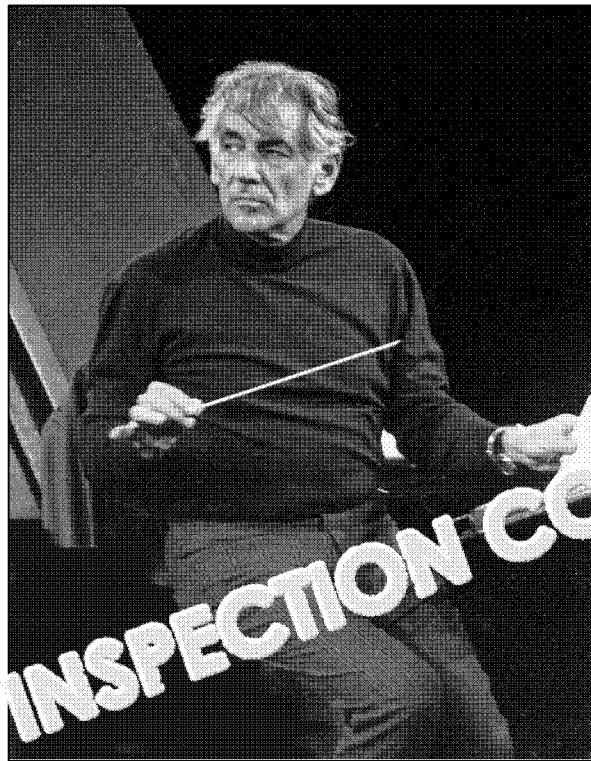


'Something's Coming'

by Leonard Bernstein

GCSE Set Work Analysis and Activities

S F JAMES



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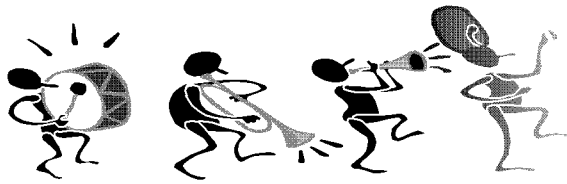
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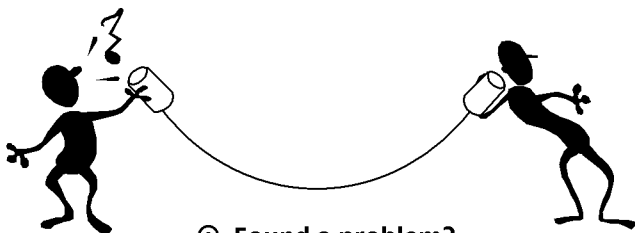


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Teacher's Introduction

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 to 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 creating composition. 'Something's Coming' is analysed in detail in chronological order of music analysed again using the composition content guide and then for a third time using the listening paper. This is to make the resource more accessible for different types adaptable to different teaching styles.

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

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Introduction to 'Something's Coming' by Leonard Bernstein

The Overview

'Something's Coming' is a solo song from the *West Side Story* musical. It is written in a 3/4 time signature and combines classical orchestral music with bebop jazz rhythms and blues harmony. The song is in a ternary form structure which begins with an introduction and ends with a fade out. It is basically a modern ghetto version of William Shakespeare's play *Romeo and Juliet*. It is a solo song sung by the Romeo of this story called Tony. It is the third piece in the musical.

Factual Information

Title of set work: 'Something's Coming'

Title of larger work: *West Side Story*

Type of larger work: Musical

Edexcel GCSE Music area of study: Number 2

Composer: Leonard Bernstein (1918–1990)

Date of composition: Approximately 1955–1957

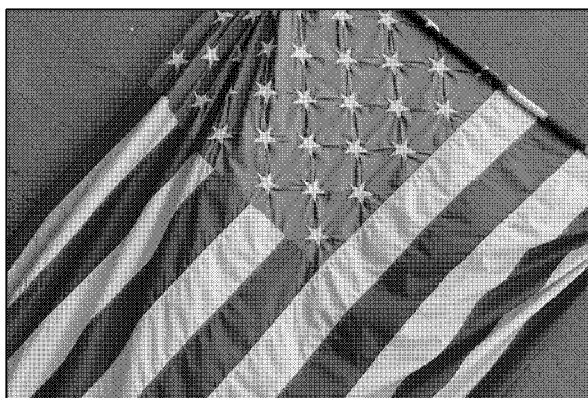
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Duration of piece: 2m37s

Country of origin: United States

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

Official language of detail of place: US English



The US flag

Meaning – Social and Cultural

Leonard Bernstein was born in Massachusetts in 1918. He died on 25th August 1990. He was a Jewish American heritage.

Bernstein was well known as a composer, conductor, and educator, and he was successful in all these areas. He performed at all the top venues and won many international awards and honours. He was a prestigious and respected artist in the West.

West Side Story is regarded as a landmark musical. The *West Side Story* is based on William Shakespeare's *Romeo and Juliet* but based in the streets of New York City. The idea of wealthy renaissance to do this came from Arthur Laurents. In January 1949, it was a rival teenage gang. Two wealthy Italian-American teenagers, Tony and Maria, began a musical in November 1957. It was a tryout in Washington DC. The musical was released in 1957. The Theater on Broadway was a success. The film version was released in 1961.

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A History and Development of Musicals

A musical is a light-hearted drama which incorporates some music and singing as public entertainment enjoying popular appeal. It is a form of entertainment which has become popular in many times.

In recent centuries, musicals have been categorised into two main types:

- The very comical type of musical used well-known tunes to the region and was popular with local and regional people. This type of musical only remained popular in the country of origin and did not last out over time.
- The more serious type of musical used some original music. This type of musical was popular in many countries. Sometimes these musicals would be performed in other countries years later. This type of musical which evolved into the musicals we have today.

Both types of musicals were given different names in different countries of the world but they were performed in similar ways.

| Very Comical Music Theatre | More Serious Music Theatre |
|---|--|
| Burlesque – simply a funny and comical version of grand operas. Therefore, these were more classical. | Comic opera, opéra comique or <i>Singspiel</i> bore the name of grand opera but involved some dialogue instead of singing. |
| Vaudeville – a drama and music-based entertainment which made a laughing stock out of well-known stories using popular songs with alternative funny or vulgar words to shock and entertain. | Just like the grand opera, the popular comic opera was popular around Europe and influenced the comic opera in other countries. Material was borrowed and incorporated into new productions. |
| From the mid-1800s the two types of musicals merged into something which resembled the grandeur and seriousness of a grand opera. This became known as the opéra bouffe and both were lighter versions of opera. Opéra bouffe was a light opera with spoken dialogue. Operetta was a light-hearted opera where all the dialogue was sung. Both these types were predecessors of the modern-day musical. They had their own music specially written for the show rather than pastiche and borrowed material from other productions. Opéra bouffe was much better than burlesque, vaudeville and comic opera that these styles of musicals. | |

The first composer to feature in French opéra bouffe was an entrepreneur called Hervé. He was creating and staging the small-scale opéra bouffe that he received a royal licence to perform. At the time, only the big opera houses were allowed to do large-scale public entertainment. Hervé gave opéra bouffe new scope to develop under Hervé. The main composer of the opéra bouffe and operetta was Jacques Offenbach (1819–1880). Inspired by Hervé, German-born Parisian Offenbach wrote many operettas for the French music theatre. Most of these were various sorts of opéra bouffe based on well-known stories and Greek mythology with unusual and untraditional plots. Most of the music was written specifically for the show so it matched the drama of the operetta. Offenbach's operettas were eased due to their growing popularity. His *Orphée aux enfers* was the most successful of his opéra bouffe. This was an international success and from this Offenbach wrote many more operettas for others to follow. Offenbach's operettas received international success, thus influencing the modern musical.

After this, the standard was set by music theatre works which introduced something new to the modern musical.

