

S Schwartz: 'Defying Gravity' (from the album of the cast recording of Wicked)			
6-7 Weeks		Composite: Unit assessment -	
Key vocabulary:	Core knowledge questions	Powerful knowledge crucial to commit to long term memory	Links to previous and future topics
Leitmotif Motif Metrical Shifting Bitonal Augmented Chord Tremolando/ Tremolo Colla Voce Bare fifth Circle of fifths Polytonal chords Vocalisation word painting homophonic Verse chorus coda bridge reprise Musical Recitative Stephen Schwartz Cipher Fortissimo at the coda Reasonably wide tessitura sus chords multiple tempo changes use of rallentando modulations to unrelated keys. Pit orchestra Lydian mode Soprano Mezzo Soprano	<ol style="list-style-type: none"> 1. What does colla voce mean? 2. What is another term for electric guitar overdrive? 3. The tonic key of Defying Gravity is D major. How many sharps does D major have? 4. Musicals (and film music) often use leitmotifs. What is a leitmotif? and how can it help unify a long work such as a musical? 5. Can you name any other musicals written by Stephen Schwartz? 6. If a chord doesn't include the third, what is this called? 7. Which word correctly describes a texture which has a single line of music? 8. What is a high-pitched, repeating quaver pattern that accompanies the chorus called? 9. Strings and piano use a tremolo technique in Defying Gravity. What is this? 10. Glina and Elphaba sometimes sing in harmony, but often sing exactly the same notes at the same time. What is this called? 11. What is the term for music played under dialogue in musicals and films? 12. Give the meaning of Rall. 13. Can you complete the following sentence with the correct two words. The structure of 'Defying Gravity' is based on and.....form 14. What is an ostinato? 	<p>Be able to recall all the different types of musical Elements featured in this extract. With specific reference to the following;</p> <p>Performing forces and their handling - Wicked uses a large orchestra: woodwind section (including additional instruments such as piccolo, bass clarinet and cor anglais), brass and string sections with a harp and three keyboards. It includes a wide variety of percussion instruments: drum kit, tubular bells and timpani. Electric guitars create a modern sound and in this song they are required with overdrive, a distortion effect. The score in the anthology is a short score or orchestral reduction and the main instruments with solos are labelled. The orchestra is used to good dramatic effect. • The brass section plays homophonic chordal music in an almost fanfare-like manner (e.g. bar 20). • Strings use tremolo effect to add tension (e.g. bar 34). • The closed hi-hat of the drum kit plays constant crotchet rhythms in bar 51 to add rhythmic momentum. • There is a cymbal roll to add excitement as the piece moves into a key change (e.g. bar 122). • The full band plays at the climax of the song at bar 135. • Synthesisers and glockenspiel are used to good effect with the high magical-sounding repeated quaver accompaniment to the chorus. • Tubular bells give an ethereal sonority at bar 147.</p> <p>Melody • The text setting is syllabic throughout with rhythms moving in a speech-like manner. • There is vocalisation at the end in bar 175 to the word 'aah'. • The melody starts in a conjunct/stepwise manner. • Bars 6 and 7 show an ascending sequence. • The verse and chorus combine conjunct and wide angular leaps in the melodic line. • Leaps often feature a rising perfect fifth (e.g. bar 34). There are some exceptionally large leaps such as a compound perfect fourth (e.g. bars 39–40) and a compound perfect fifth (e.g. bars 140–141).</p> <p>Texture • The opening shows a sparse texture with punctuating instrumental chord stabs (e.g. bar 1) with some monophonic unaccompanied bars (e.g. bar 3). • In the verses there is a melody and accompaniment or melody-dominated homophony texture where the singer is accompanied by chords in the orchestra. • There are homophonic chordal moments (e.g. bar 132). • Ostinato accompaniment at bar 88 with repeated semiquavers. • Elphaba and Glinda usually sing separately but sometimes sing together in unison (e.g. bar 101) or in harmony such as thirds (e.g. bar 127). • The ending is contrapuntal with three different musical ideas with different lyrics (e.g. bar 168).</p> <p>Tonality • In the opening the tonality is ambiguous with chromatic movement and unrelated chord progressions. • It is in D major. • At bar 20 it is in B major for two bars before arriving in F major at bar 22. At bar 32 it arrives in the tonic key of D major for the verse. It remains in D major until bar 88 when it moves to G major. In bar 103 it returns to D major. At bar 115 it returns to the chromatic melody of the opening. At bar 132 it returns to the tonic key of D major. For the final Maestoso section, bar 168 it is in B minor until we finish on a chord of D major</p> <p>Texture</p>	<ul style="list-style-type: none"> • This topic helps students develop their knowledge and understanding of how music was created in musicals. It builds on the previous set works and helps students to develop a sound knowledge and understanding of contemporary music and especially music for stage. • Ideas about how contemporary composers who work in theatre manipulate the elements to create a specific piece of music. • This introduces learners to key concepts needed for understanding popular concepts in Music. • This unit develops learners' knowledge, skills and understand of significant pieces of music from previous decades of the twentieth century music.

