

# Candidate 9 evidence

Advanced Higher Music	
Candidate name:	
Candidate number:	Centre number:
Title of chosen piece: 'I Know Where I've Been' from Hairspray	
Composer of chosen piece: Marc Shaiman	
Analysis	
<p>You must identify key features within your chosen piece by referring to <b>at least five</b> of the elements below:</p> <ul style="list-style-type: none"> <li>◆ style</li> <li>◆ melody</li> <li>◆ harmony</li> <li>◆ rhythm and tempo</li> <li>◆ texture</li> <li>◆ structure and/or form</li> <li>◆ timbre and dynamics</li> </ul>	
<p>Link to song: <a href="https://www.youtube.com/watch?v=H-2He8cNHdw">https://www.youtube.com/watch?v=H-2He8cNHdw</a></p> <p>'I Know Where I've Been' is a song from the 2007 film Hairspray. Hairspray is set in Baltimore in 1962, six years before the Civil Rights Movement was passed in 1968. This song is sung by Motormouth Maybelle during a peaceful protest march, and is about the struggles of her and her children's past and their hopes for the future.</p> <p>The song, written by Marc Shaiman as a gospel ballad, opens with a four bar introduction in G Major in a steady, compound, 12/8 time. Instruments used here are piano, rhythm guitar (playing on beats 2 and 4), and bass guitar. The drum kit is sensitively used with a closed hi-hat tap on beats 2 and 4, highlighting the rhythm guitar part. <b>Time code ref: 0.03-0.27</b></p> <div style="display: flex; justify-content: space-between;"> <div style="width: 60%;"> <p>The score shows a piano introduction in 12/8 time. The first system of chords is G, C/G, Dm/G, C/G, G, C/G. The second system is G, D, C/D, G, B7(#5), B7. The vocal line starts with 'There's a light in the dark-ness, though the'.</p> </div> <div style="width: 35%;"> <p>Throughout, the piano is also used sparingly, mostly playing short chromatic passages or interjections eg on the second beat of bar 5 where it plays a downward arpeggiated chord</p> </div> </div> <p>accenting the words 'There's a light'.</p> <p>The saxophone also provides interjections at the ends of phrases, in a call and response</p>	

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### Analysis

come through even though the singer is singing softly, but also highlights the text.

I wanted to analyse this song because of the different ways it builds up the tension within a clear structure. The structure and the choice of chords helps with the build-up, as the change of key into A $\flat$  major for Verse 4 has more impact, coming as it does after several repeated chord sequences. The choice of key also mirrors the words: eg the first Middle 8 is in a minor key as Motormouth sings 'Lost so many on the way', reflecting the sadness she faced. When she goes on to sing 'There's a dream in the future', it changes to a major key, reflecting her hope and confidence.

This strophic song has four verses with a middle 8 in a contrasting key:

Bars:							
1-4	5-12	13-21*	22-29	30-37	38-45	46-53	54-60
Intro	Verse 1	Verse 2	Middle 8	Verse 3	Middle 8	Verse 4	Coda
G major	G major modulating to E minor before descending to D7sus4 and back to G in bar 12.	G major. Same chord pattern as v.1, but stays in E minor after modulation	E minor, modulating back to G major during bar 34.	G major with same chord sequence as other verses until bar 41, C/D chord is used to lead back to G major instead of E minor	Am7 chord goes straight to E minor for partial repeat of middle 8 chord sequence. Bar 50 moves from B chord to D and then up a semitone to E $\flat$ (chord V in new key) to modulate to A $\flat$ major.	A $\flat$ major	A $\flat$ major

Worth noting from the table above is that the song follows a regular 8 bar structure throughout, but at the end of verse 2 an extra bar\* is added. This allows for a short saxophone and rhythm guitar interjection and, perhaps also by delaying the start of the middle 8 gives it more emphasis. **Time code ref: 1.23-1.29**

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The song extensively uses added note chords and chromatic chords as well as chromatic movement in both the vocal and instrumental parts, adding to the bluesy feel. Rubato in the solo vocal part also gives the music a gospel feel; Motormouth often sings behind or in front of the beat. **Time code ref: 1.13-1.23** The solo vocal part (written for a low alto) uses melisma and blues inflections, particularly in the second Middle 8, where the backing vocals join, harmonising the main melody in three parts, while the soloist sings a countermelody in a call and response style. **Time code ref: 2.35-3.04**

The backing vocals are used very effectively. Often in gospel songs they sing most of the time but here they start by softly humming in unison in the first Middle 8. Before that, in bar 13 a lone soprano, when Motormouth sings 'There's a cry', provides a high, drawn out pedal, imitating a cry. **Time code ref: 0.53-1.01**

In verse 3 as well as humming in harmony, the backing vocals echo the soloist's word "dream" **Time code ref: 2.02-2.07**, before singing more loudly the melody with words in three part harmony in the second Middle 8 (see below). **Time code ref: 2.35-2.44**. This subtle use of vocals builds up the texture and tension.

The musical score is presented in three systems. The first system shows the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "There's a road we must trav - el". Above the staff, two guitar chord diagrams are shown: Am7 (x02020) and Em (022000). The second system is labeled "Chorus:" and shows the vocal line with lyrics "road we must trav - el. There's a". The piano accompaniment is shown in the third system, starting with a forte (f) dynamic marking. The piano part features a steady eighth-note bass line and chords in the right hand that support the vocal melody.

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In one of the biggest climaxes of the song, the music modulates from G major to Ab major. While this happens, underneath the word "take" the drum kit plays a fill using all twelve quavers of the bar, followed by the piano (R.H) playing the same rhythm in octaves, accenting the modulation. **Time code ref: 3.05-3.12**

The musical score is divided into two systems. The first system (measures 6-8) is in G major (one sharp). It features a vocal line with lyrics: "dream, yeah, yeah, yeah, in the fu - ture. There's a". Below the vocal line is a piano accompaniment with lyrics: "Dream, hoo - oo - oo.". The piano part includes a drum kit fill under the word "take" (implied by the analysis text) and a piano (R.H) part playing octaves. Chords are indicated as Ab, C7(#5), and C7. Dynamics include *ff* and *mf*. The second system (measures 9-10) shows a modulation to Ab major (no sharps or flats). The vocal line continues with "risk and the chanc - es that we take.". The piano accompaniment includes a *cresc.* marking. Chords are indicated as Fm and Dbm6.

A diminuendo follows immediately as Motormouth adds, as an afterthought, that her dream is in the future. **Time code ref: 3.11-3.30**

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Ab C7<sup>#9</sup> Fm Ab7/Eb Db

pride in our hearts to lift us up a-to-to-mor-row

Pride in our hearts, lift us up, oo,

*cresc. poco a poco*

In this verse the soloist and the chorus switch roles, with her adopting the call role and them taking on the response role.

### Time code ref: 3.38-4.12

The music crescendos as they sing about the struggle to overcome. Unison is used in the backing vocals ("I know it, I know it") to emphasise their determination to win and also by all voices and instruments in the 3<sup>rd</sup> last bar (see below) alongside a *rallentando* into the closing bars of this soulful and powerful song.

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Guitar chord diagrams: G7(#9), C7(#5), Fm, Fm/Eb, Bbm7, D#m, E, G#(9), Ab.

Performance markings: *molto rit.*, *freely*, *f*, *a tempo*.

Lyrics:  
'cause just to sit still would be a sin. Lord knows  
sit still, I know it, I know it, I know where I'm go-in'.  
Oh, when we win,  
I'll give thanks to my God 'cause I know where I've been!