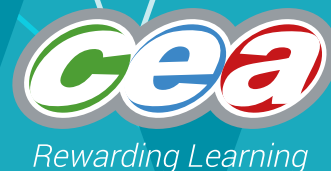


FACTFILE: GCSE MUSIC



Popular Music 1980 – present day

Background

Popular Music is music that appeals to a wide audience and encompasses a number of genres. The genres that candidates will be required to recognise are Punk Rock, New Wave, Alternative Rock, Brit Pop and Electronica. Popular Music came about in the 1960's after Rock 'n' Roll, when musical styles were developing rapidly. It developed through the decades with changing styles and instrumentation, recording innovations and use of electronic media, synthesisers and effects. It is important to note that a piece of music can come under a number of different genres depending on its particular style, instrumentation the time it was released. For example David Bowie's early musical style was known for being Progressive or Glam Rock. As his musical style changed his music came under genres such as New Wave, Alternative Rock and even Electronica. This is significant as it stresses how music changes rapidly as a result of technology, social and cultural aspects.

Timeline

1980s

Punk Rock music has been happening in the underground music scene for a decade.

Mid 1970's to 1980s

New Wave Music develops with the rise of electronic instruments such as synthesisers.

Mid 1980s

Alternative Music begins in the underground music scene

Early 1990s

Grunge music develops in Washington State, USA. Britpop developed in the UK. Alternative music artists begin to sign to record companies and become more mainstream. Artists begin to experiment with recordings, using more electronic sounds. Electronica develops as a term to describe music that uses mostly electronic instruments (not to confuse with New Wave music).

Late 1990s

The term 'Indie' came about to describe artists who were signed to 'independent' record labels and not mainstream labels. Many new indie artists emerged such as The Strokes and The White Stripes in America and Bloc Party and Snow Patrol in the UK.

2000s

Due to the rise of the internet, underground music was becoming more easily accessible to the mainstream. Artists were being influenced by a wide range of genres therefore musical style and genre was much harder to define.

Punk Rock

Background:

Punk Rock developed in the late 1970s and 80s across America and the UK as a rebellion against mainstream rock music. Lyrics are often based on political or anti-establishment views and the music is fuelled by fast-paced drumming, distorted guitars, shouting/screaming vocals with a regional accent and simple chord progressions. In Northern Ireland Punk Rock music had a great importance particularly during the time of the Troubles as many of the youth wanted to get away from the violence and were united by music. Bands such as The Undertones from Derry/Londonderry and Stiff Little Fingers from Belfast achieved worldwide fame through being showcased on the radio by the renowned disc jockey John Peel. Recordings of Punk Rock music were often done independently by the artists rather than in a recording studio and sound quality can be quite poor.

Melody:	loud guitar riffs [e.g. The Clash – Should I Stay or Should I Go (1982)], repetitive melodies/phrases often shouted rather than sung, small range of notes]
Harmony:	diatonic, major chords, power chords [e.g. Black Flag – Rise Above (1981)], generally simple chord progressions, backing vocals often sing in unison rather than in harmony
Instrumentation:	lead guitar, lead vocals (predominantly male), bass guitar, drum kit
Form and Structure:	verse, chorus, bridge, drum fills, guitar solos
Rhythm:	simple 4/4 time signature, simple rhythms, some use of syncopation in vocals
Timbre:	distorted guitars, loud/shouting vocals, heavy, energetic and fast paced drumming, loud/crashing cymbals

New Terminology:

Power chords:	these are very common in punk rock music and involve the guitar using the same fingering and moving the hand up and down the frets to create different chords
Drum Fill:	this is a more elaborate drum pattern that is used to highlight the end of a section or phrase (normally only one or two bars in length)
Distortion:	this is an effect that is often used with guitar playing that creates a 'fuzzy' or 'distorted' sound. This can be created by increasing the gain on an amplifier but can also be created by using a distortion pedal

Suggested Listening:

- Stiff Little Fingers – Nobody's Hero (1980)
- The Undertones – My Perfect Cousin (1980)
- The Ramones – Bonzo Goes to Bitburg (1986)