15. The end of the song includes parts for 'Ensemble' what is another name for this group of singers?
16. What type of effect is guitar overdrive?
17. The vocal style at the start of 'Defying Gravity' is described as like recitative. What do you understand is meant by the term recitative?
18. What key was Defying Gravity originally written in?
19. Why is 'Somewhere over the Rainbow' important?
20. Can you describe how the tonality changes in the music?
21. In which year was Wicked first staged?
22. Can you name the composer of Wicked?
23. Wicked is a book musical. What is a book musical?
24. 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?
25. Name the song on which the 'Unlimited' motif is based?
26. Can you name the voice range that is the highest and the lowest in this song?
27. Can you rewrite this list of speeds in order from slow to fast:

Moderato, Andante, Allegro, Maestoso
28. What is an orchestral stab?

- The opening shows a sparse texture with punctuating instrumental chord stabs (e.g. bar 1) with some monophonic unaccompanied bars (e.g. bar 3).
- In the verses there is a melody and accompaniment or melody-dominated homophony texture where the singer is accompanied by chords in the orchestra.
- There are homophonic chordal moments (e.g. bar 132).
- Ostinato accompaniment at bar 88 with repeated semiquavers.
- Elphaba and Glinda usually sing separately but sometimes sing together in unison (e.g. bar 101) or in harmony such as thirds (e.g. bar 127).
- The ending is contrapuntal with three different musical ideas with different lyrics (e.g. bar 168).

Harmony

- Chords are in root position.
- Chord progressions are often unrelated and in the opening we can see shifts downwards in parallel semitones. For example, a D chord to a C# minor chord to a C major chord.
- There is some use of dissonance (e.g. bar 30).
- At the end there is a pedal at bar 168.

Tempo, metre and rhythm

There are numerous tempo changes through this song and they are important to the overall structure.

Bar 1	Free tempo
Bar 20	Andante
Bar 49	Allegro
Bar 88	Moderato
Bar 103	Allegro
Bar 111	Andante
Bar 129	Allegro
Bar 162	Andante
Bar 168	Maestoso

There are rallentandos used particularly at the end of sections to go from Allegro to Andante. Sometimes there are ralls followed by an a tempo. There is also a rall used at the end of the piece.

- The time signature changes from 3/2 triple time to 2/2 duple time in the opening section and remains there until bar 88 where it changes to 4/4 quadruple time. At bar 115 it returns to 2/2 duple time.
- Syncopation is frequent throughout (e.g. bars 67–70).
- Dotted rhythms are used throughout. For example, in bar 82 on the word 'gra-vi-ty'.
- Triplets are used. These are both quaver triplets (e.g. bar 96) and crotchet triplets (e.g. bar 60).
- Rhythms are predominantly crotchet and quaver based, although there are some notes of longer duration particularly at the ends of phrases.
- Rests are often used to break up phrases.
- Each phrase starts with an off-beat entry after a crotchet rest (e.g. bar 15).
- Pause marks or fermatas are used to lengthen and give freedom to longer rhythms, for example at the end (e.g. bars 174 and 176).

Structure

There is a distinct verse–chorus form. Verse: bar 34, bar 63, bar 135. Chorus: bar 50, bar 79, bar 103, bar 151. Within that structure this piece has multiple sections which are defined by tempo, contrasting moods and melodic material.

