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| **BUSH: Hounds of Love** | | | |
| **Context:**   * Kate Bush was born in Kent, in 1958. * Her musical roots and inspirations are similarly eclectic, ranging through progressive rock, folk, ethnic styles, electronica and classical forms. * *Hounds of Love* a concept album released in 1985. * It was recorded in her own studio, in the grounds of her home. * The album features her as composer, performer and producer * Vinyl albums were produced with two sides: up-tempo ‘poppy’ songs of side one and the more ‘arty’-related songs which make up side two. * Side 1: ‘Cloudbusting’ is based on the relationship between the inventor Wilhelm Reich, and his son, Peter who believed they could create rain using machines called Cloudbusters. * Side 2 is called *‘The Ninth Wave’* and evokes the feelings and experiences of an individual drifting alone on the sea at night: * ‘And Dream of Sheep’ *–* drifting in the sea, awaiting rescue * ‘Under Ice’ *–* in a dream-like state the narrator is skating on ice, alone. In a *doppelganger*-like moment she sees herself under the ice. | | | |
| **Cloudbusting** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | Around 5 minutes in length = **longer** than the typical 3 minute pop song of 1980s  Verse 1  Bridge  Chorus  Verse 2  Bridge  Chorus  Instrumental  Chorus  Outro/coda | Experimental/Progressive Rock = longer songs  No introduction – grabs attention straight away with lyrics, but has very long coda.  Otherwise fairly typical pop song structure. | Close to the Edge by Yes  E.g. Madonna’s ‘Frozen’ |
| Tonality | **C# minor** with no changes of key. B naturals = **Aeolian mode.** | Kate Bush’s musical language is tonal, but not straightforwardly diatonic and functional.  The tonality is always clear, but is often modally inflected in the choice of chords and progressions.  There is little evidence of tonality being used to define structure here. | Bjork’s Big Time Sensuality – remains in one key & has modal inflections |
| Harmony | Very **few perfect cadences**  Progressions based on **primary chords are rare.**  Verse and outro/coda based around a **modal chord sequence**, moving by step and using seventh and ninth chords.  Note how the Badd9 subtonic (♭VII) chord acts as a substitute dominant at the end of the sequence:  C♯m7–Badd9–A6/9–Badd9.  Chord palate is widened by the use of **added note and extension chords, sus chords, and slash chords.**  Chorus and Instrumental based on similar sequence (A6/9and F♯7(sus4)contain the same notes):  C♯m7–Badd9–F♯7(sus4)–Badd9. | Being musically self-taught, KB does not feel constrained by functional relationships and progressions  Limited no of chords = mechanical feel  Adds variety  Prog rock influence  Creates unity | Bjork’s ‘Vulnikura’ (non-functional harmony)  Tori Amos’ Cornflake Girl  Yes’ ‘Owner of a Lonely Heart’  Repeated chords in Annie Lennox’s Walking on Broken Glass = 80s pop |
| Melody | Begins with a **triadic shape**  **Chorus ‘hook’** uses:  o Rising fifth  o Rapid repeated notes  Violin riff in chorus uses simple **stepwise, repetitive**, material.  Backing vocal figure in the outro/coda features:  o A rising **minor seventh leap**  o A stepwise fall to (alternating) **supertonic** and **subdominant** notes. | Simple, basic melodic line  Unifies the piece, puts emphasis on certain lyrics  Simplistic melodic line  Contrasting, more dramatic melody line | Annie Lennox’s Walking on Broken Glass = 80s pop  Tracy Chapman’s ‘Fast Car’ = 80s pop |
| Rhythm, tempo & Metre | Fast medium tempo throughout (♩=112), with strong sense of pulse.  Metre is mostly simple quadruple in verse and chorus, but with bars of **6/4** used to extend phrases.  Bridge uses **3/2 metre** for variety (notated in transcription as 6/4).  **♫♩** rhythm used extensively  Chorus hook uses **anticipatory syncopation** and **rapid repeated notes**.  Accompanying string rhythms become more active towards the end, replace the third beat with **alternate quavers and semiquavers.** | Mechanical feel (cloudbusting machine)  Changes of metre show progressive rock influence  Unifies the piece  Creates rhythmic freedom  Variety towards the end of the piece | Epitah by King Crimson (prog rock)  Annie Lennox’s Walking on Broken Glass (80s pop)  Bjork’s Big Time Sensuality = experimental |
