

Thorough but succinct brief outlining sources of inspiration, instrumentation, stylistic traits, emotional intent, and key composition fevices.

Fantastical Ballad Evocative title

Inspired by art rock bands such as Radiohead and Black Midi, this song is based on ideas portrayed in Berlioz's *Symphonie Fantastique*, such as remorse and yearning desire for a loved one.

It is written for tenor voice, lead guitar, piano, bass guitar, drum kit and a rhythm guitar tuned to drop D (with the piano player picking this up at the beginning of the final guitar solo), with guitar effects altered throughout to reflect the protagonist's emotions. Solos are influenced by Jonny Greenwood's aggressive style of playing with unconventional techniques such as octave tremolo picking and double stop bends. This contrasts with the more mellow John Frusciante-inspired chord-melody styles heard in the verses.

In order to reflect the suppressed emotions of the protagonist and how he is being consumed by his obsession, the vocal line recedes and emerges from the ensemble throughout the song. This choice is inspired by the suppressed vocal at the dramatic end of *All I Need* by Radiohead.

The song makes use of the "4-way crossroads" quality of the diminished 7th chord to go to many unrelated keys. Often it is unclear how the diminished chords will resolve to create an unpredictable structure to reflect the conflicted feelings of the protagonist (influenced by the chaotic *Paranoid Android* by Radiohead).

Commentary detailing structure, harmony and tonality, instrumental playing techniques, and intended effectives. Evidence of very carefully planning and attention to detail.

Section	Timestamp	Commentary
Introduction	0:00-0:29	Opens with an ascending D diminished scale bassline, with double stop bends and octave tremolo picking The bassline pauses on an Ab as part of an Fm/Ab chord, being the IVm of C major, leading to a plagal cadence to C major
Verse 1	0:30-1:01	Main theme (<i>Figure A</i>). Excursion through Ddim (substitution for Fm/C) to Eb (<i>Figure B</i>) Modulation to Eb into the bridge
Bridge 1	1:01-1:15	Ambiguous tonality arising from oscillation between Eb and Dm chords D7sus4 chord helps modulate to G Dorian
Chorus 1	1:15-1:45	Embellished statement of chorus melody on guitar with double stopped slides Piano plays a variation on the main theme (<i>Figure C</i>) Ends on unresolved Bdim7

Verse 2	1:45-2:56	<p>Bdim7 chord turns out to be a substitution for G7b9, resolving to C major</p> <p><i>Figure H</i> shows the opening vocal melody.</p> <p>Excursion to A major (<i>Figure D</i>)</p> <p>Ambiguous diminished chord at 2:26 (<i>Figure E</i>).</p> <p>Verse ends on an extended “diminished staircase”. Bdim7 rises continuously before resolving to A7 then Dm</p>
Bridge 2	2:56-3:25	<p>Increased tempo of 160 bpm (10 bpm increase to 80 but felt in double time)</p> <p>Same chords as Bridge 1 with slower harmonic rhythm</p> <p>Right hand of the piano plays the semitone motif previously heard in Bridge 1 and the Introduction</p> <p>As before, a D7sus4 chord leads into the chorus</p>
Chorus 2	3:26-4:14	<p>Chorus melody is finally vocalised with lyrics.</p> <p>The <i>Figure C</i> melody from Chorus 1 is heard again, doubled by a synthesiser.</p>
Guitar solo	4:14-end	<p>The protagonist has let his emotions consume him.</p> <p>“Squealing” sounds are achieved using the wah pedal and pinch harmonics.</p> <p>Rhythmic disorientation is created by a $\frac{3}{4}$ bassline ostinato (<i>Figure F</i>) superimposed on a $\frac{4}{4}$ groove to create shifting emphasis.</p> <p>Different rhythmic groupings of the hi-hats create the illusion of speeding up (<i>Figure G</i>).</p> <p>Accompanied by down-picked chromatically ascending power chords (reference to bar 198 of <i>Symphonie Fantastique</i> mvt. I).</p>

Figure A (0:31)

Fragment of idée fixe

$\text{♩} = 70$
C

Cmaj7 F/C Fm

Notated examples with harmonic analysis, dynamics and articulation.

Figure B (0:37)

Brief modulation to Eb

♩ = 70

C Cmaj7 F/C Ddim Eb Fm C Cmaj7

mp mf p < mf mp

Detailed description: This musical score is for a piano piece in 4/4 time with a tempo of 70. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (Bb). The chord progression is C, Cmaj7, F/C, Ddim, Eb, Fm, C, and Cmaj7. Dynamics include mp, mf, p < mf, and mp. The piece includes a brief modulation to Eb.

Figure C (1:28)

C6 could be analysed as Am7/C

♩ = 70

Gm Dm C6 Bb Bdim7

Piano

Electric Guitar

Electric Bass

p mp

p

p

fingerstyle

let ring ---4

Detailed description: This musical score is for a three-piece band in 4/4 time with a tempo of 70. It features Piano, Electric Guitar, and Electric Bass. The key signature has two flats (Bb). The chord progression is Gm, Dm, C6, Bb, and Bdim7. The Piano part has dynamics p and mp. The Electric Guitar part is fingerstyle with dynamics p and includes a 'let ring' instruction. The Electric Bass part has dynamics p and includes fret numbers like 1-3, 5-3, 5-5, 3-1, 3, 1, 2, 3.

