

## WJEC prepared extract

### ***Abdelazer* suite, movement 2: Rondeau (Purcell)**

Area of Study 1: Musical forms and devices includes one prepared extract, which you must study in depth. If you are studying in Wales with WJEC, this is the 'Rondeau' (movement 2) from Purcell's *Abdelazer* suite.

#### Context

- Henry Purcell (1659–1695) was an English composer living in the 17th century, in the middle of the Baroque period (1600–1750).
- His music was influenced by both Italian and French styles, but he created his own unique English sound.
- He wrote church music, chamber music and music for the theatre. Perhaps his most famous piece of theatre music is the short opera *Dido and Aeneas*.
- Purcell wrote the music for *Abdelazer* (a stage play with a tragic story, also known as *The Moor's Revenge*) in the last year of his life. It is incidental music, designed to create mood, accompany action and provide continuity. The music can be performed collected into a series of short movements known as a suite.
- The 20th-century composer Benjamin Britten used the Rondeau as the theme for a set of variations called *The Young Person's Guide to the Orchestra*.

#### Bar by bar

The Rondeau is the second movement of the suite and follows the rondo structure with its returning theme. It is in the key of D minor and in triple time. It was written for a string orchestra.

The Rondeau follows the structure ABACA, which is marked in the full score on the next page. In this score a dotted arrow represents a structural section, and a normal arrow represents a musical device.

Violin 1

Violin 2

Viola

Violoncello

5

**Demo content**

9

13 h i

17 A

21

25 C j

WJEC PREPARED EXTRACT

29

k

l m

33

A

37

The following musical devices can be found in the Rondeau:

- a. A **rising triad** in D minor
- b. **Conjunct movement** rising and falling
- c. A four-bar **melodic sequence**. It falls a step with each repeat and is based on rising and falling triads
- d. A **hemiola**. This is where the music has a feel of three bars in duple time (3 x 2) rather than two bars in triple time (2 x 3). It is often used in Baroque music near the end of a section, to give a sense of forward motion leading towards the cadence
- e. A **perfect cadence** in D minor
- f. A **rising triad** of F major (the relative major of the piece)
- g. A **repeat** of the previous bar an octave lower
- h. A three-bar, rising **melodic sequence** based on a falling three-note pattern
- i. A **perfect cadence** in F major
- j. A **perfect cadence** in A minor
- k. A three-bar **melodic sequence** that rises then falls by a semitone. (Note that a similar technique is used at the start of this section)
- l. It would be normal for performers to automatically insert a **trill** here, even though one is not written in the score (this custom of adding elements to the performance according to a tradition is known as 'performance practice')
- m. An **imperfect cadence** in D minor.

## Eduqas prepared extract

### *Eine Kleine Nachtmusik*, movement 3: Minuet (Mozart)

Area of Study 1: Musical forms and devices includes one prepared extract which you must study in depth. If you are studying the Eduqas syllabus, this is the 'Minuet' (movement 3) from Mozart's *Eine Kleine Nachtmusik*.

### Context

- W. A. Mozart (1756–1791) was an Austrian composer who has become known as one of the most influential figures of the Classical period (1750–1820) and a defining figure in the history of Western music.
- During his short life he wrote music in most genres, including opera, church music, symphonies, concertos and chamber music.
- As a touring concert pianist he was highly regarded throughout Europe, but ended his days in relative poverty at the age of 35.
- This Minuet and Trio movement comes from a serenade for strings written in Vienna in 1787. The title for the serenade of *Eine Kleine Nachtmusik* ('a little night music') comes from a note Mozart made in his personal catalogue.
- It is the third movement out of four. In the score, the movements are titled Allegro, Romanze, Menuetto and Rondo.
- The work would have been performed by a small ensemble of two violins, viola and cello, with optional double bass. Nowadays it is more often played by a string orchestra.
- The work's main characteristic is its light and elegant style, ideal as a form of entertainment.

### Bar by bar

The Minuet and Trio should be performed Allegretto (fairly quick). It follows the standard structure for this type of movement, with the Trio modulating to the dominant key:

AABB	CCDD	AB
Minuet	Trio	Minuet
G major	D major	G major

The complete score is printed opposite.

MENUETTO

Allegretto

Violin *f*

Violin II *f*

Viola *f* *sim.*

Violoncello and Double Basses *f* *sim.*

5 *d* *tr* *f* *g*

*e* *tr* *tr* *h*

*i* *p* *p* *p* *p* *k* *cresc.* *cresc.* *cresc.* *cresc.*

Demo content





First system of musical notation. It consists of four staves: two treble clefs (right hand piano and vocal line) and two bass clefs (left hand piano). The key signature has two sharps (F# and C#). The vocal line starts with a forte (*f*) dynamic and a slur labeled 's' that spans across the first three measures. The piano accompaniment also starts with a forte (*f*) dynamic. In the fourth measure, the piano accompaniment changes to a piano (*p*) dynamic, and the vocal line is marked *sotto voce*.

