

And the Glory of the Lord

Era

- Baroque

Structure

- 4 motifs
 - “And the Glory of the Lord”
 - Introduced in bar 11 by altos
 - Mostly syllabic
 - “Shall be revealed”
 - Introduced in bar 17 by tenors
 - “Be revealed” melismatic
 - Spread out over descending sequence
 - “And the flesh shall see it together”
 - Introduced in bar 43 by altos
 - Repeated 3 times
 - “For the mouth of the Lord hath spoken it”
 - Introduced by tenors/basses in bar 51
 - Only motif introduced by 2 parts
 - In unison for first 5 bars
 - In harmony fort last 2 bars
 - Mostly just A (pedal point)
- After motifs introduced, voices imitate each other
 - Begins at bar 79
 - Altos and tenors begin
 - 1 bar later, sopranos/basses join
 - Singing in canon
- Ends with plagal cadence

Rhythm

- $\frac{3}{4}$ time

Tonality

- Key is A major
 - Modulates to E major, B major
- No minor chords or keys used
 - Used to create happy mood

Texture

- Mostly homophonic
- Sometimes polyphonic
 - Bars 91-107

- All four voices singing different motifs at same time

Instrumentation

- Full baroque orchestra
- Basso continuo played by cello and organ
- All 4 voices of orchestra
 - Soprano
 - Alto
 - Tenor
 - Bass

Mozart's Symphony No. 40

Era

- Classical

Structure

- Sonata form
 - Exposition
 - First instruments heard are violas
 - playing accompaniment based on G minor chord
 - Two subjects
 - First subject
 - In G minor
 - Short phrase followed by descent in G minor
 - Repeated one note lower (in sequence)
 - Both equal length, known as periodic phrasing
 - Modulates to Bb major for bridge and second subject
 - Second subject
 - In Bb major
 - Contrasts with first subject
 - uses chromatic scale
 - More woodwind
 - Longer notes
 - Closing section
 - Alternates between strings and wind
 - Imitation in woodwind
 - D7 then repeat
 - Helps modulate to Gm
 - Development
 - Modulates to F# minor
 - Uses series of chords to do so
 - Modulates rapidly using falling sequence

- Uses first section ideas to create familiar yet new music
 - Fragmentation
 - Modulates back to Gm for recapitulation
- Recapitulation
 - First subject returns in Gm
 - Bridge passage exciting
 - Melody often moves to bass instruments
 - Second subject now in Gm
 - Finishes with perfect cadence

Rhythm

- 4/4 time signature
- Molto allegro (very fast)
- Fairly simple
- Some dotted rhythms
- Some syncopation

Tonality

- Key is G minor
 - Modulates to many keys, most predominantly Bb Major
- Uses circle of 5ths in development

Texture

- Mostly homophonic
- Some polyphony in development
- Octaves frequently used

Instrumentation

- 2 of each woodwind instrument
 - Called double wind
 - Only one flute
- String section
 - Violin I
 - Violin II
 - Violas
 - Cellos
- No trumpets
- No timpani
- Standard classical orchestra

Dynamics

- First subject quiet
- Bridge loud

- 2nd subject starts quiet, ends loud
- Development starts, ends quietly; loud section in center
- Sudden dynamic contrasts
- Not many crescendos/decrescendos

Raindrop Prelude

Era

- Romantic

Structure

- Ternary form (A, B, A)
 - Final A shorter than original
 - Section A
 - Melody in right hand
 - Broken chords in left hand
 - Lyrical
 - Falling motif
 - Raindrop-like
 - Dotted rhythms
 - Section B
 - Melody in left hand
 - Repeated quavers in right hand
 - Both end in perfect cadences
 - Coda at end

Rhythm

- 4/4 time
- Dec/sextuplets
- Sustained legato
- Rubato

Tonality

- In Db major
- Section B modulates to C# minor
- Diatonic harmony
 - Dominant

Texture

- Homophonic

Instrumentation

- Piano
 - Low/middle range
 - Sustain pedal
 - Not virtuosic
 - Does not reflect skill

Dynamics

- Many crescendos/decrescendos
- No sudden contrast
- Section A quieter than B

Peripetie

Ugh

Structure

- Free rondo
 - ABACA
 - *Free* because A sections are variations
- Many short motifs
 - Often inverted
- New melodic ideas presented quickly

Tonality

- Atonal
- Dissonance
- Hexachords
- Angular melodies

Texture

- Largely polyphonic
- Some homophony and monophony
- Uses imitation, inversion, diminution, layering

Rhythm

- Frequent changes between 2/4, 3/4, 4/4
- Sehr rasch (very quick)

