



## Keywords

<b>Fusion</b>	2 or more styles of music combined	<b>Baroque</b>	A style and period of music from 1600-1750	<b>Glam rock</b>	A style of 70s british rock with outrageous costumes, makeup, and hairstyles
<b>Jazz</b>	A type of music characterised by swing, complex chords and improvisation	<b>Concerto Grosso</b>	A big impressive piece of music for an orchestra and a group of soloists	<b>Stadium rock</b>	A softer style of 70s rock with lots of catchy sing-a-long melodies
<b>Samba</b>	A lively type of dance/music from Brazil	<b>Gigue (jig)</b>	A lively dance	<b>Pit orchestra</b>	Orchestra in a theatre 'pit' accompanying a show
<b>Bossa-nova</b>	A 'new style' created using elements from Samba and Jazz	<b>Romantic (period)</b>	A style and period of music from 1800-1900		
<b>Composer</b>	The person who writes the music	<b>Movement</b>	1 song or piece of a much bigger piece		

	'Release' by Afro Celt Sound System	'Samba em Preludio'	'Allegro' from Brandenburg Concerto in D Major	'Music for a while'	1st Movement from "Pathétique" Piano Sonata No. 8 in C minor	'Killer Queen'	'Defying Gravity' from Wicked	'Main Title and Rebel Blockade Runner' from Star Wars
<b>What kind of music is it?</b>	A song using a fusion of traditional West African, Celtic and Western pop music	A Bossa Nova - fusion of jazz and Brazilian samba	A movement (section) from a baroque concerto grosso - a big impressive piece of music for an orchestra and a group of soloists	A baroque song, written for a play called <i>Oedipus</i>	A virtuosic piano piece written in the Romantic period	A glam/stadium rock song	A Song from the musical <i>Wicked</i>	The main theme music from the 4th Star Wars film, <i>A new hope</i>
<b>Who are the performers?</b>	A band and electronic instruments	A female jazz bassist and singer	An orchestra and a group of soloists	A singer and a group of baroque instruments	A pianist	A rock band (Queen)	2 female singers (Elphaba and her friend Glinda) and a large pit orchestra	A large orchestra
<b>Who is the composer/main artist?</b>	Afro Celt Sound System' - a fusion music group	Esperanza Spalding - a female jazz bassist and singer. This is her cover of the song	J.S. Bach - a famous baroque composer	Henry Purcell - a famous baroque composer	Beethoven - a famous composer from the romantic period	Queen - a famous british rock band from the 70s	Stephen Schwartz - a famous musical composer	John Williams - a very well known film composer
<b>What is the main mood/effect of the music?</b>	Atmospheric and mysterious fusion of different cultures that slowly builds through the song	Slow and sad to match the lyrics about losing a lover	Upbeat and lively, like a 'gigue' (jig) dance	Calm but very sad to try and distract and calm a horrendous creature called 'Alecto'	Very dramatic and virtuosic to show off technical ability of the player	Very theatrical with unusual musical features for rock music which make the Queen 'sound'	Uplifting. Builds up through the piece as Elphaba moves on from her past	Strong and heroic to match the story of new hope through Luke Skywalker

## Resource links

	<a href="#">BBC Bitesize: 'Release' by Afro Celt Sound System</a>	<a href="#">BBC Bitesize: 'Samba em Preludio'</a>	<a href="#">BBC Bitesize: 'Allegro' from Brandenburg Concerto in D Major</a>	<a href="#">BBC Bitesize: 'Music for a while'</a>	<a href="#">BBC Bitesize: 1st Movement from "Pathétique" Piano Sonata No. 8 in C minor</a>	<a href="#">BBC Bitesize: 'Killer Queen'</a>	<a href="#">BBC Bitesize: 'Defying Gravity' from Wicked</a>	<a href="#">BBC Bitesize: 'Main Title and Rebel Blockade Runner' from Star Wars</a>
	<a href="#">Pearson Notes: 'Release' by Afro Celt Sound System</a>	<a href="#">Pearson notes: 'Samba em Preludio'</a>	<a href="#">Pearson notes: 'Allegro' from Brandenburg Concerto in D Major</a>	<a href="#">Pearson notes: 'Music for a while'</a>	<a href="#">Pearson notes: 1st Movement from "Pathétique" Piano Sonata No. 8 in C minor</a>	<a href="#">Pearson notes: 'Killer Queen'</a>	<a href="#">Pearson notes: 'Defying Gravity' from Wicked</a>	<a href="#">Pearson notes: 'Main Title and Rebel Blockade Runner' from Star Wars</a>
			<a href="#">Edexcel student book: Bach</a>					