Second system of musical notation. It consists of four staves. The piano accompaniment continues with a piano (*p*) dynamic in the first two measures, then changes to a forte (*f*) dynamic in the third measure. The vocal line continues with a slur over the first three measures.

Third system of musical notation. It consists of four staves. The piano accompaniment continues with a forte (*f*) dynamic. The vocal line continues with a slur over the first three measures. The system ends with a double bar line and the instruction 'Menuetto da Capo' with a downward arrow pointing to the final measure.

Demo content

- a. The melody rises through the first four notes of the scale (using **conjunct** movement).
- b. A descending two-bar **sequence** in octaves in the violas and cellos.  
In the first three bars, the violins play the same notes an octave apart, and the violas, cellos and basses also play the same notes as each other. This means the first three bars are in a **two-part texture**. Note the staccato marks on all the parts, emphasising a lightness of touch.
- c. This small grace note is called an **appoggiatura**. Appoggiaturas take half, or more, of the value of the note that they precede. In this case, the violin should play as though there are two quavers, G to F $\sharp$ , in the first beat of the bar.
- d. A **repeat** of the opening melody.
- e. A **trill**.
- f. A **hemiola**. This is where the music has a feel of three duple-time bars rather than two triple-time bars. Here Mozart is using a slightly old-fashioned Baroque technique to give a sense of forward motion leading to the cadence.
- g. A **perfect cadence** in G major. This is formed from two chords: D<sup>7</sup> (the **dominant 7th** chord) and G (the **tonic** chord).
- h. Two notes played together on the viola, called a **double stop**. If the composer wanted the viola section to split up and the notes to be produced by separate players, then the instruction **divisi** would be used.
- i. A **contrast** in texture, with violin 1 and 2 playing in octaves and the lower parts providing a much reduced accompaniment.
- j. A **melodic sequence** where two bars are repeated a tone lower.
- k. Some unessential **chromatic** notes here.
- m. A **change of key** to the **dominant** (D major) for the Trio.
- n. A **three-part texture**:
  - Violin 1 plays a flowing melody.
  - The inner parts play harmony notes that combine together to form an undulating chordal accompaniment.
  - The cello plays staccato crotchets on the first two beats of each bar.
- o. The instruction '**sotto voce**' means 'in a subdued tone'.
- p. There is a long melody in the first violin, which starts with **conjunct** quavers.
- q. A falling **perfect 5th** breaks the flow (see point p).
- r. A **melodic sequence** involving chromatic notes.
- s. A two-bar **rising sequence** moving to the dominant.
- t. The instruction '**Menuetto da Capo**' indicates that the performers should go back and play the Minuet again. This would traditionally have been done without repeats.

## WJEC prepared extract

### *Handbags and Gladrag*s by The Stereophonics (released 2001)

Area of Study 4: Popular Music includes one prepared extract, which you must study in depth. If you are studying the WJEC course, this is *Handbags and Gladrag*s by The Stereophonics.

### Context

This song was written by Mike d'Abo of the band Manfred Mann in 1967. Since then there have been four different versions of the song, the latest being by the Welsh rock band The Stereophonics in 2001.

### Bar by bar

Key: B♭ major

Tempo: moderate

Mood: reflective

Instrumentation: guitar, bass guitar, piano, drums, vocals, various wind players or Hammond organ. The band's live concerts have frequently included this song and the instrumentation has changed slightly according to circumstances.

The song has the following structure:

- It starts with a six-bar **instrumental introduction**.

This features a rising melody played on an oboe:



The harmonies are built over a descending bass line and repeat every two bars.

The last two bars of the intro feature a riff from the piano right hand, which is used as a fill as the song progresses:



The intervals of a perfect 4th to a 3rd are used throughout the piano part and derive from country styles.

- The **vocals then enter**, set in the tenor range with a largely syllabic setting. The lead singer Kelly Jones produces a strong, committed sound. The vocal line is divided into two four-bar phrases, with the piano riff coming in between:

Ev-er see a blind man cross the road, try'n to make the oth-er side?\_

Ev-er see a young girl grow-in' old, try'n to make her-self a bride?\_

This opening eight-bar section of the song uses the same harmonies as the intro.

- The **harmony changes** for the next section (which we shall call B), beginning with a chord of G minor (chord vi). The vocal line also gets higher. The first four bars of this section end with the chord of C major (the supertonic), then the next four bars feature the melodic hook that returns throughout the song: a falling semitone followed by a falling minor 3rd.

the hand - bags and the glad - rags that your poor\_

\_ old gran - dad had to sweat to buy\_ you.

- The first verse ends with the piano riff mentioned earlier. The music then repeats with the words of **verse 2**, showing that the music is in strophic form.
- The end of verse 2 is slightly extended with an extra bar, repeating a syncopated perfect cadence that uses a dominant 11th chord (F<sup>11</sup>).
- **Verse 3** begins with a calmer accompaniment, with the instruments playing sustained chords.
- A **repeat of the B section** leads directly to a four-bar **instrumental interlude**, where the brass section repeats the melodic hook 16 times - reducing the note lengths by half in the second half of each bar (diminution).
- The **B section is repeated again** and followed with an **outro** that gradually gets quieter, ending just with the piano on the characteristic perfect cadence.