Demonstration of a range of notation including tab notation and later drum notation.

Figure D (1:58)

Circle of fifths back to C

♩ = 70

F Fm A7 Dm G7sus4 G7 Cmaj7 C6 Cmaj7 C6

Electric Bass

Drumset

mf

mf *mp*

8 8 10-11-11 10 5 5-7 4-5-5 3 3-5-3 5-3-2 5 3 3-3 3-3-3-x-x 3 3-3-3

Detailed description: This musical score is for an electric bass and drumset in 4/4 time with a tempo of 70. The key signature has one flat (Bb). The chord progression is F, Fm, A7, Dm, G7sus4, G7, Cmaj7, C6, Cmaj7, and C6. The Electric Bass part has dynamics mf and mp and includes fret numbers like 8, 10-11-11, 10, 5, 5-7, 4-5-5, 3, 3-5-3, 5-3-2, 5, 3, 3-3, 3-3-3-x-x, 3, 3-3-3. The Drumset part has dynamics mp and mf.

Figure E (2:25)

Represents the protagonist's bottled emotions.
The music is trying to break into the bridge but can't

$\text{♩} = 70$

Piano

Electric Guitar

Electric Bass

Drumset

let ring

Ascending sequence in bass guitar in minor thirds builds tension

Flam on snare

p *mp* *mf* *mf*

Detailed description: This musical score is for Figure E (2:25) in 4/4 time with a tempo of 70 bpm. It features four staves: Piano, Electric Guitar, Electric Bass, and Drumset. The Piano part starts with a piano (*p*) dynamic, playing a simple melody. The Electric Guitar part plays a rhythmic pattern with a palm mute (P.M.) that is lifted after the first measure. The Electric Bass part features an ascending sequence of notes in minor thirds, starting from a medium-forte (*mf*) dynamic. The Drumset part includes a snare drum with a flam on the second measure, marked with a medium-forte (*mf*) dynamic.

Figure F (4:14)

$\text{♩} = 160$

Play 6 times
Remove palm mute from 3rd repeat onwards

Electric Guitar (Drop D tuning)

Electric Bass

P.M.

f *f*

mf *f*

Detailed description: This musical score is for Figure F (4:14) in 3/4 time with a tempo of 160 bpm. It features two staves: Electric Guitar (Drop D tuning) and Electric Bass. The Electric Guitar part is played with a forte (*f*) dynamic and includes a palm mute (P.M.) that is removed after the third repeat. The Electric Bass part is played with a medium-forte (*mf*) dynamic in the first two measures and a forte (*f*) dynamic in the last two measures. The score includes guitar tablature for both instruments.

Figure G (4:41)

$\text{♩} = 160$

Groupings of 5

Groupings of 4

Groupings of 3

mf *ff*

gradually open hi-hat

Detailed description: This musical score is for Figure G (4:41) in 4/4 time with a tempo of 160 bpm. It features a single staff for Drumset. The score is characterized by complex rhythmic patterns, including groupings of 5, 4, and 3 notes. The dynamic starts at a medium-forte (*mf*) and increases to a fortissimo (*ff*) dynamic. The hi-hat is gradually opened towards the end of the piece.

Figure H (1:46)

Tenor

$\text{♩} = 70$

mp

I'm danc-ing a-lone in front of your throne which lies em-pty

Performance information

Lyrics:

I'm afflicted by thoughts of sickly remorse,
In my soul

I'm drifting through space, a mysterious maze,
But I can still see your face

I'm dancing along, in front of your throne,
Which lies empty

At last I can see, what once could've been,
I would've been at peace

All the lines are wrapped around my face
I can't hear a word you're saying (x3)

Equipment:

Details for performance technologies, demonstrating considerable understanding of idiomatic requirements for the instruments used, and attention to performance details and effects.

Lead Guitar:

Fender Stratocaster, neck pickup, tone: 7

Plate reverb, decay time: 2.5s, level: 3.5

Analog delay, time: 215ms, feedback: 1, level: 5.5

Overdrive: Ibanez Tube Screamer, drive: 0

Boss CS-3 Compressor: Sustain: 4, Attack 10

Dunlop Cry-Baby Wah-Wah

Amplifier: Fender '65 Twin Reverb, Gain: 5, Bass: 6, Mid: 4, Treble: 7

Bass Guitar:

Amplifier: Rumble 25, Bass: 7, Mid: 5, Treble: 3

Boss Compressor CS-3: Sustain: 4, Attack 10

Squier Bass: tone: 4

Rhythm Guitar:

Pianist picks up the rhythm guitar at the start of the guitar solo at 4:14.

Fender Stratocaster: In-between neck/middle pickup, tone: 5, 8

Spring reverb, decay time: 2.5s, level: 2.5

Tape delay, time: 215ms, feedback: 1, level: 3.5

Overdrive: Ibanez Tube Screamer, drive: 0 (EQ boost is sufficient),

MXR Dyna-Comp compressor: Sensitivity: 5

Amplifier: Roland JC-120, Gain: 5, Bass: 6, Mid: 4, Treble: 7