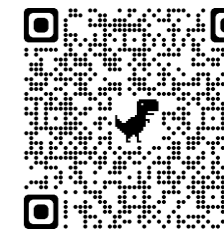


[AQA Teaching Notes](#)

# The Prologue


The opening number of the show (Prologue) is designed to set the tone and bring a sense of gravity and foreboding.



Dynamics	The opening drum roll gets gradually louder (crescendo), introducing the opening, loud (forte) Music gets quieter (decrescendo/diminuendo) narration begins
Rhythm and Metre	<ul style="list-style-type: none"> <li>• Slow moving, simple rhythms of crotchets, minims and semibreves</li> <li>• Dotted crotchet/quaver rhythms are introduced in the bass to add to the anticipation</li> <li>• 80 bpm</li> </ul>
Structure	9 bars long: opening section is repeated twice (on 2nd time without initial drum-roll)
Melody	Initial two-bar idea is treated sequentially, with the accompanying bass and toms fanfare-like motif adding even more gravitas.
Instrumentation	Drum Piano Electric Organ Narrator
Texture	Homophonic
Harmony and Tonality	Chords are diatonic First two-bar phrase starting on an Eb major chord and ending on a C minor chord, Next three-bar phrase starting on an F minor chord and ending on a Bb major chord Section is repeated, but final chord is changed to D major



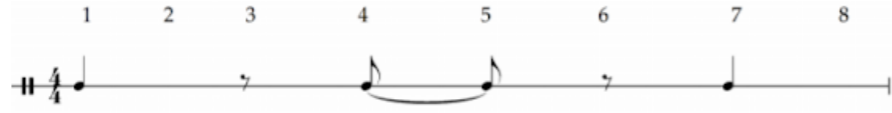
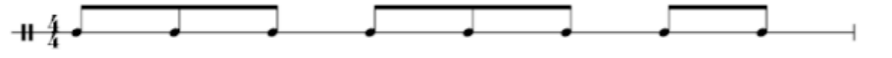
# Little Shop of Horrors

Context	This upbeat/easy style of music has been likened to 'bugglegum pop' from the 1960s, which is known for its innocent singsong melodies, often harmonised vocals and the use of pentatonic scales. The accompanying chords were usually simple, with perhaps a childish and lyrical hook. The style was marketed for children and adolescents, and songs of this genre include 'Yummy, Yummy, Yummy' by the Ohio Express and 'Sugar, Sugar' by The Archies.					
Dynamics	<ul style="list-style-type: none"> <li>• Loud (forte) 4 bar instrumental introduction</li> <li>• Section B: music begins to get gradually louder (crescendo)</li> </ul>					
Rhythm and Metre	<p>Upbeat tempo                  Syncopated bass line                  160 bpm                  4/4 time signature                  Use of the accompanying calypso/tresillo or '332' rhythmic pattern - heard across a wide range of musical styles e.g. latin american music and pop songs</p> 					
Structure	Introduction	Section A	Section A	Section B	Section A	Coda/Outro
	4 bars	8 bars	8 bars	22 bars	6 bars	4 bars
Melody		Initial vocal line is sung in unison by 3 female voices Lyrics set syllabically Rising and falling minor 3rd and repeated notes are features of the initial 2 bar phrase, sung 3 times.	Vocalists sing in three-part harmony using 3rds and 6ths Middle vocal line makes use of G major pentatonic scale (common feature of Bubblegum pop)	3 part harmony singing continued with use of D major pentatonic scale in top vocal line  Three-bar melody begins with the interval of a minor 3rd and the use of repeated notes becomes scalar as it descends at the end of the phrase.  Bar of shouting before the phrase is then repeated twice more with different	The initial melody then repeats (as per the original section A)	Melodic ostinato is created in the final section, with the use of repeated notes emphasising the lyrics,

