

Jonathan James

is a freelance music educator and teacher trainer who works with orchestras, concert venues and a variety of communities to explain classical and jazz music.

by Jonathan James

INTRODUCTION

Edexcel's GCSE specification for examination in 2018 includes a new Area of Study, AoS3: Music for stage and screen, which features two big hits from Hollywood and Broadway. Feedback so far from teachers is that they appreciate being able to use the 'Main Title' from *Star Wars* or 'Defying Gravity' from *Wicked* to ease students into the new set works, or as a 'respite' from the less well-known works. However, the music's familiarity can also present a challenge, as students resist going beyond the big tunes and into the elements of the score.

This resource gives a context for both set works before analysing their key features and suggesting practical ways for communicating them in the classroom. It includes:

- a brief history of the genre and performance style.
- an overview of the composer's work and approach.
- an in-depth analysis of key elements.
- ideas for creative responses.

'DEFYING GRAVITY' FROM *WICKED*

Since its Broadway launch in 2003, *Wicked* has worked its way into the history books, giving Stephen Schwartz his biggest hit since *Godspell* (1971). It's now one of the longest-running shows and has been seen by an estimated 30 million people. Its popularity shows no sign of abating, with the West End show still selling out and a movie release planned for 2019. Most of your class will probably already know the lyrics, or can sing along with the chorus.

Music theatre in the 20th century

The rise of the Broadway musical goes hand in hand with the growth of the American Songbook, the development of big band jazz and the heyday of Tin Pan Alley. Together, they formed a virtuous cycle, a seemingly endless fund of hit tunes and feel-good arrangements.

Wicked is a book musical, with Schwartz as both composer and lyricist.

Most of the early musicals were 'book musicals', where the song and dance were integrated into a well-structured story. The story would still be intact without the music, just not as much fun.

Book musicals from the golden age of music theatre include:

- *Showboat* (1927) by Jerome Kern and Oscar Hammerstein II
- *Anything Goes* (1934) by Cole Porter
- *Oklahoma!* (1943) by Richard Rodgers and Oscar Hammerstein II
- *South Pacific* (1949) by Richard Rodgers and Oscar Hammerstein II

Book musicals tend to be naturalistic and plot-driven, and their music is usually an equal partner with the dialogue and action. As such, they were ripe for film treatments, and Hollywood was quick to capitalise on their popularity, launching many a household name.

Later, in the 1960s and 70s, the 'concept musical' became popular. These were more loosely structured and the plot was of secondary importance to the overall theme or concept of the show. Examples are:

- *Hair* (1967) by James Rado, Gerome Ragni and Galt MacDermot
- *Company* (1970) by Stephen Sondheim
- *Avenue Q* (2003) by Robert Lopez and Jeff Marx

STUDY QUESTION

What are the main concepts being explored in the above three examples? And why, by contrast, is *Wicked* classified as a book musical?

A sub-genre of the concept musical is the 'jukebox musical', where the show is built around a band's best hits. These have always had a special attraction because of their sing-along factor and the joint promotion possibilities.

Examples of jukebox musicals include:

- *Mamma Mia!* (1999), with Abba's best hits.
- *We Will Rock You* (2002) with Queen's hits.
- *Our House* (2002) with Madness's greatest hits.

The jukebox examples obviously reflect the music of the band they are celebrating, but are also a sign of how musical theatre as a genre has always picked up on current popular musical trends. Hence the rock-inspired works in the late 1960s and 1970s (eg *Jesus Christ Superstar* and *Grease*) or the synth-based pop of *Starlight Express* (1984), for example.

The 1980s and 1990s saw the rise of the 'mega-musical', where production budgets soared. In *Miss Saigon* (1989), producer Cameron Macintosh famously insisted on using a real helicopter on stage. When it was revived in the West End in 2014, the opening night took £4 million alone in tickets. Musicals still are the biggest cash cows in the business, even though their production costs can also be exorbitant.

