infringing copyright. In fact, because the rhythm and harmony are totally different, many people don't spot the quotation.

The leitmotif shown in examples b and c below permeates *Wicked* and has an unusual derivation because it is actually the first seven pitches of 'Over the Rainbow', the most famous song in the 1939 musical *The Wizard Of Oz* – shown as **a.** below. All of the quotations below are printed in the same key for ease of comparison. The pitches of **a.** are used in 'The Wizard and I', as shown on stave **b.**, causing it to become known as the 'Unlimited' leitmotif from the text at this point. Stave **c.** shows how Schwartz used it in bars 93–4 of 'Defying Gravity' and stave **d.** shows how he adapted it, adding the two notes shown in red, to form the tiny synthesiser flourishes in bars 21, 23 and 33:

a.

Some - where o - ver the rain - bow

b.

Un - li - mi - ted my fu - ture...

c.

Un - li - mi - ted, to - ge - ther...

d.

Un - li - mi - ted, to - ge - ther...

Commentary

In the introduction (bars 1–31) Glinda confronts Elphaba in recitative initially punctuated by chromatic chords (the detached chords are often called stabs in popular music).

Elphaba answers her taunts by sarcastically mimicking them a semitone lower (bar 9). Hints of the change that is about to occur in Elphaba, and the song she will sing about it, are heard in the underscore of bars 20–24 – the syncopated introductory chords to her song are first heard, along with a version of the ‘unlimited’ motif on synthesiser – but the juxtaposition of two totally unrelated keys (B major followed by F major) creates an unsettling effect. Glinda’s reassurance that Elphaba can still be with the wizard (sung to the leitmotif from ‘The Wizard and I’) is accompanied by comforting sustained harmonies in F major.

Elphaba’s realisation that ‘Something has changed within me’ is underpinned by another sudden change of key in bar 32, this time to D major. The song itself begins after a two-bar introduction of syncopated brass chords and a reference to the ‘unlimited’ motif on synthesiser.

Elphaba asserts her desire to break free from expectations in a 16-bar verse characterised by a number of determined, wide leaps initially accompanied by a nervous tremolo from violins (bars 34–39). The tempo tightens to Allegro in bar 49 as she moves towards the chorus, which features more angular leaps in the vocal line. Many of these are triadic (based on the notes of a triad). High above the vocal line, a repeating accompaniment pattern of three ascending quavers (printed in small type in the anthology) cuts across the beat from bar 51 onwards, itself seeming to defy gravity.

The introductory chords from bars 32–3 return in bar 59 and are repeated as an accompaniment to Glinda’s accusation in crotchet triplets that Elphaba is having delusions of grandeur. Elphaba defiantly continues into her second verse, at a faster tempo and with firmly syncopated accompaniment.

After the second chorus, the tempo relaxes (Moderato in bar 88) and the key changes to G major for a development of the ‘Unlimited’ motif during which Elphaba levitates a witch’s broom.

The **colla voce** direction in bar 99 marks a short passage of recitative in which Elphaba invites Glinda to join her. They begin the chorus together, starting at the end of bar 102, with just a little two-part singing before Elphaba finishes the chorus alone.

The introductory music from bar 32 returns in bars 111–114. This time it leads to a recitative based on the chromatic chords of the opening bars of the scene. In a subtle change, Schwartz removes the word ‘now’ from the sarcastic ‘I hope you’re happy now’, turning it into an affirmative ‘I hope you’re happy’ as the friends wish each other well.

COLLA VOCE

The direction **Colla voce** in bar 1 means ‘with the voice’ and indicates that the chords accompanying the recitative should follow the rhythm of the singers.

The key changes in ‘Defying Gravity’ are mostly abrupt and are not really modulations.

COUP DE THEATRE

A coup de theatre is a sudden dramatic stage effect. Here, as the guards break in and seize Glinda, Elphaba is shot high above the stage on a hidden hydraulic launch. Numerous moving lamps produce shafts of blue and green light that appear to emanate from her body while smoke driven by a wind machine blows around her as the curtain falls.

The tempo returns to Allegro and the introductory syncopated motif to the verses is heard again in bars 129 and 132. The return of D major in bar 132 sees an exciting orchestral build (a crescendo on repeated quavers) over which, in the full stage show, the castle guards break in, only to see Elphaba soar above them in a magnificent **coup de théâtre** as she launches on her triumphant final verse (starting at bar 135). Parts of this verse are sung an octave higher than before (at the suggestion of Idina Menzel, who played Elphaba in the original production, and who sings the part on the anthology CD).

The **coda** ('And nobody in all of Oz') begins quietly and at a slower pace (Andante in Bar 162) but quickly crescendos into the final bars. Elphaba rises to her top note (F# on 'me' in bar 167) and from bar 169 to the end the people of Oz rush in and join with the guards in singing 'Look at her! She's wicked! Get her!' to the melody of 'No One Mourns the Wicked', first heard at the start of the show.

As Glinda and the ensemble gaze up in awe and wonder, the lights are cut, the curtain comes down and the audience breaks into wild applause for this memorable conclusion to Act One.

Texture

The texture of 'Defying Gravity' is homophonic (melody and accompaniment). Schwartz included the simplest type of duet writing in which the two characters mainly sing either alternately or together in unison (e.g. bars 101–105).

There are just a couple of passages of very easy two-part vocal writing (e.g. parallel 3rds in bars 125–128).

Tonality

The main parts of the song (the verses and choruses) are in the key of D major, with bars 88–100 being in G major.

In other parts of 'Defying Gravity' the tonality is less settled, particularly in the chromatic writing at the start and in bars 115–131, and in places where there is a sudden change of key, such as the move from B major to F major at bar 22.

Harmony

The harmony includes root position triads and sus chords, in which the 3rd of the chord is replaced by either a 2nd above the root (sus²) or a 4th (sus⁴).

SUS

Stands for suspended, but unlike a melodic suspension, the dissonant note (the 2nd or 4th) does not necessarily have to resolve on to the missing 3rd.

In the next example, basic triads are indicated by chord symbols in blue type while their 'sus' versions are labelled in red type:

The pedal on A in bars 162–167 is called an 'inner pedal' because it is neither in the bass nor the top part, but in the middle of the harmony. It, along with the solemn accompaniment in minims, gives weight to Elphaba's declaration that nothing will bring her down. It is followed by an inverted pedal on D, starting in bar 168.

