TERMINOLOGY USED IN THE SONG

SCARAMoUCHE = HE IS A CHARACTER IN ITALIAN OPERA. HE IS GENERALLY CONSIDERED TO BE A CLOWN/FOOL (THEATRICAL REFERENCE)

FANDANGO = A SPANISH DANCE ACCOMPANIED BY GUITARS AND CASTINETS. MOZARTS OPERA “THE MARRIAGE OF FIGARO” HAS A FANDANGO IN IT (OPERATIC REFERENCE)

GALILEO = AN ITALIAN PHYSIcIST/ MATHEMATICIAN/ AND ASTRONOMER FROM THE 16TH CENTURY (HISTORICAL REFERENCE)

FIGARO = HE IS A SERVANT CHARACTER FROM MOZARTS OPERA (OPERATIC REFERENCE)

BISMILLAH = THIS IS AN ISLAMIC PRAYER MEANING “IN THE NAME OF ALLAH” (it’s the SAME AS SAYING “IN THE NAME OF GOD”) THIS IS A RELIGIOUS REFERENCE

BIELZEBUB = THE DEVIL SECOND TO SATAN-THE ARCHANGEL EXPELLED FROM HEAVEN. THIS IS A LITERARY REFERENCE TO A POEM CALLED “PARADISE LOST”

STRUCTURE OF BOHEMIAN RHAPSODY

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| INTROBARS 1-5SOFT ROCK | MAIN SONGVERSE 1BARS 17-34BALLADSTYLE | VERSE 2 BARS 35-46BALLADSTYLE | GUITARINTERLUDEBARS47-54HARD ROCK | OPERATICSECTIONBARS55-95OPERATICSTYLE |  GUITARINTERLUDEBARS 96-99HARD ROCK | 2ND SONG(VERSE)AND RIFFBARS100-122HARD ROCK | RECAP AND CODABARS123-138SOFT ROCK |
| B FLAT ANDG MINOR | B FLAT AND E FLAT | B FLATAND E FLAT | E FLAT  | A MAJOR | E FLAT | E FLAT | E FLATB FLATF  |

**Instruments used in Bohemian Rhapsody:**

|  |
| --- |
| **Guitar, bass guitar, drum kit, vocals and piano** |

**Introduction section bars 1 – 4**

* **Key signature: B flat Major**
* **Time signature: 4/4**
* **The time signature changes to 5/4 in bar 3. This allows the music to follow the rhythm of the words**
* **There is no instrumental introduction (compositional technique)**
* **4 bars of vocal a capella singing (performance technique)**
* **This vocal part was multi-tracked (recording technique)**
* **There is overdubbing in these 4 bars (recording technique)**
* **There are repeated notes in the vocal line**
* **There is syncopation (bar starts with a rest or tied notes)**

|  |
| --- |
| **NOW USING YOUR SCORE: LETS FIND EXAMPLES OF THE FOLLOWING IN THE SCORE** |

**Introduction to Bohemian Rhapsody**



g





**NOW FOLLOWING THE SCORE FOR THE VOCAL PART ONLY:**

**WRITE THE FIRST 7 BARS IN YOUR MANUSCRIPT**





**Bars 5 to 16 Features of the music**

* **Eleven bars of vocal harmony accompanied with piano and cymbals (bars 12/13) and bass guitar (bars 15)**
* **There are changing time signatures**
* **The melody contains repeated notes and syncopation**
* **In bar 5 the piano enters playing g minor chord (triad)**
* **The piano plays broken chords**
* **In bar 8 on the words “I’m just a poor boy” backing vocals sing a counter-melody**
* **In bar 10 the guitar chords chromatically fall by a semi-tone while the vocalist sings “easy come easy go”**
* **There is stereo panning in bar 11 on the words “little high little low” (left to right)**
* **There is word-painting in bar 12/13 on crash cymbals on the words “anywhere the wind blows” (called “Flanging”**

**“Flanging” means to record 2 separate tracks of cymbals and then put the 2 tracks back together but out-of-sync**

**Getting to know the score: handout page 117**

1. **-Name the album from which this single was taken**
2. **When was the album recorded?**
3. **What was the origin of the title of the album?**
4. **When was the album released?**
5. **When was the single “Bohemian Rhapsody” released?**
6. **Who composed this single?**
7. **Describe briefly the instrumentation in this song?**
8. **Comment briefly on the vocal part**
9. **List 3 features of the song which were unusual for ha pop song of the 1970s**

**1.83 Introduction (bars 1-4)**

**1. The opening four bars are sung *a capella.* Explain what this means**

**2. What is the tonality of these four bars?**

**3. describe 2 musical features of this opening**

**(1)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**(11)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**4. Listen to the 4 bars again and complete the rhythm of the melodic outline below**