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| Composers/ partnerships | Details of the work | Basic plot | Contrib |
|---|---|---|--|
| Charles Lecocq | <i>La Fille de Madame Angot</i> | A story of politics and passion | One of the most successful works from France on the stage in the 18th century. |
| Play by W S Gilbert and music by Arthur Sullivan | They did various comic theatre plays in the late 1800s. | Usually witty and humorous in a British way | This partnership made a significant contribution to the development of the musical theatre on the stage in the 1870s and beyond. |
| George Edwardes | <i>In Town and Gaiety Girl</i> | Based around modern themes of the time including fashion and culture | The show was a contemporary burlesque tradition. It was a string of cat's paws after the other 'the variety music' from the 1890s and the two decades. Edwardes collaborated with many librettists and composers to create comedies to be performed on the stage. |
| Written by George Dance with music by Howard Talbot, Ivan Caryll and others | <i>A Chinese Honeymoon</i> | A romantic comedy. It is based around a much admired Chinese princess in disguise. She is admired by a married man whose wife is about to be stolen by the ruling emperor and father of the disguised princess. | The first musical comedy to be written in the regular form of a musical comedy. It was the first musical comedy to be written in the regular form of a musical comedy. |

Europe by the Early Twentieth Century

By the turn of the twentieth century, music theatres had sprung up throughout the (European colonies) ready to show musical comedies. Musical comedies were often produced by a producer who would gather a team of composers, librettists and playwrights to create a musical comedy on the international stage. Alternatively any of these team players would collaborate to create and market their musical. *Show Boat* was regarded as the first proper Broadway musical. It was about the humour but rather about the story told in song and dance. Musicals had a variety of songs (aria which explained how the character was feeling), action songs (which moved the plot forward) and chorus numbers (a song involving a choir or a large number of singers).

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The United States during the Nineteenth and Twentieth Centuries

American Broadway musicals during the nineteenth century imported English show business and American tastes. However, over the decades which followed, Broadway evolved to become a unique American musical in the Western world from the 1940s onwards. Broadway simply refers to the theatre district of Manhattan, New York, US. Fused into the development of the Broadway musical are the music theatre genres of the past in American music theatre: extravaganzas (variety types of entertaining acts); minstrelsy (the mimicking of African Americans from the 19th century in a humorous and burlesque way by blacking up the faces of the actors – this was common over time); and melodramas (dramas which used some music to enhance it).

The most prominent musicals before *West Side Story* helped to define and establish the genre by their popularity. These were:

- *Show Boat* by Oscar Hammerstein II and music by Jerome Kern (opened at the Broadway Theatre on the 27th December 1927).
- *Oklahoma* by Oscar Hammerstein and music by Richard Rodgers (opened at the Broadway Theatre on the 31st March 1943). The partnership between Hammerstein and Rodgers, with other collaborators, produced several famous classic musicals – *Carousel* (1945), *The King and I* (1951), *Cinderella*, *Flower Drum Song*, and *The Sound of Music* (1959).

Contemporary to Hammerstein and Rodgers' dominance of the Broadway musical theatre in the twentieth century were *Annie Get Your Gun* by Irving Berlin (1946) and two musicals by Cole Porter: *Kismet* (1954) and *My Fair Lady* (1957).

Musicals up to this point were light-hearted and often comical. *West Side Story* changed this in many ways.

By the time of the release of *West Side Story* in 1957, musicals were an established genre with its venues and international industry. Brilliant collaborations and productions followed. The production of *West Side Story* involved playwright Arthur Laurents, lyricist Stephen Sondheim and composer Leonard Bernstein. It was released at the Winter Garden Theater in New York on the 26th September 1957 and at various international venues thereafter. It was televised like many famous musicals and is considered to be one of the greatest musicals in music history.

West Side Story ushered in many changes to Broadway: violence, tragedy and social issues; hearted story lines with humorous plots; extended dance scenes as part of the story; the incorporation of modern dance music with traditional band musical arrangement styles, syncopated rhythms and blue notes with Western influences; the incorporation of world music (Latin American mambo and cha cha which Bernstein incorporated with Felicia Montealegre) in the gymnasium dance scene. *West Side Story* was a turning point in the history of the musical as it became contemporary in music and subject matter and told the story in dance as well as song.

The London Revival in the Mid-Twentieth Century

London's West End musical centre was revived in the 1960s by the partnership of Alan Ayckbourn and Caryl Chesson with their musicals: *Joseph and the Amazing Technicolor Dreamcoat* (1968); *Jesus Christ Superstar* (1970); *Evita* (1976); etc.

The story continues of collaborations to produce new musicals at famous venues and their success has led to them for all to see in film adaptations. Hit songs from musicals have created a vocal style known as 'musical theatre'. Musicals have led to famous rock operas / musicals like *Grease*, *Little Shop of Horrors*, *Rock of Ages*. Rock operas began with Lloyd Webber's *Jesus Christ Superstar* (1970) which was the first rock opera to be staged on Broadway.

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Biography of Leonard Bernstein

Early Years and Education

Louis Bernstein was born on 25th August 1918 in Lawrence, Massachusetts in the USA to Jewish parents. His parents ran businesses so could afford to contribute towards his education and take him on the town to see shows and concerts. He was inspired by a piano concert and was determined to become a pianist since. Bernstein was given his aunt's old piano and would play on it often with his friends. His name was changed to Leonard when he was 15 years old shortly after his grandmother's death but his family still called him Leonard despite his birth name being insisted upon by his grandmother. He received his education at the Garrison and Boston Latin schools and piano tuition, Bernstein studied at Harvard University (from 1935–1939) followed by the Curtis Institute of Music in Philadelphia. He also worked at the Boston Symphony Orchestra's summer institute called Tanglewood.

Conducting Career

Bernstein began conducting while still at Harvard University and soon began to establish himself as a conductor and composer after graduating.

| Dates | Conducting Career Events |
|--------------------------------|--|
| 1943 | Leonard Bernstein got his first permanent conducting job for the Boston Symphony Orchestra as assistant conductor. He became music director of this orchestra in 1955 and made many recordings with them. He earned the lifetime title of Laureate Conductor in 1975. |
| 14 th November 1943 | A turning point occurred in his career when he accepted, with great reluctance, the offer of an opportunity to conduct at a Carnegie Hall concert. This concert was broadcast on the radio. He was given this opportunity because Bruno Walter was ill and could not conduct. Bernstein was head hunted after this event by famous orchestras to conduct for them. He travelled the world from 1946 to conduct and compose. He became a conductor. |
| 1945–1947 | Bernstein was the music director of the New York City Symphony. |
| Early 1950s | Head of the Creative Arts Festival at the Brandeis University and the Lincoln Center. |
| 1951 | Bernstein became the head of orchestral and conducting department at the Curtis Institute of Music (the Boston Symphony Orchestra's summer institute) where he also taught for many years. |

Composing Career

The music which Bernstein composed for drama and theatre are: three ballets, three operas, three incidental works, other theatre music pieces and three film scores.

Other music compositions by Bernstein are: 17 orchestral works, three large choral works, 17 vocal pieces (including 'Big Stuff' sung by Billie Holiday), nine piano pieces and 17 pieces of music.

Other Career Achievements

Bernstein also presented in several music programmes and achieved no less than 12 Grammy Awards for musical achievements.

Bernstein also wrote five books about music.

When Bernstein died on 14th October 1990, he was survived by three children and a daughter. His wife, Chilean pianist and actress Felicia Montealegre, whom he married in 1951, died of cancer in 1985. He had come out of the closet to declare his homosexuality around two years before he died. He was nursed by his wife until her death after she had been diagnosed as terminally ill.

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The *West Side Story* Musical

West Side Story was written by Arthur Laurents, directed by Jerome Robbins, the lyrics were written by Larry Green and the music was composed by Leonard Bernstein. The initial idea to do this came in January 1949. It was developed further by Arthur Laurents in August 1955 to have a feature instead of two wealthy Italian families. Lyricist, Steven Sondheim began to work on the lyrics in November 1955 and Bernstein began to compose the music. By 20th August 1957 the musical was released at the Winter Garden Theatre on Broadway with Bernstein's music. The film version was released in 1961. Different lyrics were used for the film version released in 1961. Much careful thought went into this production that it was in conception. Genius ideas and excellence usually take time and meticulous perfection.