# Demo content

## Eduqas prepared extract

### ***Since You've Been Gone* by Rainbow (released 1979)**

Area of Study 4: Popular Music includes one prepared extract, which you must study in depth. If you are studying the Eduqas syllabus, this is *Since You've Been Gone* by Rainbow.

### Context

This song was written by Russell Ballard and covered by several bands, the most successful being the hard-rock group Rainbow in 1979. Rainbow is a British rock band led by the guitarist Ritchie Blackmore. Their style is similar to bands such as Deep Purple or Black Sabbath, being electric-guitar based, with a driving beat and memorable riffs that are highly rhythmic. Vocals tend to be forceful and in a high (male) register. Falsetto is sometimes used and the microphone is an essential piece of equipment.

#### The band consists of:

- lead electric guitar
- bass guitar
- drum kit
- keyboard
- lead vocals.

# Demo content

### Bar by bar

*Since You've Been Gone* has the following structure:

<b>Section</b>	Intro	Verse 1	Chorus 1	Verse 2	Chorus 2
<b>Length</b>	10 bars	12 bars	12 bars	12 bars	12 bars
	Bridge	Chorus 3	Instrumental chorus		Chorus 4
	11 bars	14 bars	9 bars		4 bars then fade

**Intro**

The intro is based on **homorhythmic** chords (everyone playing the same rhythm), which means that the intro is **homophonic**. Four chords from the song's key of G major are used: three primary chords (G, D and C) and the secondary chord Em (vi).

The rhythmic syncopation gives the intro a powerful forward motion. The music is printed below:

Moderately bright rock beat

The musical score is written for piano in G major, 4/4 time. It consists of three systems of music. The first system has four measures with chords G, D, Em, and C. The second system has four measures with chords C, D, G, and D. The third system has four measures with chords G, D, Em, and C, followed by a final measure with a D chord. The music is marked with a forte (f) dynamic and includes a change of time signature to 2/4 and back to 4/4 near the end.

Note how the change of time signature near the end holds the music back temporarily, with the last two bars sitting on a dominant chord.

## Verse

The first eight bars of the verse use mostly the same harmonies as the intro, with the notable exception of a chord of A (the dominant of the dominant - chord V of D major). The vocal line mirrors the bass, which is a descending scale of G major using mostly conjunct movement.

Chords: G, D/F#, Em, D, C, G/B, A, D

Vocal line: I get the same... old dreams, same - time ev - 'ry night, fall to the ground and I wake up.

In the concluding four bars of the verse, the harmonic focus and the texture change completely. We are thrown straight into E $\flat$  major, with a repeated chord from the piano as an accompaniment while the bass and drums initially drop out. However, there is a powerful, syncopated bass lick, supported by drums, that is used as a fill.

Chords: E $\flat$  (piano repeated quavers), F, E $\flat$ , F/A, Cm<sup>7</sup>, D

Vocal line: These... four walls are clos - in' in, look at the fix you've put me in...



Through using the chord of Cm (a chord of vi in E $\flat$  major, and a chromatically altered chord of IV in G major), we are brought back to the home key for the chorus.

### Chorus

The lyrics of the chorus repeat the song title, and the music is based on the intro.

The vocals are set very high, creating a forced and direct tone. They are also strengthened in the chorus with a harmony line from the backing vocals a 3rd below. The four bars above are repeated twice, making a total of three four-bar phrases. In the last phrase, the lyrics are discarded in favour of wordless 'oh's.

### Verse 2 and chorus 2

The music of the first verse is repeated with different lyrics. This is followed by a repeat of the chorus.

### Bridge

Now comes a bridge section made up of five bars of instrumental, five bars of vocals and accompaniment, and an extra bar tagged on at the end to act as a dominant preparation for the next section.

The instrumental is a change from the repeated harmonies of the chorus, and is also a change from the descending bass line used in the verse. Instead the music begins with a *rising* bass line, over which the following chords and melody are heard:

G Am<sup>7</sup> G/B C G/D B  
 Em G<sup>7</sup>/D C Am<sup>7</sup> D<sup>7</sup>sus<sup>4</sup>

This five-bar melody is then copied by the vocalist to the words 'if you will come back'. This is followed by an extra bar of power chords on the dominant (D), leading us to an abrupt modulation.

### Chorus 3

The chorus returns this time a tone higher, in A major.

The wordless section of the chorus features a subtle change in the harmony (transposed here up a tone from the original chorus):

Expected:

A	E	F#m	D	A	E	F#m	D	E
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Actual:

A	E/G#	F#m	F	A/E	E	F#m	F
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An extra two bars are then added to round off the transposed chorus.

### Instrumental chorus and chorus 4

Next follows an eight-bar lead guitar solo (with an extra pickup bar at the start). This is based on the chorus. It shows Ritchie Blackmore's skill as a player, featuring pitch bends, vibrato and tremolo.

Finally a brief reprise of the vocal chorus is heard, which fades out after a couple of bars.