**1.84 Introduction (bars 5-16)**

**1. Name the chord in bar 5\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**2. Describe the piano part from bar 5 onwards\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**3. What happens at the words “I’m just a poor boy”\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_j\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**4. How does the music paint the picture of the wind blowing?\_\_\_\_\_\_\_\_\_\_\_\_\_**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**5. From the following list, select any 3 features which you hear in this excerpt. Refer to the appropriate text in each feature**

* **Syncopation\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
* **Chromatic movement\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
* **Descending bass line\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
* **Panning\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**
* **Glissando\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Main song verse 1 bars 17 – 34 (piano/bass/vocals/drums)**

* **This is in the style of a Ballad**
* **jKey = B flat major moving towards E flat major**
* **There is A 2 bar piano introduction to verse 1**
* **in bar 17: solo voice enters with a lush (rich) melody accompanied with piano/bass guitar**
* **the melody range fits within an octave**
* **there are repeated notes in the melody**
* **the melody has syncopation (tied notes and also short note followed by a longer note..eg quaver followed by a crotchet)**
* **syncopated rhythms feature in the snare drum (it plays on the 2nd + 4th beats) in bars 25-32**
* **it is a homophonic style of texture (melody with accompaniment only)**
* **there is a bass glissando at the end of bars 20 and 30**
* **there is a descending bass and L.H piano line in bars 23/24 and 27**
* **there are crash cymbals heard in bar 24. This is an example of wordpainting “thrown it all away”**
* **bars 30/31 end in a iv-1 cadence (plagal cadence)**
* **it moves back to the key of B flat major in bars 31/32**

Verse 1 solo vocals only line 1 of your score



**Verse 1 with the piano part added**











**Verse 2 bars 34-46**

***LYRICS:***

*TOO LATE MY TIME HAS COME*

*SEND SHIVERS DOWN MY SPINE, BODYS ACHING ALL THE TIME*

*GOODYE EVERYBODY, I’VE GOT TO GO*

*GOTTA LEAVE YOU ALL BEHIND AND FACE THE TRUTH*

*MAMA, OOOH, (ANYWAY THE WIND BLOWS)*

*I DON’T WANNA DIE*

*I SOMETIMES WISH I’D NEVER BEEN BORN AT ALL*

*dj*

*FEATURES OF MUSIC IN THIS SECTION*

* **13 bars of solo voice with backing vocals, piano, percussion and bass guitar. (Electric guitar joins in after 8 bars)**
* **It is a repeat of the music of verse 1**
* **The drums accompany from the start of verse 2**
* **There is wordpainting “sends shivers down my spine” with the use of a belltree**
* **The bass guitars are “overdubbed” in bar 42 as the electric guitar enters on the words “and face the truth”**
* **The music is moving from ballad style to rock**
* **Extra layers of backing vocals are added in bar 43 singing “ooh”**
* **Backing vocals sing a “countermelody” in bar 44 “any-way the wind blows” against the main vocal line**
* **The bass line is descending in bar 43**
* **There is a drum fill in bar 46**

DESCRIBE ANY 3 DIFFERENCES BETWEEN VERSE 1 AND 2

* DRUMS COME IN AT BEGINNING OF VERSE 2 BUT NOT IN VERSE 1
* THERE ARE BACKING VOCALS IN VERSE 2 BUT NOT IN VERSE 1
* THERE IS A 4 BAR PIANO INTERLUDE IN VERSE 2 BUT ONLY A 2 BAR INTERLUDE IN VERSE 1
* WORDPAINTING IN VERSE 2 USES A BELL TREE COMPARED WITH CYMBALS IN VERSE 1
* THE MOOD IS TENSE AND ANGRY IN VERSE 2 WHILE ITS REGRETFUL IN VERSE 1

**GUITAR INTERLUDE (BARS 47-54)**

* **HEAVY ROCK STYLE SECTION**
* **KEY IS E FLAT MAJOR**
* **LEAD GUITAR PLAYS GUITAR LICK (SOLO) BASED ON PENTATONIC SCALE (DOH-RE-ME-SO-LAH)**
* **SEMI-QUAVER SCALES AND TRIPLET RHYTHMS**
* **GLISSANDO IN BARS 47, 48 AND 54**
* **VIBRATO/BENDS IN 48, 50, 52 AND 53**
* **DESCENDING CHROMATIC LINE IN THE OVERDUBBED ACCOMPANYING GUITARS AND LEFT HAND AND BASS GUITAR (49, 53,54)**
* **POWERCHORDS IN GUITAR- DOUBLED ROOT AND 5TH ABOVE IT PLAYED IN BAR 50**
* **ENDS IN “A MAJOR”**

