

WJEC GCSE MUSIC

Popular Music: Prepared Work – Area of Study 4

MANIC STREET PREACHERS: Everything Must Go

The Band




- The Manic Street Preachers, also known as the 'Manics', were formed in Blackwood, South Wales in 1986.
- The band was originally made up of cousins James Dean Bradfield and Sean Moore plus friend Nicky Wire. After the release of their first single, Richey Edwards joined the band.
- Their early albums are in a punk style and later albums are classed as alternative rock.
- Highlights for the Manic Street Preachers included headlining many festivals such as Glastonbury, T in the Park, V Festival and Reading.
- They reached Number 1 in the UK charts on three occasions (one album in 1998 and two singles in 1998 and 2000, respectively).

The Music

<https://www.youtube.com/watch?v=KBYUqYPy0tU>

- The album 'Everything Must Go' was released by the Manic Street Preachers on 20 May 1996 and was their 4th studio album. The album was produced by Mike Hedges and recorded in France under the *Epic Records* (USA) label. The album won an award for best British album at the 1997 Brit Awards where the Manic Street Preachers also won best British group.
- The single 'Everything Must Go' was released on 22 July 1996 and it reached No. 5 in the singles charts in August 1996. The song is classed as an alternative rock/Britpop style.
- The lyrics of the song were a message to fans after the disappearance of their rhythm guitarist, Richey Edwards, in 1995. The band wanted fans to know that their music had changed, but the band was the same – 'I just hope that you can forgive us, but everything must go' (lyrics from the chorus).
- It is said that another inspiration for the album was the Tower Colliery in the Cynon Valley, South Wales, which was closed by *British Coal* in 1994 (it was, however, taken over by another company for many years but closed in January 2008).
- James Dean Bradfield and Sean Moore wrote the music to 'Everything Must Go' (the single) and Nicky Wire wrote the lyrics. Bradfield was the lead vocalist and lead/rhythm guitarist. Moore played the drum kit and Wire played bass guitar. Both Moore and Wire also sang backing vocals. Also added to the rock band mix were keyboards and upper strings.

General Information on Everything Must Go

Instrumentation (timbre):	Rhythm Section: drum kit, tambourine, keyboards, lead/rhythm guitar, bass guitar, Strings (3 violins and 2 violas - <i>arco</i>). Lead singer and backing vocals (male). Amplification of instruments.
Tempo:	<ul style="list-style-type: none">• 135 bpm• Fast/Lively.
Dynamics:	Ranging from <i>mf</i> (<i>mezzo forte - moderately loud</i>) to <i>f</i> (<i>forte - loud</i>).
Tonality:	Main tonality: E major Use of major and minor chords.
Rhythm and Metre:	Lots of varied rhythmic patterns. Some complex syncopation through rhythms following the word setting in the vocals. Straight and dotted rhythms. Quadruple time (4/4 - 4 crotchet beats in a bar - common time).
Texture:	Homophonic: melody plus accompaniment.
Melody and pitch:	Mainly conjunct (stepwise) with a little disjunct movement. Vocal range is quite narrow (i.e. one octave B-B).  Chromatic melody (start of chorus).
Harmony:	Mainly diatonic.

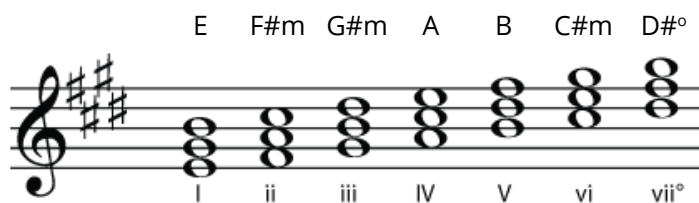
Form and Structure

Section	Bars	Number of bars	Chords
Introduction	1-6	6	Am/E - Emaj7
Verse 1	7-14	8	Am/E - Emaj7
Pre-chorus	15-18	4	C#m7 - Am
Chorus	19-34	16	E - Am - D - E
Instrumental Interlude	35-38	4	Am/E - Emaj7
Verse 2	39-46	8	Am/E - Emaj7
Pre-chorus	47-50	4	C#m7 - Am
Chorus	51-66	16	E - Am - D - E
Instrumental & Vocal Interlude	67-74	8	Am/E - Emaj7
Pre-chorus	75-78	4	C#m7 - Am
Chorus	79-94	16	E - Am - D - E
Chorus (repeated but slightly shorter)	95-108	14	E - Am - D - E
Outro	109-116	8	Am/E - Emaj7

NB: The pre-chorus vocals begin 2 beats before the bars listed above (an upbeat).