Metre and rhythm

Recitative sections are in free time in which the speed is dictated by the singers. Elsewhere, there are several changes of tempo:

- Andante (bars 20, 111 and 162) indicates a walking pace (not too slow).
- Moderato (bar 88) indicates a moderate tempo for the bridge.
- Allegro (bars 49, 103 and 129) suggests a fast speed for most of the verses and choruses.
- Maestoso (bar 168) means majestic, indicating a slow and stately tempo for the end of the number.

Syncopation plays an important role in the **rhythm** of 'Defying Gravity', particularly in the anticipation of strong beats by a quaver (a technique known as a **push** in pop music and jazz):

On the beat:

try — de - fy - ing

Syncopated:

try — de - fy - ing

There are many changes of tempo in the song, some associated with a 'rall.' (*rallentando*, meaning slowing down). There is a minim beat ($\frac{2}{2}$ or $\frac{3}{2}$ time) until the $\frac{4}{4}$ in bar 88. $\frac{2}{2}$ returns in bar 115.

Ostinato figures occur in bars 80–87, 88–97, 103–109 and 152–159.

Melody

Notice the triadic style of Elphaba's vocal line in the example at the bottom of page 146 – all of the notes come from a triad of D major (D – F# – A). The long notes and wide leaps help to illustrate Elphaba's new-found confidence as the song unfolds.

The melody for 'defying gravity' is known as the title hook – in pop music, a hook is a melodic fragment designed to catch the ear of the listener, and is known as the title hook if it includes the words of the song's title.

Many vocal phrases start on a weak beat and the word setting is syllabic.

TEST YOURSELF

If you find any of these questions difficult, re-read the previous sections or check the glossary.

- In which year was *Wicked* first staged?
i. 1973 ii. 1983 iii. 1993 iv. 2003 v. 2013
- Name the composer of *Wicked*.
- Wicked* is a book musical. What is a book musical?
- What is a leitmotif and how can it help unify a long work such as a musical?
- In the anthology, the main part of 'Defying Gravity' is printed in D major. In what key does it occur in the original stage show?
- Name the song on which the 'Unlimited' motif is based.
- Which of these voices has the *highest* range?
i. tenor ii. mezzo soprano iii. countertenor iv. soprano
- Rewrite this list of speeds in order from slow to fast:
Moderato, Andante, Allegro, Maestoso
- How are the x-headed notes in the anthology score performed (e.g. x in bar 1)?
- Describe how the accompaniment to the start of verse 2 (bars 63–66) differs from the accompaniment to the start of verse 1 (bars 34–37).
- What does the direction *colla voce* mean?
- What is an orchestral stab?

Answers: See page 219

Wider listening:

‘Mama, I’m a Big Girl Now’ from *Hairspray* by Marc Shaiman

***Hairspray* is an American musical, first staged in 2002 and based on a 1988 film of the same name. Composer Marc Shaiman, who also co-wrote the lyrics, has written the music for numerous films and TV shows.**

The musical tells the story of Tracy Turnblad, a plump teenage girl who dreams of dancing stardom and who becomes an overnight celebrity in 1962 after winning a dance competition. She uses her new-found fame to fight for racial integration, winning the heart of her cute boyfriend along the way.

The feel-good story, with its musical pastiche of late Fifties and early Sixties pop styles, ensured success for *Hairspray*. As well as featuring in many professional runs, it has now become a popular choice for productions by schools and youth theatres.

Rock’n’roll influences

‘Mama, I’m a Big Girl Now’ is the third number of the show and reveals Tracy and the other girls pleading with their parents to be allowed to audition for a place on a TV dance show, saying that they don’t want their mothers telling them what to do.

The number is essentially a vocal ensemble for three girls (Tracy, Penny and Amber). It begins with interruptions from their mothers in the opening recitative and all six (girls and mothers) singing together in harmony towards the end. Elsewhere the girls mainly sing alternately or together in unison.

The bulk of the song is based on one of the foundations of early rock, the falling 3rds progression (I–VI–IV–V). This is heard 11 times in all, starting with five repetitions in the key of F (F – Dm – B♭ – C, all in root position).

Just before the sixth repetition (for the lyrics ‘Stop! Don’t! No! Please!’) we hear another fingerprint of early rock, that is, the music shifts up a semitone for the next three repetitions of the

WIDER LISTENING OPTIONS

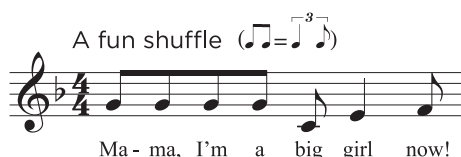
Remember, you could study other pieces for wider listening. There will not be questions on these two works in the exam, but there will be questions on *unfamiliar* music related to the set works.

The jerky effect of modulating up a semitone to repeat a verse or a chorus in a pop song is nicknamed the **truck driver’s gear change**.

chord progression. After a bridge section with a new chord pattern ('Mama, you always taught me what was right from wrong'), the music shifts up a semitone again for three final appearances of the falling 3rds progression, which is now in G major.

Other features of early rock 'n' roll heard prominently in the song include:

- The **shuffle rhythm**, with a heavy **backbeat** (beats 2 and 4 in $\frac{4}{4}$ time) on snare drum
- The regular eight-bar structure of most sections of the song.
- The **title hook** with which most eight-bar sections end:



'Naughty'

from *Matilda The Musical* by Tim Minchin

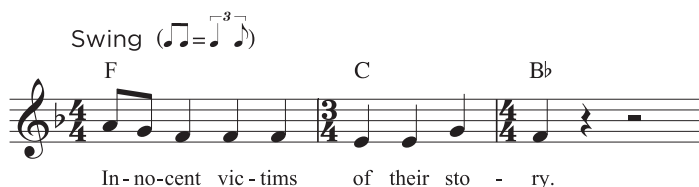
***Matilda The Musical* was first staged in Stratford-upon-Avon in 2010, followed by productions in the West End in 2011 and on Broadway in 2013.**

The West End and Broadway are parts of London and New York respectively. The areas have large concentrations of theatres in many of which musicals are staged.

It is based on the 1988 children's story *Matilda*, by Roald Dahl, about a precocious little girl who fights injustices at home and school. She uses her telekinetic powers to move objects, eventually frightening away her tyrannical headmistress, who is replaced by her favourite teacher, Miss Honey.

