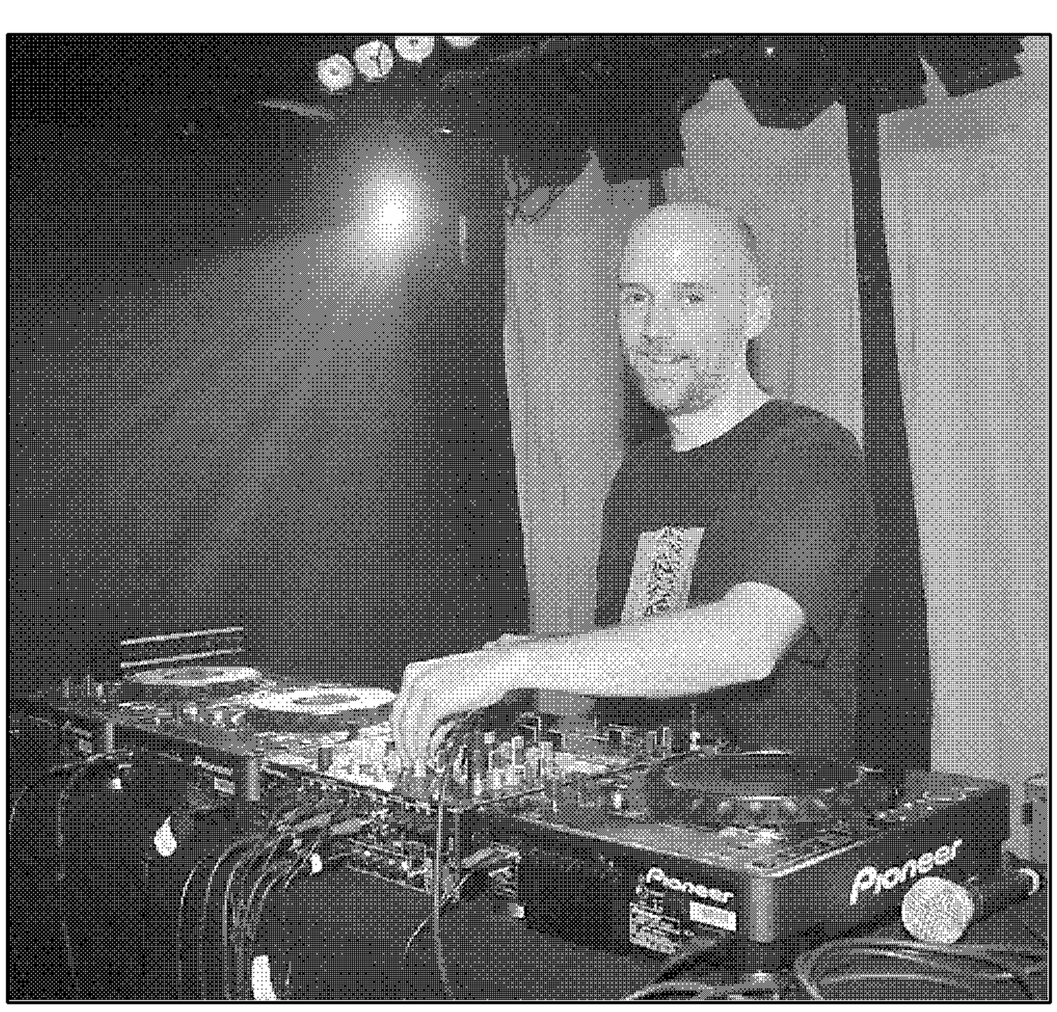
‘Why Does My Heart Feel So Bad?’
by Moby

GCSE Set Work Analysis & Activities



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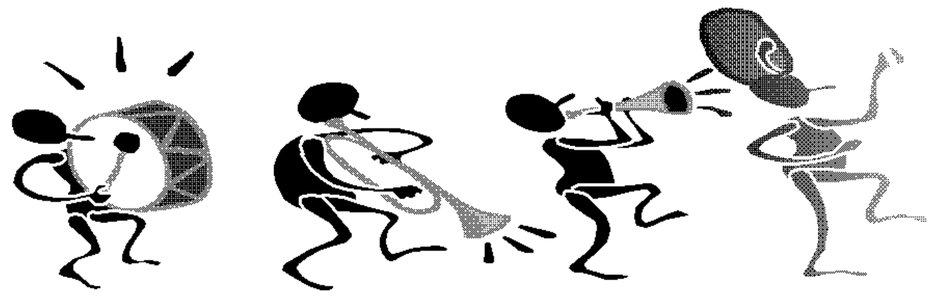

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  - Front cover image of Moby

Teacher's Introduction

This is an extremely valuable resource for candidates of all abilities. However, B- to particular will find it very useful for raising their standards, as they often struggle v find it difficult to understand and use music vocabulary well. This resource tackles layout and approach.

The composition task and the practice questions are aimed at all grades. The Class be taught jointly as a performance piece and as a learning exercise for the musical overall structure and internal structure can be used as templates for a composition encouraged by the teacher to analyse the music and to learn the devices used and the task.

The separate arrangement task will take the candidates through the steps of creati inspired arrangement. 'Why Does My Heart Feel So Bad?' is analysed in detail in ch events. It is then analysed again using the composition content guide and then for unit content of the listening paper. This is to make the resource more accessible fo to make it adaptable to different teaching styles.

There are mark schemes for the practice questions and a keywords table with defi is aimed at teachers that have little or no knowledge of the music of Moby. Its sole accessible information to the busy teacher who does not need to be bombarded w to be used in conjunction with the Edexcel Schemes of Work.

Ms Sheila Fay James, MA (Institute of Educati
B.Mus Hon

About the author

Sheila James is an experienced Head of Music in challenging London schools, an ex examiner for two major exam boards, freelance music education consultant and fr for Key Stage 4 music education.

Sheila has colour and sound synaesthesia and perfect pitch, a gift she uses to trans music.

Note:

If you have purchased the editable Word version of this resource, you will need the **Opus Text f** musical notation (flat, sharp and natural symbols) in the text of this resource. If you already ha installed on your computer, you will already have the font. It can also be obtained for free by in 'Scorch' from the Sibelius website (**www.sibelius.com/scorch**). Alternatively, you can find the fo our website, **zigzageducation.co.uk**: click on 'Music' and then click on 'Download Files' at the to onto a Windows computer, double click on the CD icon to open the CD window, click the font fi **File > Install New Font...** and follow the prompts.

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Introduction to 'Why Does My Heart Feel So

The Overview

'Why Does My Heart Feel So Bad?' is a piece written in the electronic dance music music structure of introduction, verse, chorus, verse 2, break, chorus and coda. Th vocal music samples. Sample 1 is a male voice sample and is used for the verses. S sample and is used for the choruses. The entire piece was constructed by DJ/ com samples, virtual instruments and a home studio. The sound engineering technique were instruments.

Factual Information

Title of set work: Why Does My Heart Feel So Bad?

Edexcel GCSE Music area of study: Number 3

Composer: Moby (1965 – present)

Musicians: Moby (Richard Melville Hall)

Album title: Play

Album date: 1999

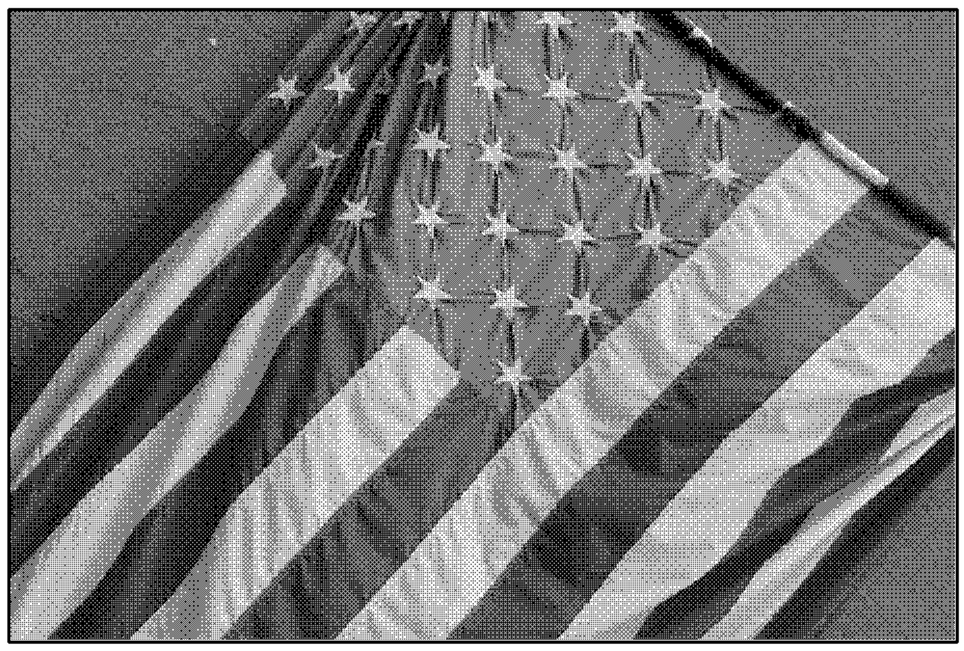
Stockist: http://www.amazon.co.uk

Duration: 4m20s

Country of origin: United States

Geographical information:
The United States is in the southern half of the North American continent in the Western hemisphere.