**OPERATIC SECTION (BARS 55-95)**

* **THERE IS AN ABRUPT CHANGE IN TEMPO AND STYLE**
* **KEY IS “A MAJOR”**
* **INSTRUMENTS: PIANO, LEAD GUITAR, BASS GUITAR, DRUMS, CYMBALS**
* **2 BAR PIANO INTRO WITH STACCATO CHORDS ON EACH BEAT**
* **CHROMATIC PATTERN IN MELODY IN BARS 57 AND 58 (SIMILAR TO OPENING)**
* **WORDPAINTING IN BAR 61 “THUNDER BOLT AND LIGHTNING” WITH THE USE OF PERCUSSION**
* **FALSETTO VOICE IN 61-66**
* **STEREO PANNING IN 63-67**
* **ANTIPHONAL SINGING (MUSICAL CONVERSATION) IN BARS 63/64 (UNACCOMPANIED) ON THE WORDS “GA-LI-LE-O”**
* **BELL-LIKE ARRANGEMENT ON THE WORDS “MAGNIFI”CO”**
* **6 BARS OF REPEATED MELODY “IM JUST A POOR BOY” WITH ACCOMPANIMENT-6 PART VOCALS**
* **PERCUSSION AND BASS GUITAR ENTER IN BAR 70**
* **1 BAR PIANO LINK IN BAR 71**
* **BAR 77 = 10j BARS OF ALTERNATING SOLO AND VOCAL HARMONY “EASY COME EASY GO….BISMILLAH…NO WE WILL NOT LET YOU GO….LET HIM GO…”**
* **STEREO PANNING BAR 82-84 (WE WILL NOT LET YOU GO..”**
* **STABBING CHORDS IN BAR 86 AS INTENSITY RISES IN VOCALS, PIANO, GUITARS AND PERCUSSION**

**SCOND GUITAR INTERLUDE (BARS 96-99) THIS SECTION IS HARD ROCK**

* **KEY IS E FLAT MAJOR**
* **TIME SIGNATURE 12/8 (12 QUAVER BEATS PER BAR)**
* **4 BAR INSTRUMENTAL SOLO ON LEAD GUITAR**
* **DISTORTION USED IN THESE 4 BARS**
* **GUITAR PLAYS A “LICK” WHICH IS A MELODIC DEVICE BASED ON A MUSICAL PATTERN**
* **BASS GUITARS (OVERDUBBED) AND DRUMS ACCOMPANY. NO PIANO**
* **SYNCOPATION BARS 96-99**

**SECOND SONG (BARS 100-122)**

* **SOLO VOICE FOR 14 BARS**
* **ACCOMPANIED BY LEAD, BASS GUITAR, DRUMS AND PIANO(AT END)**
* **SOLO VOICE SINGS MELODY WITH DESCENDING REPEATED NOTES AND SYNCOPATION (BARS 100-102)**





* **THERE ARE ALSO “TRIPLET” RHYTHMS IN THE MELODY (3 CROTCHETS FOR THE PRICE OF 2☺)**



 **SYNCOPATION IN MELODY**

**`**

* **POWERCHORDS IN GUITARS THROUGH OUT THIS SECTION**
* **DISTORTION IN GUITARS ALSO**
* **CHANGE OF TIME SIGNATURE TO 2/4 IN BAR 103 AND KEY SIG TO D FLAT MAJOR. THE IDEA OF THIS IS TO JOLT THE LISTENER**

**BARS 113-122**

* **BAR 113 IS A BRIDGE PASSAGE FOR THE GUITAR WITH PERCUSSION**
* **IT FEATURES A RISING LICK WITH OVER DUBBING (BARS 117-120: THIS IS MISSING ON YOUR SCORES)**
* **STEREO PANNING IS USED HERE**
* **PIANO JOINS IN IN BAR 121 PLAYING OCTAVES**
* **MUSIC SLOWS BACK TO 4/4 AND TO BALLAD STYLE**

**RECAP AND CODA SECTION 123-138**

* **VOCAL HARMONY (SIMILAR TO BAR 43) WITH PERCUSSION**
* **OVERDUBBED GUITARS PLAYING RISING ARPEGGIOS (123-127)**
* **BARS 128 SOLO VOICE WITH PIANO AND BASS, PERCUSSION AND SOME LEAD GUITAR**
* **PERCUSSION DROPS OUT IN BAR 129**
* **MELANCHOLIC MELODY “NOTHING REALLY MATTERS….”**
* **PIANO PLAYS SIMPLE ACCOMPANIMENT SIMILAR TO VERSE 1**
* **LEAD GUITAR PANNED IN BAR 134-136**
* **MUSIC ENDS IN F MAJOR ON PIANO WITH GONG**