The music and lyrics are by Australian Tim Minchin, previously known in Australia for his stage act as a comedy musician.

'Naughty' is the third number in the show, and the first solo song for Matilda. Most of the entirely syllabic setting is based on the primary triads of F major (F, C and Bb) spiced up with occasional added 2nds and chromaticism. A $\frac{3}{4}$ bar at the end of each verse quirkily breaks up the rigidity of the prevailing swung $\frac{4}{4}$ metre:





The verses are interspersed with short bridge sections, one of which (in the full stage show) is an instrumental during which Matilda confirms her naughtiness by adding strong dye to her father's hair oil which will shortly leave him with bright green hair.

The Cambridge Theatre in London, where *Matilda* received its West End debut in 2011

Exam practice

In the exam there will be six sets of questions, each like the set below, on extracts from six of the eight set works you have studied.

Each extract will be played several times on CD, but you will not have a score of the music. There will also be a dictation question (see page 125).

In addition, there will be one set of questions on an extract of unfamiliar music, and one comparison question requiring a more extended answer, as shown on pages 152 and 153.

1. Schwartz: 'Defying Gravity' from *Wicked* (5.15–end)

Listen to the extract **three times** as you answer the following questions.

- a. The first two phrases are 'And nobody in all of Oz,' and 'no wizard that there is or was'. Compare the vocal line in these two phrases. (2)
- b. The next phrase is: 'is ever gonna bring me down'. Name the interval between the singer's notes on 'bring' and 'me'. (1)
- c. Name the instrumental technique used by the violinists throughout these three phrases. (1)
- d. Name the technical device heard in the harmony throughout these same three phrases. (2)
- e. Describe *four* ways in which the remainder of the extract makes an effective climax to the entire song. (4)

Total for question **10 marks**

Unfamiliar listening

The questions below are based on the music for the 1972 film Cabaret, starring Joel Grey.

2. Kander and Ebb: 'Willkommen' from *Cabaret* (0.00–0.45, bars 1–28)

Listen to the extract **three times** as you follow the skeleton score and answer the questions over the page.

Allegretto

Cymbal crash

5 **d. relationship to bars 5-7? —**

Will-kom - men, bien-ve-nue, wel-come! Frem-de, é - tran-ger,

11 stran-ger, Glück-lich zu se-hen, Je suis en-chan-té Hap-py to

18 meet you, Blei-be, res-te, stay. Will-kom - men, bien-ve-nue, wel-come!

24 Im Cab-a - ret, au Cab-a - ret, to Cab-a - ret.

- a.** Give the meaning of the dots over notes in bars 1-4. (1)
- b.** Name the key of the song. (1)
- c.** Identify the metre of the song as either simple or compound, *and* either duple, triple or quadruple. (2)
- i.** simple **ii.** compound **iii.** duple **iv.** triple **v.** quadruple
- d.** How does the vocal part in bars 9-11 (bracketed) relate to the vocal part in bars 5-7? (2)
- e.** Give the number of the first bar in which the bass is *not* B \flat -F (1)
- f.** Which year do you think this music is intended to suggest? (1)
- i.** 1779 **ii.** 1829 **iii.** 1879 **iv.** 1929 **v.** 1979

Total for question 8 marks

Section B: Comparison between a set work and one piece of unfamiliar music

The question below is about two songs, each taken from a work written for the stage. The first, familiar song consists of bars 34-59 of 'Defying Gravity' from *Wicked* by Stephen Schwartz. You may consult the score in the anthology and listen to the anthology recording from 1:16 to 2:05 **ONCE** only before beginning your answer. The second, unfamiliar song is 'Recondita armonia' ('Hidden harmony') from Puccini's opera *Tosca*. The vocal melody of this song, along with a translation of its Italian text, is printed opposite.

You may listen to a recording of the excerpt three times.

Compare the vocal and instrumental resources used in 'Recondita armonia' by Puccini with the resources used in bars 34-59 of Schwartz's 'Defying Gravity'. Use your knowledge of

musical elements, contexts and language in your response. Write your answer on one or more separate sheets of paper.

In the extract from Puccini's opera *Tosca*, first performed in 1900, the artist Cavaradossi is working on a religious painting in a church. He compares the portrait he has made of a fair-haired Mary Magdalene with the darker beauty of his lover, Tosca. In the background, a church official who has been helping the painter mutters his disapproval of making such comparisons in church.

Translation

Hidden harmony of such different beauties!

My passionate lover has dark hair

And you are crowned with fair hair.

Your eyes are blue while my Tosca has dark eyes.

The mystery of art mixes the contrasting beauties together...

But while I'm painting her

My only thought -

Ah! my only thought - is,

Tosca, of you!

Total for question 12 marks

Lento

Re - con - di - ta ar - mo - ni - a di bel - lez - ze di - ver - se!... È bru - na,
Flo - ri - a, l'ar - den - te a - man - te mi - a, e te bel - ta - de - i -
- gno - ta, cin - ta di chio - me bion - de!... Tu az - zur - ro hai l'oc - chio -
To - sca ha l'oc - chio ne - ro! L'ar - te nel suo mi - ste - ro le di -
ver - se bel - lez - ze in - siem con - fon - de: ma nel ri - trar co - ste - i...
Il mio so - lo pen - sie - ro, ah! il mio sol pen - sier sei tu! To - sca sei tu!

Allargando

Film Music

The motion picture industry developed in the early decades of the 20th century, but films did not have a soundtrack until the late Twenties. Instead, music was provided by a pianist in the cinema to cover the noise of early projectors.

It was soon realised that music could enhance the visual drama. Cue sheets were published for each new film to provide pieces to play, or ideas on which to improvise, for the various scenes in the film.



Larger cinemas installed pipe organs that were played for entertainment before the film as well as to accompany the pictures (these instruments included percussion and effects such as whistles, horses, hooves and door bells) and the very largest cinemas employed small orchestras for the same purpose.

A Wurlitzer cinema organ, once installed in the Regal Cinema, Kingston-upon-Thames, now at the Musical Museum at Kew Bridge, London.

By 1930, most films had a synchronised soundtrack and directors quickly became aware of the power of music to:

- Create a mood
- Suggest a place or historical period
- Provide a transition between different scenes
- Remind the audience of previous events, characters or ideas through the use of recurring leitmotifs
- Dictate the pace of the action (for example by using fast and exciting music for a chase, contrasting with slow and romantic music for a love scene).

