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.

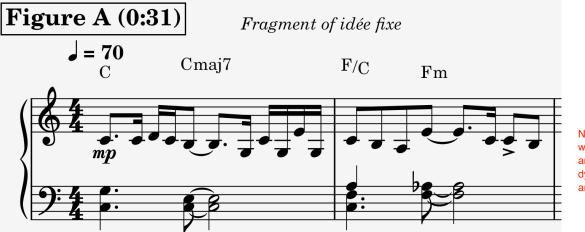
In order to reflect the suppressed emotions of the protagonist and how he is being consumed by his obsession, the vocal line recedes and emerges from the ensemble throughout the song. This choice is inspired by the suppressed vocal at the dramatic end of All I Need by Radiohead.

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).

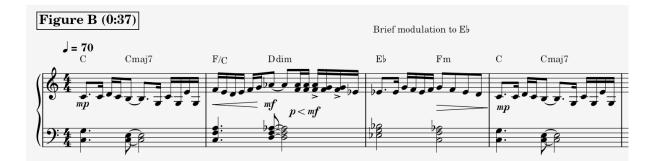
Section	Timestamp	Commentary
Introduction	0:00-0:29	Opens with an ascending D diminished scale bassline, with double stop bends and octave tremolo picking
		The bassline pauses on an Ab as part of an Fm/Ab chord, being the IVm of C major, leading to a plagal cadence to C major
Verse 1	0:30-1:01	Main 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

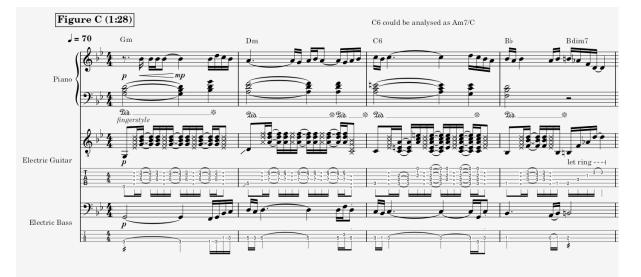
Commentary detailing structure, harmony and tonality, instrumental playing techniques, and intended effectives. Evidence of very carefully planning and attention to detail.

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

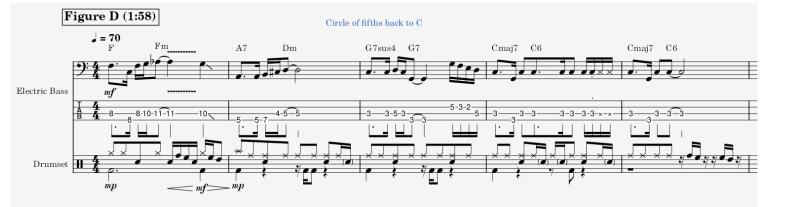


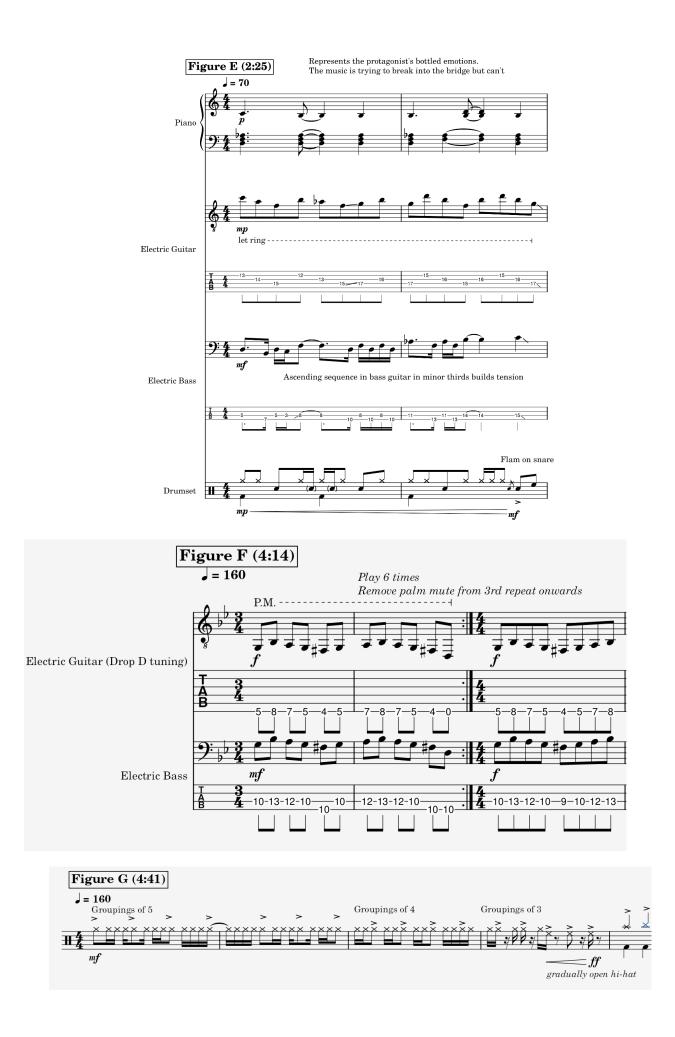
Notated examples with harmonic analysis, dynamics and articulation.













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