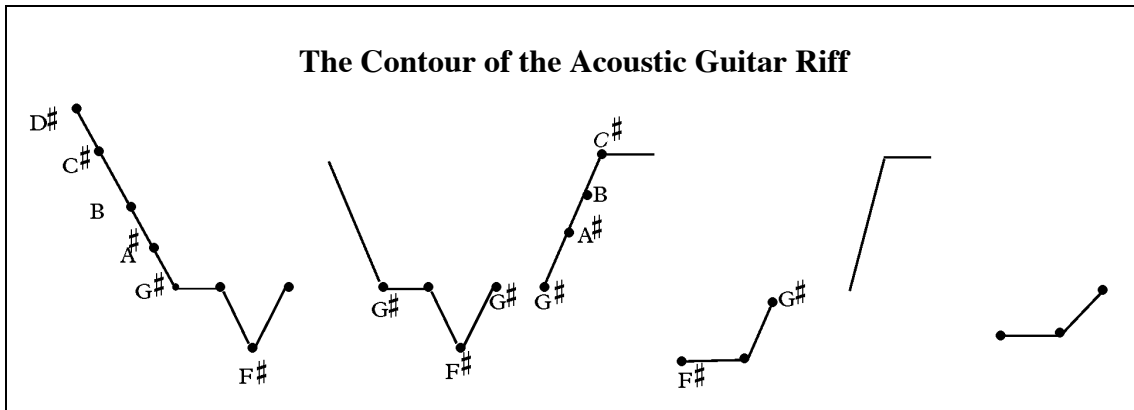


## Verse (Bars 5 – 20)



a. The Guitar riff starts with five descending stepwise notes (D#, C#, B, A# and G#), followed by six notes (G#) repeated at the same pitch, then a descending step to the F# and an ascending step returning to the G#. This entire sequence of notes is repeated.



b. This is followed by four ascending stepwise notes (G#, A#, B and C#), followed by two lower F# notes which ascend a step to G#. This entire sequence of notes is repeated.

Between bars 5 – 12 there are three layers of sound i.e. male voice, Acoustic Guitar and Electric Guitar, sounding thick in texture due to the percussive strumming of chords by the Electric Guitar, strong presence of the Acoustic Guitar riff and the Male voice singing the melodic line. The SFX 2 is randomly placed throughout these bars and SFX 3 is heard faintly at the end of bar 12.

The texture thickens further, with the addition of the Drum Pad and SFX 2 interspersed throughout bars 13 – 20.

The vocal line is sung in the mid to upper registers.

The chord progression is based on two chords i.e. G# minor and C# minor. The rate of harmonic change is slow because the first chord is played continuously over four bars before it changes to the next chord, which is also played continuously for four bars.

The rhythm of the Electric Guitar (syncopated) (metallic and twangy in tone colour) accompaniment is repetitive for each bar (rhythmic ostinato).



# Brian Setzer and the Orchestra

## *Jump Jive An' Wail*

**Question:** With reference to Structure how is interest created throughout this performance of Louis Prima's work composed in 1956 by Brian Setzer and His orchestra in 1999? (Official Music Video 0:00 – 1:40 minutes)