Tonality and Harmony

Before you begin a more detailed study of the song, there are certain points of theory that you need to know about the structure, the key, chords and cadences. You will therefore need to be familiar with the tonic **key**, which is E major. The triads in the scale of E major are shown below:



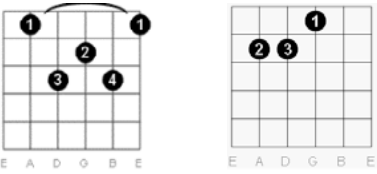

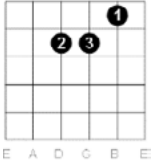
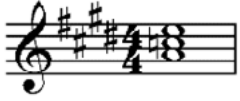
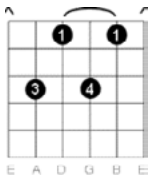

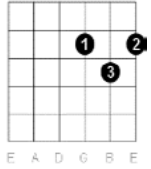

NB: This piece uses a chord iv (Am), not the major chord as shown above - ACE not AC#E.

The home key is E major.

Background Notes

Manic Street Preachers: Everything Must Go

Here are the main chords in the song:

Chords	Guitar symbol	Notation	Note Names
Emaj7; E	<p>Emaj7 E</p> 	<p>Emaj7 E</p> 	E, G#, B, D#; E, G#, B
Am	<p>Am</p> 	<p>Am</p> 	A, C, E
C#m7	<p>C#m7</p> 	<p>C#m7</p> 	C#, E, G#, B
D	<p>D</p> 	<p>D</p> 	D, F#, A

Musical Analysis

The analysis below of each musical section includes the lyrics, chords and melodic or rhythmic notation followed by a brief analysis of the musical content.

Introduction (bars 1-6)

Bar 1-2 **Am/E** **Instrumental**

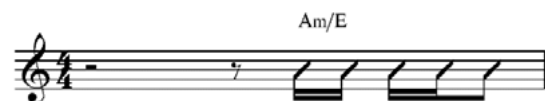
Bar 3-6 **Am/E - Emaj7**

The whole piece has a **homophonic** texture. It is in the key of E major and the tempo marking is fast/lively. The tempo is constant throughout the song at approximately **135 bpm**. The time signature is 4/4, and from bar 3 each chord lasts for two bars (eight beats) in the introduction. This is a six-bar **instrumental introduction** and the dynamic is *mezzo forte* (moderately loud). The electric guitar begins with a **distorted** effect sliding into the first chord in bar 1. The drum kit then begins playing a **dotted** rhythm pattern in bars 1 and 2. Beats one, two and three of each bar feature the bass drum and tom-tom drums followed by a hi-hat and snare drum on the fourth beat:



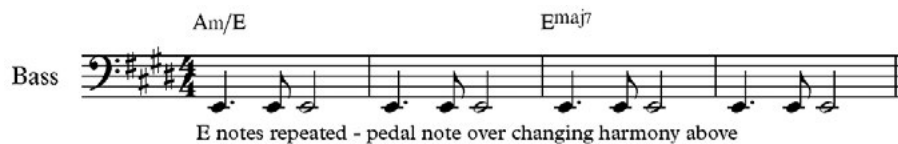
Drum Kit notation for bars 1-2. The notation is on a single staff with a 4/4 time signature. It shows a dotted quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat. Labels above the staff indicate 'SD/HH' (snare drum/hi-hat) for the fourth beat and 'BD/Toms' (bass drum/toms) for the first three beats.

The rhythm guitar adds a five-note **strumming** feature on beats three and four.



Rhythm guitar notation for bars 3-6. The notation is on a single staff with a 4/4 time signature. It shows a whole rest for the first two beats, followed by a dotted quarter note on the third beat, and a quarter note on the fourth beat. A label above the staff indicates 'Am/E' for the first two beats.

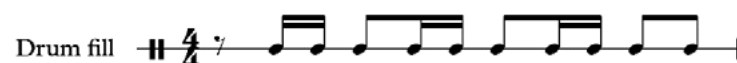
The bass guitar and rhythm guitar perform this rhythmic pattern with the drum kit in bars 3-6.



Bass guitar notation for bars 3-6. The notation is on a single staff with a 4/4 time signature. It shows a dotted quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat. Labels above the staff indicate 'Am/E' for the first two beats and 'Emaj7' for the last two beats. A caption below the staff reads 'E notes repeated - pedal note over changing harmony above'.