Official language: US English



The US flag

Meaning – s cultural cont

Moby was born Ric September 1965 in up in Connecticut a there before dropp musical career. Aft hard times he grad recognition.

'Why Does My Hea electronica dance m because it uses virt instruments in its c drum kit, bass, voca sounds are not perf The samples were c which were grabbe gospel choir record as the main musica and mixing techniq musical instrument timbre in the piece.

This piece was origi called *Play*. It was r UK initially and only charts. However, s *Play* has sold over 1 worldwide due to t for films, television *Play* was an unexpe sold slowly to begin

Moby continues to DJ/composer/prod his integrity as a Ch rights activist.

Contextual Information

Electronic Dance Music and Electronica

Electronic dance music evolved in the early 1990s out of acid house music and the
1980s. Its roots derived from the practices of dub reggae where studio mixing tec
instrument as well as for the musical arrangements of instrumental parts. There w
which was equally important. This philosophy and concept remained intact throug
electronic dance music. The genre evolved as a direct result of technological devel
track recorders, sequencers and computer sequencing software. This enabled mul
arrangers and composers to be able to make their own music by inputting all the p
relying on other musicians. Formulas and features, new genres and practices evol

Electronica is a style of dance music which is typically created using only electroni
manipulated samples, and the other instruments are virtual rather than actual. Th
sampler, sequencer, midi instruments, synthesizers, drum machine and a mixing de

Biography of Moby

Information has been sourced from **http://en.wikipedia.org/wiki/Moby** and **http://www.moby.com/biography**

Moby (Richard Melville Hall) was born in Harlem, New York on 11th September 196
and went to the University of Connecticut. However, he dropped out to pursue his
some rough times, including living in an attic with no heating or running hot water
he got his career break in 1991 and his life changed for the better.

Music Career

Moby began classical guitar training at nine years old. Later on he progressed on t
voice and turntables. He performed in several bands and even recorded with some
signed to a small label called Instinct Records in 1989. He made a few singles with
UK charts in the top 10 with a remix of 'Laura Palmer's Theme' from the popular sh
single 'Go'. Moby made several other singles which were remixes and toured with

In 1993, Moby signed to the Mute Records label and made a new album called *Mo*
year with a few famous bands. In 1995, Moby released his first album called *Every*
released his second album called *Animal Rights.* In 1997, Moby released a third all
which was a collection of his music which had been used for films. During these ye
tour with professional bands and appear on UK's Top of the Pops show with hit son

The album *Play* was Moby's most successful album to date. It was Moby's fourth a
1999. It was in the ambient electronica genre of music and was released by Mute
begin with. 'Why Does My Heart Feel So Bad?' only got to No. 16 in the charts and
lower in the charts. However, 10 months after its first release, the album began to
reached No. 1 in the UK. From then on the album soared in popularity and all 18 o
popular and were used for films, television shows and commercials. Moby had giv
himself to depression over its failure, so was shocked at how the album had rebou
extremely successful on its return. It went on to sell over 10 million copies globall
successful electronica album ever.

1. Honey
2. Find my Baby
3. Porcelain
4. Why Does My Heart Feel So Bad?
5. South Side
6. Rushing
7. Bodyrock
8. Natural Blues
9. Machete
10. 7
11. Run On
12. Down Slow
13. If Things Were Perfect
14. Everloving
15. Inside
16. Guitar, Flute & String
17. The Sky is Broken
18. My Weakness

Song list reproduced from http:/ .

Additional information about Moby's approach to music making may be found on : serve as a homework task to browse this website at the end of studying this set wo

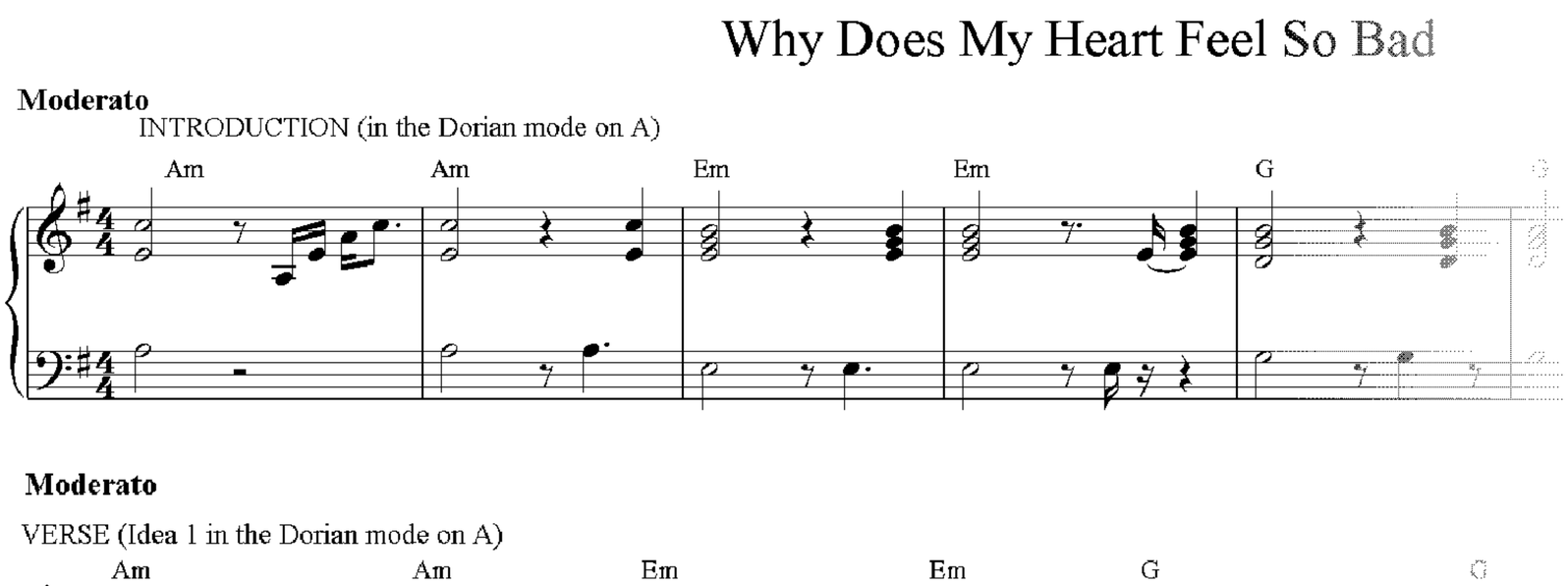
Moby has gone on to record several more successful albums after *Play*. Some of th 2005, *Last Night* in 2008 and *Wait for Me* in 2009. Since *Play,* Moby has released world, received numerous awards, collaborated with various famous musicians, an composer for films, TV shows and commercials. He continues to be a very influent musician, DJ and composer.

Beliefs

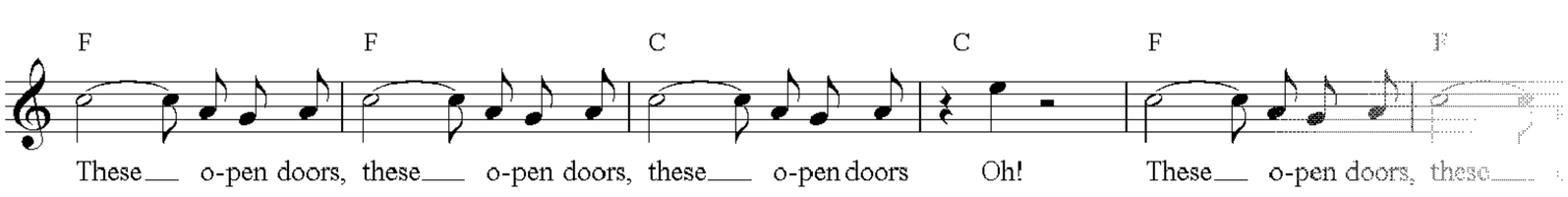
Moby believes that Jesus Christ is God and reads the New Testament often. He do eat any animal product, so he is a vegan. He is also an animal rights activist. He ofl opinions on his beliefs, and publishes an essay on the inlay of his records. He has s believes, and also makes it clear that he does not believe it is right to force his opir he is the only one who is right. He strongly believes in fairness and the rights of ind personal choices.

