

1. Context and structure

1	Stephen Schwartz	An American musical theatre lyricist and composer. Writing lyrics for Pocahontas and The Hunchback of Notre Dame and musicals Godspell and Wicked.
2	Intro	Opening section. Bar 1-22
3	Interlude	Linking section. Bar 23-33.
4	Verse 1	First main section. Bar 34-49.
5	Chorus 1	The main catchy part of the song. Bar 50-62.
4	Verse 2	Second verse. Bar 63-78.
5	Chorus 2	Second chorus. Bar 79-89.
6	Interlude 2	Contrasting link. Bar 90-102.
7	Chorus 3	Third chorus. Bar 103-114.
8	Repeat of intro	Musical material returns. Bar 115-134.
9	Verse 3	Third verse. Bar 135-150.
10	Chorus 4	Final chorus. Bar 151-161.
11	Coda	Final ending section. Bar 162-end.

2. Melody

1	Sequence	A motif or phrase which is repeated at a higher or lower pitch. E.g. Bar 6 and 7.
2	Conjunct	Melodic movement that moves to adjacent notes. E.g. the opening melody.
3	Angular leaps	Wide jumps in the tune. E.g. bar 28, which contrasts with stepwise movement.
4	Large leaps	Jumps in the melody over a large set of notes. E.g. compound perfect 4 th in bar 39-40 and compound perfect 5 th in bar 140-141.
3	Perfect 5th	Distance of 5 notes e.g. c-g. Often used to sound heroic. E.g. bar 34.
4	Motif X	The unlimited theme – based on somewhere over the rainbow. Bar 93.
5	Motif B	Leitmotif associated with Elphaba. Uses the notes of Motif X too.
6	Augmentation	Making notes bigger – this happens in bar 88 with an augmented bass line based on theme A.

3. Sonority – How the instruments are used

1	Two Female voices	The main parts in the song. Ranges of just under two octaves.
2	Orchestra	Large orchestra of woodwind, brass, strings, percussion, keyboards, electric guitars with effects.
3	Pit	The place where the orchestra sit, normally under the front of the stage.

4. Key vocabulary

1	Wicked	A musical written in 2003.
2	Musical theatre	A dramatic, narrative stage performance that includes singing, talking, acting and dancing.
3	Leitmotif	A short musical idea linked to a person, place or feeling. Used throughout the piece.
4	Verse and chorus	The two-section structure of many pop songs. The two sections are repeated, and sometimes linked by a bridge.
5	Scena	Continuous piece of vocal music, in several distinct sections.
6	Speech like rhythms	Making the sung rhythms sound like someone is speaking.
7	Syllabic	Each syllable has its own note.
8	Vocalisation	Using sounds like aah and ooh rather than words e.g. bar 175.
9	Word painting	Using musical features to bring the piece to life. E.g. break free – faster tempo and big leap in the melody.

5. Texture		
1	Monophonic	Musical texture where one single melody is heard, either in unison or octaves. E.g. Bar 3.
2	Sparse texture	Not many parts and not much movement between them – e.g. opening.
3	Chordal	Chords all moving together. E.g. Bar 132.
4	Unison	Two or more parts playing the same thing together. E.g. bar 101.
5	In thirds	Two parts sing with the interval of a third between them. E.g. vocals in bar 127.
6	Contrapuntal	Lots of melodic parts at once. E.g. bar 168 with three parts.

6. Tempo, metre and rhythm		
1	3/2	Triple time – three minims per bar.
2	2/2	Duple time – two minims per bar.
3	4/4	Simple quadruple time – four beats per bar.
4	Dotted rhythms	Adding a dot after a note to make it half as long again. E.g. Bar 82.
5	Anacrusis	Coming in just before beat one. E.g. bar 15.
6	Syncopation	Rhythmic device where a note is stressed on a weak beat or between beats. e.g. bar 67-70 or push rhythms in bar 51.
7	Triplets	Three notes in the space of two – e.g. bar 96 and bar 60.
8	Rests	Used to break up the phrases of the piece.

7 Harmony and tonality		
1	Ambiguous tonality	Chords used make it impossible to identify the key. E.g. opening.
2	D major	A happy sounding key with two sharps. The main key of the piece.
3	Related keys	Keys that share similar key signatures. E.g. The dominant, sub dominant and relative major key.
4	Keys used	B major, b. 20; F major, b. 22; D major, b. 32; G major, b. 88; D major, b. 103; chromatic (like open), b. 115; D major, b. 132; B minor, b. 168 (ends on D major chord)
5	Root position	Chords with the main note at the bottom. E.g. C chord with a C at the bottom.
6	Unrelated chord progressions	Chord patterns that don't just use chords I, IV and V.
7	Pedal note	Sustained or repeated note, usually tonic or dominant and in the bass, heard against changing harmonies. E.g. bar 168.
8	Dissonance	A clashing of notes. E.g. bar 30.
9	Suspended chords	Chords with the 2 nd or 4 th of the scale added instead of the 3 rd .
10	Augmented chord	A chord with augmented intervals, in this case to prepare for the key change.
11	Bare fifths	A chord with no thirds e.g. bar 32.
12	Bitonality	Two keys happen at the same time. E.g. second dialogue section with C and G major.
13	Circle of fifths	A chord progression that uses chords a fifth apart. E.g. bar 69-70.

8. Key vocabulary		
1	Melody dominated homophony	Tune accompanied by chords – often used in the piece. Verses.
2	Tempo changes	The tempo regularly changes to reflect the mood of the song. E.g. bar 1 vs bar 20.
3	Ostinato	A repeated pattern used in classical music. E.g. bar 88.
4	Colla Voce	Follow the voice. E.g. bar 1.
5	Andante	At a walking pace. E.g. bar 20.
6	Allegro	Fast tempo e.g. bar 49.
7	Moderato	A moderate speed. E.g. bar 88.
8	Maestoso	A grand or majestic speed e.g. bar 168,
9	Rallentando	Slowing down the music – happens at the end of sections a lot.
10	Cadences	Musical punctuation at the end of the phrases. E.g. Perfect in bar 62-63, plagal in bar 134-135 and interrupted in bar 49.