West Side Story used a plot based on England's most famous playwright William Shakespeare's *Romeo and Juliet* from the 1590s. Shakespeare himself had borrowed the story from an old Italian romance hundreds of years old at the time translated into poetry by Arthur Brooke.

| Comparisons between the stories | | |
|---------------------------------|---|---|
| Details | <i>Romeo and Juliet</i> | <i>West Side Story</i> |
| Place | Verona in Italy | The west side of New York City |
| Era | The age of Antiquity | 1950s |
| Culture | Wealthy Italian families | Poor teenage immigrants from Eastern Europe living in the west side |
| Rivals | Montagues and Capulets | Jets (Montagues) and Sharks (Capulets). Riff and the Sharks are Puerto Rican Americans. The rivalry between the gangs is motivated by territorial disputes. |
| Peace-makers | The Prince of Verona | Lt Schrank and Sgt. Zerkow |
| Lovers | Romeo is Lord Montague's son and Juliet is Capulet's daughter. | Tony is from the Jets and Maria is from the Sharks. |
| Basic story | <p>The story begins with a street brawl between the two rival families and the Prince of Verona intervenes and warns that he will execute anyone stirring up any further public disturbances.</p> <p>Count Paris wants to marry Juliet but Capulet insisted he wait two more years until she was 15 years old. Juliet is now 15 and Count Paris is going to propose to her at the Capulet ball with the support of Juliet's mother and nurse.</p> <p>Meanwhile Romeo is depressed over his infatuation with Rosaline, one of Capulet's nieces, and is persuaded by cousin Benvolio and a friend Mercutio to sneak into the same ball to meet Rosaline. He is discovered at the ball by Juliet's cousin Tybalt and challenged to a duel, which he refuses. However, Romeo finds and falls in love with Juliet instead. They meet up that night and agree to marry. They secretly get married the next day.</p> | <p>The story begins with a street brawl between the gangs. The Sharks are led by Sal and the Jets by Riff. The police and the Jets try to protect their territory. Riff is the leader of the gang and Maria is his sister. Riff had got a job at a factory and wanted to settle down to a normal life. He is due to get married. The gymnasium that he works at is going to back him up in a dance competition (rumble) with the Sharks. The set work 'Somewhere' is performed by Tony just after the rumble to support Riff in his fight with Sal.</p> <p>Tony meets Maria at the rumble. They have a love affair. Tony persuades Tony to join the Jets.</p> |

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| | |
|------------------------------------|---|
| <p>Basic story (cont'd)</p> | <p>Meanwhile, Mercutio's rudeness and how he puts it upon himself to take the blame on his behalf. Romeo tries to defend Mercutio leaving him wounded by Tybalt. Tybalt.</p> <p>Romeo is exiled from Verona. He sneaks back and meets Juliet. Capulet disapproves the relationship. Count Paris but threatens to disown Juliet if she marries Romeo.</p> <p>In a plot with the Nurse, Romeo takes a drug on the balcony to meet Count Paris which goes wrong. Hours. Assumed dead. Romeo crypt. The messenger brings the news of Romeo of the plot to Paris so he hears that Romeo is dead.</p> <p>Romeo buys poison to take it. He meets Juliet. Romeo also kills Paris and dies. Juliet awakes Romeo dead she kills herself.</p> <p>When the families find out the story of what was between the families.</p> <p>Paris tries to attempt to stop the rumble in the street but ends up provoking Bernardo to pull out a gun and slay Riff who Tony had left exposed in the process. In his fury, Tony stabs and kills Bernardo. The police turn up and they all flee leaving behind the dead.</p> <p>Paris and Tony's lovers plan to run away together but Chino from the Sharks is looking for Tony to kill him with a gun.</p> <p>Paris finds her dead brother's girlfriend Anita and Tony and arrange a meeting for Maria to meet him. However, the Jets meet and abuse Maria. In her fury she claims that Chino killed her brother out of jealousy.</p> <p>Paris is in despair and goes to find Chino to be with her but is therefore put him out of his grief.</p> <p>Paris, just as he discovers that Maria is in love with Tony, Chino shoots him and he dies.</p> <p>The affair is exposed as Maria tells them all the truth. The feud ends and Chino is arrested leaving a broken Maria by the body of her lover, which is then carried away by the Jets.</p> |
|------------------------------------|---|

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Unit 1: Performing Music

'Something's Coming' – Overview

'Something's Coming' is the third vocal number in the show. The basic structure of the piece is a brief introduction and outro based on a riff which is used in different guises throughout. The interval (augmented 4th or diminished 5th) is used often throughout the piece to suggest that what is coming is of an ominous rather than pleasant nature. D – G# and F# – C are used in this piece. See details in the table below for the detailed analysis.

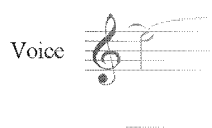
| Sections | Details |
|---|---|
| Introduction (with bar 3 repeated five times) | <p>This is the main repeated syncopated riff of section A. It is in 3/4 time and features a chromatic auxiliary note (G#) and is two bars long but the 2nd bar of the riff is repeated after the initial statement on a mini loop for bar 3. The use of D and G# is an augmented 4th interval apart. This interval is used often to create an ominous feeling. This piece is written in a sinister way despite the jollier feel created by the staccato accompaniment.</p> <p>Fast ♩ = 176</p> <p>Woodwind</p> <p><i>pp</i></p> <p>Double Bass</p> |
| Section A (repeated with first and second time bars) | <p>Section A begins, therefore, at bar 4. The two-bar riff from the introduction is repeated in the accompaniment to the vocal melody. The vocal melody is long and sustained up until bar 12a. Bar 12b to bar 16 sees the mirroring of the riff in the accompaniment. The vocal melody is then sustained up in a long sustained note from bars 18–20 over the chromatic version of the riff. The G# – D tritone for the words 'soon as it shows' continues the subtle sinister feeling.</p> <p>Fast ♩ = 176</p> <p>Voice</p> <p><i>pp</i></p> <p>Could be _____ Who 1.knows?__ 2.knows?__</p> <p>Voice</p> <p>(rhythmically)</p> <p>some-thing due _____ an - y day. _____ on - ly just _____ out of reach, _____</p> <p>Voice</p> <p><i>cresc.</i></p> <p>right a - way, _____ soon as it shows. _____ on a beach _____ un - der a tree. _____</p> |

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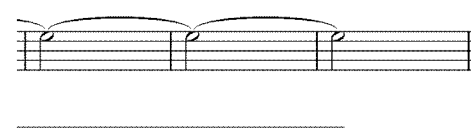
Bar 21 sees a change in the melody, punctuated by a sharp riff in the accompaniment. The section remains in 2/4 time and remain in D major to accompany a long metre for section



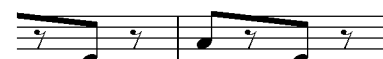
marked and accented tune in the voice as the return of 3/4 time and the main note in the voice as part of the first melody by bars 31–39 – which are in C major; off-beat quaver accompaniment to last few bars prepare the tonality and



gleam in its eye, bright a rose. *dim.*
gon-na come true,



from bars 32–39 of section A. The occurs in the vocal part for the words



ended down a tone with the rhythm accompaniment remains as alternating eighth notes at first and then ends with a long note in the last time bar but transposed up a tone

Section B (repeated with first and second time bars)

This section begins with a tritone of C – F# and 'something's coming'

Wind

Double Bass

The melody is a variation of the first, adjusted to 2/4 time with off-beat quavers and a sustained note. It ends in D major

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Fast ♩ = 176

Voice *p*
 Could it be?___ Yes, it could___ Some-thing's com-
 With a click,___ with a shock___ Phone will jin-

Voice *cresc.* *f*
 if I can wait.____ Some-thing's co-ming, I don't
 O-pen the latch.____

Voice *f*
 — gon-na be great.____

Voice
 but it's soon; catch the moon,___ one hand-ed catch.____

The new idea is a long breathed melody in the vocal part against the accompaniment in D major and 2/4 time.