### Introduction (Bars 1 – 8)

#### Performing Media

Trombone, Saxophone, Trumpet, Double Bass, Guitar, Drum Kit and Vocals



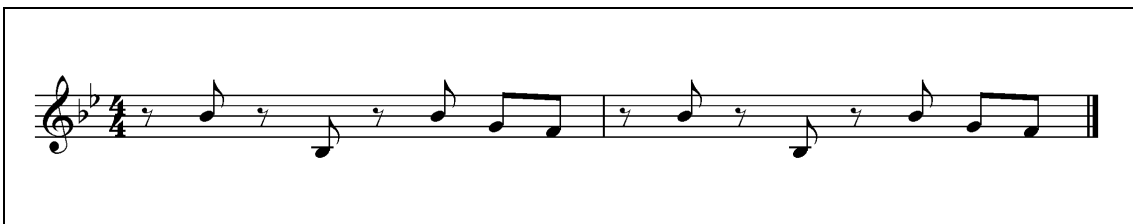
Fast swing in tempo

Blues tonality

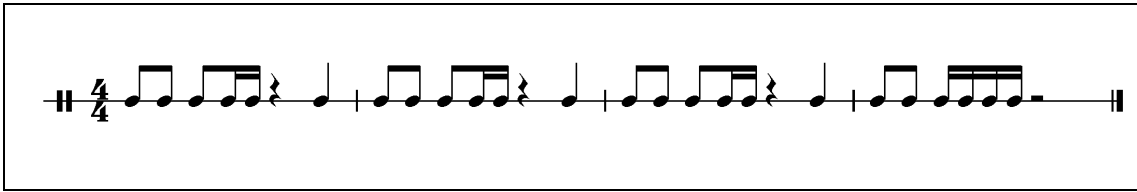
The Drum Kit places emphasis on the first beat of the bar (crash).

The Drum Kit uses a mixture of dry, woody and metallic tone colours.

The Brass section (Saxophone and Trombones) perform the melodic motif in the low-mid register. This five note melodic motif (played eight times) is repetitive (melodic ostinato) and brassy in sound. The motif is performed in swing rhythm.



## Drum Kit Rhythmic Pattern

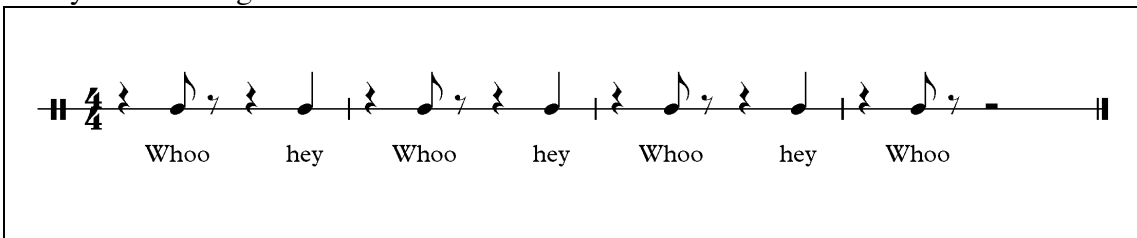


## Backing Vocals Rhythmic Pattern

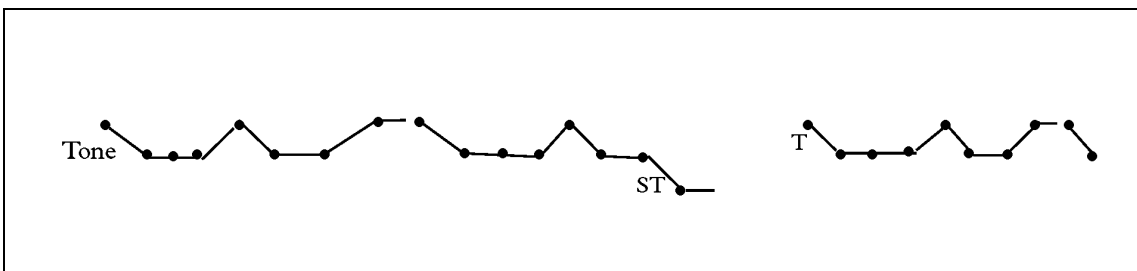
The backing male vocals are playing in rhythmic unison with the Drum Kit. Imitating the rock beat rhythm on beats two and four.

“Whoo” – held short

“Hey” – held longer



## Contour of Electric Guitar Riff



The melodic riff starts with a descending step-tone down from C sharp to B followed by two notes of the same pitch (B), then an ascending then descending step-tone, a repeated B note then an ascending step (bar 1). The melodic riff repeats with a descending step-tone down from C sharp to B followed by two notes of the same pitch (B), then an ascending then descending step-tone, a repeated B note then a descending semi-tone from notes B to A sharp (bar 2). The melodic riff starts with a descending step-tone down from C sharp to B followed by two notes of the same pitch (B), then an ascending then descending step-tone, a repeated B note then an ascending step (bar 3). The melodic riff starts with a descending step-tone down from C sharp to B followed by power chords (bar 4). Overall the melody is narrow in range. Based on steps and repetitive notes.

