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Catching The Light

Question: How are the expressive techniques used in this excerpt?

Section A	0 - 16
Section A 1	17 - 32
Section B	33 - 48
Section A	49 – 1.04
Section A 1	1.05 – 1.20
Section B	1.21 – 1.35
Section C	1.36 – 2.46
Section A	2.47 – 3.03
Section A 1	3.04 – 3.19
Section B	3.20 – 3.48

Overview

- Fingerstyle Technique: A combination of plectrum and fingers are used to execute the notes and chords.
- Guitar Tuning: Not in standard E tuning (D A C# E B E)

Guitar Dynamics and Expressive Techniques

Hammer on and pull offs	Vibrato	Glissando	Slides
Artificial and natural harmonics	Percussive slaps and taps on the fingerboard and body of the instrument	Parts of the song played near the bridge of the instrument (sul ponticello.)	

Tone colour words to describe the sounds created on the Guitar

Warm sounding chords	Bright ringing harmonics	Metallic	Dry
Bright	Resonant	Sparkling	Sweet
Woody	Brittle		

ABBA

Take A Chance On Me

Question: How are the sound sources treated? (Album Version 0:00 – 1.22 minutes.)

Overview

- Key: B Major
- Time Signature: 4/4
- Structure: A1 A2, B, C

Bars 1 – 9 Chorus (A1)

Female voice 1	_____	Melody
Female voice 2	_____	Harmonising
Backing male 1	_____	Harmonic backing on F# (Chord 1 and 5)
Backing male 2	_____	Harmonic backing on B (Chord 1 then low F#)

- Music starts with an anacrusis (two female voices enter on the last half of beat two.)
- Both female voices are singing in harmony – mid to upper registers (bars 1 – 2.)
- The backing male voices (low – mid register) are providing the harmonic accompaniment (rhythmic ostinato pattern, quaver and semi-quaver note values.)
- The texture of the female and male vocal layers is thick yet light due to all four voices singing, however there is no instrumental accompaniment in this section and the voices are in close harmony creating the lightness of texture. The male voices are outlining the tonic/dominant notes of chord one (B) and the tonic note at the interval of an 8ve of chord five (F#). The female voices are harmonising but in rhythmic unison.
- The voices are electronically manipulated to create the sound of having more than one voice singing each part. This manipulation has been achieved through dubbing the recorded voice at a slightly faster tempo and when added to the original recording, it gives a fuller sound.
- There are two-time signatures i.e. bars 1 – 6 (4/4), bar 7 (2/4) and bars 8 – 9 (4/4)

Bars 10 – 21 Chorus (A2)

- The texture of this section is thickened on the repeat of the vocal melodic theme with the addition of Keyboard, Electric Guitar, Bass Guitar and Drum Kit.
- The Keyboard utilizes quaver note values to outline the tonic and dominant notes of chord 1.
- The Electric Guitar strums a series of chords (rhythmic/harmonic accompaniment.)

Listen to the excerpt and answer the following questions:

1. What is the time signature?
2. Identify the music's tonality.
3. How many bars are there in the introduction section?
4. The time signature is 4/4. Notate the rhythm of the riff played by the Electric Guitar in the introduction section.
5. The time signature is 4/4. Notate the rhythm of the Bass Guitar accompaniment in the introduction section.
6. The time signature is 4/4. How many bars are there in verse one?
7. The time signature is 4/4. Notate the rhythm of the male vocal line in verse one.
8. Identify which instruments role is to provide the harmonic accompaniment in verse one.
9. Identify which instruments role is to provide the rhythmic accompaniment in verse two.
10. Identify which instruments role is to provide the harmonic accompaniment in pre-chorus section.
11. Notate the rhythm of the music material played by the Electric Guitar in the pre-chorus.
12. With reference to pitch, how are the backing voices supporting the main melodic line in the pre-chorus section?
13. Notate the rhythm of the harmony played by the Bass Guitar in the chorus section.

Extension Activities for Music 1 and 2

What musical elements from Queen's – '*We will rock you*' is found in Def Leppard's - '*Pour some sugar on me*'. Compare both songs making reference to the concepts of music.