Fast ♩ = 172

Voice *warmly* *mf*
 A- round___ the___ cor- ner,___

Voice *dim.*
 riv - er.____ Come on,____

Voice *pp*
 — to me.____



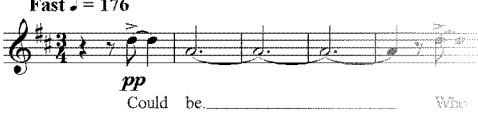
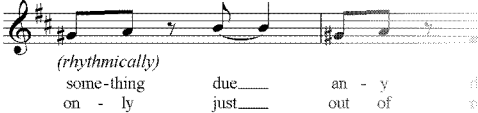

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| | |
|--------------------------|--|
| <p>Section B1</p> | <p>From bars 106–140 section B repeats. However, this repeat is abridged, does not reoccur and the second idea is also shorter.</p> <p>Fast ♩ = 172</p> <p>Voice <i>ppp</i> Will it be_____ Yes, it will_____</p> <p>Voice hold - ing still_____ It - ll be there_____ <i>cresc.</i></p> <p>Fast ♩ = 176</p> <p>Voice <i>f</i> Come on, some - thing, come on in_____</p> <p>Voice meet a guy,_____ pull up a chair._____ <i>dim.</i></p> <p>Fast ♩ = 176</p> <p>Voice <i>p</i> <i>subito</i> The air_____ is_____</p> <p>Voice _____ and some - thing_____ great</p> |
| <p>Section A1</p> | <p>Fast ♩ = 176</p> <p>Voice co - ming._____ <i>sempre dim.</i> It's_____ on -</p> <p>Voice down the block, on a beach. May-be to- night_____ <i>fade out</i> <i>dim.</i></p> |
| <p>Outro</p> | <p>The opening shortened riff from bar 3 is repeated continually as the outro at the end of the A1 score above.)</p> |

'Something's Coming' – Detailed Analysis

This piece is in a loose ternary form with an introduction and outro which uses the Western art music and jazz, as orchestral music meets jazz swing rhythms and swing and brass instruments. This is the first solo number of the musical and the third nu









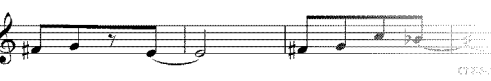
| Sections | Timings | Bars | Detailed Analysis |
|---------------------|---------------|------|---|
| Introduction | 0m00s – 0m05s | 1–3 | <p>This is the main repeated syncopated riff of section A in G major with a chromatic auxiliary note (G#) and the first bar of the riff is repeated five times after the introduction for bar 3. This is orchestrated for woodwind and double bass. A staccato crotchet figure is scored for double bass with a light syncopated rhythm using brushes. A tritone is used in the main recurring riff to imply something coming is actually more ominous than pleasant.</p> <p>Fast ♩ = 176</p> <p>Woodwind</p>  <p>Double Bass</p>  |
| Section A | 0m06s – 0m49s | 4–35 | <p>Section A begins, therefore, at bar 4. The two-part vocal melody continues until bar 21 in the accompaniment with the same orchestration.</p> <p>The vocal melody is long and sustained from bar 4 to bar 11. Bar 12b to bar 16 sees the riff in the vocal part, and rounded up in a long sustained note, slightly altered version of the riff.</p> <p>Fast ♩ = 176</p> <p>Voice</p>  <p>Could be... When</p> <p>Voice</p>  <p>(rhythmically) some-thing due an - y the on - ly just out of the</p> <p>Voice</p>  <p>right a - way, soon as it shows on a beach un - der a tree</p> <p>The phrase 'soon as it shows' above demonstrates the use of a tritone to maintain the subtle ominous mood. The use of cross-rhythms by the use of triplet crotchets in the C natural and G#.</p> |

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| | | | |
|------------------|---------------|--------|---|
| | | | <p>Bar 21 sees a change of time signature to 2/4 and an accented tune in the voice punctuated by a short trumpet. Trumpets are added for just these few bars.</p> <p><i>♩ = 176</i></p> <p>Voice <i>f marcato</i> It may come can-non-ball-ing down through the sky I got a feel-ing there's a mi-ra-cle ju</p> <p>Voice <i>pp</i> Who</p> <p>Voice</p> <p>Bars 27–30 see the return of 3/4 time and the accompaniment to accompany a long sustained note in the first time bar.</p> <p>The section repeats and brass joins in at 17, and bars 31–39 – which are in C major and remain</p> <p>These bars have a new alternating off-beat quaver and bass with a minim based inner part on the accompaniment to accompany a long sustained note in the vocal part. This prepares the tonality and metre for section B. The new accompaniment is C – F#.</p> <p>Fast <i>♩ = 176</i></p> <p>Wind</p> <p>Double Bass</p> |
| Section B | 0m50s – 1m46s | 40–105 | <p>This section begins with the repeat of the accompaniment of section A. The melody is a variant of the section A melody down a tone with the rhythm adjusted to 2/4 time. Bars 52–62 comprise the first time bar and the second time bar. The accompaniment is prominent at this point. The accompaniment quavers while the vocal line becomes heavily accented with a long sustained note. The second time bar is the first time bar but transposed up a tone and ends in D major. The instrumentation remains the same with the vocal line prominent again.</p> |

| | | | |
|-------------------|------------------|-------------|--|
| | | | <p>Fast ♩ = 176</p> <p>Voice </p> <p>Could it be? Yes, it could. Some-thing's coming With a click, with a shock. Phone - w</p> <p>Voice </p> <p>if I can wait. Some-thing's coming O-pen the latch.</p> <p>Voice </p> <p>gon-na be great.</p> <p>Voice </p> <p>but it's soon, catch the moon, one hand -</p> <p>A new idea follows from bars 73–105, which is the vocal part against the continued off-beat a 2/4 time. Strings rise to prominence at this point with minim notes in divisi.</p> <p>Fast ♩ = 172</p> <p>Voice </p> <p>A - round the cor- ner,</p> <p>Voice </p> <p>riv - er. Come on,</p> <p>Voice </p> <p>to me.</p> |
| Section B1 | 1m46s – 2m11s | 106– 140 | <p>From bars 106–140 section B repeats. However because the first idea does reoccur and the section begins in the same way as section A. Bars 106–117 begin in the same way as section A between snare drum and double bass with low minim based inner melody and a vocal part barometre and in C major. The tritones occur again. The <i>ppp</i> dynamics adds to the mood of excitement.</p> <p>Fast ♩ = 172</p> <p>Voice </p> <p>Will it be Yes, it will.</p> <p>Voice </p> <p>hold - ing still It - ll be there.</p> |

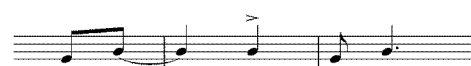
| | | |
|-------------------|------------------|------------------|
| | | |
| Section A1 | 2m11s – 2m28s | 141 – 157 |
| Outro | 2m28s – 2m37s | 158 – fade |

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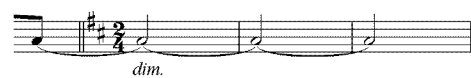
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cented idea and the return of brass
ian before.

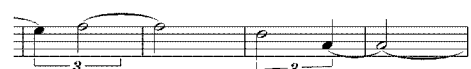


on in. Don't be shy,



chair.

again at bar 129, accompanied by divisi
mpaniment. The vibraphone also joins
ation.



is hum - ming,



thing great is

of section A. It returns to 3/4 time and



the bass on the descending crotchet
riff, snare drum played using brushes
sustained long notes followed by the
ch is doubled by a woodwind part, and
.



sempre dim.
It's on - ly just out of reach,



o- night

is repeated continually as the music
the double bass, woodwind and
and the long C natural in the voice is
er instruments. (See last bar in the

Using the Class Activity Worksheet

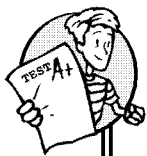
The Class Activity Worksheet on page 18 can be used in various ways. Below are some

Knowledge

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

Performing

Candidates may choose to use a variety of instrumental combinations and effects. It is recommended that the class activity is used just to introduce the main riffs from 'Something's Coming' simplified rhythms.



Going for an A

Candidates who are going for an A grade would perform the set work piano accompaniment for their solo or with added drum kit, bass and focus would be on the characterisation of the vocal part using the dynamics meticulously. The good thing about 'Something's Coming' is that the articulation in the score present the opportunity for candidates to demonstrate technical control and interpretation skills. The chromatic melody with blue notes give the opportunity to demonstrate advance tuning ability. It is recommended that this piece only be performed by the most able students.