| Texture | **Melody dominated homophony**  **Homorhythmic** string chords for most of the song  **String countermelody** doubled **in octaves** added in verse 2.  **Vocal sample** idea added to texture during bridge sections.    More **polyphonic** feel in **chorus,** where violin riff acts as a counterpoint to the vocal phrases.  **Silence**  Outro/Coda features **polyphonic interplay** of three lines (although rarely all three together):  o Lead vocals  o Instrumental line in keyboard 2  o Wordless backing vocals. | As with most songs, the function of the texture is to support and emphasise the melody and lyrics  Articulate a crotchet pulse  Builds the texture and adds variety  Helps create textural contrast between sections  Helps create textural contrast between sections  Dramatic contrast  Used for impact in bars 17 and 50.  Complex ending. Texture has gradually built and become more complex as the song has gone on. | Madonna’s Frozen = 80s pop  Eleanor Rigby by Beatles (60s pop)  Pink Floyd’s album ‘The Wall’ (prog rock)  Miracles out of Nowhere by Kansas (prog rock)  Oh So Quiet by Bjork  Bjork’s Big Time Sensuality (experimental) |
| Sonority | **Most conventional use of instruments**, but still lacking some of the traditional backing instruments of rock and pop styles:  o No bass guitar  o No electric guitar  o Restrained use of drums/percussion  **Classical String Sextet** provides main accompaniment  **Fairlight CMI** (treated vocal sample in bridge & steam engine sound used to ‘cover’ final chord at ending).  **Wordless singing** in outro/coda  Drums/percussion used sparingly  **Balalaika** line near the beginning | She had other influences  (e.g. prog rock, folk, world)  Shows KB’s liking for instruments and combinations not normally used in pop music.  Cutting-edge music technology. This instrument could not only sample and reproduce sounds, but could also act as a sequencer and synthesiser as well.  Experimental in style  Most noticeable is the ‘military’ snare part towards the end  Shows KB’s liking for Irish/folk instruments and unusual instrumental combinations | Beatles’ ‘Eleanor Rigby’ and Bjork’s ‘Vulnikura’  Peter Gabriel’s ‘The Rhythm of The Heat’ (80s pop)  Bjork’s ‘Big Time Sensuality’ (experimental)  Peter Gabriel’s ‘The Rhythm of The Heat’ (ethnic instruments) |

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| **And Dream of Sheep** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **Shorter song** (2m 45s)  Verse 1  Refrain  Bridge  Verse 2  Refrain  Bridge  Outro/coda | Part of a seven song cycle  No introduction – grabs attention straight away with lyrics, but has very long coda.  Otherwise fairly typical pop song structure. | Madonna’s ‘Frozen’ |
| Tonality | Verses in **C♯ minor** but B naturals = **Aeolian mode**  Refrain and bridge in **E major** (relative major).  Ends (a little inconclusively) in **E major** | Kate Bush’s musical language is tonal, but not straightforwardly diatonic and functional.  The tonality is always clear, but is often modally inflected in the choice of chords and progressions.  Modulations help define structure | Bjork’s Big Time Sensuality –has modal inflections |
| Harmony | Very **few perfect cadences**  Progressions based on **primary chords are rare.**  Opens with another **modal sequence**  o C♯m7–F♯m/A–B (note the roots a fifth apart).  o This can be interpreted a I–IVb–♭VII progression in C# minor, using the subtonic once more, or perhaps as an extended VI–IIb–V progression in E major, the key of the chorus  Chord palate is widened by the use of **added note and extension chords**, **sus chords**, and **slash chords**.  The refrain uses a **conventional I–II–V–I** progression, in E major, over a **tonic bass pedal**.  **Quartal harmony** in whistles | Being musically self-taught, she does not feel constrained by functional relationships and progressions  Modal = folk influence  Progressive rock influence  More like a conventional pop song  Pedal confirms key  Folk like in sound | Bjork’s ‘Vulnikura’ (non-functional harmony)  Yes’ ‘Owner of a Lonely Heart’  Tracy Chapman’s ‘Fast Car’ |