'Why Does My Heart Feel So Bad?' – Overview

The main musical ideas are as follows:



CHORUS (Idea 2b in C major)



The basic structure of this song is given in the table below:

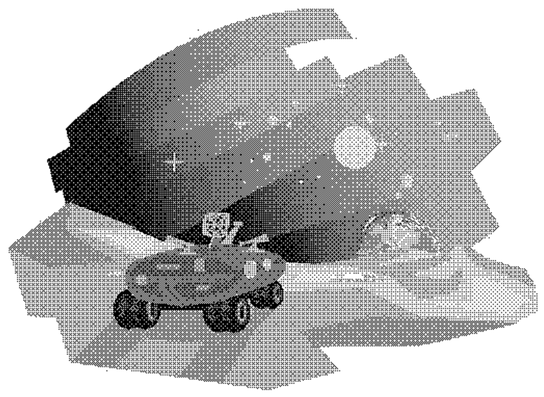
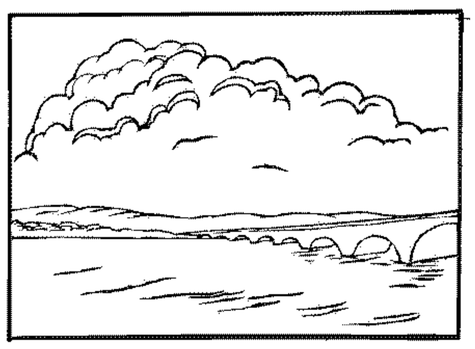
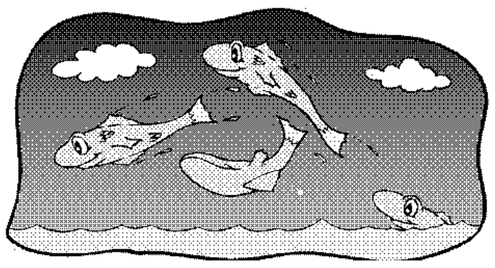
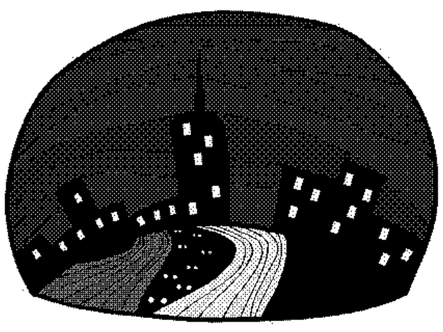
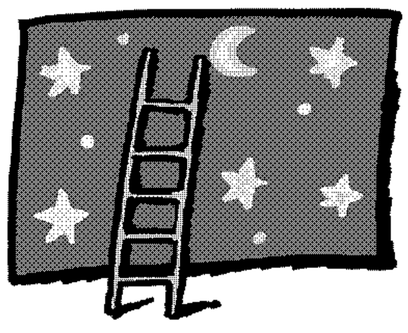
Sections	Details
Introduction	The chord pattern from idea 1
Verse 1	Idea 1 is the first vocal sample and it is presented four times (ideas texture for each presentation. The chords remain the same throug
Chorus	Idea 2a is presented first. Idea 2b follows with a livelier backing rh the vocal sample.
Verse 2	Idea 1 is repeated in its fourth presentation version with some cha The vocal sample is triggered more frequently as a call and respons different recording techniques to make it sound different.
Break	This is one bar of silence except for the dying reverbs and echoes o
Chorus	Ideas are presented in the order: 2a but with a thinner and less upl the vocals, then 2b and 2b again as before but with cleaner vocals.
Coda	Idea 1 is presented once with noticeable surface sounds on the voc just a soft synth pad playing sustained chords.

The entire song was constructed by multi-track recordings of samples and virtual i

The animated version omits the introduction but follows the rest of the song struc storyboard. The animated story is about an animated moon boy called Little idiot e a name). They get bored on the moon so come to earth on a motorised vehicle du through various experiences on earth for the day before climbing back up to the m little idiots artwork has become a collective of several animators who now run an s little idiots merchandise. The Little Idiot Collective was organised by Moby.

Watch the official animation video on YouTube –
http://www.youtube.com/watch?v=qT6XCvDUUsU&ob=av3e

This page has cross-curricular links with Drama and English.

Storyboard	Story
	Little idiot and dog are on the moon. They get bored so come down to earth on a motor vehicle.
	Little idiot and dog catch rush-hour transport to the park.
	Little idiot and dog are in the park.
	Little idiot and dog begin to make friends and socialise. However, some children in the park begin to be hostile.
	Little idiot comes to terms with the hostility of the children in the park and begins to leave.
	Little idiot and dog are carried up into the sky by two birds and then they are dropped. They fall and land on two clouds which descend to float on water.
	Little idiot and dog sink into the water and see a mermaid and fish before swimming back up.
	Little idiot and dog go on a world tour through an icy cold environment, followed by a desert and then rain, before arriving in a city with high buildings.
	Little idiot and dog go to a restaurant and then to bed.
	Little idiot and dog climb on a ladder and return to the moon.

There is
version b
original

Verse 1
Verse 1 c
the lyrics
Why doe
in with t
idiot in t
the first
travel. It
changes
but the

Chorus
Ideas 2a
doors' t
human i

Verse 2
The word
the anim
for the f
1 is used

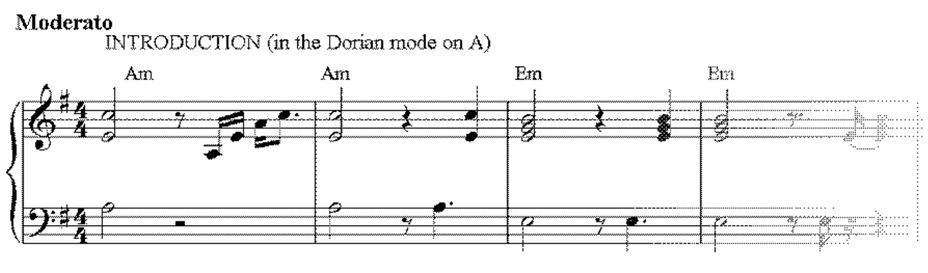
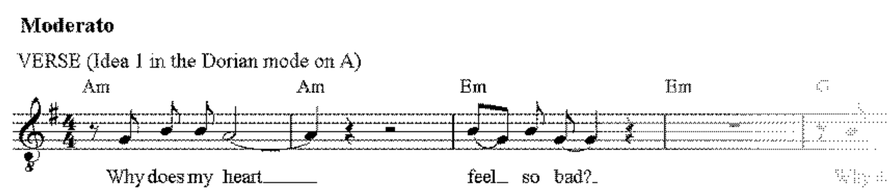
Break
One bar
away of

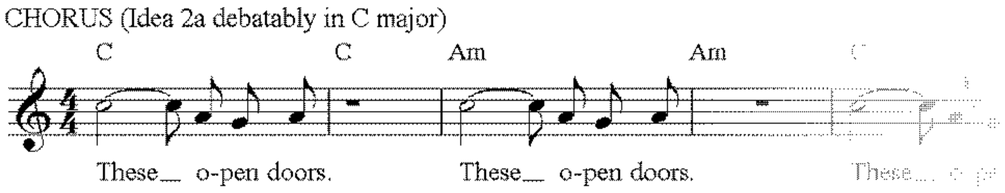
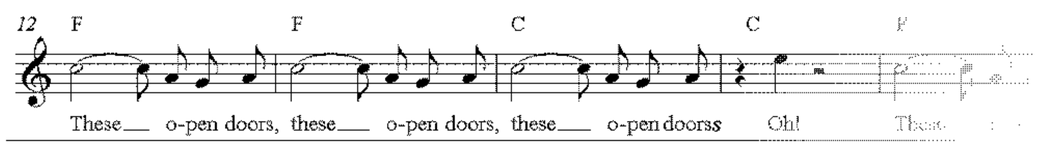
Chorus
The lyrics
lots of nu
his dog a
sea and
they trav
are prese
then 2b

Coda
Idea 1 re
effects a

‘Why Does My Heart Feel So Bad?’ – Detailed Analysis (Full Ver

Sound on Sound magazine online **http://www.soundonsound.com/sos/feb00/a** great detail about how Moby constructed this set work, his approach and precisely information was acquired from Tom Flint’s interview with Moby and built into this

Sections	Timings	Ideas	Detailed Ana
Introduction	0m00s – 0m19s	Idea 1 chords	 There is one chord per bar. The basic chords in eac Am | Am | Em | Em | G | The chords are performed as per the score, in gene the *EMU Proformance* sound module.
Verse 1	0m20s – 1m38s	Idea 1a	 This is idea 1. It is a male voice from a 1953 recordi sampled into Moby’s Akai 3200 sampler. Moby did some reverb and filtering. (He explained in his inter cleaned up by running it through a Pro Tools filter b to leave the surface noises in.) As 1a, it has an acou playing the introduction material with the piano sou *Proformance* sound module.
		1b	The male vocal sample is used again but in a much surface noises removed. SPX90 reverb and a little d and piano. This is now accompanied by additional part and countermelody in antiphonal response to t produced by Moby’s Yamaha SY22 and SY85 synthe used to add a second piano part which doubles the doing something more independent in the last few used. The drum part was programmed on a Roland breakbeat from a hip hop song was applied over it, the drum machine tempo.
		1c	The sub-bass part now joins in. It was played by Mo synthesizer. Another string part also joins in with su tessitura.
		1d	The backing piano chords are played with a more liv sus2 and sus4 chords.