The music theatre style

With early musicals, there was a lightness and breeziness about the tone, a desire to entertain and leave audiences skipping out the theatres. Escapist shows were a lifeline for American audiences still reeling from the Great Depression.

The genre has now become more complex and the tone more wide-ranging. *Rent* (1993) deals with the AIDS epidemic, and *The Last Five Years* (2001) follows the break-down of a relationship. Today's musicals draw on multiple influences and dramaturgical approaches. It's an exciting, versatile genre that is, for many, revisiting the heights reached in the 1940s.

Some musicals have deliberately crossed over the boundary into classical opera. Bernstein's *West Side Story* (1957) from last year's specification is a celebrated example, and his collaborator Stephen Sondheim also absorbed classical influences, for example in *A Little Night Music* (1973) or *Sunday in the Park with George* (1984). Before them, George Gershwin had led the way, particularly with his *Porgy and Bess* (1935). In all these examples the pit band swells to a larger orchestra and the musical language is a fusion of classical, jazz and popular idioms.

So what's the main difference between musicals and opera? Aside from the emphasis on shorter numbers with a pop-song memorability, it's mainly to do with the vocal style.

Musical theatre librettos are often more detailed and take on more of an important role in telling the story than they would in opera. This means the voice has to be clearer and that diction is paramount. In addition, the musical theatre vocal style tends to call for:

- **belt:** a brassy, full-voiced tone often reserved for the peak of the song.
- **twang:** a head-voice tilt on the sound, giving it an edge that can help the flip from speech to song.
- **straight-tone singing:** avoiding vibrato, for clarity or naturalism.

Audiences were recently requested to stop singing along to *Motown: The Musical* (2016) until specifically directed.

Songs, choruses and dances are all called 'numbers' in musical theatre.

- **bloom**: where the singer warms up a note with vibrato, particularly a long held note right at the end of a number.
- **forward projection**: placing the sound forward, 'in the mask'.
- **speech effects**.
- **breathy tone**: floating the note on the breath without centering it.

Operatic voices tend to place their sound further back in the body, covering it with more vibrato and darker vowels.

Stephen Sondheim said: 'I really think that when something plays Broadway it's a musical, and when it plays in an opera house it's opera. That's it. It's the terrain, the countryside, the expectations of the audience that make it one thing or another.'

There are four main vocal styles in musical theatre today:

- **Legit**: the classical, crooning style of the 1940s.
- **Traditional**: using the big, belt voice.
- **Contemporary**: the lighter, more speech-based sound.
- **Rock/pop**: incorporating the growls, vocal fry, screams, glottal stops, etc of those styles.

Musical theatre stars need to be a 'triple threat': they have to be able to sing, act and dance.

Music theatre instrumentation

As the underlying styles and influences for musicals have changed with the times, so has the instrumentation of the theatre band. Gone now are the large-scale, almost orchestral scores of the 1940s, and in their place is generally a versatile small band of multi-instrumentalists, with synthesized samples to broaden the palette and cope with more popular idioms. Two violins and keyboard sound samples now typically take the place of a string section.

Many of the reed instrumentalists double on other instruments.

A recent, high-profile case that demonstrates the demise of the pit band was *War Horse*, with music by Adrian Sutton. The show's live musicians were replaced by pre-recorded audio tracks in 2014, as it toured, sparking a well-publicised backlash.

The large-scale production of *Wicked* demands a relatively sizeable band of 23 musicians:

- string section
- four 'reeds' (clarinets, saxophones)
- six brass (trumpets, horns, trombones)
- two electric/electro-acoustic guitars and harp
- drumkit
- various extra percussion
- three keyboards

As in the film industry, the composer's short score is usually arranged for a larger band by an orchestrator. Bill Brohn, whose arranging credits include *Miss Saigon*, realised Schwartz's score for the above band.

Brohn asks for an EBow on electric guitar, creating a bowed, singing sound.