New Wave

Immediately following Punk Rock we see the introduction of New Wave music in the early 1980's, which came to be the quintessential sound of the 80's. New Wave had superseded Punk Rock in terms of being the new 'underground' music genre. This music is much more experimental in style and begins to use more innovative instrumentation such as electronic media and effects. Despite its ties with Punk Rock this genre became more accessible to the mainstream listeners. New Wave encompasses a variety of musical styles such as Rock, Ska, Reggae and Rock 'n' Roll but is distinguishable by its catchy hooks, use of synthesizers and its more 'poppy' sound. New Wave is greatly associated with fashion and art including icons such as David Bowie, Blondie and Adam Ant. Alongside this genre came a pop culture movement known as New Romanticism. Followers of this culture called themselves New Romantics and were identified by their flamboyant fashion such as big hair and colourful and frilly clothing.

Melody:	ostinato [e.g. Eurythmics – Sweet Dreams], riff, hook, smooth melodic vocal phrasing, prominent bass lines
Harmony:	more interesting harmonies, harmonies often heard in backing vocals
Instrumentation:	guitar, vocals (both male and female), bass, percussion, keyboard, electronic instruments such as synthesizers
Form and Structure:	intro, verse, chorus, bridge, solo, hook [e.g. Depeche Mode – Just Can't Get Enough (1981)]
Timbre:	synthesizers, drum machines, percussion, reverb [e.g. Joy Division – She's Lost Control], flanging [e.g. David Bowie – Ashes to Ashes (1980)]
Texture:	vocal layering [e.g. Tears for Fears – Everybody Wants to Rule the World (1985)]

New Terminology:

Underground music:	this is music that is found outside mainstream culture and is not commercialised. The music is often written and produced by the artists themselves, with artists being signed to independent record companies
Hook:	this is the term used to classify the part of a song that is catchy to the listeners, particular in popular music. The hook 'catches' the listener's attention
Vocal Layering:	this is a recording technique associated with popular music that involves recording the vocals a number of times and layering them on top of each other to create more of a pop sound. There is normally a lead vocal (the strongest recording) whilst the other vocals are panned to suit the track
Reverb:	reverb is an electronic effect used to create an echo sound
Flanging:	flanging is an electronic effect used to create a wavy sound

Suggested Listening:

Human League – Don't You Want Me

The Buggles – Video Killed the Radio Star

Blondie – Heart of Glass

Alternative Rock

Sub-genres: Grunge Music, Indie Rock

Background:

Similarly to New Wave, Alternative Rock is a genre of music that was a product of Punk Rock, arising in the late 1980's from the underground music scene and becoming one of the predominant musical styles in the 1990's and 2000's. Alternative Rock artists followed the same ethos as Punk Rock and New Wave by evading the mainstream culture and focusing on their creative process rather than mainstream success. There is no particular style of Alternative Rock as it is merely the term to describe music which is not in the mainstream. This rejection of pop culture ideology appealed to a wide audience, particularly teenagers. One of the forerunners of Alt-Rock is R.E.M. – an American band founded in 1980, with musical influences from Punk Rock and Folk. In the early 1990's Grunge music was developing in Seattle, US and soon spread across the world. Grunge music was known for its loud drumming, distorted guitars and angst-ridden lyrics [e.g. Pearl Jam – Alive (1991)]. Bands such as Nirvana, Pearl Jam and Soundgarden were responsible for the growth in popularity of Alt-Rock. In the UK the English Alt-Rock band Radiohead were getting noticed after their release of their single 'Creep' (1992) and have since been coined as one of the greatest artists of all times. Meanwhile in Limerick, Ireland the Alt-Rock band The Cranberries emerged and rose to fame after their album 'Everybody Else Is Doing It, So Why Can't We?' and most notably their single 'Linger' (1993). As a result of the popularity of Alternative Rock in the 1990's many artists began to sign to mainstream record companies. The term Indie Rock was thus created to categorise those artists who were signed to 'independent' record labels. By the end of the 1990's to the present day there has been an emergence of more Alt-Rock/Indie bands such as The Strokes, The White Stripes, Coldplay, Queens of the Stone Age and more recently bands such as The Killers, Paramore, Muse, Franz Ferdinand, Arctic Monkeys and Kodaline.