Bar 2

- The backing vocalist's tone colour is still murky and strong on the final lyric (*to be*). Thicker texture on these words due to the inclusion of backing male voices here.
- Contrasting tone colours due to two sets of male voices i.e. clear tone colour by lead male voice and murky and strong tone colours by backing voices.
- The lyrics are spoken and not sung to pitch (indefinite pitch.)
- There is an absence of harmony as the only supporting instrument in this bar is the Drum Kit. The Drum Kit plays a constant crotchet rhythm utilising the kick drum and hi-hats.
- Distorted scratchy contrasting effects performed by the Electric Guitar (seem to appear mostly on the final word.)

Bar 3

- The lyrics are spoken and not sung to pitch (indefinite pitch.)
- A solo male voice says the word *Daddy* sounding nasally in tone colour. The sound of this word is thin in texture due to the manipulation of his voice in the upper register. This is in contrast to the previous lyric *to be*, sounding thicker in texture with a throatier tone colour.
- A tinkering of a Bell can be heard sounding light and metallic in tone colour.
- Contrasting tone colours due to two sets of male vocals i.e. nasally and throaty.
- There is an absence of harmony as the only supporting instrument in this bar is the Drum Kit. The Drum Kit plays a constant crotchet rhythm utilising the kick drum and hi-hats.

Bar 4

- The lyrics are spoken and not sung to pitch (indefinite pitch.)
- The emphasis on the word "me" is strong and powerful because it is performed by the lead male and backing male vocalists making it thick in texture. This is contrast to the previous lyrics in the same line sounding thinner in texture due to the lead male voice saying the lyrics on his own.
- Contrasting tone colours due to two sets of male voices i.e. throaty and powerful.
- There is an absence of harmony as the only supporting instrument in this bar is the Drum Kit.
- Distorted Guitar effects and strong accents on the Drum Kit appear on the final word *me*.

Chorus One (Bars 21 – 32)

- The melodic line, sung by the male voice, is supported by a female and male voice, singing in harmony (harmonising.) The texture of these combined vocal layers is now thicker (three voices in total). This is in contrast to the previous section where it is only a single male vocal layer (thin in texture) singing the melodic line. The Electric Guitar (clear tone colour) provides the rhythmic and harmonic accompaniment. The Electric Guitar performs short - quick strums of chords occurring on the first beat at bars 23, 25 and 27. The chords are cut off quickly in sound by muting the strings with his hand.
- The walking bass line is driven by the Double Bass (rhythmic ostinato), while a percussive instrument is performing a repetitive rhythm sounding woody and clicky in tone colour.
- The Drum Kit's rhythmic accompaniment changes in this section, using open/closed hi-hats (played softly) and snare fills, which are played quickly.
- The Saxophone performs an ascending pattern of four B flat notes, spanning over three octaves.

Solo Instrumental (Bars 33 – 44)

- The harmonic structure is based on the twelve-bar blues. The Saxophone uses a blues scale to perform its solo improvisation: Combination of short and long notes; repetition of motifs and sustained notes.

Verse Two and Chorus Two (Bars 45 – 68)

- The melodic material that is heard in the previous verse and chorus is repeated. However, the Electric Guitar strums chords using a syncopated rhythm in the final two bars of verse two. This is in contrast to verse one where we hear the Brass section performing a five note melodic motif in the final two bars.
- The Electric Guitar accompaniment sounds more prominent in Chorus two using its whammy bar to create vibrato while performing the harmonic accompaniment (chords.)

Solo Instrumental (Bars 69 – 80)

- The harmonic structure is based on the twelve-bar blues.
- This solo is driven by the Electric Guitar, sounding metallic and twangy in tone colour. This is in contrast to the previous solo section where the Saxophone performs (contrast in pitch and tone colour.)
- The Electric Guitar uses a blues scale to perform its solo improvisation. The solo is mainly based on a two-bar repetitive lick. The Electric Guitar uses a combination of hammer-ons, pull offs, vibrato and the whammy bar to dynamically express each riff.