				<p>lyrics.</p> <p>The reference to 'Sturm und Drang' (storm and stress) in the lyrics refers to the artistic movement from the eighteenth century, meaning something that is stressful/emotional, and in this song, it is the sense that there may be trouble ahead.</p>		
Instrumentation	<p>Piano Keyboard Guitar Bass Percussion. The organ sound is not heard in the song</p>					
Texture	<ul style="list-style-type: none"> <li>• Melody and accompaniment</li> <li>• With some use of homophonic/chordal texture in the Coda/Outro section</li> </ul>					
Harmony and Tonality	<b>Intro</b>	<b>Section A</b>	<b>Section A</b>	<b>Section B</b>	<b>Section A</b>	<b>Coda/Outro</b>
	<p>Four-bar instrumental introduction sets up the four chords: G, Am7, D7sus and D7/F# - with the addition of a non-diatonic C minor chord</p> <p>Section ends on tonic chord of G major</p>	<p>Use of the G major pentatonic scale</p> <p>G, Am7, D7sus and D7/F#</p>	<p>“</p>	<p>Type of chords used in the accompaniment now include 6th chords</p> <p>Use of D major pentatonic scale in vocal line</p>	<p>Sus4 chords are added before coda</p>	<p>Song ends unconventionally on G major vocals over Eb major instruments, which creates a sense of unease for what is to follow next.</p>

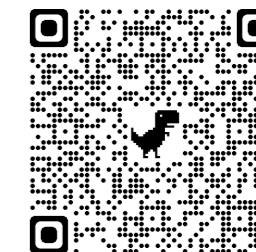
# Mushnik and Son



Context	<p>Audrey II (the plant) has brought Mushnik and his florist's shop both publicity and a booming business. Orin (Audrey's boyfriend) tries to persuade Seymour to leave, taking Audrey II with him, to make his own fortune. Mushnik realises that this is a threat to his new-found wealth and fame and offers to adopt Seymour and give him a business partnership. Seymour seems unaware of Mushnik's selfish motives (made in comments throughout the song) and naïvely accepts his offer.</p> <p>The song is sung by Mushnik (baritone voice) and Seymour (tenor voice). The band accompaniment consists of piano, keyboards, electric guitar, bass guitar and drum kit. Castanets and an organ timbre/sonority are also used. Mushnik is portrayed as Jewish and there are features of klezmer music in the song. Klezmer music relates to music which draws on centuries-old Jewish traditions and incorporates various sounds of music from European and international traditions, including Roma (gypsy) music, Eastern European folk music (particularly Russian music) and early jazz. This type of music became popular in the USA in the twentieth century and was a direct result of a fusion between the increasing Jewish immigration and the American jazz scene</p>
Dynamics	<ul style="list-style-type: none"> <li>• Softly (piano) spoken dialogue between Mushnik and Seymour at the start of the song</li> <li>• First phrase of Verse 1 is sung <i>mf</i></li> <li>• Gradual increase in volume (crescendo) during the chorus</li> <li>• The final chorus starts with a gradual increase in volume (crescendo)</li> <li>• Song ends <i>ff</i></li> </ul>
Rhythm and Metre	<ul style="list-style-type: none"> <li>• 4/4 time signature</li> <li>• 160 bpm</li> <li>• Syncopation in bass</li> <li>• The accompanying calypso/tresillo or '332' rhythm is also a significant rhythmic feature of this piece (appears in verses and chorus)</li> </ul> <p>1 2 3 4 5 6 7 8</p>  <ul style="list-style-type: none"> <li>• In the chorus: repeated quavers in piano provide rhythm contrast</li> </ul>  <ul style="list-style-type: none"> <li>• Chorus has slower moving regular and syncopated rhythmic pattern</li> <li>• As song nears its conclusion there are syncopated motifs with repeated notes,</li> </ul>
Structure	<p>Verse 1 Verse 2 Chorus Verse 3 Chorus</p>