Melody:	riffs, basic guitar solos, no recognisable hooks
Harmony:	diatonic, cadences, later music with harmony in strings
Instrumentation:	basic rock band formation. Prominent guitars – rhythm guitar/lead guitar, vocals, bass, drum kit, later use of strings to accompany [e.g. Elbow – One Day Like This], later use of electronic instruments/effects
Form and Structure:	intro, verse, chorus, bridge, solo, regular drum fills
Timbre:	distorted guitars, acoustic guitars, drum fills

Suggested Listening:

Pearl Jam – Alive (1991)

4 Non Blondes – What's Up (1992)

Radiohead – Creep *Radio edit (1993)

The Presidents of the United States of America – Peaches (1995)

Muse – Plug In Baby (2001)

The White Stripes – Seven Nation Army (2003)

The Killers – When You were Young (2006)

Arctic Monkeys – Brianstorm (2007)

Imagine Dragons – Radioactive (2012)

Coldplay – Adventure of a Lifetime (2015)

Brit-Pop

Brit Pop was a youth culture movement that came about in the 1990s as a reaction to both the Alternative Rock music scene that was occurring and the disgruntled attitudes that the people of Britain had as a result of social deprivation and political problems. Brit Pop music carried a sound that was influenced by bands of the 1960's such as The Kinks and The Beatles as well as having a Punk Rock influence. Artists were writing songs about everyday life and what it was like to be young and British. Bands such as Oasis, Blur and Pulp emerged and began to put Britain on the map musically. The music features traditional pop/rock instruments rather than electronic instruments, is made up of catchy melodies and its vocals often have recognisable regional accents [e.g. Blur – Parklife (1994)].

Melody:	riff [e.g. The La's – There She Goes (1990)], hook, simple melodic phrases, limited solo roles
Harmony:	simple chord progressions
Instrumentation:	basic rock band formation. Prominent guitars – electric and acoustic, bass guitar, vocals (lead and backing vocals), drum kit, tambourine, later Brit Pop included some use of electronic instruments [Elastica – Connection (1995)], piano [Oasis – Don't Look Back in Anger (1995) or strings [e.g. The Verve – Bittersweet Symphony (1997)]
Form and Structure:	verse/Chorus form (to include Intro, verse, pre-chorus, chorus, bridge/middle 8, solo, outro), drum fills
Rhythm:	4/4 time, distinctive acoustic guitar strumming patterns [e.g. Oasis – Wonderwall (1995)]
Timbre:	distorted guitars, electric/acoustic guitars, raw vocals often with accents

*Guitar techniques in Brit Pop

Pitch Bending – bending the string of a note to alter the pitch

Tremolo – this is when a note is repeated rapidly to create a trembling effect [e.g. solo in Ash – Burn Baby Burn (2001)]

Hammer-on – a technique where you make a note sound by using your fret hand rather than plucking the string. This is done by 'hammering' the fretboard sharply. [e.g. Suede – Animal Nitrate]

New Terminology

Middle 8: (Also known as the bridge) This is a section of a song that happens around the middle of a song and usually lasts for 8 bars. Its purpose is to provide contrast from the verse-chorus repetitions.

Suggested Listening:

Oasis – Live Forever (1994)

Pulp – disco 2000 (1995)

Suede – Filmstar (1996)

Ocean Colour Scene – The Day We Caught the Train (1996)

Electronica

Background:

Electronica is a genre of music that originated in the underground music scene in the early 1990's. With the rise of the use of music technology in genres such as New Wave, more and more artists started to use electronic instruments such as synthesizers, music sequencers and drum machines to form the basis of their music. Music was often recorded in small or home studios which enabled artists to be more experimental in style. **It is important not to confuse Electronica with New Wave.** Whilst New Wave is music written in the 80's that is distinguishable by its 'poppy' sound and its catchy riffs, Electronica is music written in the 90's to the present day that is distinguishable by its use of predominantly electronic instruments. Electronica artists include Björk, Moby, Fatboy Slim, Daft Punk, Gorillaz, Massive Attack and The Chemical Brothers.