Chorus	1m38s – 2m17s	2a	**Moderato** CHORUS (Idea 2a debatably in C major)  This is idea 2a. It a sampled female voice from the Shining different. They are: C| Am| C| Am| with a chord per bar. This is The texture is similar to 1d except that the higher piano n countermelody. The string part which played a counterme prominent countermelody based around treble C. The su mixed further back and play the new chords.
		2b	CHORUS (Idea 2b in C major)  This is idea 2b. It is very similar to idea 2a but the same v replace the rests except every fourth bar – which is punct on the second beat. The backing parts and texture remai generally higher in pitch due to the different chords. The F| F| C| C| F| F| C| C| and phrased as a re
Verse 2	2m17s – 2m56s	1d	SPX90 reverb and a little delay are added to the main voc vocal part, which is the same sampled vocals in musical id response treatment of idea 1. The second vocal sample w and then passed through a high-pass filter. (This work wa recording and retrieved for use here.) Heavy EQ was also mixdown. All these changes make the vocal part sound as responds to the main vocal sample with noticeable delay the drum kit rhythm loop. The backing parts are the same high bass, sustained string chords, countermelody and syn
		1d	The sub-bass, high bass, sustained string chords, countern rhythms are all still there to qualify this as another repeat the string parts have been moved backwards in the mix so texture sounds less full.
Break	2m56s – 2m58s	1	This is only a bar long and has nothing but the dying echo
Chorus	2m59s – 3m57s	2a	The 2a idea returns but accompanied with nothing more t lot of reverb on the vocal sample.
		2b	The texture and parts from 2b returns but with a cleaner t
		2b	Idea 2b is repeated as a structural device to lead the listen This is a structural device commonly employed in the popu
Coda	3m58s – 4m20s	1	Idea 1a returns with all the surface noises on the vocal sa played on a soft synth pad. The final chord is left to die ou

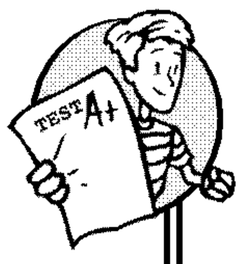
Moby did all the sequencing using Cubase (version 1) and saved all his samples in h synthesizers and samples up to his Spirit 24:8:2 mixing desk. He mixed his parts on everything straight onto DAT tape. Moby explains on the Sound on Sound website tends to take some frequencies off the low-end, mid-range and high-end of the voc and tends to leave low-end frequencies on the bass. He tries to give each part its o the overall mix for emotional impact. He finds it a lengthy process but a convenien own pace in the comfort of his own home without having to worry about the sched studio time. Each project would take several months to a year to complete as Mob an electronic dance music masterpiece.

Using the Class Activity Worksheet

The Class Activity Worksheet on page 10 can be used in various ways. Below are s

Knowledge
The following Class Activity Worksheet sheet is primarily a learning resource. It is
the musical devices and music technology procedures involved. Candidates learn
technology procedures by **doing** them, so that they can hear them played, see the
tracks, and learn the technical terms for these devices and procedures.

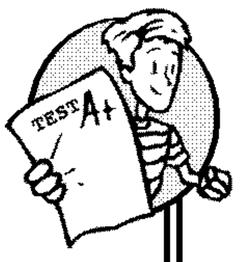
Performing using music technology as exam option 1B
Candidates may choose to use a variety of instrumental combinations and effects
recommended that candidates use Cubase, Logic or Sibelius software to produce t
coursework and record live sounds into Cubase or Logic via a mixing desk.



Going for an A

Candidates who are going for an A grade would need to replicate acou
manipulating the attack and decay on each timbre to ensure they sou
musical instrument, including the different timbres of its different reg
that they write idiomatically for each instrument used in terms of pitc
polyphonic capacity, phrasing and articulation. The interpretation of
chosen piece must be both expressive and sensitive to acquire an A*–
effective use of sound effects (SFX), panning for a true to life stereo pi
some instruments in the foreground and some in the background of t
automation and final mix. Candidates need to be willing to be meticul
ensure that the final product has excellent balance of parts at every st
sound right together, and there are no gaps in the frequency range of

Composing using music technology
Candidates may also choose to use the device headings and structure as a templat
composition. They should use their own choice of timbres, SFX, mix, key, chords, r
their own composition.



Going for an A

Candidates going for an A*–A grade would need to write idiomatically
are creating a midi version of. The midi version of each acoustic instr
humanised with phrasing, dynamics and articulation. The different re
would need to be edited via manipulation of the attack and decay to r
medium and low registers of the acoustic version of each instrument.
effective use of timbres, EQ (equalisation), sound effects (SFX), pannir
(volume) on each track are paramount. This is in addition to an effect
interesting and imaginative use of tonality, harmony, melody, rhythm
candidate must accept that despite the fact that they have an online e
are in charge of the entire production, the final product must be appe
achieve an A*–A grade.

Class Activity Worksheet

Suggested Pedagogical Approach to 'Why Does My Hear

This task is based on performing 'Why Does My Heart Feel So Bad?' The score is a
performing it on real instruments along with the music.

Task
Students work in pairs and play the bass part and chords for the verse and chorus

First let students listen to the song as they enter the room and go straight to their
set up ready to play.

Students play along with the recording and add to their own learning. They then p
play through two parts.

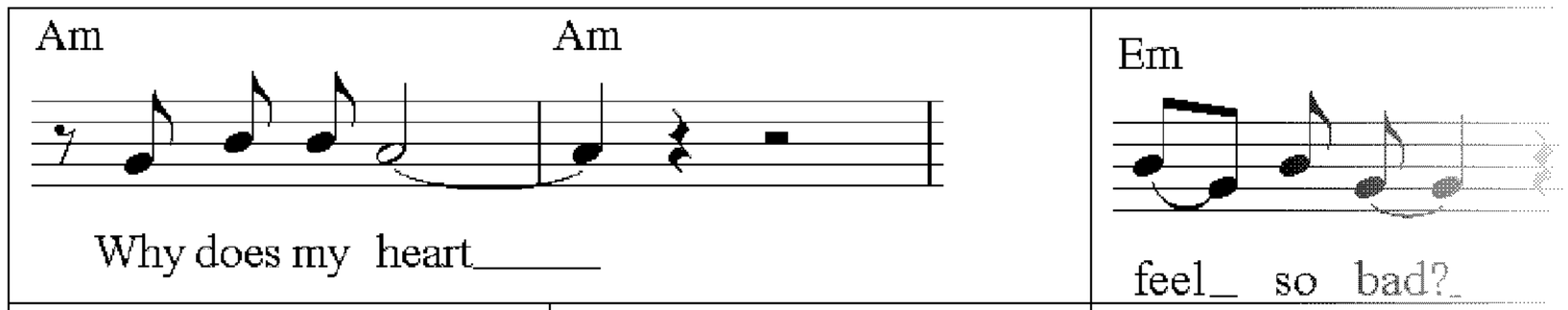
More able students could add other instruments as part of a larger ensemble and
the piece using available instruments such as guitar and countermelody parts on m
wind or strings.

SEN students could be helped through the piece by a more able student in a peer

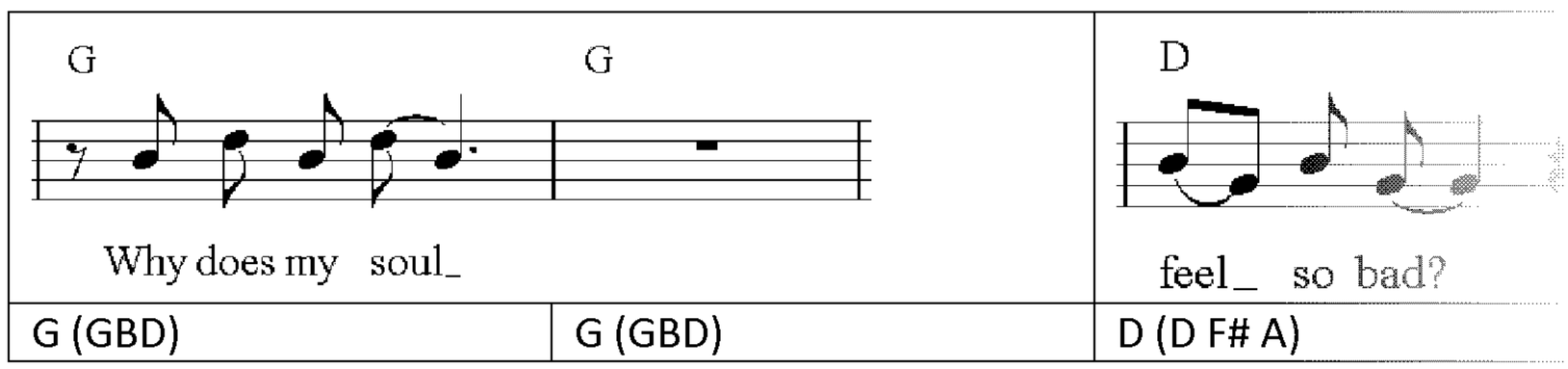
'Why Does My Heart Feel So Bad

Listen to the introduction and then join in at the verse and play along with the mus
the keyboard or the guitar. The melody can be sung or played on a wind or string