Soon, composers were being commissioned to write original film scores, one of the first being for *King Kong* (1933). It was written in an exciting Romantic style for 80-piece orchestra by Max Steiner (1888–1971), who would go on to compose over 300 film scores, including the iconic *Gone With the Wind* (1939).

Many of the early composers of film music such as Steiner and Erich Korngold (1897–1957) had emigrated to Hollywood from Austria and eastern Europe to escape the persecution of the Jews in the Second World War, and continued to write in the late-Romantic style with which they were familiar.

From the Forties onwards, the scores of American-born composers Bernard Herrmann (1911–1975) and Leonard Bernstein (1918–1990) introduced a harsher, more contemporary edge to film music.

The Fifties saw the use of jazz in some film scores, not only making the soundtracks seem more modern, but also acting as an economy measure, because engaging a jazz band of a few musicians for several days of recording was far less expensive than hiring a full symphony orchestra.

From the Sixties onwards film scores have included such diverse styles as rock music and experimental electronic music.

Film music terminology

The complete set of original music to accompany a film is called the film score and it forms part of the film's soundtrack (which also includes the spoken dialogue and sound effects).

Each individual piece in the score is known as a **cue** and is timed to begin and end at very precise timings during the film.

The **main title** is the music heard during the 'opening credits' of a film (which include its title, the names of its production company and writer, and the names of its main actors and production staff). Because the credits usually slowly scroll by, this is sometimes known as the 'opening crawl'. The music acts like a short overture,

setting the mood for the opening of the film. In some cases (most famously in the James Bond movies) a film might start with a theme song rather than with instrumental music.

The **end credits** (or 'end crawl') are normally longer as they list all the personnel involved in the production, and also have a musical accompaniment, which may or may not be similar to the main title.

During the film itself, there are two main types of music:

- **Diegetic music**, sometimes called **source music**, is music that comes from an on-screen source and so occurs as part of the action in the film, such as when a character turns on the radio or hears a group of street musicians.
- **Non-diegetic music**, sometimes referred to as **background music** or **underscoring**, is heard only by the audience and is used to set the scene (perhaps in a foreign country or in an historical period), establish the mood, or underline the drama of the situation.

Composer Malcolm Arnold conducts the recording of William Walton's soundtrack for the film *The Battle of Britain* in 1969.



Set work 2:

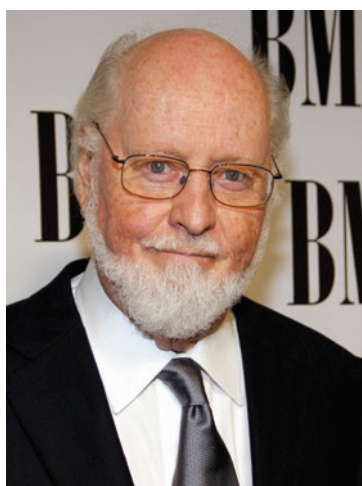
‘Main Title’ / ‘Rebel Blockade Runner’ from *Star Wars: Episode IV – A New Hope* by John Williams

***Star Wars*, released in 1977, was the first in what was originally a trilogy of films. It is now being developed into a cycle of nine related movies. It later received the sub-title ‘Episode IV – A New Hope’ to indicate its position within the complete cycle.**

The description **space opera** used in the anthology is nothing to do with opera in the musical sense – it is a term used to describe dramatic science fiction films that focus on adventure and space warfare.

The films are set in a distant galaxy and concern the epic struggle between the evil Galactic Empire and the organised resistance of the Rebel Alliance, who are fighting to restore democracy to the galaxy.

George Lucas, director of *Star Wars*, was keen that the visual impact of a strange, distant galaxy should be balanced by familiar, accessible music with which to draw in the audience. Composer John Williams responded by using a large symphony orchestra playing in an essentially Romantic style, following in the tradition of early composers of film music such as Steiner and Korngold, rather than using futuristic electronic sounds or, as in many films of the Sixties and Seventies, pop songs or rock music.



John Williams

John Williams

John Williams was born in New York in 1932. He studied piano at the Juilliard, one of the world’s leading music schools, after which he worked as a jazz pianist and studio musician, playing the piano for recordings of television shows and films.

By 1959 Williams was composing his own film scores, but it was not until 1975 that his work became widely known with his score for the film *Jaws*.

Jaws was the first of many award-winning scores that John Williams wrote for films directed by Steven Spielberg. Others included *Close Encounters of the Third Kind* (1977), *Raiders of*

the Lost Ark (1981), *E.T. The Extra-Terrestrial* (1982), *Indiana Jones and the Last Crusade* (1989), *Jurassic Park* (1993), *Schindler's List* (1993) and *Saving Private Ryan* (1998).

In addition to writing the scores for all of the *Star Wars* films to date, John Williams has written the music for more than 100 other films, including *Superman* (1978) and the first three *Harry Potter* films (2001, 2002 and 2004). In his very full career, Williams has also composed a number of works for the concert hall and was, for almost 15 years, resident conductor of the Boston Pops Orchestra.

Fingerprints of John Williams' style in the *Star Wars* films include:

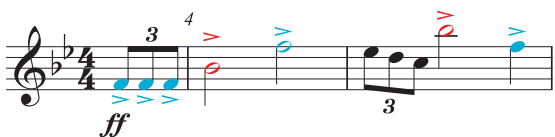
- Brass **fanfares**
- Soaring violin melodies
- Vigorous battle music
- Triumphant marches
- Recurring musical motifs (**leitmotifs**)
- Scoring for large symphony orchestra.

Leitmotifs

We encountered leitmotifs when studying 'Defying Gravity' but Williams uses them more systematically than Schwartz, with some motifs appearing across several (or even all) of the *Star Wars* films, rather like Richard Wagner using leitmotifs across all four of his operas that make up *The Ring of the Nibelung*.

Although Williams doesn't use as many motifs as Wagner (there are about 90 in the 16 hours of *The Ring*), he does transform motifs in a Wagnerian manner. In *The Ring*, when a hero is courageous, his leitmotif appears in a grand style; when a hero is in love it is played romantically; when a hero dies, his leitmotif becomes a funeral march.