Composing

Candidates may also choose to use the device headings and structure as a template for composition.



Going for an A

Candidates going for an A*–A grade would need to be able to write a balanced melody and chords which blend with the melody. The chord of the melody in each bar.

There would be regular phrases of four or eight bars each. The structure alternating chorus, an introduction and a coda. There could also be a long. The verses might end with an imperfect cadence to lead into the chorus with a perfect cadence. The internal structure could also include riffs and

The best choruses have a very catchy musical phrase and a slogan for the catchy musical phrase. This is known as a hook. The words of the hook the song. The words of the verse usually move the story on while the chorus sum up the overall story of the song.

The song would be polished by plenty of expression marks such as dynamics sung with style and characterisation.

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Suggested Pedagogical Approach to 'Something's Coming'

This task is based on performing some of the riffs from 'Something's Coming'. The activity is presented as an alternative piece. The devices demonstrated in the piece are annotated, and candidates can recognise them by sound, understand them by the visual score and perform them.

Candidates could use this activity as part of an introductory lesson about the set work used in it. It could be a starter for a more able class or one of the main tasks of the lesson.

Although the parts are named after voice types, a variety of monophonic instruments

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Riffs From Something's Coming

Lively

Sustained notes

Tune *mp*

Alto *mp* **Off-beat**

Tenor *mp*

Bass *mp*

Syncopation

Tune *mf*

Alto *mf*

Tenor *mf*

Bass *mf*

Accents

Tune *f*

Alto *f*

Tenor *f* **Cross-rhythm**

Bass *f*

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Unit 2: Composing Music

Use and Development of Ideas

The two main sections are organised into three main types of ideas in each – sustained main riff and ideas which use short beats and accents. For section A there was a sustained main riff idea, another long note, a quick accented note idea and then the sustained main riff. The opening riff is used as the introduction idea, the outro idea and the main vocal idea.

For section B, this same riff is modified by transposing it down a tone into C major so that it fits into 2/4 instead of the original 3/4 time. This is followed by an accented long note idea. The second part of section B is contrasting with long notes.

Section B1 is the same as section B except abridged. Section A1 is an abridged version of ideas until the long note after the riff idea and ends there with the riff dying away.

The tritone is often used in this work and throughout the entire musical. This is the augmented 4th or a diminished 5th. It is disguised in the main riff as D – G# in the first chord, the second chord is C. The tritone was often used by composers to imply an ominous moment throughout the work as the *diabolus in musica* (devil in music).

Exploitation of the Medium

The medium exploited in 'Something's Coming' is an orchestra comprising of a large number of instruments, divisi strings, snare drum and a vibraphone.

Structure and Form

The structure is introduction, A, B, B1, A1 and outro. The piece is in ternary form with a repeat.

Accompaniment

The accompaniment consists of:

- The main riff to begin with that makes up much of section A using woodwind instruments accompanying with a descending crotchet rhythm. These ideas accompany the main riff.
- The altered riff idea in sections B and B1 is accompanied by an off-beat quaver bass on the beat and snare drum creating the off-beat. The lower wind instruments provide a counter melody to the accompaniment.
- The quick note accented idea of sections B and B1 was always accompanied by the woodwind to aid the dynamic contrast of loudness.
- The sustained vocal melody used at the second part of both section B and B1 is accompanied by the woodwind at these points.

Texture

The texture layers independent parts such as quick staccato ideas and sustained counter melodies. This creates a delicate polyphonic texture despite the wide range and large amount of instruments. Some instrumental sections enter only at given points and remain silent at other times. The woodwind plays throughout to create a happy and light-hearted feel to the music. Brass enters at the end of the strings for the sustained melodies of sections B and B1.

Tempo and Rhythms

The tempo is moderate throughout despite metre changes.

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Dynamic Contrast

Dynamic contrast is wide ranging from *ppp* to *f* in the vocal part with additional quiet and loud diminuendos.

Instrumentation and Technique

| Strings | Woodwind | Brass | Percussion |
|---------------------------|--|------------------|---------------------|
| Violins (<i>divisi</i>) | 3 piccolos | 2 horns in F | Traps |
| Cellos (<i>divisi</i>) | 3 flutes | 3 trumpets in Bb | 3 bongos |
| Double bass | Oboe | Trumpet in D | Conga |
| Spanish guitar | Cor anglais | 2 trombones | Snare drum |
| Electric guitar | E♭ clarinet | | Guiro |
| Mandolin | B♭ clarinet | | Timbales |
| | 3 bass clarinets | | Police whistle |
| | Bassoon | | Gourd |
| | Saxophones (soprano, alto, tenor, baritone and bass) | | 2 suspended cymbals |
| | | | Finger cymbals |
| | | | Castanets |
| | | | Maracas |
| | | | Small maracas |
| | | | Wood blocks |
| | | | Claves |
| | | | Triangle |
| | | | Temple blocks |
| | | | Chimes |
| | | | Tam tam |
| | | | Racket |
| | | | Slide whistle |
| | | | Tambourine |

Melodies and Tonality

The tonality is D major for sections A and A1 and C major and then D major for section B. The melody is primarily in the vocal part. It uses a variety of short note accented phrases and long sustained notes. Blue notes and lower auxiliary notes are used as part of the melody and are used to show the jazz and blues influence in the music.

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Creating a Song for a Musical Inspired Piece

This is an acoustic project not requiring music technology. It is based on writing a song for piano and voice.

Important: Always use performers who are usually available during your music lessons. (Use the appropriate guided hours to complete this task. It could take half a term to complete.)

Write your piece by following the instructions from one to six below.

1. Preparation

- Plan round a classic song structure of introduction, verse, chorus, verse 2, chorus, bridge, verse 3, chorus. Why not choose a poem from your English literature anthology to base your song on? You could write your own poem based around this one but ensure that you use a regular rhyme scheme or alternate line rhyming and a regular rhythm and amount of syllables per line.
- Set a backing beat going on the keyboard at a moderate tempo and try to write lyrics to it. Make any adjustments to ensure that the words fit in time with rhythm and melody. Use the same refrain which alternates with the verses and comes round again.

2. Creating ideas

Choose a key, scale and chords to work with for the chorus. Write these down. Write the melody for the verse and the bridge. Add perfect cadence chords at the end of each song section and imperfect cadence chords halfway through sections of the song. Create a tune to match the words in the chorus. Write down the melody of the song. Ensure that the tune blends with the perfect and imperfect cadences. This is a long process and could take hours. Write down the notes of the song for the bridge. The melody should sound nothing like anything you have heard before.

3. Developing ideas

- Listen to your overall tune a section at a time, and make any final tweaks to the key to your song, ensuring that they change at regular or expected intervals. Write down the melody down over your lyrics. Perform this piece again.
- You should create a simple top copy score – double line spaced lyrics written on the right. Beneath each syllable should be the note that you would sing written as a single letter. Beneath each chord should be chord symbols where they occur in the music.
- Decide a style that your song will use to make it come to life.

4. Rehearsing

Choose your musicians who you feel could capture your style by reading your score and hearing you perform it. This might require a keyboardist, guitar player, drummer, etc. who you have readily available in your lessons. In desperation you might have to create a backing track (using Cubase.) In a friendly but clear manner, direct your musicians on the introduction, verse, chorus, etc. until you are happy with it.

5. The recording

Use a technician student who is good at recording. Do a good recording of the song. Listen to it, make judgements about it and think about the song. Make any final changes. Re-record the final version.

6. Handing in your coursework

Tidy up the full score. Put it into Sibelius or Cubase if necessary to get it looking professional. Save the file to disc and hand it in with the wav file on CD.