VERSE



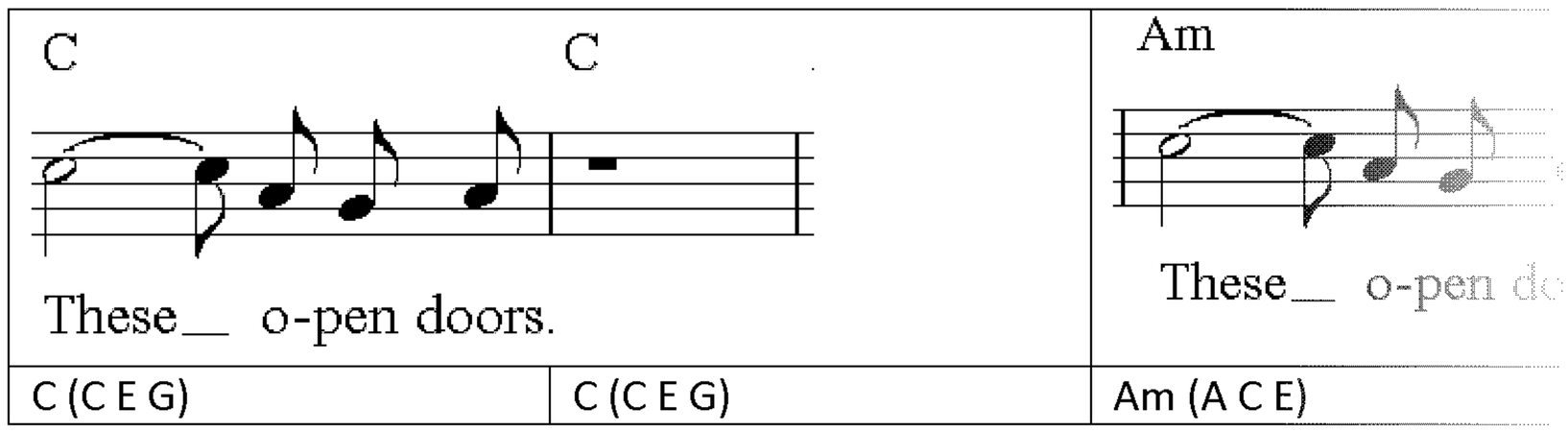
Am (A C E)	Am (A C E)	Em (E G B)



G (GBD)	G (GBD)	D (D F# A)

Repeat above

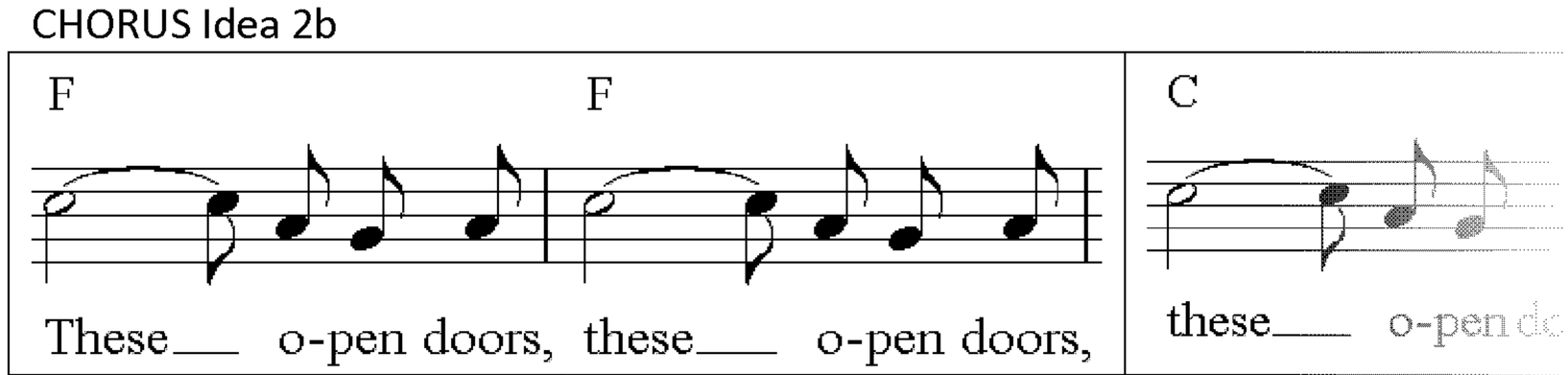
CHORUS Idea 2a



C (C E G)	C (C E G)	Am (A C E)

Repeat above

CHORUS Idea 2b



F (F A C)	F (F A C)	C (C E G)

Repeat above

Unit 2: Composing Music

Use and Development of Ideas

There are only two main musical ideas. These are vocal sample 1, which is a sampl
sample 2, which is a sampled female voice. These were taken from a 1953 gospel r
presented in a complex binary form arrangement within the song structure. The fir
first and second verses. In verse 1 it is repeated four times with changes to the acc
parts. When it re-occurs in verse 2, the first vocal sample re-uses some of the idea
different recording and mixing techniques and treats them like different instrumen
idea 2, and this idea is developed by changing the backing chords that accompany
sample more frequently for 2b.

Exploitation of the Medium

The media exploited in 'Why Does My Heart Feel So Bad?' are the studio equipmen
techniques. They are used as though they were instruments and the different mixe
like musical arrangement devices. Delay and reverb are used as the most common
making the vocal samples sound as if they are in a spacious environment, to echo,
sound as if they are being sung in a great cave. Delay is used to make the samples
synchronisation and late. Filters are used to cut out some frequencies, EQ (equalis
and bass, and panning to pass sounds from right to left and vice versa in the stereo
sources are taken from Cubase sequencing software, various synthesizers and sam
mixing desk for further manipulation and mixing before the track is copied to DAT
full capacity of the studio equipment is not used but this doesn't matter to Moby a
of the song has been achieved.

Structure and Form

Each phrase is either eight bars long, as in the verse, or four bars repeated to make
subsection as in the chorus.

Section	Details
Introduction	The chord pattern from idea 1
Verse 1	Idea 1 is the first vocal sample and it is presented four times (ideas texture for each presentation. The chords remain the same throug
Chorus	Idea 2a is presented first. Idea 2b follows with a livelier backing rh the vocal sample.
Verse 2	Idea 1 is repeated in its fourth presentation version with some char The vocal sample is triggered more frequently as a call and respons different recording techniques to make it sound different.
Break	This is one bar of silence except for the dying reverbs and echoes o
Chorus	Ideas are presented in the order: 2a but with a thinner and less up the vocals, then 2b and 2b again as before but with cleaner vocals.
Coda	Idea 1 is presented once with noticeable surface sounds on the voc just a soft synth pad playing sustained chords.

Accompaniment

The accompaniment consists of:

- Piano parts – one is a chordal part and the other is a treble countermelody.
- String synthesizer parts – one is a high bass part, another a sustained chord pa countermelody.
- The sub-bass – a part which doubles the high bass played by the string synth.
- The drumming is produced by a drum machine in Cubase software and a samp song.
- A soft synth pad is used to play sustained chords for the coda only.

Texture
The texture varies throughout the piece. However, the textural device used the m
begins quite thin with just piano chords. The vocal sample enters and then several
continues to build by the end of verse 1. It remains thick for the chorus but thins o
almost empty for the one bar called the break. The texture returns to moderately t
then becomes thick for 2b and its repeat. It ends with a thin texture, as the coda is
sustained chords on a soft synth.

Tempo and Rhythms
The tempo is constant throughout and is moderate (98 crotchets per minute). The
in the melody and some of the chord parts but the bass and drum parts are fairly s
to be swung a bit for the first sample and the long note half way through the first s
decorated.

Dynamic Contrast
Dynamic contrast is synonymous with the texture and the mix rather than parts pl

Instrumentation and Technique
The instruments used are midi, sampled and synthesized sounds. Sound engineeri
to construct the song and keep it interesting.

Melodies and Tonality
The tonality is generally A minor. However, because the D major chord is used, the
the Dorian mode transposed to A. The chorus is generally in C major. The nature o
changed by the choice of chords used to accompany them. Sample 1 is harmonise
is harmonised in a major key. Countermelodies are used in the accompanying piar
textural variety to the piece.

Arranging Task

Creating an Electronic Dance Music Inspired Music

View the **http://moby.org/info/moby_on_remixing** website for Moby's advice

This is a music technology assignment. You will need to be using Cubase, Logic or s constant changes in the layout within music software programs, exact instructions have been avoided. Therefore, it is strongly recommended that a music technology present throughout this project to show you where to find features in the software.

- **Important:** Always use a midi click when inputting a part using a controller ke latency (delay between input and sound) before proceeding with this project. a mess after putting in all the parts where none of the parts are in time with c difficult to correct and a quantising could cause you to end up with rhythms th multitude of new timing issues.

Write your musical arrangement by following the instructions from 1 to 6 below.