## Keywords

General		Forms		Pop/film/musical theatre		Classical music	
<b>Structure</b>	The sections of a piece	<b>Strophic (verse) form</b>	Verse 1, verse 2, verse 3...	<b>Introduction</b>	The beginning section	<b>Exposition</b>	The 1st main section in sonata form where the music is 'exposed'
<b>Structural device</b>	Any structure technique used by the composer	<b>Ternary form</b>	ABA	<b>Verse</b>	Section which is repeated with different word each time	<b>Development</b>	The middle main section in sonata form where the music is 'developed'
<b>Form</b>	The type of structure used ('Ternary' if it was ABA)	<b>Sonata form</b>	Structure formula used in the Beethoven only - Exposition, Development, Recapitulation!	<b>Chorus</b>	The main section which is repeated with the same words each time	<b>Recapitulation</b>	The 3rd main section in sonata form where the music is 'recapped'
		<b>Verse-chorus form</b>	Verse 1, Chorus, Verse 2, Chorus...	<b>Break</b>	Section where the singing breaks and there are just instruments	<b>1st/2nd Subject</b>	Smaller sections in sonata form within the exposition/recapitulation
				<b>Link</b>	A section that links 2 sections	<b>Theme</b>	A melody/tune
				<b>Solo</b>	Where an instrument plays the main role for a section	<b>Transition</b>	A section that moves from one section to another
				<b>Outro</b>	The ending section (may fade out)	<b>Codetta</b>	Small ending section
				<b>Finale</b>	A grand ending	<b>Coda</b>	Ending section