In the case of *Star Wars*, the motif starting on the upbeat to bar 4 of the set work is used to portray heroism and adventure, and soon becomes associated with the hero Luke Skywalker – in fact, just its opening notes are enough to suggest *Star Wars* to anyone who has seen the film:



The motif gets its heroic quality from a loud dynamic, its scoring for trumpets and its focus on the two most important notes in the key of B \flat major – the tonic (B \flat , shown in red above) and the dominant (F, shown in blue). In addition, the motif starts with strong rising intervals and the triplet in bar 5, instead of falling a step to B \flat , defiantly leaps a 7th to a high B \flat . Triplets are often

FANFARE

A fanfare is a short and lively flourish for trumpets or a group of brass instruments, typically used to introduce something or someone.

Although *Star Wars* is science fiction and *The Ring* is based on ancient myth, the similarities between the two are not limited to the use of leitmotifs. Both are epic sagas that explore love, betrayal, greed and desire. Both feature conflict between father and son, and between love and a lust for power; both concern youthful heroism atoning for the sins of previous generations; both feature an orphaned hero who discovers his previously unknown twin sister. There are many other similarities – perhaps George Lucas was right to refer to his films as 'space operas'.

a feature of heroic music, and here they add to the march-like quality of the music, while the syncopated accompaniment to these bars helps create the overall mood of excitement.

John Williams' transformation of this leitmotif can be heard later in the film. For example, when Luke ponders his destiny during a spectacular sunset, it is played thoughtfully and slowly by solo flute, then solo clarinet, accompanied by tremolo strings. When he rescues Leia (who turns out to be his twin sister) it becomes strongly rhythmic and percussive. In each case, the style in which the motif is arranged reflects the mood of the scene.

The main title of *A New Hope* is particularly important because the first half of this heroic music is the basis for the main title music in all of the *Star Wars* films, acting as an important unifying force for the series. Its continuation, though, is different in each film.

In the case of *A New Hope*, a second leitmotif is introduced in the final 10 bars of the set work. Known as the 'Rebel Blockade Runner', (or 'rebel fanfare') this is heard whenever the Rebel Alliance (or one of its spaceships) is trying to outrun the spaceships of the evil Empire, and will become particularly prominent in the second *Star Wars* film (*The Empire Strikes Back*). It is particularly like Wagner's leitmotifs in its brevity, being, in essence, just an interval of a minor 3rd:



The Main Title and Rebel Blockade Runner motifs also form the basis of the music for the end titles in the *Star Wars* films.

Resources

The music is scored for a full symphony orchestra of nearly 90 players:

Woodwind	Two flutes, one piccolo (also doubling flute), two oboes, two clarinets, one bass clarinet, two bassoons
Brass	Four horns, three trumpets, two trombones, one bass trombone, one tuba
Percussion	Timpani, plus four players to cover: triangle, cymbals, snare drum, large gong, vibraphone, celesta, glockenspiel, piano, harp
Strings	16 first violins, 16 second violins, 11 violas, 10 cellos, seven double basses

The conductor's **full score**, showing all the parts for these instruments, requires some 28 staves per page. To save space, the anthology shows it as a **short score**, containing just three staves per line and showing only the most important orchestral parts. Make sure you understand the abbreviations:

Trp.	Trumpet	Hrp.	Harp
Trb.	Trombone	Vln.	Violins
Hrn.	Horn	Str.	Strings
Timp.	Timpani	Fl.	Flutes

Tutti (e.g. in bar 21) means all, or everyone. The diagonal beams over the topmost notes in bars 1-6 and elsewhere indicate a tremolo for violins, played by small, very rapid movements of the bow across the strings.

Because the final form of a film is usually not settled until shortly before its public release, composers have very little time to make alterations to their scores to accommodate last-minute changes to the movie. In particular, most leave the time-consuming job of orchestration to one or more assistants, particularly when parts have to be prepared for an orchestra of nearly 90 players.

The music for *Star Wars: Episode IV – A New Hope* was orchestrated by Herbert W. Spencer, who had long experience in scoring film musicals for Hollywood. However, Williams followed his usual practice of providing Spencer with a sketch of how he wanted his music orchestrated. The music is thickly scored, with much doubling of parts, few solo lines and no use of electric guitars, synthesisers or electronic effects.

Structure

The set work falls into two parts. The first 29 bars consist of a short introductory fanfare followed by a ternary (ABA1) structure, creating the familiar opening to all the *Star Wars* films. The second part sets the opening scene for this particular film, *A New Hope*:

Before the music starts, the film begins in silence with the text: 'A long time ago in a galaxy far, far away'.

Bars	Time	Music		Film
1–3 ³	0:00	Introductory fanfare.		The title ‘Star Wars’, fills the screen but immediately recedes into distance.
3 ⁴ –11 ³	0:07	A	4-bar theme on trumpets, immediately repeated with a different accompaniment.	Three paragraphs of scrolling text (the ‘main title crawl’), each aligned to one of these three sections of music. They explain the background to the film.
11 ⁴ –20 ³	0:26	B	8-bar contrasting theme on violins plus link (bar 20) leading back to...	
20 ⁴ –29 ³	0:48	A ¹	Repeat of A, more fully scored with small changes and a link (bar 29) leading to...	
29 ⁴ –35	1:09	Shortened fanfare, crescendo and diminuendo.		Tiny stars appear against the black void.
36 ⁴ –39 ¹	1:25	Piccolo solo, mysterious harmony.		
39 ² –50 51–60	1.31 1.56	Sudden orchestral outburst followed by Rebel Blockade Runner leitmotif.		The surface of an enormous planet and its twin moons swings into view. A tiny rebel spacecraft is being fired on by a huge spaceship of the evil Galactic Empire.

Commentary

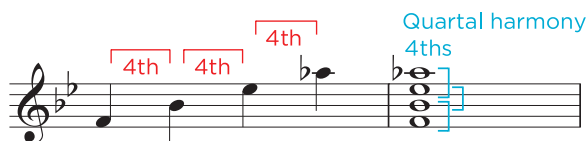
Opening fanfare (bars 1–3³)

After starting on the tonic chord of B \flat major in bar 1, the rest of the opening fanfare is based on intervals of a 4th above and below B \flat . Together these intervals span a 7th:



The arrival of A \flat in bars 2 and 3 adds another 4th to those shown above. The overlapping brass entries on these four notes create

quartal harmony – a chord based on 4ths rather than on the more usual 3rds of triads and 7th chords:



Excitement is created by the different rhythms of the loud and overlapping brass entries (with trumpets imitating trombones), the fast triplets, the bright major key and the violin **tremolo** on a high Bb.