Melody: riff, repetitive melodies and phrases

Harmony: often sparse harmony

Instrumentation: synthesizers, drum machines, vocals (male and female), sometimes combined with traditional instruments such as guitars

Form and Structure: intro, verse, chorus, bridge

Rhythm: elaborate drum rhythms

Texture: polyphonic

Timbre: electronic sounds and instrumentation, audio effects

Suggested Listening:

Fatboy Slim – Right Here, Right Now (1998)

Moby – Porcelain (1999)

Daft Punk – One More Time (2001)

The Knife – Heartbeats (2003)

Hot Chip – Ready for the Floor (2008)

MGMT – Kids (2007)

M83 – Midnight City (2011)



Eurythmics: *Sweet Dreams*

Background:

Sweet Dreams is the title track from Eurythmics' second album which was released in 1983. Its success established their reputation in the UK where it reached number two in the singles charts and in the US where it went to number one. The track was remixed in 1991 for their *Greatest Hits* compilation which has been reissued several times.

Style and influences:

Although difficult to classify, the Eurythmics style is perhaps best described as a combination of New Wave and British synthesiser pop. The New Wave influence, which is evident in the striking visual presence and vocals of lead singer Annie Lennox, is captured in many of the imaginative videos which accompany their songs. The accompaniment, nearly all of which is played and engineered by David Stewart, is almost entirely technology based. In common with other bands from the early 1980's the instrumental sounds are produced using drum machine and keyboards.

Features:

Melody:	Uses a small number of pitches within the Aeolian mode transposed to C. Contains a falling and rising minor third (Eb-C-Eb), some scalar movement and syncopated rhythm.
Harmony:	A limited range of major and minor triads within the key of C minor. A pair of alternating chords – C minor/F7 – is used in the “middle eight” section (1.43).
Tonality:	C minor
Time signature:	4/4
Riff:	The repetition of a rhythmic or melodic idea – the two-bar phrase on which the majority of the song is based, for example.
Middle eight:	A contrasting eight-bar section (or bridge).
Fill:	A solo (often on drum kit) which is generally improvised and may occur at the end of a phase or lead into a new section.
Technology:	Although basically a duo, the use of music technology (still relatively unrefined by modern standards) allowed the members of Eurythmics to create many vocal and instrumental layers. Multitrack recording of Annie Lennox's voice is used to create blended backing vocals. Percussion effects produced by a drum machine together with synthesized and sampled sounds are repeated using a sequencer and combined using a mixing desk.

Structure:

Sweet Dreams is organised in the following way:

- Intro: Keyboard riff x 4
6-bar wordless vocals
- A Sweet dreams are made of this...
A1 Some of them want to use you...
- Link: 6-bar wordless vocals
Riff x 2
- A Sweet dreams etc.
- Link: 6-bar wordless vocals
- B Hold your head up...
Hold your head up, movin' on...
- A Keyboard solo
A1 Some of them want to use you.
- Link: 6-bar wordless vocals
- B Hold your head up. Keep your head up, movin' on etc.
- A Keyboard solo
- Link: Riff x 4
6-bar wordless vocals
Riff x 3
- Coda: A Sweet dreams etc. Drumbeat only
A Sweet dreams etc. + Keyboard solo
A Sweet dreams etc. Repeat
A Sweet dreams etc. Repeat and fade

Analysis:

N.B. These timings refer to the 1991 remixed version of this song.