Stephen Schwartz and the journey to *Wicked*

In Schwartz's first hit, *Godspell*, the melodies are simple and the style conversational and direct, with elements of folk rock and vaudeville. The show is very much of its time, reflecting the hippie culture of the 1970s. As such, it doesn't tend to land well with young listeners today, who are put off by the dated production and evangelistic story-line – but it still shows off Schwartz's ability to write a catchy tune.

Since then, Schwartz's main successes have been as a lyricist on high-grossing Disney animated films, including *Pocahontas* (1995), *The Hunchback of Notre Dame* (1996) and as both lyricist and composer for *Enchanted* (2007). You can definitely hear the 'Disney sound' – bold gestures, glistening orchestral effects, crescendo power ballads – in the score for *Wicked*.

LEITMOTIFS AND LEADING LADIES

Wicked outstripped all of Schwartz's former achievements, to his initial surprise. In approaching the score, he was inspired by book musicals such as *Gypsy* (1959, music by Jule Styne) that make strong use of leitmotifs. He quotes the 'I had a dream' theme from *Gypsy* as being a classic example of how a motif can bind a whole musical, and set about doing the same with his 'Unlimited' theme. This was written really early in the process and quotes the initial shape from 'Over the Rainbow' in *The Wizard of Oz*. 'Defying Gravity' makes use of this in its middle section, as well as the 'Wizard and I' motif.

When composing two of the show's biggest hit songs, 'The Wizard and I' and 'Defying Gravity', Schwartz had the particular voice of Idina Menzel, his first leading lady, in mind. Menzel is famous for her belt range, vocal stamina and versatility. Correspondingly, there are an unusual number of power ballads in the work, making it a dauntingly 'big sing' for any actor. Eden Espinosa, Menzel's successor, speaks of the challenge of pacing herself on a two-show day. 'Defying Gravity' takes the singer from speaking level to high sustained belts, requiring an impressive dynamic range.

This is a good interview with the composer, who demonstrates process for composing 'The Wizard and I'.

Leitmotifs change and morph to reflect the inner world of their assigned characters. One example is when the 'Unlimited' theme is given a glowing treatment as Elphaba heals Nessarose and helps her walk in Act II.

Analysing and responding to 'Defying Gravity'

'Defying Gravity' comes at a pivotal moment at the end of Act I of *Wicked*, where Elphaba decides to defy the Wizard of Oz and use her magical powers to other ends. It's a classic example of the 'self-determination song', which signals that essential shift in the plot when a principal character affirms their identity and pursues their own course, no matter what the consequences are. It's designed to leave audiences gasping for more as the curtain drops on the first act.

The song is well crafted as one long crescendo, culminating in the very final bars as Elphaba dramatically takes to the sky. It starts with Glinda and Elphaba arguing and ends with them wishing each other well as they go their separate ways. The opening words 'I hope you're happy' change from sarcastic taunt to genuine goodwill when repeated later.

To emphasise how this overall arch works, you could ask students to compare each verse in turn, and then each chorus, isolating questions of:

- orchestration and instrumental effects
- tempo
- vocal register
- harmony

Commentary and creative response

Below are some thoughts not just on the features of the score, but also ways of activating the knowledge around them in a creative response.