For the purposes of the Edexcel music arrangement A–C grade criteria, most of th new material with the inclusion of some re-working of the original musical idea.*

(Use the appropriate guided hours to complete this task. It could take half a term t

1) Preparation

- Choose an original professional recording to be the stimulus for your mus
- Work out what key, time signature and tempo the original music uses and easier to stick to these so that the original professional recording ideas ca composition ideas with ease.
- Set up the structure of the song. There will be four bars of introduction s in the software and will be eight bars long. The chorus will enter at bar 1 subsequent structure will be verse and chorus followed by an outro of fo

2) Creating Ideas

- Create chord patterns similar to the ones used by the original verse, and using the controller keyboard.
- Next add the chord pattern for the chorus which ought to be quite differ (You could swap this process round and use the chords from the original your own chords for the verse instead.)
- Sample your original idea into your software. This is often done by impor the import option from the *file* tab's drop down menu.
- Using the slicing or cutting tool from your toolbar cut, copy and paste bit where you want it in your piece. Time stretch the samples to get them to
- Add drum kit parts, ensuring you use a different track for each part of the when developing your drum rhythms. Create a rhythm which is conducive
- Add a bass part which helps to create a dance music style when played w
- Create new countermelodies.

3) Developing Ideas

- Listen to the overall effect of your composition.
- Two things you would need to pick up extra marks are to vary the texture are in time and are balanced with no clashes/misjudgements with the ba
- Each repeated section of verse or chorus should have changes to it to sho
- Changes do not need to be radical but must be noticeable. They are ofte the same instruments or a change in drum rhythm. Keep the chords the piece.

4) Humanizing and Automation

- Most of your instrumental timbres would be midi sounds generated in yo instruments played in. In order to make the instruments sound as though musicians, you will need to humanize each part.
- Examine each instrumental part one by one, and ensure that it plays an i characteristic of that instrument and within the capacity of that instrume not write chords for the trumpet or other monophonic instruments becau play a single note at a time. You shouldn't write notes that are out of the instrument. You might need to make some adjustments.
- Add phrasing. To automate this, you would adjust the volume control for during the record mode.
- Increase or decrease attack on each instrument to mimic how notes are s bowed or hit.

5) The Final Mix – Panning, Eq and Sfx

- First build a stereo picture of where each instrument would be placed if p ensemble. Using the panning tool, move the drum kit to the centre, the p monophonic instruments to the right or wherever you wish to place your picture.
- Some instruments would be in the foreground as the melody and some in accompaniment, so turn down the volume for instruments in an accompa for lead parts to bring them to the front of the mix.
- Add EQ (equalization of treble and bass) for each instrument so that the whole. This part is down to personal preference and desired effect. Mix with fresh ears tomorrow and then judge and make any changes then.

6) Handing in your Coursework

- Export your piece as a wav file and burn it to CD.
- To create an appropriate score, go into the score options and check each
- Check that each bass instrument is using the bass clef rather than the tre below the stave, and each treble instrument is using a treble clef rather t ledger lines above the stave. Change the clef to one which gets rid of mo need to.
- Add phrase marks, articulation and expression marks if your software allo marks cannot be added in the software, add these to the hard copy of the candidate number and title of piece to your score.
- Print off the full score and hand it in with the wav file on CD.

Unit 3: Listening and Appraisin

Musical Elements

- **Pitch –** The sampled vocal male voice is based on the low tenor or baritone vo female voice is based on the mezzo-soprano vocal register.
- **Duration –** The time signature is 4/4 time and syncopated rhythms are used t
- **Dynamics –** The dynamics are mezzo forte throughout with no contrast excep out and layering of the texture.
- **Tempo –** The speed is moderate throughout.
- **Timbre –** Timbre is changed on the virtual instruments via changes in the mix different recording techniques and EQ are used.
- **Texture –** The texture varies throughout the piece. However, the most used t texture begins quite thin with just piano chords. The vocal sample enters, and The texture continues to build by the end of verse 1. It remains thick for the c the chorus and is almost empty for the one bar called the break. The texture r the second chorus and then becomes thick for 2b and its repeat. It ends with just vocal sample and sustained chords on a soft synth.
- **Structure –** The structure is strophic and binary in general.

Section	Details
Introduction	The chord pattern from idea 1
Verse 1	Idea 1 is the first vocal sample and it is presented four times (ideas texture for each presentation. The chords remain the same throug
Chorus	Idea 2a is presented first. Idea 2b follows with a livelier backing rhy the vocal sample.
Verse 2	Idea 1 is repeated in its fourth presentation version with some char The vocal sample is triggered more frequently as a call and respons different recording techniques to make it sound different.
Break	This is one bar of silence except for the dying reverbs and echoes o
Chorus	Ideas are presented in the order: 2a but with a thinner and less upb the vocals, then 2b and 2b again as before but with cleaner vocals.
Coda	Idea 1 is presented once with noticeable surface sounds on the voc just a soft synth pad playing sustained chords.

Instrumentation

- The instrumentation consists of virtual bass guitar, drum kit and two synthesi sounds, piano sounds and the sampled vocals of a man and a woman. Due to is in effect an instrumental dance style piece.

Key Musical Features

- The key musical features are the male and female vocal samples and the chor

Musical and Melodic Devices

- The piece is based mainly on repetition of the vocal samples with textural vari created by the mixing techniques used. The melodic devices are the samples countermelodies in the piano and synthesizers which answer the vocal sampl

Rhythmic Devices

- The piece is developed by the rhythmic variety used for the chords when they the piano chords are quite syncopated. There is a drum kit part loop program a sampled hip hop backbeat added over this and beatmatched.

Tonality

- The tonality is generally A minor. However, because the D major chord is used in the Dorian mode transposed to A. The chorus is generally in C major.

Lyrics

Why Does My Heart Feel So Bad?

(INTRODUCTION)

VERSE 1
Why does my heart feel so bad?
Why does my soul feel so bad?
Why does my heart feel so bad?
Why does my soul feel so bad?

Why does my heart feel so bad?
Why does my soul feel so bad?
Why does my heart feel so bad?
Why does my soul feel so bad?

CHORUS
These open doors, these open doors
These open doors, these open doors

These open doors, these open doors
These open doors. Oh!
These open doors, these open doors,
These open doors. Oh!

VERSE 2
Why does my heart feel
Why does my soul feel s
Why does my heart feel
Why does my soul feel s

(BREAK)

CHORUS
These open doors, these
These open doors, these

These open doors, these
These open doors. Oh!
These open doors, these
These open doors. Oh!

These open doors, these
These open doors. Oh!
These open doors, these
These open doors. Oh!

CODA
Why does my heart feel
Why does my soul feel s

Use of Technology

- Moby actually prepared the entire piece alone in his home studio using virtual synthesized strings, piano, drum kit, bass and vocal samples which he ran thro recorded. A live performance with real instruments is possible and has often **http://www.youtube.com/watch?v=iA8Pc6haOBs**. It is evident from this not live singers.

Context of the Music

- 'Why Does My Heart Feel So Bad?' is a dance track created by a DJ/songwriter dance music market.

Conventions of DJ Music

- DJs who are also songwriters, producers and performers can write, arrange ar compositions and sell successful hits. They can make cheaper productions be about studio time or collaborating with other musicians until a live performan

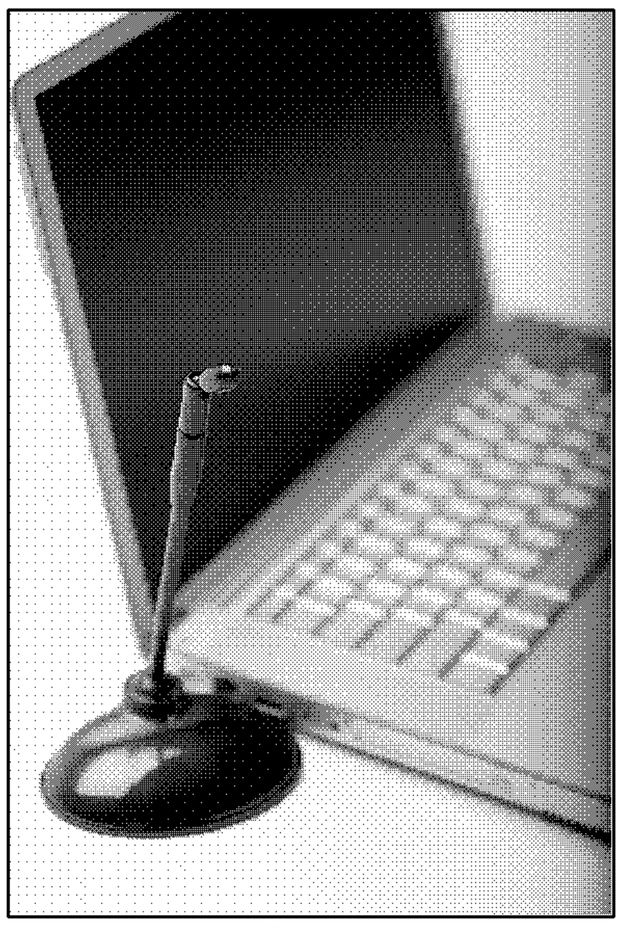
Sharing Opinions – Cross-Curricular Links with Design Technolog

Moby is a vegan because he feels that it is selfish for human beings to put their ow suffering of animals. Vegans do not eat any animal products and therefore do not in any way, shape or form. This is more extreme than vegetarianism which does n will allow the eating of eggs and animal milk. Some vegetarians also eat fish so are animal rights views also prohibit the use of any cosmetics which have been tested