Section 1 (ABA¹ structure, bars 3⁴–29³)

The fanfare is, in fact, anticipating the main *Star Wars* leitmotif, which starts on the last beat of bar 3. It too emphasises triplet rhythms and intervals of a 4th and 7th, while the ascending leaps help to give the melody its heroic quality:



The harmony alternates between the key chord of Bb major and the quartal chord described above, the same chords used in the fanfare.

The violin tremolo on Bb continues, now functioning as an **inverted pedal** above the other parts.

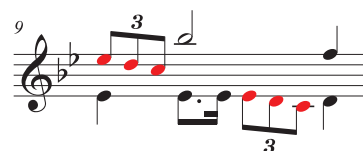
The rhythm of the highly syncopated accompaniment, hammered out by timpani and snare drum, is John Williams' response to the direction in the original film script: 'War drums echo through the heavens as a rollup slowly crawls to infinity.'

An upward rushing scale from the violins at the end of bar 7 leads to a repeat of the melody from the previous four bars, now re-scored and re-harmonised. Notice how the violin tremolo becomes a more decorative trill-like figure in bar 8. The syncopation has now gone from the accompaniment but it still reflects the melody's triplets, including a brief moment of imitation in bar 9 (see right).

The melody of the B section, starting on the last beat of bar 11, contrasts with the melody of the A section. It has:

- A quieter dynamic (*mf*).
- A more lyrical melody featuring mainly stepwise movement.
- Different instrumentation (strings playing in octaves and less heavy brass).
- A sustained accompaniment (initially over a dominant pedal on F).

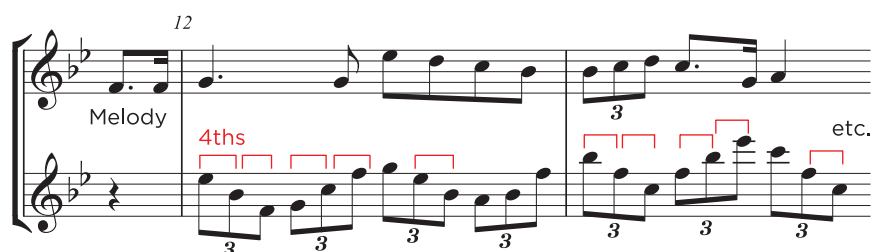
Conflicting rhythms, such as the simultaneous duplet and triplet on beat 2 of bar 2, are called **cross rhythms**.



However, the melody itself achieves unity with the A section by continuing to outline intervals of a 4th (and 7th), and by including a further quaver triplet:



If you listen carefully, you can also hear arpeggiated 4ths in the accompaniment, played by upper woodwind and piano (but not notated in the anthology score):



Upper Woodwind and Piano

CONTRARY MOTION SCALES

In contrary motion scales the ascending and descending forms of the scale are heard simultaneously.

The four-bar melody of section B is given a varied repeat with a different harmonisation, starting at the end of bar 15 and including a prominent **contrary motion scale** in bar 18. The phrase ends on dominant harmony in bar 19, extended by a bar with a slight ritardando to prepare for the return of section A.

The repeat of the A section starts on the last beat of bar 20. It is more fully scored than before:

- Horns double the melody
- Trills are added
- Decorative parts for high woodwind and violins (not printed in the anthology) are added.

The direction *simile* in bar 22 means that the syncopated accompaniment should continue to be articulated as in the previous bar (i.e. with accents and staccato in similar places).

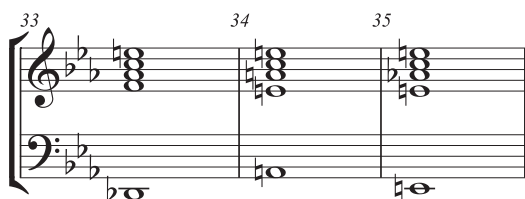
Once again this eight-bar section comes to rest on a dominant chord that is extended into bar 29, concluding with a short motif for horns and a harp **glissando**.

So far every phrase in the piece has ended on a dominant chord (i.e. with an imperfect cadence). Avoiding coming to rest on a tonic chord helps to give the music a sense of impetus and forward movement.

Section 2 (bar 29⁴-end)

A pedal on F played by low brass, strings and timpani starts on the last beat of bar 29 and seems at last to resolve on a tonic B \flat by the end of the next bar – but B \flat becomes the dominant of E \flat major (note the change of key signature), again denying any point of rest.

A shortened fanfare touches on quartal harmony ($B\flat-E\flat-A\flat$ at the end of bar 30) but a rapidly rising string figure in bars 31–32 takes the music into a mysterious chromatic realm, strongly contrasting with the mainly diatonic $B\flat$ major of the first 29 bars.



These unrelated chords create little sense of key, but the intervals of an augmented 5th (e.g. between $A\flat$ and $E\flat$, and between $D\flat$ and $A\flat$) that permeate bars 32–39¹ give the music a mystical character. At the same time, the instrumentation includes parts for glockenspiel, vibraphone, celesta and harp, whose delicate, icy sounds perfectly match the screen image of distant stars twinkling against the dark, galactic void.

Below left: The metal bars in a celesta are struck with hammers played from a piano-like keyboard.

Below: A glockenspiel has high-pitched metal bars that are struck with small mallets.

Bottom: The metal bars on a vibraphone are larger and deeper and each has a resonator.



You may see the chordal texture of bars 44–50 described as homorhythmic (all parts having the same rhythm).

An ostinato is a short pattern that is constantly repeated.

ATONAL

Means without tonality (i.e. music without a key).

This atmospheric music is interrupted in bar 39 by busy string figures above chords of C major in low brass. The beginning of a 22-bar pedal on C that continues until the end of the set work is embedded within these chords. This stark change of mood, which sees the return of 'war drums' from the timpani in bar 42 and is accompanied by a loud stroke on a huge orchestral gong, heralds the first appearance on screen of the Galactic Empire's huge spaceship pursuing the tiny rebel spacecraft across the sky.

From the change to $\frac{3}{4}$ time (bar 44) onward, the aerial battle is underpinned by a dissonant note **cluster** (C–D \flat –F, later joined by G) hammered out in a strictly chordal texture by the entire orchestra. The section ends with a dramatic *ritardando* in bars 47–50.

The pedal on C continues to the end of the extract, using the rhythm of bars 48 and 49 as an ostinato in bars 51–58. The **ostinato** supports the Rebel Blockade Runner leitmotif, whose key of A \flat minor creates a **bitonal** clash with the constant pedal C in the bass.