	Time	Content
Intro:	0.00	2-bar keyboard riff (played 4 times) which presents the pitches C-Eb-C-Ab-G in broken octaves. Synthesised drum sound marks every crotchet beat and a low C occurs on the first beat of every 2 bars.
	0.15	6-bar phrase based on the chords Ab-G-Cm-Fm-Ab-G which are sung by multitracked backing vocals to “ooh” while wordless solo voice improvises above. Keyboard and percussion sounds change – there is a synthesised backbeat on the 2nd and 4th beats of each bar.
A	0.27	“Sweet dreams are made of this” is sung as a solo with the 2-bar riff from the introduction as accompaniment.
A1	0.42	For “Some of them want to use you” Annie Lennox’s voice is multitracked to produce harmony – mainly in parallel 3rds.
Link:	0.57	Same harmonies as 0.15 but solo improvisation and keyboard bass are different.
	1.09	Keyboard riff from introduction played twice.
A	1.16	First 2 bars of “Sweet dreams are made of this” are sung as a solo before multitracked harmony in 6ths is introduced.
Link:	1.31	As 0.15 but with a stronger backbeat.
B	1.43	This feels like a “middle eight” and contrasts the higher vocal register of “Hold your head up” with the lower pitches of “movin’ on”. Alternating C minor and F7 chords in semibreves are played by piano. Crotchet pulse on drums, continuous quavers on synthesised hi-hat and what sounds like sampled glass bottles are added.
A	1.57	A semiquaver “fill” leads to the return of the 2-bar riff but now the voice has been replaced by a keyboard solo doubled in octaves which consists of long note followed by quaver movement.
A1	2.13	Voice reappears with “Some of them want to use you” (0.47).
Link:	2.28	6-bar phrase (0.15) with varied keyboard tone and vocal embellishment.
B	2.40	Reprise of “Hold your head up” (1.43).
A	2.55	Keyboard “fill” and solo (1.57).
	3.10	2-bar keyboard riff (played 4 times as in the introduction) with synthesised “claps” as backbeat.
Link:	3.26	6-bar phrase consisting of wordless vocals (0.15).
	3.37	2-bar riff played 3 times with wordless vocals (0.15) and “bottle” sounds (1.43) at the ends of phrases.

	Time	Content
Coda	3.49	“Sweet dreams” (A) with only percussion crotchets as accompaniment. Layers of vocal harmonies in 3rds and 6ths are added along with solo improvisation.
	4.04	“Sweet dreams” repeated with 2-bar riff combined with keyboard solo (1.57) and “bottle” sounds (1.43).
	4.19	“Sweet dreams” repeat of previous 8 bars.
	4.34	“Sweet dreams” another repeat with fade.

Further listening:

Eurythmics: *Here comes the rain again*

Eurythmics: *Who's that girl*

Ash: Burn Baby Burn

Background:

Burn Baby Burn was the second single to be extracted from Ash's best-selling album *Free All Angels* which was released in 2001. The band, which was formed in Downpatrick in 1992, consists of three core members: Tim Wheeler (lead vocals and lead guitar), Mark Hamilton (bass guitar) and Rick McMurray (drums). During the period when *Free All Angels* was recorded their membership had been expanded to include Charlotte Hatherley who contributed backing vocals and rhythm guitar.

Style and influences:

Stylistically speaking, Ash have been given many labels and it is true to say that they draw on several influences the most significant of which are as follows:

- | | |
|----------|--|
| Pop Punk | The limited range of harmonies, simple repeated melodic fragments, fast driving tempo and aggressive guitar chords with frequent distortion are all features associated with the Punk Rock bands of the late 1970s and early 1980s. |
| Rock | The basic verse/chorus structure, loud guitar-based sound, improvised lead guitar solos and the final "power chord" are typical of many rock bands. Despite their undoubted popularity, Ash remain somewhat outside the commercial rock mainstream especially in terms of their lyrics and subject matter. |

Features:

- | | |
|-----------------|---|
| Melody: | Mainly stepwise movement around a few central pitches – e.g. B/C# in the verse section. Repetition and syncopation are also used. |
| Harmony: | A restricted number of major and minor triads (sometimes with the 3rd missing) are formed into repeated patterns. Dissonance is created by adding extra notes to these basic chords e.g. on "never been satisfied" (0.40) there is an E7 chord with both the major 3rd (G#) and minor 3rd (G♭) present. |
| Tonality: | B major but finishes in E major. |
| Time signature: | 4/4 |
| Riff: | The music of this genre depends to a large extent on the constant repetition of melodic, harmonic and rhythmic patterns. |
| Fill/break: | The improvised solo on the drum kit, which precedes the entry of the full band (0.18), is a good example of how a "fill" can be used to highlight important points in the structure of a song. |
| Strophic: | When a song contains a number of verses which are set to the same music. A song where each section of the text is set to different music is described as through-composed. |
| Middle eight: | A contrasting section which is nearly always 8 bars long. |