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How many main sections does this piece have?	3	3	3	3	5	6	4	3
What are the main sections of this piece?	Verse 1 - <a href="#">1:38</a> Verse 2 - <a href="#">2:55</a> Verse 3 - <a href="#">4:55</a>	Verse 1 - <a href="#">bar 4</a> Verse 2 - <a href="#">bar 23</a> Verse 3 - <a href="#">bar 88</a>	Section A - <a href="#">bar 1</a> Section B - <a href="#">bar 79</a> Section A - <a href="#">bar 233</a>	Section A - <a href="#">bar 1</a> Section B - <a href="#">bar 23</a> Section A (shortened) - <a href="#">bar 29</a>	Slow Introduction - <a href="#">bar 1</a> Exposition - <a href="#">bar 11</a> Development - <a href="#">bar 133</a> Recapitulation - <a href="#">bar 195</a> Coda (ending) - <a href="#">bar 295</a>	Verse 1 - <a href="#">bar 2</a> Chorus 1 - <a href="#">bar 14</a> Verse 2 - <a href="#">bar 26</a> Chorus 2 - <a href="#">bar 38</a> Verse 3 - <a href="#">bar 61</a> Chorus 3 - <a href="#">bar 69</a>	Slow verse 1 Chorus - <a href="#">bar 50</a> Verse 2 Chorus - <a href="#">bar 79</a> Slow middle section Chorus - <a href="#">bar 103</a> Verse 3 Chorus - <a href="#">bar 151</a>	Main theme - <a href="#">bar 4</a> Link - <a href="#">bar 30</a> Rebel Blockade runner theme - <a href="#">bar 36</a>
What form is used in this piece?	Strophic form (Verse form)	Strophic form (Verse form)	Ternary form (ABA)	Ternary form (ABA)	Sonata form	Verse-chorus form	Verse-chorus form	
What is the detailed structure?	Introduction - <a href="#">00:00</a> Verse 1 - <a href="#">1:38</a> Break - <a href="#">1:38</a> Verse 2 - <a href="#">2:55</a> Solos - <a href="#">3:50</a> Verse 3 - <a href="#">4:55</a> Build/Outro - <a href="#">5:52</a>	Introduction - <a href="#">bar 1</a> Verse 1 - <a href="#">bar 4</a> Link - <a href="#">bar 19</a> Verse 2 - <a href="#">bar 23</a> Guitar Solo - <a href="#">bar 55</a> Verse 3 - <a href="#">bar 88</a> Coda (ending) - <a href="#">bar 104</a>			Slow Introduction - <a href="#">bar 1</a> Exposition First subject - <a href="#">bar 11</a> Second Subject theme 1 - <a href="#">bar 51</a> Second Subject theme 2 - <a href="#">bar 89</a> Codetta/theme 3 (small ending) - <a href="#">bar 113</a> Development - <a href="#">bar 133</a> Recapitulation First subject - <a href="#">bar 195</a> Second Subject theme 1 - <a href="#">bar 221</a> Second Subject theme 2 - <a href="#">bar 253</a> Codetta/theme 3 (small ending) - <a href="#">bar 277</a> Coda (ending) Reprise of intro - <a href="#">bar 295</a> Reprise of 1st subject - <a href="#">bar 299</a>	Short introduction - <a href="#">bar 1</a> Verse 1 - <a href="#">bar 2</a> Chorus 1 - <a href="#">bar 14</a> Instrumental - <a href="#">bar 23</a> Verse 2 - <a href="#">bar 26</a> Chorus 2 - <a href="#">bar 38</a> Guitar solo - <a href="#">bar 44</a> Verse 3 - <a href="#">bar 61</a> Chorus 3 - <a href="#">bar 69</a> Outro - <a href="#">bar 79</a>	Free section - <a href="#">bar 1</a> Slow section - <a href="#">bar 20</a> Slow verse 1 - <a href="#">bar 34</a> Chorus - <a href="#">bar 50</a> Verse 2 - <a href="#">bar 63</a> Chorus - <a href="#">bar 79</a> Slow middle section - <a href="#">bar 88</a> Chorus - <a href="#">bar 103</a> Free section 2 - <a href="#">bar 111</a> Upbeat Verse 3 - <a href="#">bar 135</a> Chorus - <a href="#">bar 151</a> Finale - <a href="#">bar 162</a>	Introduction - <a href="#">bar 1</a> Main theme (in ternary form): section A - <a href="#">bar 4</a> section B (contrasting) - <a href="#">bar 12</a> section A - <a href="#">bar 21</a> Link - <a href="#">bar 30</a> Transition - <a href="#">bar 33</a> Rebel Blockade runner theme: Star-filled sky - <a href="#">bar 36</a> Appearance of planets - <a href="#">bar 39</a> Spaceship appears - <a href="#">bar 42</a> Larger spaceship attacks - <a href="#">bar 44</a> Battle continues - <a href="#">bar 51</a>
Are there any other significant structural devices?	The structure of 'Release' is created by the gradual build up of layers (texture) throughout the song. There are no choruses in this piece			Music for a while' uses a Ground Bass structure - a repeating bass line throughout the piece which the melody is based on. It can also be called an ostinato (repeating pattern)	Sonata form is a very significant structural device that classical composers used to show their mastery in being able to develop their music	Killer Queen' uses uneven phrase lengths		