The tonality of the first part of the set work was B \flat major, but this second part is often **atonal**, although with suggestions of C minor created by the long pedal on C.

TEST YOURSELF

- Which one of the following composers did **NOT** write film music?
i. Bernstein ii. Steiner iii. Beethoven iv. Herrmann v. Korngold
- What is diegetic film music?
- Which 19th-century composer is famous for his use of leitmotifs?
- For what type of ensemble is the music for *Star Wars* written?
- Who orchestrated the music for *Star Wars: Episode IV – A New Hope*?
- What makes the opening music of *Star Wars* sound heroic?
- Give the meaning of *tutti*.
- Explain what is meant by quartal harmony.
- Explain the term cross rhythm.
- The ternary form in the first part of this work can be summarised as ABA¹. What does the small figure 1 mean in ABA¹?
- What type of instrument is a piccolo?
- What is the main difference between a glockenspiel and a celesta?
- What are contrary motion scales?

Answers: See page 220

Wider listening:

‘The Pier’, ‘Walk on the Beach’ and ‘Dear John Letter’ from the film score for *Dear John* by Deborah Lurie

Deborah Lurie (born 1974) is an American composer who has written the scores for a number of films, including *Dear John* (2010) and *Justin Bieber: Never Say Never* (2011).

Remember, you could study other pieces for wider listening. There will not be questions on these two works in the exam, but there will be questions on *unfamiliar* music related to the set works.



Deborah Lurie

Deborah Lurie wrote original music for her high school's production of Shakespeare's *A Midsummer Night's Dream* before going on to study music at the University of Southern California, where she won a department award for composition. Soon after graduating she was writing scores for short films. Full-length films soon followed.

Lurie has also collaborated as an orchestrator and arranger of film music, particularly working with fellow film composer Danny Elfman. Among many other credits, she worked on Elfman's score for the 2005 film of *Charlie and the Chocolate Factory*. As a film composer, Lurie is well used to working with music technology, but she has a preference for acoustic recordings by live musicians.

Dear John is a romance about a soldier whose relationship with the girl he meets on leave has to be carried out largely through letter-writing. His enforced absence eventually leads to the breakdown of their relationship. The emotional subject matter gives rise to the disparaging nickname 'chick flick' for this film genre. The film proved popular at the box office and Deborah Lurie won an ASCAP (American Society of Composers, Authors and Publishers) music award for her score.

Lurie's 21 cues for the film are written in a conservative style, matching the nostalgic content of the film. Most are between one and three minutes in length.

'The Pier' comes early in the film, and accompanies a scene in which John has just met the girl (Savannah) after retrieving her bag from the sea after it falls from a pier. The gentle violin melody with guitar accompaniment has a distinctive Celtic folk quality.

If you, or someone in your GCSE group, is a pianist, try playing the 'Dear John Theme' which Debbie Lurie has posted on her website:

<http://deborahlurie.com/sheet-music>

Notice how it is entirely diatonic in E♭ major. With no chromatic notes and no modulation, the effect is one of wandering in a mood of bleak sadness.

'Walk on the Beach' follows soon after, as they get to know each other. Again slow and folk-like in style, a piano is added to the ensemble for this short cue.

'Dear John Letter' accompanies one of the most poignant scenes in the film when, after their relationship has started to fall apart, Savannah writes a final letter to John to tell him that she's become engaged to someone else. Quite unlike the two tracks above, this cue starts with a single pitch that grows in intensity and changes tone colour before expanding into sustained chords and then sad fragments of modal melody, scored mainly for piano and strings.

‘The Prophecy’, ‘Concerning Hobbits’, ‘The Bridge Of Khazad-dûm’ and ‘The Breaking of the Fellowship’

from *The Lord of the Rings: The Fellowship of the Ring* by Howard Shore

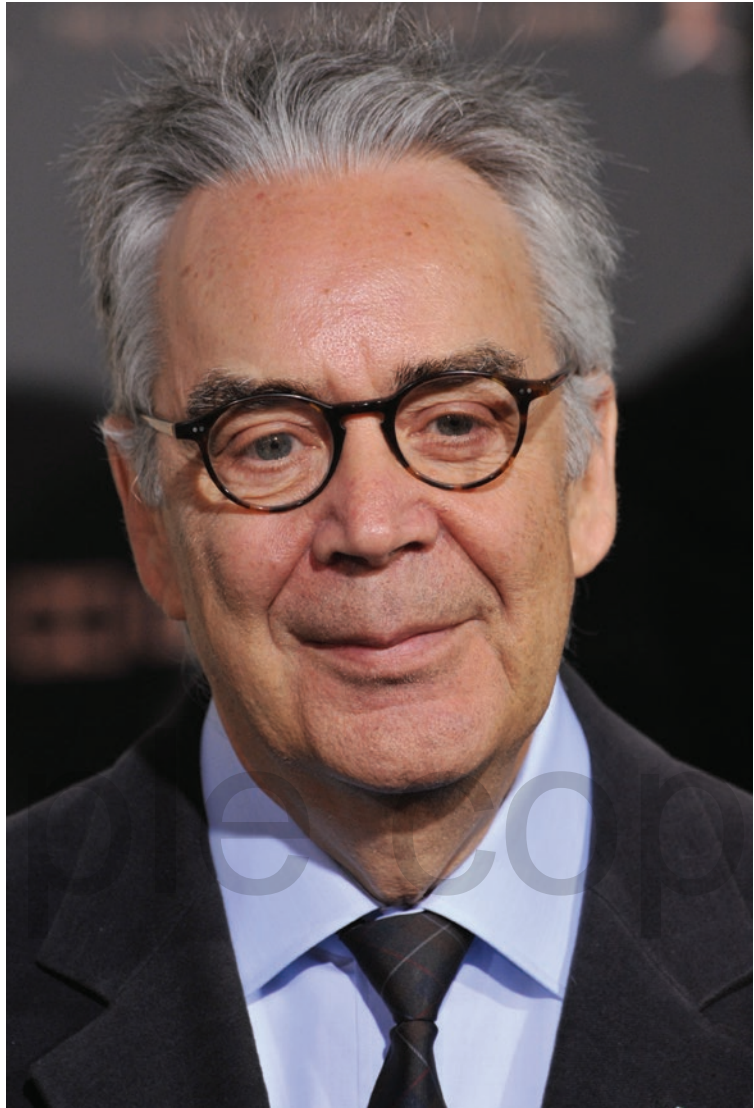
Howard Shore (born 1946) is a Canadian composer, known principally for his film scores, which include the thriller *The Silence of the Lambs* (1991) and the three fantasy adventure films which comprise *The Lord of the Rings* trilogy (2001, 2002 and 2003).