		<table border="1"> <tr> <td>Bars 1–19</td> <td>Free tempo (colla voce) recitative-like</td> <td>Duet between Glinda and Elphaba with a combination of spoken dialogue and singing. Orchestral chord stabs at start with sparse monophonic moments, accompaniment becomes chordal and sustained</td> </tr> <tr> <td>Bars 20–48</td> <td>Andante Verse bar 34</td> <td>Homophonic chordal opening moving through different major keys. Legato, conjunct melody. The verse contains tremolo strings with dissonant harmony for accompaniment</td> </tr> <tr> <td>Bar 49–87</td> <td>Allegro Chorus bar 50 Verse bar 63 Chorus bar 79</td> <td>The title hook leaping melody is sung over broken chord accompaniment and driving hi-hat rhythms. Next Glinda sings a crotchet triplet-based melody before Elphaba takes over with a syncopated version of the verse, which leads into the chorus</td> </tr> <tr> <td>Bar 88–102</td> <td>Moderato</td> <td>A contrasting section in the new key of G major with both characters singing a new melody in unison over semiquaver accompaniment</td> </tr> <tr> <td>Bar 103–110</td> <td>Allegro Chorus bar 103</td> <td>Return to D major for the chorus sung by both characters, opening in unison with strong piano accompaniment</td> </tr> <tr> <td>Bar 111–128</td> <td>Andante</td> <td>Homophonic chordal music from earlier which leads into the recitative-like music of the opening</td> </tr> <tr> <td>Bar 129–161</td> <td>Allegro Verse bar 135 Chorus bar 151</td> <td>Climax of the song with full orchestra and loud dynamic. Opens with the homophonic chordal music which leads into an extended version of the verse at a higher register and with developed melodic and rhythmic ideas. There is a reprise of the chorus</td> </tr> <tr> <td>Bar 162–177</td> <td>Andante to Maestoso</td> <td>Build up to full tutti finale, in B minor at bar 168 with Elphaba, Glinda, ensemble chorus and orchestra in counterpoint with different musical lines and lyrics.</td> </tr> </table>	Bars 1–19	Free tempo (colla voce) recitative-like	Duet between Glinda and Elphaba with a combination of spoken dialogue and singing. Orchestral chord stabs at start with sparse monophonic moments, accompaniment becomes chordal and sustained	Bars 20–48	Andante Verse bar 34	Homophonic chordal opening moving through different major keys. Legato , conjunct melody. The verse contains tremolo strings with dissonant harmony for accompaniment	Bar 49–87	Allegro Chorus bar 50 Verse bar 63 Chorus bar 79	The title hook leaping melody is sung over broken chord accompaniment and driving hi-hat rhythms. Next Glinda sings a crotchet triplet -based melody before Elphaba takes over with a syncopated version of the verse, which leads into the chorus	Bar 88–102	Moderato	A contrasting section in the new key of G major with both characters singing a new melody in unison over semiquaver accompaniment	Bar 103–110	Allegro Chorus bar 103	Return to D major for the chorus sung by both characters, opening in unison with strong piano accompaniment	Bar 111–128	Andante	Homophonic chordal music from earlier which leads into the recitative-like music of the opening	Bar 129–161	Allegro Verse bar 135 Chorus bar 151	Climax of the song with full orchestra and loud dynamic. Opens with the homophonic chordal music which leads into an extended version of the verse at a higher register and with developed melodic and rhythmic ideas. There is a reprise of the chorus	Bar 162–177	Andante to Maestoso	Build up to full tutti finale, in B minor at bar 168 with Elphaba, Glinda, ensemble chorus and orchestra in counterpoint with different musical lines and lyrics.	
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We will develop these skills:					
Impressive reading	Impressive speaking	Impressive writing	Resilience	Numeracy via:	Employability & Careers via:
<p>Reading aloud using the correct musical terms when describing how elements are used within a piece of music.</p> <p>Sample copy EDEXCEL Study Guide AOS3.pdf (rhinegoldeducation.co.uk)</p> <p>Section-3-Area-of-Study-2-Queen-Sample.pdf (pearsonschoolsandfecolleges.co.uk)</p> <p>Defying Gravity and Wicked - Stephen Schwartz: Defying Gravity from Wicked - Edexcel - GCSE Music Revision - Edexcel - BBC Bitesize</p>	<p>Describe using the correct musical terms how the composer uses the musical elements within the piece in order to create the intended effects.</p>	<p>Writing an extended piece using the correct musical vocabulary to describe how elements of music are used within the piece in preparation for the section B question.</p> <p>Use effectively the PEEL (Point, Evidence, Explanation, Link) paragraph structure.</p>	<p>Develop student's ability to analyse in detail the score of the set work and fully understand how the musical manipulates the musical elements within the piece.</p>	<p>Calculation of notes values within time signatures.</p> <p>Interval recognition, time signatures including simple and compound variants.</p>	<p>Employability: Team work when discussing the elements.</p> <p>Careers: Musician, Composer, Technician, Arranger, Songwriter, Producer & Teacher.</p>

SEND – strategies in place to ensure memory, processing, language and links to prior knowledge are as follows;

Opening activities are designed to ensure ALL learners are encouraged to buy into the lessons content with an ice-breaker/starter activity specifically designed to provide students with opportunities for retrieval practise, buying into prior knowledge and above all the use of a multi-sensory approach insists on ALL SEND students being able to access the learning activities.

This topic focuses on the following SEND specific strategies;

1. Speaking and listening tasks.
2. Scaffolding, differentiated activities to allow for over-learning of previous content leading to learner independence.

3. Tasks and topic specific skills ordered logically and sequenced with an increase in complexity allowing for progress.
4. Repetition of key words and terms with the inclusion of 'spellings' and various other activities which promote good use of literacy within the subject.
5. Additional time allowed for learners with SEND to encourage persistent and a positive attitude towards learning.