	Kora (African)					Over-dubbing (multitrack recording) on vocals and guitar - Thole sound of this song depended on different tracks and Freddie Mercury's voice being recorded to create the harmony. Overdubbing added new material to an existing recording (including guitar solo) .		
	Fiddle (European Folk)					Flanger effect on the guitar - creates an electronically distorted swooshing sound		
	Accordion (European Folk)					Reverb (like an echo) - added to recorded music to give a sense of space		
	Hurdy Gurdy (European Folk)					Panning creates an antiphonal feel (vocals in bars 42 -43 and 67-68)		
	Vocals: Male African (mostly spoken), female in English, Male in Gaelic)					Guitar uses 'pull off' - Where a string is plucked by 'pulling' the string off the fingerboard with a finger used to fret the note		
	Shaker/Tambourin					Panning - Music is panned from Left to right bar 19 and bar 55-56. Also creates creates an antiphonal feel (vocals in bars 42 -43 and 67-68)		
	Bass guitar (Western pop)					Distortian in the guitar part		
	Use of music Technology (Western pop)					Queen Sound: Adventurous structures / Unusual keys (for Rock music) multi tracked guitar and vocal parts.		
	The song includes traditional electronic instruments which make up the Western pop influence of fusion, ie electric piano, drum machine, samples and synthesiser. In addition Celtic and West African instruments help establish the fusion of influences.					Anthemc melodies / carefully crafted guitar solos / sense of theatre in rock song		
	Pre-recorded loops					studio sound - carefully 'crafted' using music tech		
	Synthesizers							
	Drum machine							
	Mixing the instruments - bring to the front or back of the mix							
	Panning - sound from left to right of the stereo field							
	Effects							
	- Filter (ie. sweep effect at the start)							
	- Reverb							
	- Delay							



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			Uses terraced dynamics	None written in the music - up to the performer to interpret			Lots of dynamic changes - sf chords at start.	Fortissimo (very loud) introduction fanfare and main theme
			As was the custom of the time, no dynamics were written into the music. There are instead terraced dynamics. This means that the music is soft when just a few instruments play and then loud when all play. There are no crescendos or diminuendos.					Rebel Blockade runner theme - big contrast to the main theme and is much quieter
								Fortissimo march

# GCSE Music Year 10 Summer 1: Tempo, Rhythm & Metre

The speed of a piece, rhythmic features and time signature(s)



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	Starts in free time (Without a time signature or clear first beat in a bar)	Starts in free/rubato tempo	Dotted rhythms - reflects the upbeat jig dance	Slow, lamentful		Syncopation = rhythmic feature throughout	Slow chordal accompaniments at times	Use of triplets in the fanfare
	Steady tempo established at 50" – 100 bpm, 4 beats in a bar	In 4/4 time signature (metre)	Triplet rhythms - reflects the upbeat jig dance			Most melodic motifs are syncopated.	Driving quaver and semiquaver rhythms in accompaniment	Changing metre and triplets used in the March
	Uses cross-rhythms (An effect created when two or more conflicting rhythms are heard at the same time. Eg one may be in simple time and another in triple time)	Based on Bossa-Nova rhythm	Fast (Allegro) tempo - reflects the upbeat jig dance			Every verse and chorus begins with an anacrusis (upbeat)	Syncopated rhythms,	Very fast tempo in the codetta
	Uses polyrhythms (Conflicting rhythms being played at the same time)	Uses lots of syncopation	In duple time (2 beats in a bar) - reflects the upbeat jig dance			Some use of triplets - in drum part (bar 18)	triplets used in voices,	
	Syncopation (Rhythm patterns where stressed notes are placed off the beat)					Starts crochet = 112, Moderato	push rhythms (chords change on the last quaver of a bar - to create anticipation eg B42/43)	
						12/8 metre - unusual for a pop song but could be written in 4/4 with swung quavers	Lots of changes in Tempo from Allegro, Andante, Moderato, Maestoso	
						A few places where it changes to 6/8 to extend phrases (ie bar 10)	Lots of pauses used to create tension, along with colla voce (following the voice)	
							3/2, 2/2, 4/4 metres used	