The trilogy is based on the three-volume novel of the same name, written by J. R. R. Tolkien as a sequel to his earlier work, *The Hobbit*. The novel arose from Tolkien’s desire to create an English mythology, perhaps paralleling the historic myth which forms the basis of Wagner’s epic cycle of four operas, *The Ring of the Nibelung*. At the heart of *The Lord of the Rings* is a similar story of how power corrupts. The novel is often seen as a reflection on the evils of a Europe beset by two world wars, despite Tolkien’s assertion that it is not an allegory. The book’s themes of death and immortality, along with the need to resist political corruption and preserve the natural environment, certainly continue to resonate with readers today.

Howard Shore’s ten hours of music for the trilogy contain some 90 leitmotifs (as many as Wagner included in the 15 hours of music for *The Ring*). The score for *The Fellowship of the Ring* won an Academy Award for the Best Original Film Score in 2001.

‘The Prophecy’ is track 1 from the soundtrack album of *The Fellowship of the Ring* (in the film it was replaced with a longer section to introduce the history of the ring). The words are based on the invented languages Tolkien used in parts of *The Lord of the Rings* while the slow pace, A-minor tonality, tonic pedal on A and dense, low, narrow-range vocal parts all help to set the dark mood of the story:

These excerpts, recommended for study by Edexcel, are tracks 1, 2, 13 and 17 from the CD based on the film soundtrack. As is often the case with such albums, the music is similar (but not identical) to the music cues in the film itself.



Howard Shore attending a premiere in Los Angeles in 2014

Slowly, darkly (♩ = 60)

The musical score is written for a piano and voice. It is in 4/4 time and marked 'Slowly, darkly' with a tempo of 60 beats per minute. The key signature has one sharp (F#). The score consists of two systems. The first system shows the vocal line with the lyrics 'Hias-ta! Que-tes li-fi-ro-main:' and the piano accompaniment. The piano part features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. The second system continues the piano accompaniment, showing a crescendo in the right hand and a steady melodic line in the left hand.

In contrast to the dark opening, 'Concerning Hobbits' draws on a number of related motifs in D major, including:

The Shire leitmotif



The rural setting leitmotif



A Hobbit's Understanding leitmotif



All these motifs are based on the major **pentatonic** (five-note) scale found in much folk music. In the key of D, the pitches in the scale are D - E - F# - A - B.

The Shire is the region in which the Hobbits live and their music is written in a simple style featuring instruments used in Celtic folk music, such as:

- The tin whistle
- Solo violin
- Bodhrán (a small hand-held drum from Ireland).

'The Bridge of Khazad-dûm' comes from much later in the film, when the leader of the fellowship of the ring, Gandalf, falls into a deep abyss while protecting the company from a terrible demon.

The loud, minor-key opening *tutti* is suddenly interrupted by male voices chanting on an open 5th (D and A), accompanied by all the bass instruments on a sustained D. The texture is pierced by thunderous, deep dissonances that clash against this pedal and fearsome grunts in the style of a Maori warriors' *haka* (the movie was directed by a New Zealander and filmed in his country).

For the end titles of the film, Howard Shore transformed the Shire motif, printed above, into a slow ballad entitled 'In Dreams' which is sung by a boy treble:



When the cold of win - ter comes,

The first verse is preceded by an instrumental introduction and followed by a contrasting middle section. The music then moves up a tone to E major for a second verse. The song ends with an extended instrumental coda.

The film set for Bilbo Baggins's house in *The Lord of The Rings* trilogy. The house is situated in 'The Shire', the scenery and culture of which is evoked by the three folk-style motifs at the top of the page.



Exam practice

In the exam there will be six sets of questions, each like the set below, on extracts from six of the eight set works you have studied.

Each extract will be played several times on CD, but you will not have a score of the music. There will also be a dictation question, one set of questions on an extract of unfamiliar music, and one comparison question requiring a more extended answer.

1. John Williams: 'Main Title' / 'Rebel Blockade Runner' from *Star Wars: Episode IV - A New Hope* (1:43-end)

Listen to the extract **three times** as you answer the following questions.

- Identify the metre of this extract. (2)
- Name the compositional device heard throughout the extract. (1)
- Name a rhythmic pattern heard in almost every bar of the extract. (1)
- Complete this sentence: The first half of the extract has a _____ texture. (1)
- How does the tempo change during this extract? (2)
- The second half of the extract contains an ostinato in the bass.
What is an ostinato? (2)

Total for question 9 marks

Musical dictation

Listen to the melody (printed on page 220 of the answers) which is played on the piano **four times** as you answer both the questions below.

- a.** Add the missing rhythm on the score below. (3)



- b.** Add the missing pitches on the score below. (3)



Total for question 6 marks

Unfamiliar listening

2. Bernard Herrmann, *Psycho*: finale (0.00–1.50)

Listen to this cue from the horror film *Psycho* **three times** as you answer the questions printed opposite. A skeleton score is provided.

Section B: Comparison between a set work and one piece of unfamiliar music

The first, familiar extract consists of bars 1–29 of the 'Main Title' from *Star Wars: Episode IV – A New Hope*. You may consult the score in the anthology and listen to the anthology recording from 0:00 to 1:09 **ONCE** only before beginning your answer. The second, unfamiliar extract consists of the first 70 seconds of 'Big My Secret' by Michael Nyman, from his score for the film *The Piano*, released in 1993. A score of this extract is printed below and opposite.

You may listen to a recording of the excerpt **three times**.

Answer the following question on separate sheets of paper.

Evaluate the use of tonality and harmony in these two film cues. Use your knowledge of musical elements, contexts and language in your response.

Total for question **12 marks**

REMEMBER THE MUSICAL ELEMENTS (see page 89)

Make sure you understand the meaning of tonality before attempting this question.

Molto adagio con rubato ♩ = 50 – 64

p molto cantabile

Con pedale

7

cresc.

9

11

13

cresc.

15

etc.

It is suggested that the widely available recording of this music by Valentina Lisitsa is used for this test.