# Extreme

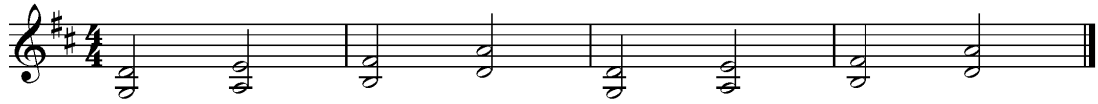
## *When I'm President*

### Listening Activities

*Listen to the excerpt and answer the following questions:*

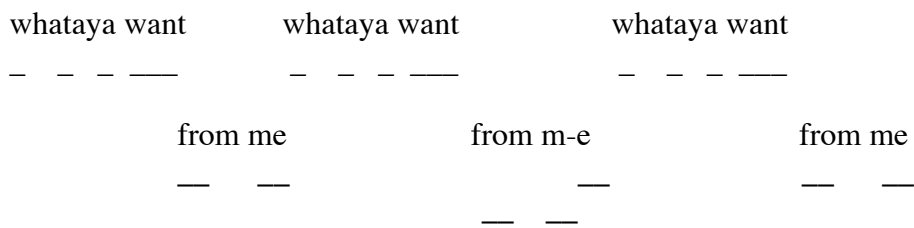
1. Does this piece of music have an introduction?
2. Describe the tone colour of the lead male vocalist?
3. Does the lead vocalist say or sing all the words in the verse?
4. What's different when we hear the last word of the lyric in line 1? Describe its texture and tone colour (repeat this process for each line of verse 1).
5. Describe the harmony of verse 1. Which instrument plays the harmony?
6. Find examples of Unity and Contrast in verse 1.
7. Describe the music characteristics of the Electric Guitar riff after verse 1.
8. Is there any evidence of rhythmic unison in the instrumental section after verse 1?
9. Compare verses one and two using the concepts of music.
10. Are the male backing vocalists singing in unison or harmony in the bridge section?
11. Identify which layers of sound in the bridge are definite and indefinite in pitch.
12. Describe the rate of harmonic change in the bridge section.
13. Describe the texture of the vocal layers in the bridge section.
14. The music material played by the Electric Guitar in the chorus contains riffs heard previously from which section?
15. Describe the texture and pitch of the male voices in the chorus.

### Harmonic Rhythm of Electric Guitar Accompaniment



The chord progression is two bars in length and consists of four chords (harmonic ostinato). The harmony ascends in pitch.

### Graphic Texture of Vocal Lines



The vocal melodic line is based on a descending perfect fifth i.e. A to D except for the notes C# - D on the lyric “me” which is heard on the second time of ‘whataya want from me’.



## Unity and Contrast

### Unity

Same tempo and time signature throughout.

The Electric Guitar performs in each section i.e. introduction, verse and chorus.

Minor tonality throughout (no key change).

Homophonic texture throughout i.e. melody with accompaniment.

The Bass Guitar plays a more prominent role i.e. more grooves to its bass line melodically (thin in sound in the upper notes and thick in sound in the low notes) whereas the Electric Guitar now strums chords (light and thin in texture). This is in contrast to the introduction and verse where the Electric Guitar plays riffs sounding prominent in the foreground and the Bass Guitar playing a softer harmonic bass line in the background.

“Ah, ah, ah, ah, stayin alive, stayin alive”. Between each “ah” syllable is an interjection of chord on rhythm guitar and keyboard.

The image shows a musical score for a section of a song. It consists of two staves: a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features a melisma on the word "ah", with four syllables: "ah ah ah ah". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It provides harmonic support for the vocal line, with chords and a bass line that includes eighth and quarter notes.

The three male voices use a melisma on the end of the word “alive”(singing in vocal harmony).

## Unity and Contrast

### Unity

Same tempo used throughout each section.

Same time signature used throughout.

Similar instrumental material in the introduction and verse i.e. rhythmic, melodic and harmonic accompaniment played by the Electric Guitar, Bass Guitar, Strings and Drum Kit.

Minor tonality.

### Contrast

The Electric Guitar creates contrasting tone colours and textures:

Bars 1 – 2: Melodic riff (mid – low register) sounding mellow and dry in tone colour.

Bars 3 – 4: Rhythmic pattern sounding twangy and metallic in tone colour.