# GCSE Music Year 10 Summer 2: Texture

*The Different Layers of a piece of music and how they relate to each other*



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	Heterophonic (Multiple variations of the same melody heard simultaneously)	Monophonic at the very start	Mainly polyphonic	Melody and accompaniment / melody-dominated homophony		Texture is mainly homophonic / melody with accompaniment	The song is mainly homophonic, with some monophony at the start	Various types of Melody and Accompaniment (Melody Dominated Homophony) texture - Both the Main them A and its contrasting melody B are largely accompanied by block chords, arpeggios or rhythmic articulations of chords - From bar 4 onwards the texture is mostly melody-dominated homophony, with the (often) octave doubled tune supported by block or articulated chords
	Multitracking (Separate lines of music that can be mixed together so that all lines are heard at the same time)	Lots of counterpoint between the parts	Fugal/fugato/fugetto/canonic	Bassline is played by cello/bass viol and left hand of harpsichord		Orchestrated- gives studio sound	Verses are mainly homophonic (singer is accompanied by chords in the orchestra) "You can still be with the wizard"	Rebel Blockade runner theme - big contrast to the main theme and lighter in texture (less instruments/layers)
	Has many ostinatos (Repeated phrases) which are gradually built on top of each other	Very sparse in places, creating an intimate feel	Stretto: when the entries of subject and answer occur after a shortened duration – after only one bar (rather than two bars) in this movement – and seem to tumble over one another. The effect heightens tension and excitement.	Right hand harpsichord fills in the harmony, adds countermelodies. This would have been improvised by the player at the time, not notated. The bassline would have had numbers underneath, or 'figures' which tell the player how to harmonise the bassline. This is called figured bass		Verse 1 uses a lighter texture - begins with just piano and voice. Instruments added gradually. back/vocals	Homophonic chordal moments (eg b132)	A variety of pedal textures are used - Inverted tonic pedal in the Introduction and during the first playing of the Main Title Theme - Dominant pedal from bars 12-15
	Constantly changing		In the opening fugal exposition, the subject and answer enter alternately every two bars. The exposition ends when the last entry has been made. The music line played at the same time as the subject is called the countersubject.	Voice sings melody		Chorus 1 uses backing vocals more prominent / thicker texture homophonic	Ostinato accompaniment at bar 88 with repeated semiquavers	Ostinatos used in the march
	Sudden drop out for new sections					Verse 2 uses some elements of polyphony (interweaving parts)	Elphaba and Glinda usually sing separately except:	
							Sing together in unison at bar 101	
							Sing together in harmony at bar 127)	
							Ending is polyphonic (eg bar 168) with 3 different musical ideas.	