Bars	Features	Response
1-7	<ul style="list-style-type: none"> • 'Stabs' in the orchestra match the anger of the characters. • Chromatic shifts in both harmony and melody show the unsettled mood. • Recitative style, with accompaniment marked to be 'colla voce', with the voice. • The voices are either speaking or in low register. 	<ul style="list-style-type: none"> • Can students create then set their own mini-dialogue, using just stab chords in the accompaniment? No melody, just chromatic shifts beneath.
8-19	<ul style="list-style-type: none"> • The chords in the accompaniment move from stabs to being held as the song takes hold. • The guitar uses overdrive to give an angry edge to the sound. 	<ul style="list-style-type: none"> • Demonstrate different guitar effects, including overdrive.
20-31	<p>Transition</p> <ul style="list-style-type: none"> • The Andante brings in a sense of meter and pulse after the free introduction, although there is still some rubato. • The key moves swiftly from B major to F, up a flattened 5th or tritone. • The synth riff pre-figures the shape of the 'Unlimited' leitmotif. • The harmony includes some characteristic 'sus' chords, eg bar 20 Esus2 or bar 22 Bbsus2. • Glinda's 'You can still be with the wizard' uses the 'Wizard and I' leitmotif, a simple scalar rise. • The text setting is syllabic. • The melodic line is mainly conjunct and legato. • A solo cello underscores Elphaba's quiet change of heart in bar 30. 	<ul style="list-style-type: none"> • Demonstrate sus2 and sus4 chords on piano and guitar. Discuss their effect. • Can students sing the 'Wizard and I' motif? And notate it?
32-48	<p>Verse 1</p> <ul style="list-style-type: none"> • Note the rhythmic motif picked up from the Andante before, now in the brass. • As Elphaba's determination grows, so the intervals in the melodic line widen, eg the low A to high D (interval of an 11th) on 'the rules' bar 40. • We're now firmly in D major, with some chords built on the flattened 7th (C major), bars 41-44. • The vocal rhythm is syncopated, to reflect Elphaba's restlessness. • The texture beneath is sparse and leaves space for rhythmic freedom from the soloist. 	<ul style="list-style-type: none"> • Tap the rhythmic motif and then come up with a new set of chords to go with it. • Demonstrate the folk effect of going between D major and C major. • Try putting Elphaba's line on the beat instead.
49-58	<p>Chorus 1</p> <ul style="list-style-type: none"> • The faster Allegro is underpinned by a pulsing beat on the kit. • The riff in the accompaniment involves looping three notes in a 4/4 context, creating a cross-rhythm. • The synth bells and chimes brighten the sound, underlining Elphaba's new resolution. 	<ul style="list-style-type: none"> • Can students name the components of a drumkit, including hi-hat? • Can they create their own three-note loop?

Bars	Features	Response
59-78	<p>Verse 2</p> <ul style="list-style-type: none"> • Notice how there's no transition here and the chorus flows straight back into the verse, keeping the momentum. • The verse's rhythmic motif returns. • This time it's a duet, with some variation on verse one, eg Glinda's crotchet triplets. • Horns play in unison with Glinda's opening phrase, colouring the 'delusions of grandeur'. • The side drum hits are spaced every other bar, on the fourth beat. • The piano is busier, building the texture and excitement beneath. • The crotchet pulse broadens to minims, with the drums in half-time in bars 75-78 as the verse broadens into the chorus. 	<ul style="list-style-type: none"> • Try clapping with the side drum hits. Now put them in on beats two and four. Discuss why this is best saved for later.
79-87	<p>Chorus 2</p> <ul style="list-style-type: none"> • Note how the texture suddenly lightens, with a shimmering synthesized effect. Schwartz is leaving space to build. • The vocal line hits a higher note than before, F sharp in bar 83. 	
88-102	<p>Bridge</p> <ul style="list-style-type: none"> • The loop in the accompaniment is now four notes rather than three. • The sharpened fourth (F sharp over a C in the bass) and Lydian mode is used to mark the new hope in the text. • The key is G major, although we experience it in C with a sharpened 4th initially. • The piano is mainly in unison with the voice. It helps cue the entrance after the spoken dialogue. • The 'Unlimited' leitmotif is used here. • Strings use bow tremolo to help soften the mood. A solo flute is perfect for that new timbre. • A cymbal roll and break on the drums help to build into the next chorus. 	<ul style="list-style-type: none"> • Can students swap between three- and four-note riffs and see the difference it makes? • Demonstrate a chord and melody that uses the bright sharpened 4th. • Can they write out the pitches for both 'Somewhere over the rainbow' and 'Unlimited'? • Can they name some other string effects?
103-110	<p>Chorus 3</p> <ul style="list-style-type: none"> • This time it's a vocal duet. For a moment, Elphaba thinks Glinda will join her. • Notice how short the choruses are so far. 	
111-135	<p>Transition</p> <ul style="list-style-type: none"> • The earlier transition material returns, albeit in different keys. • The held chords in bars 115-128 add to the poignancy as Glinda changes her mind and says goodbye. • The orchestration is reduced to chamber forces to show Glinda's tenderness. • The 'Unlimited' four-note loop is referenced in 123-125, slightly altered. 	
129-134	<p>Build</p> <ul style="list-style-type: none"> • The pace picks up and the orchestration swells now to the full band. For the first time we're going to hear all the brass together. 	
135-151	<p>Verse 4</p> <ul style="list-style-type: none"> • The vocal line is now up the octave, in belt range. • Accents mark the accompaniment as Elphaba boldly prepares to fly. • A rallentando adds to the drama in 141-143, over 'Everyone deserves the chance to fly!' 	<ul style="list-style-type: none"> • Try singing the chorus down then up the octave and see how much breath support it takes.