| Melody | Verse opens with two **rising fifths** (which could be considered a **melodic sequence**).  Refrain features oscillating **minor third** between B and G♯.    Coda/Outro uses a repeated figure:  o **Rising major sixth**  o Falls by step back to the starting note or to the tonic  o **Word-painting** used on the final phrase ‘they take me deeper’ via **melisma**  o Song finishes on an **‘unresolved’ dominant note.** | Grabs attention, emphasises lyrics  Sounds contained and limited  Helps emphasises the lyrics  Ambiguous ending. You want to listen to next song on album. | Madonna’s Frozen (80s pop song)  Melisma in Bjork’s ‘Big Time Sensuality’ |
| Rhythm, tempo & Metre | **Slow ballad** tempo (♩=80).  Mostly Simple quadruple metre, with **2/4 bars** used to extend phrases at bars 11 and 32 and a **5/4 bar** used for dramatic effect at bar 51.  Verse and refrain openings both use **syncopation**.  Vocal material often starts **after the first beat of the bar**.  Final vocal idea (outro/coda):  o Has an **anacrusic** pick-up  o Uses **triplets**, **ties** and **Lombardic rhythms** in the last five bars  o Ends with a **ritardando**. | Suitable for narrative of the song  Progressive rock influence  Grab attention and puts focus on the lyrics  Grab attention and puts focus on the lyrics  Free/improvised in nature (in and out of consciousness)  To represent sinking | Epitah by King Crimson (prog rock)  Annie Lennox’s Walking on Broken Glass  Bjork’s ‘Vulnikura’ |
| Texture | Largely **melody dominated homophony.** Focus very much on the vocal line here.  Piano is more active/involved in verses – **wider ranging arpeggios** and some **doubling of the vocals.**  Refrain and bridge is accompanied by much plainer, mid-range **block chords**.  **Tonic bass pedal** (E) appears in several sections (e.g. bars 8–12 and 15–16). | As with most songs, the function of the texture is to support and emphasise the melody and lyrics.  Textural contrast between structural sections  Textural contrast between structural sections. More emphasis on lyrics here.  Thicker, more foreboding textural sound | Tori Amos’ ‘Winter’ (80s pop – also written for piano and voice)  Annie Lennox’s Walking on Broken Glass |
| Sonority | Dominated by the **voice and piano textures**  **Fairlight CMI**  Irish folk instruments **bouzouki** and **multi-tracked whistles**  **Spoken vocal sample** (radio shipping forecast) | Reminiscent of ballads from early in Bush’s career  Cutting-edge music technology. This instrument could not only sample and reproduce sounds, but could also act as a sequencer and synthesiser as well.  Shows KB’s liking for instruments and combinations not normally used in pop music. | Tori Amos’ ‘Winter’  Peter Gabriel’s ‘The Rhythm of the Heat’ (Fairlight CMI & ethnic instruments)  Pink Floyd’s ‘The Wall’ uses sonic objects in this way |

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| **Under Ice** | | | |
|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **Shorter song** (2m 21s)  **Through composed** but based on a **repetition of ideas** (from bars 5-14)  Structure defined by the accompaniment figures and by the changes of time signature and rhythm  Loose structure of:  Intro  Verse 1  Refrain  Verse 2  Refrain  Verse 3  Refrain  Verse 4  Refrain  Outro | Part of a seven song cycle  Blurs a sense of the typical 80s formal pop song structure. Least conventional of the 3 songs. | Bjork’s ‘Vulnikura’ = concept album – songs tell stories and link from one to another, like scenes in the narrative  Pop song like e.g. Madonna’s ‘Frozen’ |
| Tonality | **Modal A minor.**  **No key changes.**  **Chromaticism clouds key**  Finishes on an **ambiguous Asus2 chord** = inconclusive ending | Kate Bush’s musical language is tonal, but not straightforwardly diatonic and functional.  The tonality is always clear, but is often modally inflected in the choice of chords and progressions.  There is little evidence of tonality being used to define structure here. | Bjork’s Big Time Sensuality –has modal inflections & remains in one key  Yes’ ‘Owner of a Lonely Heart’ has the same |