	Verse 1	Verse 2	Chorus	Verse 3	Chorus
Melody	<p>First sung phrase begins with an anacrusis</p> <p>Apart from initial rising perfect 4th, opening melody is mainly scalar/conjunct</p> <p>Second phrase starts in the same way and then there is a slight change of melodic extension and rhythmic syncopation</p> <p>Lyrics are syllabic</p>	<p>Different lyrics to Verse 1</p> <p>More vocal interaction between Musnik and Seymouyr</p> <p>There is a 7 note homophonic/chordal melodic figure, which is a melodic inversion of the opening notes of Verse 1/2</p>	<p>Ascending glissando in piano leads into the four-note hook of the song at start of the chorus</p> <p>Melodic writing is more disjunct, with the use of 6th and 7th intervals</p> <p>Use of descending sequence towards the end of the first phrase</p> <p>Lyrics remain syllabic</p> <p>The section ending with the reoccurrence of the seven-note homophonic/chordal melodic inversion figure.</p>	<p>Same musical material as Verse 1 and Verse 2 but lyrical concentration on father figures.</p>	<p>The song ends with a drawn-out very Mushnik and Son, followed by a typical Klezmer flourish of an eight-note chromatic scale</p>
Instrumentation	<p>Mushnik (Baritone) Seymour (tenor) Piano Keyboards Electric Guitar Bass Guitar Drum Kit Castanets Organ timbre/sonority is also used</p>				
Texture	<p><b>Verse 1:</b> Apart from the initial opening of the first phase, which is a monophonic/single melodic line texture, the rest of the verse is melody and accompaniment texture <b>Chorus:</b> Melody and Accompaniment</p>				
Harmony and Tonality	Tonic Key: C minor				
	Verse 1	Verse 2	Chorus	Verse 3	Chorus
	<p>The chords change every two bars in the first part of the verse between the tonic chord (C minor) to the flattened supertonic chord (Db major).</p>		<p>The chords now also change (nearly always) once per bar, with more major chords used.</p> <p>A modulation to the relative major (Eb major) occurs about halfway through the section.</p>	<p>Same musical material as Verse 1 and Verse 2</p>	<p>Song ends with typical Klezmer flourish of an 8 note chromatic scale leading to the tonic note C and final band chord of C minor</p>

# Feed Me/Git it



Context	<p>This musical number is sung by Audrey II (the plant) to Seymour. Seymour has been secretly feeding Audrey II by pricking his finger to give the plant blood. He is complaining about feeling faint and hungry when suddenly, the plant speaks to him for the first time.</p> <p>The song is sung by Seymour and Audrey II (the plant). The band accompaniment consists of piano, keyboards, electric guitar, bass guitar and drum kit. A strings timbre/sonority is heard in the opening section (Sudden Changes).</p>										
Dynamics	<ul style="list-style-type: none"> <li>• Music crescendos towards the end of the song as the intensity develops</li> <li>• Final B section: The musical material here is a development of material used earlier in the song and is based around the strong Blues compositional ideas heard in the first section played loudly/very loudly (forte/fortissimo).</li> </ul>										
Rhythm and Metre	<ul style="list-style-type: none"> <li>• Introduction:                         <ul style="list-style-type: none"> <li>○ Begins slowly with a tempo of 60 bpm</li> <li>○ Two syncopated piano bars lead into a repeat of the initial musical ideas</li> </ul> </li> <li>• Verse 1:                         <ul style="list-style-type: none"> <li>○ Tempo changes to 96 bpm</li> <li>○ Time signature 4/4</li> <li>○ Section B three slow-moving bars</li> </ul> </li> <li>• Gospel Section:                         <ul style="list-style-type: none"> <li>○ compound time (6/8 or 12/8)</li> <li>○ Features cross-rhythm/triplet rhythm</li> </ul> </li> <li>• Verse 2:                         <ul style="list-style-type: none"> <li>○ 4/4 time signature</li> <li>○ Rhythmic intensity of accompaniment builds up to the ending lyric about people dying</li> </ul> </li> </ul>										
Structure	<p>There are several ways to describe the overall structure of this song and any viable or a justified answer by a candidate in the exam would be credited.. Another viable or justifiable way of describing the form would be through composed</p>										
	Long introduction	Verse 1				Gospel Section	Verse 2				
		A1	A2	B	A2		A1	A2	B (part)	Dialogue	B
Sudden changes ending with a monologue	Audrey II asking to be fed to grow	Audrey II lists items to tempt Seymour	Audrey II tries to entice Seymour both as a genie and a friend	Audrey II provokes Seymour to 'Git it'	Audrey II lists more items to tempt Seymour		Hints of Seymour being tempted	Persuasion complete	Realisation from Seymour that Audrey II is talking about Orin	Setting a rationale	