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Unit 3: Listening and Appraising

Musical Element

- **Pitch:** The pitches are mostly in the tenor register or lower due to the use of strings. However, the strings in sections B and B1 use high registers to help create tension and anticipation. The regular use of tritones is to create a subtle ominous mood and anticipation.
- **Duration:** The time signature begins in 3/4 time but juxtaposes often between 2/4 and 3/4. Sections B and B1 are in 2/4 and these sections take up most of the music.
- **Dynamics:** Dynamic contrast is wide ranging from ppp to f in the vocal part with crescendos and diminuendos.
- **Tempo:** The speed is moderate throughout despite metre changes.
- **Timbre:** The overall timbre is quite mellow due to the swing band arrangement. Brushes, the wind instruments play in unison at a low register and not very loud. The brass are distinct enough to be noticed.
- **Texture:** The texture layers independent parts such as quick staccato ideas and sustained ideas together. This creates a delicate polyphonic texture despite the wide range of instruments involved. Some instrumental sections enter only at given points of the music. The snare drum and bass play throughout to create a happy and light-hearted feel, mainly at loud sections and strings for the sustained melodies of sections B and B1.

Structure

The structure is introduction, A, B, B1, A1 and outro. The piece is in ternary form with the internal song structure consists of intro, verses 1 and 2 for section A, verses 3 and 4 for section B1 and verse 6 for section A1 and then the brief outro.

Instrumentation

The instrumentation used in 'Something's Coming' consists of drum kit, double bass, piano and vibraphone.

Key Musical Features

The key musical features are the use of the tritone, syncopated rhythms, long sustained notes, triplets and the independent parts which make up the accompaniment. There are bluesy inflections. The high tenor range is also a feature of the piece.

Musical and Melodic Devices

The piece is based mainly on the opening riff and the use of both tritones and blue notes to add characterisation to the melody. The vocal melody has a mixture of long sustained notes and short rhythmic phrases. The piece is rhythmically interesting and accented melodic phrases.

Rhythmic Devices

The piece is rhythmically interesting. The music begins in 3/4 time for section A. The rhythm is syncopated to the equivalent of two dotted crotchets per bar against straight crotchets in the simple triple time. Section B is in 2/4 time and extends the same main riff by another two-bar riff, which features throughout section B. There is the use of syncopation in the melody by off-beats in the drum kit while the bass remains on the beat throughout section B. The music is swung as they are in jazz music, thus showing swing music influence. Accents and emphasis to the syncopation and create the feel of dance music – which is in keeping with the mood of this musical. The syncopation creates a driving rhythm which moves the music forward. The mood of expectation which the song 'Something's Coming' is about.

Tonality

The tonality is generally D major for sections A and A1, the intro and outro, and C minor for section B1. Additional lower auxiliary notes and blue notes are used. This shows another jazz influence.

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Lyrics

Introduction

Instrumental

Section A

Verse 1

Could be.
Who knows?
There's something due any day.
I will know right away,
Soon as it shows.
It may come cannonballing down through the sky,
Gleam in its eye,
Bright as a rose.

Verse 2

Who knows?
It's only just out of reach,
Down the block, on a beach,
Under a tree.
I got a feeling there's a miracle due,
Gonna come true,
Comin to me!

Section B

Verse 3

Could it be? Yes it could.
Something's coming, something good,
If I can wait.
Something's coming,
I don't know what it is, but it is gonna be great.

Verse 4

With a click, with a shock
Phone will jingle, door will
Open the latch.
Something's coming,
Don't know when but it's
One handed catch

Around the corner,
Or whistling down the ri
Come on deliver to me.

St

Verse 5

Will it be? Yes it will.
Maybe just by holding st
It'll be there.
Come on something,
Come on in, don't be sh
Pull up a chair.

The air is humming,
And something great is c

St

Verse 6

Who knows?
Its only just out of reach
Down the block, on a be
Maybe tonight.

Use of Technology

Bernstein does not use any technology in the original staged production. However, shortly afterwards to create a film version of the musical which was then shown in thereafter.

The Context of the Music

'Something's Coming' is the song sung by Tony – the Romeo equivalent of the story, going to the dance at the gym where he will meet Maria, the Juliet of the story. It is a musical. Tony sings this song after he has decided that he wants to quit the gang in build himself a better life especially after getting a job at a local store. He sings this invited to the dance and the song is about Tony's hope and premonition that some in the near future.

Conventions of Musicals

There are different types of songs: chorus numbers, action songs, solo character songs. *West Side Story* was one of the first of a new genre of musicals where the singers had to be actors. The music was contemporary so was relatable to the ordinary public – a factor which led to fame and remain a legend to this day.

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Sharing Opinions – Cross-Curricular Links with Expressive and Performance Related Learning

Bernstein did not compose his music in a vacuum. He was always composing as part of a picture was always an opportunity to make money.

The performing arts industries are all driven by making money just like any other industry. Stardom and show business need to open their eyes to the fact that they are only as good as it's all about their saleable value. Usually the saleable value of a performing artist is:

1. Talent
2. The ability to look the part
3. Work ethic (attitude to working in the industry)
4. A willingness to act the part (publically live up to the expected lifestyle of a celebrity)

In the case of *West Side Story*, director Jerome Robbins was inspired with an idea and gathered together a talented and able team consisting of:

- Playwright Arthur Laurents to write the story for the *West Side Story* musical
- Jerome Robbins did the choreography for the dance routines
- Stephen Sondheim was the lyricist who wrote the song lyrics
- Leonard Bernstein was hired as the composer to write the music
- Robert Wise directed the film version of *West Side Story* and made changes to the film since the both the setting and audience perspective was different to that of the stage production.

Some artists hired by producers and directors do not have the money to provide their living costs while they are spending time on the production. Therefore, the production company or record company may give them an advance to live off and manage them by paying all costs of living and lifestyle changes until the money is earned by the sale of the film, record, etc. The production company then takes back all their money spent on the artist and gives the artist what is left. This would include the cost of hotels, travel, a manager, an agent and may also include legal fees. The artist, who everyone sees as the celebrity, may only get 10% of the entire income from the production as this percentage is shared between all the performers. They get the same percentage of royalties for every time their performance is shown or heard in public. However, if someone else performs the piece, the performer does not get royalties but the composer does. The composer gets 10% no matter who else uses his or her music, and continues to receive this up to 70 years after they are dead plus additional royalties every time their music is used in public. The production company and the distribution company get the largest chunks. However, they did spend all the money to set the whole project up in the first place and the material and cost of extremely expensive international advertising.

On average, national success for an artist will afford them a reasonable living when they are successful and purchase a nice property in a good area. Prolonged national success over years would still need to be careful with money because tax would have to be paid at the end of the year. They would be out of fashion for years but be too famous to be found in an ordinary day job. They would be able to live carefully but maintain a celebrity lifestyle to the public eye until they are no longer successful.

International success for an artist will afford them a very expensive lifestyle. They would need a day job so it is vital that they do all that they should to maintain such success and to protect themselves, their family and their entourage. Vigilance with money is vital so that they can afford big awards ceremonies and other prestigious events dressed in ridiculously expensive clothes. Celebrities at this level need to be able to emotionally cope with living a fish bowl life. They are under guard as it will hit the tabloid newspapers and TV news.

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All who want to aspire to fame must consider if they could spend months away from families to be an act to shape the lives of billions of people around the world at the life of their own. They should consider if they could live this sort of life for decades in families in this fish bowl. If they can, then go for it. If they cannot, the industry provides off-stage jobs which are very well paid and could be done instead such as: librettists, authors, editors, directors, sound engineers, producers, stage and prop designers, hair and make-up artists, choreographers, camera persons, video editors, graphic designers, sales, promotion, advertising, events managers, marketing, etc.

Money cannot buy love. It is good to keep family and very good friends close when performing. Otherwise it could get lonely and some artists turn to drugs, alcohol or commit suicide with the pressure of this sort of lifestyle alone.