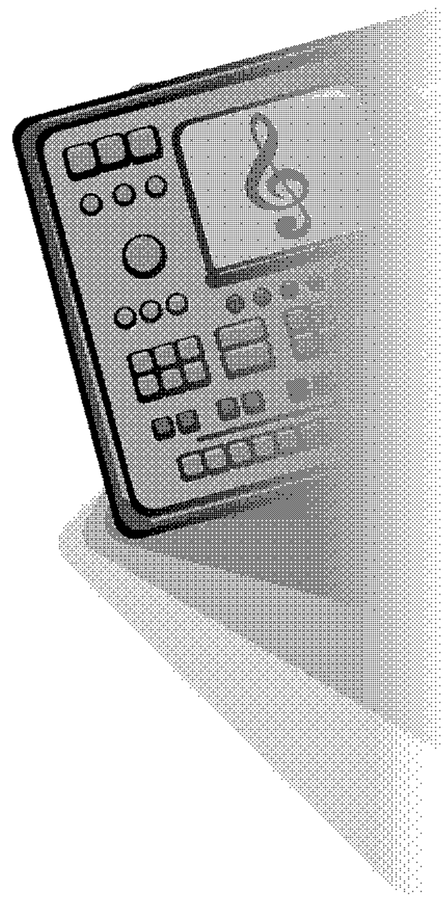
Animal food products are the major source for some of the human body's essentia minerals. To eliminate these proteins, vitamins and minerals or persistently depri would eventually lead to very poor health. This is why vegans have to be very vigil ensure that all food intake sufficiently provides these things. Pulses, fruit, vegetab body most things required. However, many vegans need to use vitamin supplem it needs.

As well as giving the body the correct balance of proteins, fats, vitamins, minerals that the correct calorie intake is achieved to avoid obesity or underweight conditio with regular exercise. Regular meals of appropriate portion sizes need to be eaten wishing to maintain a healthy body weight needs to develop this paragraph as a lif some gradual changes but the final product will be a healthy body weight and a be

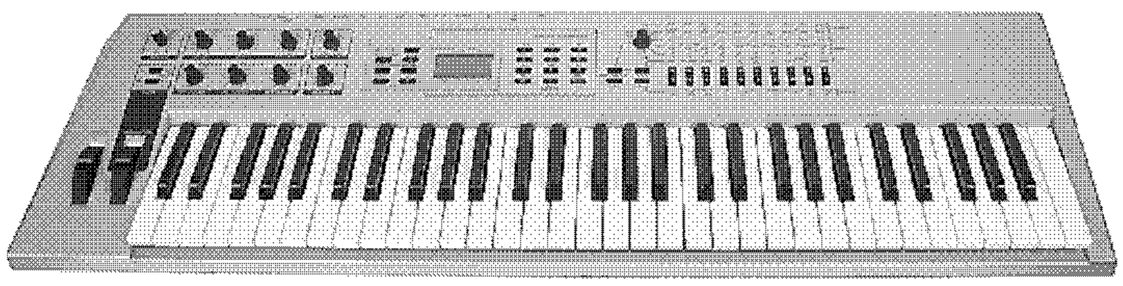
Music Technology Used for Electronic Da



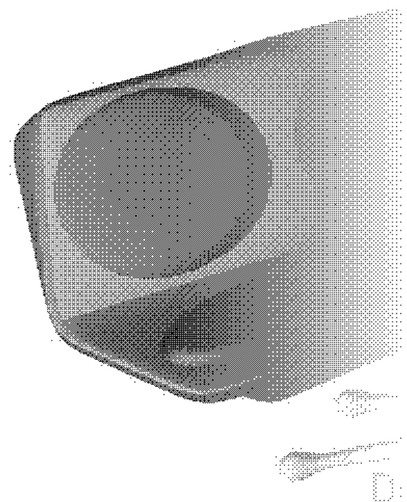
Computer: for sequencing, sampling and recording



Sequer



Synthesizer



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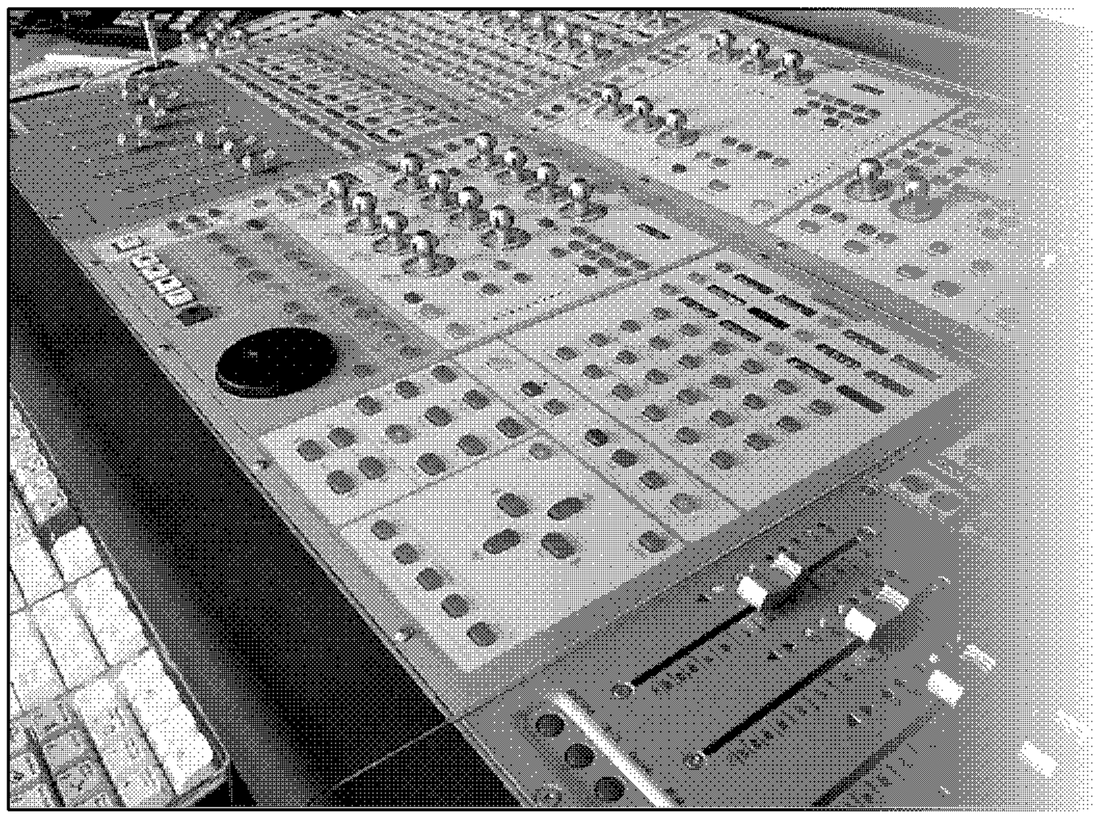

Mixing Desk

Practice Questions: Area of Study

Section A

1) Listen to verse 1 from 'Why Does My Heart Feel So Bad?' (0m00s – 1m
four times.

a) What virtual instrumental/vocal parts are added in the four subseq
eight-bar piano chord pattern?

i) Give one added instrument/ vocal part in the first repeat _____

ii) Give two virtual instruments in the second repeat _____

_____

iii) State the new lower part added in the third repeat _____

iv) What has changed in the piano chords in the fourth repeat? ____

b) Listen to the chorus (1m38s – 2m17s) which will be played **three** ti
tonality of the chorus, the length of the phrases and the basic struc

_____

_____

_____

c) What are the words for the two vocal samples?

(i)_____

(ii) _____

2) Listen to the extract from 'Why Does My Heart Feel So Bad?' *(2m17s –)* **four** times.

a) Name the country that this piece is from. _____

b) State the two main processes used to create the telephone voice e vocal sample.

(i) _____

(ii) _____

c) Complete the chord pattern used:

Am		**Em**			

d) Briefly describe the meaning of the following music vocabulary:

- Sequencer
- MIDI

_____

_____

Section B

Answer either Question 3 or Question 4

3) The following questions are about 'Why Does My Heart Feel So Bad?' by

a) The songs from *Play* made money from record sales and films. Stat album made money for Moby.

b) List five items of music technology often used to create 1990s electronic they are used. Use correct musical vocabulary throughout your answers.

4) The following questions are about 'Why Does My Heart Feel So Bad?' b

a) What is electronic dance music?

b) What is time signature of this piece?

c) Give meanings or explanations for the following musical points in 'Why Does My Heart Feel So Bad?' by Moby:

- Syncopation – give the meaning *(1 mark)*
- Sus2 and Sus4 chords – give the meanings *(2 marks)*
- The Dorian mode on A and the natural A minor scale – explain
- List three samples and two effects used in 'Why Does My Hear

Use correct musical vocabulary throughout your answers.