Melody	Introduction	A1	A2	B	A2	Gospel Section	A1	A2	B (part)	Dialogue	B
	<p>Seymour sings in parlando style</p> <p>Vocal line is supported by long chords</p> <p>Seymour sings two conjunct, seven note, arched- shaped phrases</p> <p>Use of repeated notes and descending sequence completes 6 bar melodically.</p> <p>After a three-bar introduction, Audrey II sings the initial melody which contains the notes Bb and Eb which are found in the blues scale of C.</p>	<p>riff/ostinato for 'Feed me' consists of two repeated quavers</p>	<p><i>Motown feel to the music</i></p>	<p>Audrey II's melody uses regular semiquaver movement, with use of repeated note to reinforce the lyrics</p> <p>Descending glissando in piano is heard before the two note riff/ostinato accompaniment returns before final 'Git it'</p>	<p><i>Motown feel to the music</i></p>	<p>Change in musical style to Gospel/Gospel Blues</p> <p>Unique distinctive style using piano or Hammond Organ, tambourine, driving bass lines and gospel influenced vocal harmonies.</p> <p>Melismatic word setting on 'so' and 'strong'</p>	<ul style="list-style-type: none"> <li>• Much more question and answer style duet</li> <li>• Seymour is only finally convinced after witnessing a violent argument between Orin and Audrey, where the accompaniment bars are based upon the two-note riff/ostinato, which underscores the dialogue</li> <li>• The intensity further develops, with the use of a four-note rising figure in the bass</li> </ul>	<p>The agreement between Seymour and Audrey II is conveyed with repetition of the lyrics before the song then moves into the final eight-bar section</p>	<p>Once again using the question and answer technique between Audrey II and Seymour.</p> <p>The musical material is a development of material used earlier in the song and is based Blues compositional ideas</p> <p>The two-note riff/ostinato.</p>		
Instrumentation	<p>Sung by Audrey II (the plant) and Seymour</p> <p>Piano</p> <p>Keyboards</p> <p>Electric Guitar</p> <p>Bass Guitar</p> <p>Drum Kit</p> <p>Strings timbre is heard in the opening section</p>										
Texture	<ul style="list-style-type: none"> <li>• Melody and Accompaniment</li> <li>• Dialogue: accompaniment underscores spoken dialogue</li> <li>• Verse 2, final B section: Begins as a monophonic/single melodic line, with other instruments playing in octaves in a homophonic/chordal texture building to the resumption of the vocal melody.</li> </ul>										

Harmony and Tonality	Long introduction	Verse 1				Gospel Section	Verse 2				
		A1	A2	B	A2		A1	A2	B (part)	Dialogue	B
	<p>C major</p> <p>Unusually the starting chord is a piano spread chord of Ab major</p> <p>The chord changes are slow-moving and the inverted C pedal is a feature of the harmonic writing.</p>	<ul style="list-style-type: none"> <li>• C major</li> <li>• 12 bar blues</li> <li>• B section has a faster harmonic rhythm</li> </ul>				<p>Modulated to A minor (relative minor of C major)</p> <p>Features descending chromatic chords</p> <p>Ends with repetitive dissonant chords</p>	<ul style="list-style-type: none"> <li>• C major</li> </ul>				