Useful contacts:

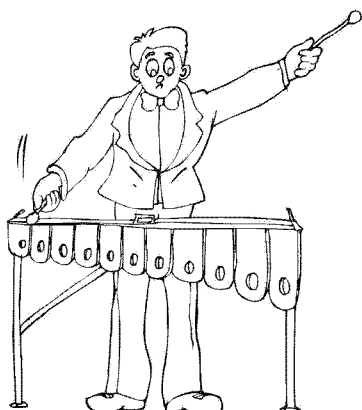
<http://www.prsformusic.com/Pages/default.aspx> (Performing Rights Society will represent a performer and composer internationally and pays these to them once a year)

<http://www.musiciansunion.org.uk/> (Musicians Union is a union which freelancers pay regular subscriptions in return for legal representation to collect unpaid fees on their behalf)

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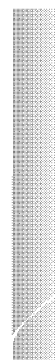




Vibraphone



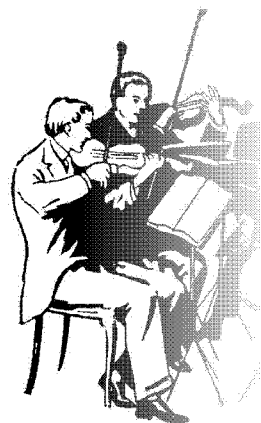
Drum kit



Double bass



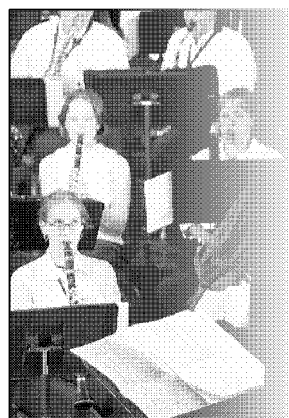
Double bass



Strings



Saxophones, trumpets and snare drum with cymbal



Woodwinds

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Practice Questions: Area of Study 3, 'Something's Coming' Bernstein

Section A

1) Listen to sections A and B from 'Something's Coming' (0m00s – 1m46s) times.

a) What are the differences between the sections in terms of the following?

i) Tonality beginning each section

ii) General metre used for each section

b) Circle **four** rhythmic devices used in this piece from the music vocal.

syncopation

mono-rhythm

compound time

diminution

off-beat

complexity

c) What is the song about in the context of the *West Side Story* musical, singing it?

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2) Listen to the extract from 'Something's Coming' (1m46s – 2m28s) which will be

a) Add the missing pitch notes to the score below using the rhythm guide

Voice

Come on, some-thing, come on in... Don't

meet a guy... pull up a chair...

b) Complete the overall song structure in the table below:

| | | | | |
|-------|-----------|--|--|--|
| Intro | Section A | | | |
|-------|-----------|--|--|--|

c) What happens to the dynamics in the outro? _____

d) Circle the type of voice singing this song:

soprano

tenor

bass

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Section B

Answer either Question 3 or Question 4

3) The following questions are about 'Something's Coming' by Bernstein.

a) The set work was a solo character song. What does this mean?

b) Explain why *West Side Story* was regarded as a turning point in the type of story and what it was about (4 marks), the way that dance & musical influences (4 marks).

Use correct musical vocabulary throughout your answers.

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4) The following questions are about 'Something's Coming' by Bernstein.

a) What is a musical?

b) What theatre district did *West Side Story* first show in?

c) Give meanings of the following roles in the production of *West Side Story* on these roles:

- Playwright (2 marks)
- Choreographer (2 marks)
- Composer (2 marks)
- Lyricist (2 marks)
- Director (2 marks)

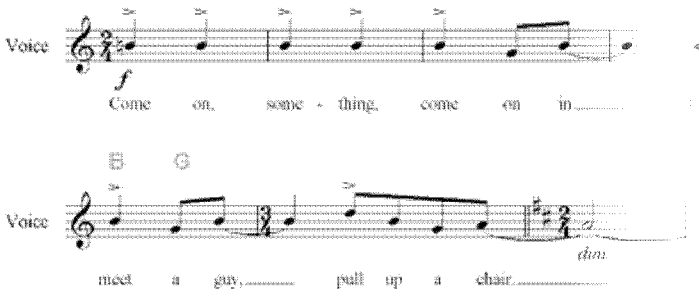
Use correct musical vocabulary throughout your answers.

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Mark Scheme for Practice Questions

| Question | | Answer | | | | | |
|----------|-------|--|-------|-----------|---|----|--|
| 1 | a | i) Section A is in D major and section B is in C major (2 marks) ii) Section A is generally in 3/4 time and section B is in 2/4 time (2 marks) | | | | | |
| | b | Syncopation, Cross-rhythm, Off-beat, Complexity (1 mark for each correct answer) | | | | | |
| | c | The song is about the premonition that something exciting is going to happen (1 mark). It is sung by Tony (1 mark). | | | | | |
| 2 | a |  | | | | | |
| | b | <table border="1"><tr><td>Intro</td><td>Section A</td><td>B</td><td>B1</td><td></td></tr></table> | Intro | Section A | B | B1 | |
| | Intro | Section A | B | B1 | | | |
| | c | The dynamics fade out for the outro | | | | | |
| d | Tenor | | | | | | |
| 3 | a | A solo character song is a solo sung by a character (1 mark) to express that moment in the story (1 mark). | | | | | |
| | b | The story line was serious rather than casual or comical. (2 marks) The story was a modernised version of Romeo and Juliet where two families were parted by the tragic death of one of them. (2 marks) The dances helped moved the story on rather than pause it. (2 marks) The music fused jazz, blues and Latin American music with Western art music. (2 marks) | | | | | |
| 4 | a | A musical is a drama play often in two acts with both sung and spoken parts. | | | | | |
| | b | Broadway | | | | | |
| | c | <ul style="list-style-type: none">A playwright is the person who wrote the story or play. Arthur Laurents wrote the story. (2 marks)A choreographer is the person who created the dance routines. Michael Bennett was the choreographer. (2 marks)A composer is the person who writes the music. Leonard Bernstein was the composer. (2 marks)A lyricist is the person who writes the lyrics for the songs. Stephen Sondheim wrote the lyrics. (2 marks)A director is the person who organises and oversees the entire production. Robbins was the director. (2 marks) | | | | | |

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Keywords

| Keywords | Definitions |
|----------------------------|--|
| Accent | Playing a note louder than expected |
| Accompaniment | The backing music |
| Acoustic | Not electrical |
| Action song | A song in a musical which moves the story on |
| Aria | A solo song in an opera |
| Auxiliary note | The note below or above a main note |
| Ballet | A music theatre show where the story is told entirely |
| Bass | A low male voice |
| Bebop | A style of jazz in the late 1940s and early 1950s which has lots of chord changes and transient modulations (key |
| Blue note | A note from the blues scale rather than the normal m |
| Blues | A genre of American folk music |
| Broadway | A district in New York where there are lots of theatres which are shown in these theatres |
| Burlesque | A mockery of a someone or something by making it in a humorous way |
| Celebrity | A famous person |
| Character song | A song in a musical which is about how the character is in the musical |
| Choir | A large ensemble of singers |
| Chords | Three or more notes played together |
| Choreographer | A person who creates dance routines |
| Chorus (ensemble) | A large ensemble of singers in an opera or musical |
| Chorus (structural) | The section of a song which alternates with the verse and has the same words and has the hook |
| Chorus number | A song which is sung by the ensemble of singers refe |
| Chromatic | The use of many semitones and notes which are not |
| Classical | The style of Western art music which was developed from 1830 |
| Comic opera | A large-scale vocal drama work where all the dialogue has a humorous nature |
| Complexity | Where there are syncopated and cross-rhythms in us |
| Composer | A person who invents new music |