- Complex, varied rhythms

Instrumentation

- Large orchestra
- Woodwind played one octave higher than written
- Contrast in changing instruments
- Cymbal played with cello bow
- Uses Klangfarbenmelodie

Dynamics

- Frequent, sudden contrast
 - Even between *ppp* and *fff*

Something's Coming

Structure

- 3 main themes
 - Quiet syncopated opening
 - Loud, strident theme in 2/4
 - Lyrical, slow-moving theme
- Completely syllabic
- Sections alternated and varied

Tonality

- Key is D Major
- Sharpened 4th and flattened 7th
 - Creates interval of triton with key note
- Final note is flattened 7th, creating unfinished feel
- Tonal, jazz influenced

Texture

- Homophonic
- 3 main ideas in accompaniment
 - Riff in opening
 - Short, syncopated chords
 - Fast accompaniment

Rhythm

- Changes between 3/4 and 2/4
- Fast tempo

- Creates feeling of excitement
- Syncopation
- Cross-rhythms
 - On-beat bass part, off beat chords

Instrumentation

- Sung by solo tenor (Tony)
- Accompanied by percussion, bass, woodwind, strings
- Band “illustrates” words
 - E.g., “the air is humming”; band is using tremolos

Dynamics

- Band uses quiet dynamics and soft timbres as to not overpower the voice

Electric Counterpoint

Structure

- 140 bars
- Made of many ostinatos
 - Creates hypnotic sound

Tonality

- Guitar 3’s part built up using note addition
 - Starts only playing a few notes
 - More and more added until whole riff is heard
 - Bars 10-15
- All parts fit together harmonically
 - Makes polyphony more interesting
- Alternates between Em and Cm
 - Modulates 14 times
 - Sometimes only lasts 2 or 3 bars
- Chords don’t change often

Texture

- Contrapuntal (polyphonic)
- Canon
- Begins with one guitar, others then join in

Rhythm

- 3/2
- Sometimes live guitar plays 12/8

- Changes become increasingly frequent

Instrumentation

- 7 guitars, 2 bass guitars
 - Played on pre-recorded track
 - Looped by computer, layered on top of each other
- Solo guitarist
 - Plays live over the recording
- Timbre constant
 - Only uses guitars/bass guitars, which sound similar

Dynamics

- Solo part fades in and out throughout the piece
 - Finishes with *ff* climax
- Four pre-recorded parts stay at *mf*
 - Other four have diminuendos

All Blues

Structure

- Head structure
 - Intro → head → 4 solos → head → outro
 - Intro 8 bars
 - Split into two sections (intro 1, intro 2)
 - Saxs come in in intro 2, play riff in thirds
 - Head 32 bars
 - Muted trumpet plays a 12 bar theme
 - Solo sections 12 bars each
 - Trumpet → alto sax → Tenor sax → Piano
 - Outro 12 bars
 - Fades out
- 12-bar blues
 - Standard 12-bar blues chord pattern in G
 - However, chords more developed
 - Augmented 9ths often used
- Improvisation
 - Different from other blues
 - Improv is tuneful rather than crazy runs
 - Musicians given a few scales and melody lines, told to do whatever just before recording
 - Listener can easily hum along to (context)
 - Based on scales/modes rather than chord changes

Tonality

- Mixolydian mode

Texture

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- Simple texture

Rhythm

- Moderate tempo
- Played in 6/4

Instrumentation

- Trumpet, alto sax, piano, double bass, drums
 - Trumpet, piano, saxes all “front-line instruments”
 - Have their own improvised solo
 - Saxes play together when not soloing
 - Piano plays chords outside of solo
 - Drums keep time
 - Double bass plays riff starting at bar 9
- Trumpets natural rather than high-pitched
- Often played in lower register
 - All instruments keep to lower and middle registers
- Timbre mellow
 - Uses mutes, ghost notes, and rests in solos

Dynamics

- Generally somewhat soft
- Most is *mf*
 - Ensemble plays quieter when soloist plays

Moby

CBA to write long-ass title

Structure

- Standard pop structure (intro → verse → chorus → verse → bridge → chorus → verse → outro)
 - Divided into 8-bar sections
 - Intro
 - Piano playing broken chords then block chords twice before chord change
 - 4 chord sequence
 - Am, Em, G, D
 - Verse
 - “Why does my heart feel so bad? Why does my soul feel so bad?”