Bars	Features	Response
152-161	Chorus 4 <ul style="list-style-type: none"> The snare hits are on two and four now, the fastest pace yet. Piccolo and glockenspiel add brilliance to the riff. 	
162-end	Coda <ul style="list-style-type: none"> A sudden drop to voice and tremolo strings is a great effect as the audience hold their breath for the final launch. The <i>maestoso</i> ('majestic') final ten bars use pedal points, counterpoint and polychords to expand the texture and harmony for a dramatic finish. 	<ul style="list-style-type: none"> Demonstrate the role of pedal points how you can build polychords for dramatic effect. Can students create their own big finish?

JOHN WILLIAMS AND THE *STAR WARS* ADVENTURE

'If that's the competition, I think I'd better be a composer!' – John Williams, after surveying his fellow piano students at the Juilliard School.

John Williams (born 1932) is the most decorated film composer in history. Having been nominated a record-breaking 49 times, he has won five Oscars, four Golden Globes, seven Baftas and four Grammys. He attended the prestigious Juilliard School of Music and learnt his craft through being a studio pianist in the Columbia Pictures Orchestra. Soon he began orchestrating for big Hollywood composers of the day, such as Bernard Herrmann and Alfred Newman. In the 1960s he wrote more of his own original material, including for hit TV shows such as *Lost in Space*.

It was in 1970 that he met a certain young director who would set his career on a meteoric rise. Steven Spielberg asked Williams to provide music for one of his early films, *The Sugarland Express*. A year later came *Jaws*, and the rest is history. They describe their relationship as a marriage and have made more than 20 films together. Here is just a small selection of the blockbusters they have presided over:

- *Close Encounters of the Third Kind* (1977)
- *Raiders of the Lost Ark* (1981)
- *E.T. the Extra-Terrestrial* (1982)
- *Indiana Jones and the Last Crusade* (1989)
- *Schindler's List* (1993)
- *Saving Private Ryan* (1998)

'Its not hard work that makes success – it's sustained hard work.' – John Williams

Williams has composed for more than 100 films, including all the Harry Potter films. His style is characterised by:

- large orchestral scores
- classical influences (Copland, English pastoralists, Stravinsky, Mahler, Wagner)
- lyrical, long-phrased melodies
- a blend of Romanticism and modernism

George Lucas famously called the initial *Star Wars* films 'space operas'. Williams, with his epic scores and wealth of classical influences, was the obvious match for such a vision. Williams writes about the commission:

'I knew I would have to grab the attention of ten-year-olds with this. The emotions would have to be large, a sense of good versus evil made palpable. Simple tunes would be the key, though that was easier said than done.'