| Harmony | This piece uses a **repeated chord sequence**. Note the movement by **thirds** up and down here  o Fmaj7♯4–Dm9–A(sus2)–Am/C.  The chords here are all taken from the **scale of A natural minor** apart from the occasional **D major chord** (bars 22–23, 49–53), which uses an F♯. | Avoidance of typical pop song harmonic structures. Helps create a feeling of being trapped.  Unusual/unstable harmony represents the tense situation | Annie Lennox’s Walking on Broken Glass  Bjork’s Big Time Sensuality |
| Melody | Melodic range is more restricted here:  o Many **short phrases**, often featuring **repeated notes** or **small stepwise movements**  Short, **staccato** refrain-like ideas.  **Quasi-pentatonic** shapes used in the more lyrical melodic sections (bars 15–18).  Mostly **small range** (perfect fifth) but higher in last phrase (and including a sinking **portamento** effect). | Perhaps intended to suggest a feeling of being trapped. Fragmented, unstable feel.  Very articulated – give emphasis to lyrics  Folk like influence  Feeling trapped  Word-painting | Bjork’s ‘Vulnikura’ has fragmented, short melodies, with staccato notes – unpredictable  Tori Amos’ ‘Winter’ has a similar, limited, vocal range |
| Rhythm, tempo & Metre | Begins very slowly at ♩=65, but accelerates to ♩=100 and then to 108. Last four bars slow down again.  **‘Obsessive’ crotchet pulse** articulated constantly in the bass.  Uses a **repeated ten-bar rhythmic unit** as the basis for the piece (see bars 5–14): 4/4 x2 3/4 x 5 4/4 x3.  Accompaniment **ostinato** (first heard in bars 3–4) uses ♫♩ rhythm, repeated and **rhythmically displaced,** to create a 3+3+2 **cross-rhythm** across two bars of 4/4.  Vocal refrain uses the ♫♩ of the ostinato accompaniment | Follows the narrative of the piece  Repetition highlights the trapped/confined nature of the narrative  Unifies the piece  Ostinato unifies the piece and creates a feeling of confinement  Rhythmic displacement/crossrhythms seem unsettling  Unifying the rhythmic language of the piece. | Annie Lennox’s ‘Walking on Broken Glass’ has a strict pulse and ostinati  Repeated rhythms in Peter Gabriel’s ‘The Rhythm of the Night’  David Bowie’s ‘Heroes’ has complex rhythms such as these |
| Texture | Largely **melody dominated homophony**  **Articulated bass pedal** textures used throughout.  **Ostinato open fifth textures** used frequently over the bass (e.g. bars 3–4).  **Dialogue** between lead and backing vocals in coda (bars 50–58).  **Homorhythmic** vocal parts in refrain, using ♫♩ rhythm. (b 19) | As with most songs, the function of the texture is to support and emphasise the melody and lyrics  Persistent, intense sound  Persistent, hypnotic sound  More complex texture. Helps to reflect meaning of the lyrics. Typical pop song.  Emphasises this part/lyrics | Tracy Chapman ‘Fast Car’  Annie Lennox’s ‘Walking of Broken Glass’  Madonna’s ‘Frozen’ |
| Sonority | All accompaniment here is **synthesised/sampled sound** produced through the **Fairlight CMI.**  Lead vocal uses a **low tessitura** throughout.  **Vocal range limited to a perfect fifth** except for the ‘cry’ in the last phrase.  Descending **melisma** on final word  The last sound heard is a sustained vocal sample, with a **moving frequency** **filter** | Cutting-edge music technology. This instrument could not only sample and reproduce sounds, but could also act as a sequencer and synthesiser as well.  Perhaps KB preferred the bleaker/colder sound of sampled strings to the ‘live’ sounds used on ‘Cloudbusting’?  Sounds bleak and depressing  Mimics the feeling of being trapped  Word painting  Creates an effect similar to the vocal harmonics of Mongolian throat singers. KB liked unusual sonorities. | Peter Gabriel’s’ The Rhythm of the Heat’  Tori Amos’ ‘Winter’  Bjork’s ‘Vulnikura’ uses melisma  Pink Floyd’s album ‘The Wall’ uses technology creatively (prog rock) |