Mark Scheme for Practice Questic

Question		Answer
1	a	(i) A (male) vocal sample was added. (1 mark) (ii) Any two of: string synthesizer, drum machine/kit part, add marks) (iii) The sub-bass part was added. (1 mark) (iv) The piano chords rhythm has changed. (1 mark)
	b	The tonality is C major. 4 bar phrases are used. The structure is
	c	The lyrics are: First sample: Why does my heart feel so bad? Why does my soul Second sample: These open doors.
2	a	United States
	b	The sample was re-recorded at a lower bandwidth and then put filter.
	c	**Am** | **Am** | **Em** | **Em** | **G** | G
	d	Sequencer: Equipment which allows the recording of different in different stages and then enables them to be played back togethe MIDI: Musical instrument digital interface
3	a	TV shows and commercials
	b	Any five of the following: Sampler to grab sounds from live or recorded sources Synthesizer/ sound module to get sounds from Sequencer/ sequencing software to arrange the parts in Mixer to mix all the parts down together Drum machine to programme drum rhythms Computerized sequencing software such as Cubase to put ideas
4	a	This is music for use in clubs or for dancing which was construct using only virtual studio instruments instead of actual musician
	b	4/4 or common time
	c	Syncopation: Rhythms' notes are held across the weak/off beat. (1 mark) Sus2 and sus4 chords: The note a tone higher than the root of the chord is added/su chord. The note a fourth higher than the root of the chord is chord. (2 marks) Dorian on A and A minor scale differences: The Dorian on A scale/mode has an added F# (raised sixth). scale has no sharps or flats. Permit any other qualifying answ Samples and effects used: Male voice vocal part and female voice part from a gospel ch breakbeat from a hip hop piece are the three samples used. the two effects used. (5 marks)

Keywords

Keyword	Definition
Acid house	A style of dance music in 4/4 time with a very fast tempo, virtual in effects
Acoustic instrument	An instrument which produces notes by natural means with no ele
Animation	Moving drawn pictures. Modern animations use computerized ass
Antiphony	A musical idea is stated and then answered by another part in a qu and response.)
Arrangement (composition)	The re-working of a known musical piece to produce a different ve similar to the original are called cover versions. Versions which in arrangements.
Articulation	Playing technique instructions given in the music such as arco, piz
Attack	How suddenly a sound begins
Automation	Recording live changes to the computerized playback of the music during subsequent playbacks
Bandwidth	The amount of data transferred per second
Baritone	A medium low-pitched male voice.
Bass voice	A low-pitched male voice.
Beat match	Matching the tempo of one recording with another recording so th and sound like one piece. This is a DJ technique where two vinyl re simultaneously on two turntables and beatmatched so that they st slowing down of one record by hand as a form of live editing to ma
Break	The music stops for at least a bar for effect.
Breakbeat	A style of electronic club dance music in 4/4 where the beats are n
Call and response	A musical idea is stated and answered by another part (antiphony)
Chicago house	A fast tempo electronic dance music style in 4/4 time
Chords	Three or more notes played together
Chorus	The section of the song which repeats alternately with the other se to as the refrain.
Chorus effect	A special effect which makes individual instruments sound fuller a the same instrument playing the same part
Clean	When an instrument has absolutely no special effects on it
Club dance music	Any style of music created for dancing in a night club
Coda	The ending section of a song
Contralto	A low-pitched female voice
Countermelody	An additional melody to the main tune
DAT	Digital to analogue tape. This is now an anachronism as tapes are r stuck.

Keyword	
Decay	How long a no
Delay	How long a no
DJ	Disk jockey – t a TV music cha
Dorian	A mode using
Dubbing	Adding a voice
Dub reggae	A style of regg
Echo	A studio speci
Editing	Cut, copy and
Electronic dance music	Dance music
EQ (equalization)	The balancing
Expression marks	Dynamics and
Filtering	Removing desi bass instrume instruments a
Four to the floor	4/4 time
Frequency	The number o
Garage	A club dance m
Harmony	When instrum
Hit song	A song which h
Hip hop	A lively style o
Humanization	Adding effects sound like the
Genre	A category of
Introduction (intro)	The opening s
Layering	The gradual th
Live performance	A performance
Loop	The use of elec
Lyrics	The words of a
Major	The several tra

ic in a night club, on a radio channel, on
ansposed.
e chords
of reverberation (reverb)
ssing application
an actual instruments
ss settings
ple, a high bypass filter removes the low ss filter removes all the high
e the sound
ic instruments
chords
he music charts
effects to enable virtual instruments to
ental or vocal parts one by one
ntinually
F G A B C

Keyword	
Manipulation	Changing the ging the shape of the sound wave
Melody	The tune
Mezzo soprano	A medium hig
Minor	The transpose
Midi	An acronym fo
Midi click	A clicking sour keep performers in time
Mixing	Balancing all th ey blend and sound well together
Multi-track	Recording seve back together
Music charts	The publicised se or downloading
Original recording	The profession nt version of it
Outro	The ending sec
Patch	A bank of sour
Plug-in	A software wh
Producer	The person in e composition to the final output of the recording
Rave	A lively electro
Recording studio	A venue which
Register	The different p ument
Reverberation (reverb)	A sound effect d in a large environment
Sample	A small piece o l recording
Sampler	An appliance w
Scratching	Moving a vinyl e while it is playing to make a sound similar to a scr
Sequencing	Inputting indiv then playing them back together
SFX (sound effects)	Any setting use of any sound in the recording to something diff verb, chorus, flange, filter, EQ, etc.
Soprano	A high-pitched
Sound engineer	The studio tech t throughout the recording process and applies the pos

Keyword	
Sound module	A hardware ap
Sub-bass	A very low-pitc felt. It is used
Surface sound	This is additio hissing or crac
Sus2 & sus4 chords	Sus2 is when t the interval of
Sustained	When a note c
Syncopation	When notes ar
Tenor	A high-pitched
Tessitura	The register th
Timbre (in music software)	The different t
Time stretch	Changing the t to
Track (album track)	A musical piec
Track (software or recording equipment)	An individual p
Tonality	The scale or m
Verse	A section in a
Virtual instruments	Online softwa
Wav file	An audio soun

g range of the human ear but can be
er bass part which it doubles.

sic is sampled. It is often white noise,

is added to the chord and sus4 is when
e chord.

programs

the tempo of the music it is being added

rnates with the chorus.

𝄞 Match-Up Exercise 𝄞

Match up the key words with the correct definitions

Keyword	Definition
Coda	The register that a section of music is based a
Four to the floor	The studio technician who controls the recor the recording process and applies the post pr recording.
Echo	The different pitch range categories and qua
Tessitura	A sound effect which makes music sound like environment
Producer	The person in charge of the entire recording to the final output of the recording.
Reverberation (reverb)	The ending section of a piece of music
Outro	When instrumental parts combine notes to c
Register	4/4 time
Sound engineer	A studio special effect which makes sound re reverberation (reverb).
Harmony	The ending section of a song.

𝄞 Fill In the Definitions 𝄞

Read the key word and write its definition in the box to it

Keyword	Definition
Wav file	
Tonality	
Time stretch	
Track (album track)	
Sustained	
Syncopation	
Sus2 & sus4 chords	
Sound module	
Sub-bass	
Sequencing	
SFX (sound effects)	
Sample	
Rave	
Patch	
Plug-in	
Original recording	
Midi	
Midi click	

Keyword	
Beat match	
Attack	
Automation	
Animation	
Acid house	

𝄞 Fill In the Key Words 𝄞

Read the definition and write the key word that it defines in the

Keyword	Definition
	An instrument which produces notes by natural means with no ele
	An individual part in a music software program
	This is additional unwanted noise that is captured when music is sa noise, hissing or crackling.
	Moving a vinyl record backwards and forward on a turntable while similar to a scratched vinyl record.
	An appliance which samples music
	The publicised ranking of music according to popular purchase or d
	A venue which is set up for recording music
	The several transposed versions of the iolian Ionian mode – C D E F
	The transposed aolian Aeolian mode – A B C D E F G A
	A performance in real time by real human beings
	Adding effects such as automation, attack and other special effects sound like they are being performed by a human being
	Removing designated frequencies from the music. E.g.For example the low bass instruments and sounds from the music and a low bypa instruments and sounds from the mix.
	Dynamics and mood instructions in the music
	The balancing and blending of the music using treble and bass setti
	Adding a voice part over pre-recorded music
	Digital to analogue tape. This is now an nomenclature anachronism the term has stuck.
	Disk jockey – the person who is in charge of playing the music in a a TV music channel or at a party

Keyword	Definition
	An additional melody to the main tune
	The amount of data transferred per second
	When an instrument has absolutely no special effects on it
	Playing technique instructions given in the music such as arco, pizz
	The re-working of a known musical piece to produce a different ve similar to the original are called cover versions. Versions which in arrangements.

Dominoes Exercise

Cut out the dominoes and match up the key words to th

Bass voice	**Baritone**	**Break**	**Chorus**
A medium low low-pitched male voice.	The music stops for at least a bar for effect.	The section of the song which repeats alternatively with the other sections. It is sometimes referred to as the refrain.	A low low-pitched female voice.
Lyrics	**Mezzo soprano**	**Melody**	**Soprano**
A medium high high-pitched female voice.	The tune.	A high high-pitched female voice	A high high-pitched male voice.
Virtual instruments	**Verse**		
A section in a song which moves the story on. It usually alternates with the chorus.	A low low-pitched male voice.		