And so it was that he set out to pen one of the most iconic scores in film history, sat in customary style in his bungalow at the piano with pencil and manuscript organised in ten staves. As a former orchestrator, Williams gives exact instructions on how his short scores should be arranged. Where others might have turned to electronic effects and a barrage of synthesizers, he was keen to make the most of traditional orchestral forces to generate the exotic colours of outer space and the drama of the battles that take place. He writes:

'One is always challenged with creating so much energy with the orchestra because we have spaceships running and cannons firing and the instruments blazing away.'

The link between Holst's 'Mars' ostinato from *The Planets* and the Imperial theme is well known. Here are two less well-known classical influences:

- Tchaikovsky's Violin Concerto inspired Han and Leia's theme
- The funeral march from Chopin's Piano Sonata No. 2 helped colour the music for the 'Dark side'

Historical context

The first silent films at the turn of the last century were accompanied by a hotch-potch of live extracts played by a scratch orchestra using extracts mainly from well-known Romantic scores, such as Puccini opera tunes, Tchaikovsky and Wagner. The music did not necessarily fit with the action on screen, and was there more to cover up the noise of the projector and to reassure viewers who were spooked by the 'silent effigies' of the moving characters before them.

By the 1920s, cues had been categorised according to different moods, whether a chase or a love scene. Pianists and organists took the place of the expensive orchestra, using examples from a catalogue on which to extemporise. JS Zamecnik's *Moving Pictures for Pianists and Organists* was the go-to reference guide of the day.

At the same time, music was being commissioned to match the drama unfolding on the screen more closely. Saint-Saëns composed one of the earliest such commissions, with his score for *The Assassination of the Duke of Guise* (1908).

After the arrival of the 'talkies' in 1929, there was fierce debate on how much underscoring there should be, and whether the music should be strictly diegetic (see glossary below). Hollywood's answer was to let the music work its magic, with scores by Erich Korngold, Max Steiner and Alfred Newman that borrowed from the plush orchestration of Strauss and Wagner.

The 1940s were the heyday for such scores, with the music playing a hugely important role in the drama. Leitmotifs featured heavily in the musical language as composers worked closely (most of the time) with the directors to develop characterisation and set the mood. Some examples from this period are *The Adventures of Don Juan* and *King Kong* (both Steiner) and *The Adventures of Robin Hood* (Korngold).

The trademark 'Hollywood sound' from this era involved sweeping melodies played with intense vibrato by the string section, with plenty of solo lines for violin and woodwind. The composers of this time emulated Russian orchestration for their glistening effects.

As the decades went by, so contemporary styles of music were reflected in the score, from jazz through to pop, with more and more reliance on electronic studio effects. John Williams, though, happily inhabits the sound of the golden age in his work, with its unabashed Romanticism and a headline role for the music.

Another key influence for Williams was the film composer Alex North, whose credits include *A Streetcar Named Desire*, *Spartacus* and *Cleopatra*. North, like Williams, favoured using large symphonic forces and cited Shostakovich, Prokofiev, the American avant-garde and Duke Ellington as important models. North's particular blend of modernism and Romanticism can be found in Williams's style.

GLOSSARY

- **Main title:** the music for the extended opening credits, often introducing the main leitmotifs to come.
- **Cues:** the name for each bit of musical material.
- **Underscoring:** music that accompanies the action or dialogue to set (or sometimes counterpoint) the mood intended by the director.
- **Diegetic music:** 'source music', ie music that is generated by a source on screen, such as a record playing or a jukebox.
- **Non-diegetic music:** music used for underscoring.
- **Mickey-mousing:** the style of writing where each musical gesture closely matches the physical gesture on screen, eg a glissando when slipping on a banana skin. Disney used this style a lot in his cartoons, hence the name.

- **Synching** or **synchronising**: matching the music exactly to the timing of the action.
- **Click-track**: a recording of a metronomic pulse that is listened to by the players so that they can synchronise their playing to the action as accurately as possible. This is called 'playing to click'.
- **Temp track**: a sample of representative musical moods to go with the first cuts of a film as a stopgap while the original score is being composed.