- Sounds minor
- Chorus
 - “These open doors” repeated with rest for 1 bar between
 - C, C, Am, Am
 - “These open doors” repeated immediately
 - F, F, C, C
 - Sounds major
- One bar bridge near middle of piece

Tonality

- Key is Am

Texture

Rhythm

Instrumentation

- Two different vocal samples from 1953
 - Recordings not altered
 - Traffic sounds added because yeah
 - Both in Am
- Built up from start
 - Starts with piano
 - Voice comes in next
 - Drums come in afterwards
 - Synth strings comes in at same time as drums
 - Strings add melodic interest when voice resting

Dynamics

- Lolno

Grace

Structure

- Intro → Verse → Chorus → Intro → Verse → Chorus → Bridge → Intro → Verse → Outro/Coda

Tonality

- Guitars use drop-D tuning
 - Lowest string tuned from E to D
- Key is Em
 - Often ambiguous
- Dissonance

Texture

- Thickens towards end of song
 - Particularly in coda

Rhythm

- 12/8
- Bass drum plays beats 1,3 while snare drum plays beats 2,4
- Frequent syncopation in melody
- Cross rhythms

Instrumentation

- Singer (Jeff Buckley)
 - Often improvised
 - Vocalization (wordless singing)
 - Very wide range
 - Uses falsetto during improvisation
 - Many vocal phrases falling
 - Creates melancholic mood
 - Word illustration
 - “cries” set to falling 5th
 - Slow set to long note
- Guitars, bass guitar
 - Drop-D tuning
 - Lowest string tuned from E to D
 - Written in tab
- Strings (synth?)
 - Used to add texture and effects
- Drums
- Effects applied to instruments
 - Guitars
 - Distortion and flanger
 - Intensify coda
 - Overdubbing
 - Creates thicker sound
 - Voice
 - EQ
 - Removes lower frequencies

Dynamics

Skye Waulking Song

Structure

- Intro → Verse 1 → Break → Verses 2-6 → Instrumental → Verses 7-8 → Outro

Tonality

- Pentatonic
- Low register on voice
 - Sounds octave lower than printed
- Syllabic and melismatic
- Call and response
 - Call in Gaelic
 - Response vocables
- G major key
- 3 main chords: G, Em, C
- Dominant chord, D, avoided; music has modal feel

Texture

- Heterophonic

Rhythm

- 12/8
- Syncopation
- Hi-hat creates cross rhythms
 - Later changes and emphasizes 12/8 meter

Instrumentation

- Voice
 - Main melody
- Violin
 - Countermelodies
- Wurlitzer Piano
 - Early type of electric piano
 - Countermelodies
- Uilleann Pipes
 - Like bagpipes but with softer tone
 - Countermelodies
- Bouzouki
 - A type of lute from Greece
 - Countermelodies
- Accordion
 - Chords
- Synthesizer

- Chords
- Drums
 - Beat

Dynamics

Rag Desh

Anoushka Shankar (version 1)

Structure

- 3 sections
 - Alap
 - Slow section at start
 - Played by unaccompanied sitar
 - Explores scale
 - Rhythms are fluid and free
 - Sounds improvised
 - Tabla joins in
 - Plays rhythmic pattern called tala
 - Gat
 - Fixed composition, not improvised
 - Very decorated
 - Medium tempo
 - Jhalla
 - Faster than gat
 - Uses *teental* tala
 - Sitar strings strummed

Tonality

- Sets of notes can be different depending on whether descending or ascending

Texture

Rhythm

- Tala
 - Similar to time signature
 - First beat called the “sam”
 - Listeners wave/clap/tap to certain beats
 - This particular tala is called Jhaptal
 - 10 beats long
 - Clap on beats 3, 5, 8; wave on beat 6
- Alap is unmetered, no time signature/beat
- Gat 1 is medium tempo

Instrumentation

- Sitar
- Tabla

Dynamics

Yiri

Yiri means 'wood' – probably reference to instruments

Structure

- 3 parts
 - Intro
 - 8 bars
 - Balafon solo using tremolo
 - Main Section
 - Drums play ostinato
 - Strong, clear pulse
 - Vocal solo in middle
 - Uses call and response
 - Between soloist and choir
 - Outro/Coda
 - Short phrase played five times on balafon
 - Drum ostinato interrupted
 - Bell sound marks end

Tonality

- Key is Gb Major
- Hexatonic
- Balafons play short patterns which often fall from high to low
- Balafon has virtuosic solo breaks in choruses
 - Virtuosic = reflecting of skill
- During chorus, group sings together in unison
 - Has short, falling phrases which emphasize tonic and dominant notes

Texture

- Cross-rhythms
- Polyphonic
- Monophonic in intro
- Occasional heterophony

Rhythm

- 4/4
- Steady pulse
- Syncopation
- Free tempo in intro
- Drums ostinato throughout whole piece

Instrumentation

- 6 Balafons
 - Similar to xylophone with gourds underneath to sound more resonant
- Djembe
- Talking Drum
- Cow Bell
- African Choir

Dynamics

- Little variation