Structure:

Burn Baby Burn is organised in the following way:

Intro:

Verse 1

Chorus

Instrumental

Verse 2

Chorus:

Instrumental

Middle 8

Verse 1

Chorus

Instrumental

Analysis:

	Time	Content
Intro:	0.00	Filtered synthesised sounds (based around the note B) which pan between the left and right channels.
	0.06	Lead guitar riff which mainly oscillates in quavers between D# and B.
	0.12	Bass guitar riff added.
	0.18	Drum fill introduces the entry of the full band with the 2-bar chord pattern: B/E/C#5/F#.
Verse 1:	0.31	The accompaniment is reduced to bass guitar and drums. Melody based on a 2-bar motif which is repeated 3 times. A striking discord (0.40) occurs on “never been satisfied”.
	0.43	Same melody with different lyrics but guitar chords have been added. Discord (0.52) now coincides with “burn baby burn”.
Chorus:	0.55	The harmonies (F#m/B - E/A) and to a large extent the melody to create a descending sequence. Vocal harmony is nearly all in parallel 3rds.
	1.08	Accompaniment stops for 3 beats on 3rd playing of this 4-bar phrase and the chorus ends differently.
Instrumental:	1.17	Link consisting of ascending scale in lead guitar over repeated A minor chords and a return of the riff from the beginning (0.06).
Verse 2:	1.26	Musically the same as verse 1 (0.31) but slight adaptation of the melody on “destructive love” (1.44).
Chorus:	1.51	Repeat of 0.55.
Instrumental:	2.12	Begins like 1.17 but lead guitar goes off into a new solo featuring a 2-bar pattern in repeated semiquavers over the chord formula from 0.18 in rhythm guitar. Discords are produced during the 4th playing where there is a G \flat against an E chord and A and B \flat clash with C# minor.
Middle 8:	2.26	Different melody and softer dynamics create contrast. Repeated quavers in bass guitar and snare drum as harmonies alternate between E and F# major. Lead guitar has repeated semiquavers (like 2.14) but the notes change every two beats rather than every beat. Crescendo at the end of this section.
Verse 1:	2.38	Reprise of the second half of verse 1. “Burn baby burn” (2.48) decorated.
Chorus:	2.51	Chorus repeated with one line of the lyrics changed at 3.06 - “we’re living in a compromise”.
Instrumental:	3.12	Begins same as 1.17 but the scale is extended upwards to 2 octaves. Insistent quaver rhythm in drum kit. And final E major power chord (3.25).

Further listening:Ash: *Shining Light*Ash: *Sometimes*



Florence and the Machine: *Cosmic Love*

Background:

Cosmic Love, which was released as a single in July 2010, is taken from *Lungs*, the 2009 debut album from Florence and the Machine (Florence + the Machine). The band is dominated by the lead vocals of Florence Welch and her chief collaborator, Isabella Summers who, in addition to co-writing much of their material, plays keyboards and percussion and also contributes to the production process. The harp playing of Tom Monger is prominent feature of the track *Cosmic Love*.

Style and influences:

The music of Florence + the Machine is probably closest to the genre known as Indie Rock. This is a subdivision of Alternative Rock which originated in the 1980's when musicians set up small recording labels free from the control of the major companies within the music industry. Although many went on to achieve commercial success in their own right, the music which they distributed was often experimental and controversial.

The distinctive sound world of Florence + the Machine is complemented by striking visual imagery such as the video for *Cosmic Love* or the artwork of the album *Lungs*. The singing and persona of Florence Welch and the surrealist nature of many of her lyrics have inevitably given rise to comparison with another influential female artist, Kate Bush.