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	Mainly conjunct (moves by step)	Vocal melody uses lots of broken chords patterns in the opening section	The melody uses disjunct (leaping) broken chord/arpeggio patterns in D major. This is used with the dotted rhythms to create a lively 'bouncy' theme reflecting the Gigue dance	Sequences: when a section of melody is repeated several times, each time moving up or down a step		Memorable vocal line - Freddie Mercury - high range/falsetto - adds to the fun feel	Schwartz uses many different motifs in Defying Gravity: Motif X- Unlimited motif - This appears in bar 93 The most prominent leitmotif that Schwartz uses is also used to link the plot to The Wizard of Oz as it is based on the first seven notes of the song 'Somewhere Over the Rainbow'. Elphaba's Theme - Motif B - This is used throughout and can be referred to as Elphaba's theme. It is also derived from the seven pitches of Melodic Motif X (Unlimited Theme). It appears several times in Defying Gravity starting in B major at bar 20. Determined wide leaps in the melody - show Elphaba's desire to break free from constraints and defy gravity Accompaniment – Motif C - This first appears at bar 21, and is derived from Motif X Accompaniment – Motif D - This first appears at bar 51.	Leitmotifs to represent characters (i.e. Luke Skywalker - strong, bold, heroic)
	Use of nonsense lyrics	Syllabic throughout	The melody uses conjunct (stepwise) scale-like patterns in D major. This is used with the triplet rhythms to create a lively 'bouncy' theme reflecting the Gigue dance	Word painting including dissonance, melisma (melismatic), ornaments, use of harmony and syllabic word painting		Mostly syllabic - which means the fun/playful words can be heard clearly	The melody is syllabic throughout, some words (marked with an x) are spoken	Diatonic main theme melody (uses notes from the key)
	Main verse is syllabic	Mostly stepwise movement apart from the broken chords in the opening section	Sequences: when a section of melody is repeated several times, each time moving up or down a step	Melisma: singing a single syllable of text while moving between several different notes in succession		Uneven phrase lengths	There is vocalisation at bar 175 (wordless singing using a vowel syllable, eg "Aah")	Main theme melody uses string open 5th interval and also 4ths and 7ths
	Some spoken parts	Melody notes are often the added notes of the extended chords for example 7ths or 9ths		Ornamentation: musical 'decorations' that are added to the melody line. These include mordents, appoggiaturas, grace notes and arpeggiation in this piece.		Mostly conjunct with some small leaps of 3rd 4th and occasionally octave (B62)	The melody moves in step at the start (bar 23-27), then contains leaps, made up of 4ths and 5ths	Very high melody in the Rebel Blockade runner theme and uses trills
	Short phrases	Melody reflects the sad lyrics about losing a lover		The song first accompanies a priest trying to raise the ghost of King Laius Later the song tries to 'beguile' the Fury Alecto into forgetting her mission		Sequences - all these things make it easier to sing and more catchy	Word painting is used at bar 48-49, "and leap" as notes move up a 5th	
	Vocal melody mostly built in the opening motif					Verse: starts lower and rises in first phrase 1.		



	Limited range for the female vocal (6th). The male has a more extended range of a 13th					2nd phrase falling melody - descending sequence (bars 7/8)		
	Vocal samples					Chorus: Higher pitch - which builds the excitement.		
	Repetitive					8 bars in length but unpredictable melodic structure - uneven phrase lengths		
	Sense of improvisation from opening female vocals					Portamento/slide with parallel harmonies on the word 'Queen' (bar 15)		
	Use of glissando (sliding)					Word painting on laser beam (bar 17)		
	Use of ornamentation (acciaccatura)					Melody is often recycled and used again		
	Use of reverb is very obvious for the whole track					Start of verse 3 melody is played by the guitar rather than the voice.		
	The three languages heard on the track are Maninka (language of Guinea), Irish and English. These three cultures directly influence the music.					Guitar solo - borrows ideas from both verse and chorus. Also unequal phrase lengths		
						Spoken melody at the end - unusual and gives it a lighthearted feel .		

# GCSE Music Year 11 Autumn 2: Tonality

The key and/or scales used in a piece



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	Uses modes/is modal	B minor	In D major - bright upbeat reflecting the gigue dance	A minor		Main key - Eb major - unusual and difficult key for a rock song but still Happy/fun key	Starts and ends on D Major (Defying Gravity!) often passages where there is no real evidence of key - which adds to unsettled feel / destabilizes and conveys the words and their meaning.	Main theme in Bb major
	Aeolian mode CDEbFGAbBb		Middle section modulates to B minor (the relative minor)	Modulates to C major (relative major) in the middle section		Lots of passing modulations - which change the mood of the piece	Bar 1-20: D Major Bar 20-22: B Major Bar 22-32: F Major Bar 32-88: D Major Bar 88-102: G Major Bar 103-115: D Major (changes to Eb Major at bar 113) Bar 115-132: Key not clear - changing constantly Bar 132-168: B Minor Final bar: D Major	From bar 30 (Linkm) onwards the tonality becomes less clear, with more unstable harmonies and progressions
	Dorian mode CEEbFGAB					Chorus opens in B major - mood change here - upbeat/fun		At bar 36 the music modulates to C Major (with added Ab)
								The music from bar 42 onwards is more based around the note C, often heard as a bass pedal
								More complex chords and much dissonance make some of the passage from 41-60 almost atonal (without key) at times and the passage from 51-60 combines elements of bitonality (two keys at once)

