

Melody

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

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

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

TEST YOURSELF

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

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

Answers: See page 219

GCSE MUSIC STUDY GUIDE

Exam practice (2, page 151)

- Staccato / play shorter than shown (1)
- B♭ (major) (1)
- Simple (1) [duplet = 0.5]
- Same pitches (1) rhythm (very) similar. (1)
- Same 'unqualified' = max. 1.]
- (Bar) 11 (1)
- 1929 (1)

Total: 8 marks

Comparisons (page 152)

- 'Defying Gravity' is for a close-miked mezzo-soprano/(contr)alto
- *Recondita armonia* is for an operatic tenor, recorded in a natural acoustic / without amplification

- The excerpts have a similar range (11th in *Recondita armonia*, 12th in 'Defying Gravity').
- Both settings are syllabic.

- The 'Defying Gravity' excerpt is for solo voice throughout, while *Recondita armonia* includes a part for a second (subordinate) soloist – NB do not credit a description of the excerpt as a duet.

- Pit band accompaniment to 'Defying Gravity' (guitar and synths prominent, plus kit drums in chorus)

- Orchestral accompaniment to *Recondita armonia* (strings, harp and woodwind prominent).

- Some doubling of the vocal line by the orchestra in *Recondita armonia*, less so in 'Defying Gravity'.
- The melody of 'Defying Gravity' features wide leaps (angular in the verse, triadic in the chorus).

- The melodic leaps in *Recondita armonia* are expressive and create a gentler effect as the note after each leap usually returns to a pitch within the interval.

- The singer's phrase lengths fall into regular patterns (often 2+2+4 bars in *Recondita armonia* and in the verse of 'Defying Gravity'). Many phrases in both songs tend to fall in pitch.

- Melodic movement is narrow at the start of *Recondita armonia* but soon widens. The top B♭ just before the end forms the climax of the song. Fairly wide leaps feature throughout 'Defying Gravity'.

Allow other correct and relevant observations.

Marks for Section B question

See the table on page 215

Area of study 3

Test yourself (page 147)

- 2003
- (Stephen) Schwartz
- A musical in which the musical numbers are integral to a dramatic plot

- A leitmotif is a musical idea associated with an idea, character or place (1) that can help unify a musical by returning, sometimes altered, at different places throughout the work. (1)

- Db major [Accept semitone lower.]
- (Somewhere) Over the Rainbow
- Soprano

- Maestoso, Andante, Moderato, Allegro

- (Half) spoken

- Detached / accented / syncopated strings in verse 2, tremolando strings with piano in verse 1
- With the voice / (the accompaniment should) follow the singer
- A short/staccato, loud chord played by an orchestra

Exam practice (1, page 151)

- Similar melody (1) different rhythm (1) [No credit for obvious points such as same key/metre.]

- An octave (1)
- Tremolo (1)
- Inner (1) dominant (1) pedal (1) max. 2

- Loud dynamic / *ff* (1) thick texture (1) full band (1) addition of chorus / ensemble (1) voices in high register (1) slow/majestic tempo (1) max. 4

Total: 10 marks

Marks for Section B question

See the table on page 215

Allow other correct and relevant observations.

Options on which song is preferred can be credited if they are supported by musical evidence.

either excerpt

No change of tempo during the course of

Straight / even quavers