Features:

Melody:	Has the feeling of free improvisation around a few main pitches or intervals within the Aeolian mode. Scotch snap (quaver/dotted crotchet) and syncopation are present in the rhythm.
Harmony:	Most of the song is based on a formula consisting of three triads (F major, C major and A minor). Dissonance is created as the melody often clashes with the underlying harmony, e.g. the G against the F major chord at the very beginning.
Tonality:	A minor but sounds modal as the raised 7th (G#) does not occur.
Time signature:	2/2
Riff:	The repetition of the F major/C major/A minor chord pattern unifies the song and produces a hypnotic effect.
Strophic form:	The two verses are set to much the same music with some variation of the melody and additional vocal harmony.
Vocalise:	When the vocal part is sung to a vowel sound (in this case ooh) without words.
Outro:	An instrumental playout or coda at the end of a song.

Structure:

The structure of *Cosmic Love* is as follows:

- Intro: Electronically-produced sounds
- Verse 1: A falling star fell from your heart and landed in my eyes.
I screamed aloud as it tore through them and now it's left me blind.
- Chorus: The, stars, the moon they have all been blown out.
You left me in the dark.
No dawn, no day.
I'm always in this twilight, in the shadow of your heart.
- Verse 2: And in the dark I can hear your heart beat I tried to find the sound.
But then it stopped and I was in the darkness,
so darkness I became.
- Chorus: The, stars, the moon etc.
- Vocalise: Ooh etc.
- Interlude: I took the stars from my eyes and then I made a map.
I knew that somehow I could find my way back
then I heard your heart beating.
You were in the darkness too.
So I stayed in the darkness with you.
- Chorus: The stars, the moon etc. (twice)
- Vocalise: Ooh etc.
- Outro: Instrumental based on 3-chord riff

Analysis:

	Time	Content
Intro:	0.00	Short snatch of synthesised sound effects.
Verse 1:	0.03	4-bar chordal riff (F, C, Am, Am) played in repeated quavers by piano. Modal vocal melody, which contains the motif A-G-E-D, a descending scale, syncopation and scotch snap, often clashes with harmony.
	0.12	Rising and falling harp arpeggios occur at the end of the first vocal phrase.
	0.16	Maracas join the on voice's second phrase.
Chorus:	0.30	Although based on the same chords as the verse, a new rhythmic idea consisting of 4 quavers is emphasised by the drum kit. Louder dynamics. Ends with a discord – F against an A minor chord.
Verse 2:	0.58	The vocal part differs from verse one in that it improvises freely around the main pitches and a rising phrase occurs on "became". Multitracked vocal harmonies are added and the harp has a new ostinato accompaniment.
Chorus:	1.25	Melody freely decorated, e.g. the upper auxiliary note on "moon". Harmonies are once more created using multitracking. Conclusive ending as the voice's A coincides with the tonic chord.
Vocalise:	1.52	Same harmonies as verse and chorus but with an E added to the F major chord. Descending semiquaver arpeggios in the harp all begin on E implying an inverted pedal point. The wordless vocals (Ooh) feature a rising perfect fourth which is repeated (creating an echo effect) and extended.
Interlude:	2.06	Contrast is achieved in this section as follows: <ul style="list-style-type: none"> • New 4-bar chord pattern – Em, F, G, Am • Use of triplet crotchets in the accompanying harp arpeggios • Softer dynamics • New melody centred on the note G • Heartbeat effect on "I heard your heart beating"
	2.29	Obvious "blue note" (Eb) on the word "darkness"
Chorus:	2.35	Roll on suspended cymbal leads into a reprise of the chorus which ends with a rising scale on "heart".
Chorus:	3.02	Repeat of chorus finishing on a sustained C.
Vocalise:	3.30	Same as 1.52
Outro:	3.43	Instrumental playout based on the F, C, Am chord structure featuring prominent harp arpeggios, increased reverberation and synthesised "shots". Sevenths are gradually added to the A minor chords. A diminuendo leads to the final pause on the tonic.

Further listening:

Kate Bush: *Wuthering Heights*

Florence and the Machine: *You've Got the Love*