Sometimes the temp track is favoured over the eventual original score. Stanley Kubrick controversially used Strauss's opening to *Also sprach Zarathustra* and other ideas from his temp track for his film *2001: A Space Odyssey* instead of Alex North's score.

Analysis and creative response to the 'Main Title' from *Star Wars: Episode IV A New Hope*

Bars	Feature	Response
1-3	<p>Fanfare</p> <ul style="list-style-type: none"> • What a fantastic opening chord! Spread over five octaves for the whole orchestra. • The triangle roll is a small but important colour, making the sound shine. • Brass imitate each other over a Bb7 chord, using bold intervals of 4ths and 5ths. • The strings hold a high B flat in an inverted tonic pedal. 	<ul style="list-style-type: none"> • Create your own fanfare using volleying effects. • Try doing a fanfare using 3rds instead. Discuss the effect.
4-11	<p>Rebel theme: A section</p> <ul style="list-style-type: none"> • The Rebel leitmotif surges up to the top B flat using the same open intervals as the fanfare, with quartal harmonies beneath to match. • The melody falls on the beat with a mainly syncopated accompaniment. • The key is B flat major, a great key for the brass who will dominate the opening. • Bar 7 uses triads in parallel movement, going into an imperfect cadence. • The bass descends in contrary motion to the melody from bar 8. • As the four-bar melody is reprised, so the strings add extra flourishes. 	<ul style="list-style-type: none"> • What happens if you create a motif that falls rather than rises? • Can students use similar intervals to make their own Rebel motif?
11-21	<p>Another rebel motif</p> <ul style="list-style-type: none"> • This 'B' section uses Fsus harmony and the flattened mediant (bar 15). • The strings take over from the brass here, for contrast. • The melodic movement is mainly conjunct, also contrasting with the A section. • Harp and glockenspiel give a gloss. • The brass have a countermelody in bars 15-18. • Followed by a unison statement bar 18. • The brass salvos in bar 20 recall Walton's <i>Crown Imperial</i>. 	<ul style="list-style-type: none"> • Can students spot the entries of harp and glockenspiel?
21-30	<p>Reprise of the A section</p> <ul style="list-style-type: none"> • Notice how much Williams uses repetition, to aid memorability. • This is most fully scored version of the motif yet, with trills and scales in the strings to amplify the texture. • The crotchet pulse is emphasised in the bass in bars 25-27, for extra impetus. 	<ul style="list-style-type: none"> • Can students figure out which instruments are missing from the piano score in this section?
30-35	<p>Transition</p> <ul style="list-style-type: none"> • The extreme span of registers indicate we're travelling into deeper space. • Triplet upbeats borrow from the fanfare material. 	

Bars	Feature	Response
36-42	<p>Star-filled sky</p> <ul style="list-style-type: none"> • The pulse fades and textural music takes over. • The extended harmonies create a 'free-floating' effect and sense of mystery, either D flat major7 with sharp 9 or A flat augmented • The harmony is static in 36-38, with high trills and exotic colours, including a vibraphone and celesta. • The piccolo plays a leitmotif using the same augmented harmony. • The trombones in 39 prefigure the darker mood to come. 	<ul style="list-style-type: none"> • Stop the track: how would students create the sensation of being in space? Which instruments would they use?
42-51	<p>Imperial theme</p> <ul style="list-style-type: none"> • B flat and D flat triads over a held C create harmonic tension. • The homorhythms, tritones and dissonant composite chords give the impression of an unstoppable tyrannical force. 	<ul style="list-style-type: none"> • Create an Imperial theme, using tritones, deep tones and pedal notes.
51-end	<p>Imperial theme continues with fade-out</p> <ul style="list-style-type: none"> • The ostinato bass uses the rhythmic figures from preceding bars. • Bitonal harmony keeps the tension strong. • The semiquaver anacrusis lends an extra bite. 	<ul style="list-style-type: none"> • Experiment with ostinatos and bitonal effects.