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| Keywords | Definitions |
|-------------------------------|---|
| Compound time | A time signature where the top number is 6, 9 or 12, sets of 3 |
| Conductor | The person who stands at the front of the orchestra, keep in time and play with the right dynamics |
| Contralto (Alto) | A low pitched female voice |
| Costume | Clothes worn on stage to suit the character |
| Counter melody | A second melody which is played to complement the |
| Cross rhythm | Playing duplet against triplet rhythms together |
| Decrescendo | Gradually getting quieter |
| Dialogue | Spoken words in a drama show or play |
| Diminuendo | Gradually getting quieter |
| Diminution | Reducing the rhythm note values by half |
| Director | A leadership position in which a person leads others to completion of challenging and innovative tasks |
| Divisi | Splitting a monophonic instrumental part into more parts |
| Drama | A show or play which involves actors |
| Duet | Two main performers |
| Duple time | A time signature which has a top number of 2 |
| Extravaganza | A variety show involving a wide array of different sorts of dance, music, drama, acrobatics, magic tricks, etc. |
| First time bar | The bars played at the end of a phrase; on the repeat section an alternative ending would be used |
| Form | The shape or plan of the music |
| Forte (<i>f</i>) | Loud |
| Fortissimo (<i>ff</i>) | Very loud |
| Genre | A category of styles, e.g. jazz, blues |
| Grand opera | A large-scale drama where all the dialogue is sung rather than spoken |
| Harmony | The chords created by the instruments as they play together |
| Idiom | A way of expressing things which is unique to a particular genre, or language |
| Improvisation | Making the music up on the spot |

| Keywords | Definitions |
|-----------------------------|--|
| Interval | The distance between two notes |
| Introduction | The opening section of a piece |
| Jazz | A genre of music which began in the United States in the early 20 th century. Jazz was led mainly by the African American musicians and includes styles of music as swing, big band, bebop, modal jazz and free jazz. |
| Latin American dance | Dance music of South American origin such as the cha-cha, rumba, meringue, etc. |
| Layer | Individual instrumental parts played together |
| Librettist | The person who writes the lyrics for an opera |
| Libretto | The lyrics for an opera |
| Loop | Repeating the same bars or phrase of music continuously |
| Lyricist | The person who writes lyrics for a song |
| Lyrics | The words of a song |
| Major | Music or chord that is based on a major scale |
| Marcato | A very noticeable accent |
| Melodrama | A play where there is music to accompany the spoken words |
| Melody | The tune |
| Minor | Music or chord that is based on a minor scale |
| Minstrelsy | A form of entertainment where actors blackened their faces and wore costumes to look like black slaves. They would intend to be humorous and base their drama on ridiculing upper class white people. |
| Modulation | A change of key |
| Mono-rhythm | When all the parts do the same rhythm |
| Musical | A genre of music theatre which involves singing, dancing and acting as part of the drama |
| Neapolitan chord | A major chord based on the flattened super tonic (2 nd degree) |
| Off beat | Playing on the weak beats instead of the metric accent |
| Opéra bouffe | Opera burlesque – a form of music theatre which was popular from the mid-eighteenth century onwards |
| Opéra comique | Comic opera – a humorous opera |
| Operetta | A light, less grand opera, usually with a very light and happy ending |

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| Keywords | | |
|-------------------|----------------------------------|------------------|
| Theatre (pronoun) | A building wh | ie form of drama |
| Theatre (noun) | A genre of po | |
| Top copy score | A music score | ords only |
| Transpose | To take the es interval throu | the same |
| Triple time | A time signat | |
| triplets | Fitting three b | |
| Tritone | The interval b | |
| Verse | The section o | |
| Vocal | Anything to d | |
| West End | The west side there | in London are |
| Western | Of European | |

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Match-Up Exercise

Match up the key words with the correct definitions

| Keyword | Definition |
|-------------------|---|
| Lyrics | The lyrics for an opera |
| Libretto | A building where performances are held which in- |
| Theatre (noun) | An alternative ending used after repeating a phra |
| Marcato | Playing a note louder than expected |
| Rock opera | A very noticeable accent |
| Accent | An opera which uses rock music rather than other opera. |
| Melodrama | A constantly repeated musical idea |
| Musical | A play where there is music to accompany the sp |
| Neapolitan chord | To take the entire music or section of music up or throughout it |
| Second time bar | A genre of music theatre which involves singing, c the drama |
| Ostinato | A genre of performances which involve drama |
| Minstrelsy | The words of a song |
| West End | A major chord based on the flattened super tonic |
| Orchestration | The West west side of central London.; Tthe best there |
| Transpose | A form of entertainment where actors blackened look like black slaves. They would intentionally lo their drama on ridiculing upper class white people |
| Theatre (pronoun) | The way that the orchestra's instrumental parts a |
| Loop | Individual instrumental parts played together |
| Layer | A time signature which has a top number of 2 |
| Duple time | Playing duplet against triplet rhythms together |
| Divisi | Gradually getting quieter |
| Countermelody | Repeating the same bars or phrase of music conti |
| Decrescendo | Splitting an monophonic instrumental part into m |
| Diminution | Spoken words in a drama show or play |
| Dialogue | Gradually getting quieter |
| Cross rhythm | A second melody which is played to compliment c |
| Diminuendo | A district in New York where there are lots of the shown in these theatres |
| Broadway | Reducing the rhythm note values by half |

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Fill In the Definitions

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

| Keyword | Definition |
|------------------------------|------------|
| Tritone | |
| Forte (<i>f</i>) | |
| Chromatic | |
| Accompaniment | |
| Fortissimo (<i>ff</i>) | |
| First time bar | |
| Form | |
| Improvisation | |
| Interval | |
| Melody | |
| Modulation | |
| Pianississimo (<i>ppp</i>) | |
| Mono-rhythm | |
| triplets | |
| Sustain | |
| Structure | |
| Solo | |
| Staccato | |
| Minor | |
| Harmony | |
| Simple time | |
| Play | |
| Major | |
| Riff | |
| Off beat | |

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Fill In the Key Words

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

| Keyword | Definition |
|---------|---|
| | Anything to do with the voice |
| | A time signature where the top number is 6, 9 or 12.; Tthe bea |
| | A large- scale vocal drama work where all the dialogue is sung. |
| | A music score which shows the main melody, lyrics and chords |
| | A low pitched female voice |
| | The person who writes the lyrics for an opera |
| | The section of a song which moves the story on |
| | A song in a musical which is about how the character is feeling |
| | Comic opera – a humorous opera. |
| | A song in a musical which moves the story on |
| | A high pitched female voice |
| | The section of a song which alternates with the verses.; Tthe cl and has the hook. |
| | The tying of rhythm notes across the off-beat. |
| | The opening section of a piece |
| | Different rhythms and pitch performed at the same time |
| | A light, less grand opera, usually with a very light and humorou |
| | A sentence of the music or song |
| | Opera burlesque – a form of music theatre which was a humor the mid- 18 th eighteenth century onwards |
| | A large ensemble of singers in an opera or musical |
| | The person who writes lyrics for a song |
| | A solo song in an opera |
| | A low male voice |
| | A song which is sung by the ensemble of singers referred to as |
| | A high pitched male voice |
| | Two main performers |
| | Three or more notes played together |
| | A large ensemble of singers |
| | The ending section of a song |
| | Not electrical |

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Dominoes Exercise

Cut out the dominoes and match up the key words to the correct definition.

| | | | | |
|--|--|---|---|--|
| Western | Triple time | Swing | Style | Person |
| A time signature where the top number is 3 | A style of jazz music which was for dancing.; lit used big bands and was quite lively. | Music which uses a particular set or musical features such as rhythms, chord progressions or chromatic notes, etc. | A person who oversees the creative interpretation of a performance or event, responsible for whether it is suitable for a particular sort of audience | The creative force behind a production |
| Production company | Playwright | Plot | Jazz | Latin |
| Someone who writes plays | The story line | A genre of music led mainly by the African American musicians, involving such styles of music as swing, big band, bebop, modal jazz, etc. | Dance music of South American origin such as the cha cha cha, tango, rumba, meringue, etc. | A style of music which is a mix of African and European influences |
| Genre | Grand opera | Extravaganza | Drama | Person |
| A large -scale drama where all the dialogue is sung rather than spoken | A variety show involving a wide array of different sorts of acts such as dance, music, drama, acrobatics, magic tricks, etc. | A show or play which involves actors | A leadership position in which a person leads other skilled personnel in the completion of challenging and innovative tasks | Cloning the original |

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| | | | | |
|--|---|---|-------------------------------------|--------------------------------------|
| Conductor | Complexity | Composer | Classical | Chor |
| Where there are syncopated and cross-rhythms in use at the same time | A person who invents new music | The style of Western art music which was around developed between 1750 and 1830 | A person who creates dance routines | A n sc sor me rid hur |
| Celebrity | Bebop | Blue note | Blues | Aux |
| A style of jazz in the late 1940s and early 1950s which was fast and full of lots of chord changes and transient modulations (key changes) | A note from the blues scale rather than the normal major or minor scale | A genre of American folk music | The note below or above a main note | A m shot st entit a |

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