The bass guitar is playing a **repeated bass note E** below the chords. A second inversion chord of Am (chord iv) is played (with an E in the bass) and the Emaj7 (chord I) is performed in **root** position.

The bowed strings (3 violins and 2 violas) and keyboards generally play **sustained** chords with subtle movement, which make up the opening chords of Am/E and Emaj7. There is a drum fill in bar 6 featuring tom-tom drums, which lead us to the verse.



Drum fill notation for bar 6. The notation is on a single staff with a 4/4 time signature. It shows a dotted quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat.

Verse 1 (bars 7-14)

Am/E

Emaj7

Shed some skin for the fear within

Am/E

Emaj7

Is starting to hurt me with everything

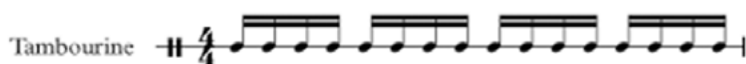
The word setting is generally **syllabic** throughout the song and the rhythm of the vocal line is **syncopated**. The written vocal line sounds an octave lower in a narrow tenor range. The performer embellishes the pitch of the semibreve notes at the end of each line (moves to a note lower then back to the original note). The two melody lines are very similar but the first one ends with **conjunct** movement (stepwise), and for variation the second ends with **disjunct** movement (three notes of the tonic triad – E B G#).



Shed some skin__ for the fear with - in,

Is star-ting to hurt__ me with ev - ery - thing,

The phrases are **balanced** in four-bar groups and the lyrics rhyme. The chords in the accompaniment continue to move every two bars. The chord progression and harmony are the same as in the introduction. The texture remains homophonic and the strings continue but with added movement at the end of each phrase. The guitar, bass and drum kit continue the same material from the introduction, and the guitar sound is very clean with added **reverb** (almost in a 1960's style). The sound is used throughout the rest of the song. The drum **fill** at the end of the first line features semiquavers and quavers. After the second line the fill uses only quavers with the tambourine playing too.



Tambourine

Pre-chorus (bars 15-18)

C#m7

Freed from the memory

Am

Escape from our history, history

The four-bar pre-chorus prepares us for the catchy part of the song (the chorus) and the dynamics start to build (slight *crescendo*). Chords in this section are both minor and in root position – C#m7 (chord vi) and Am (chord iv) and last for two bars each. Once again, the range is quite narrow. The melody is made up of one phrase which is repeated with a change from a G# (on the word 'memory') to a G natural (on the word 'history') followed by a higher pitched 'history'. The intervals on these lyrics are a major 3rd, followed by a minor 3rd, then a major 2nd. The two lines begin on beat three, so there is an upbeat, or an **anacrusis**. Each bar has a **descending** pattern of pitch, and the rhythm of the lead vocal in this section uses **triplets** (three notes in the time of two) and dotted rhythms.



Musical notation for the pre-chorus melody in G major (one sharp). The melody is written in treble clef with a 4/4 time signature. It consists of four bars. The first bar has a whole rest on the first beat, followed by a triplet of eighth notes (G4, A4, B4) on the second beat, and a dotted quarter note (C5) on the third beat. The second bar has a quarter rest on the first beat, followed by a triplet of eighth notes (B4, A4, G4) on the second beat, and a dotted quarter note (F#4) on the third beat. The third bar has a quarter rest on the first beat, followed by a triplet of eighth notes (E4, D4, C4) on the second beat, and a dotted quarter note (B3) on the third beat. The fourth bar has a quarter rest on the first beat, followed by a triplet of eighth notes (A3, G3, F#3) on the second beat, and a dotted quarter note (E3) on the third beat. The lyrics are: "Freed from the me-mo-ry, Es-cape from our hi - sto-ry, hi - sto-ry,"

The bass guitar now performs two minims in each bar and the string players and keyboards are **tacet** (they do not play). The only vocal so far is the male lead. On the second word 'history' (bar 18), the drum kit performs **stab** quaver rhythms on beats one and three as shown below:



Musical notation for the drum set pattern in 4/4 time. The notation shows two measures. The first measure has a snare drum on beat 1 and a snare drum on beat 3. The second measure has a snare drum on beat 1 and a snare drum on beat 3. The lyrics are: "plus drum fill"

Chorus (bars 19-34)

E **Am**

And I just hope that you can forgive us

D **E**

But everything must go

E **Am**

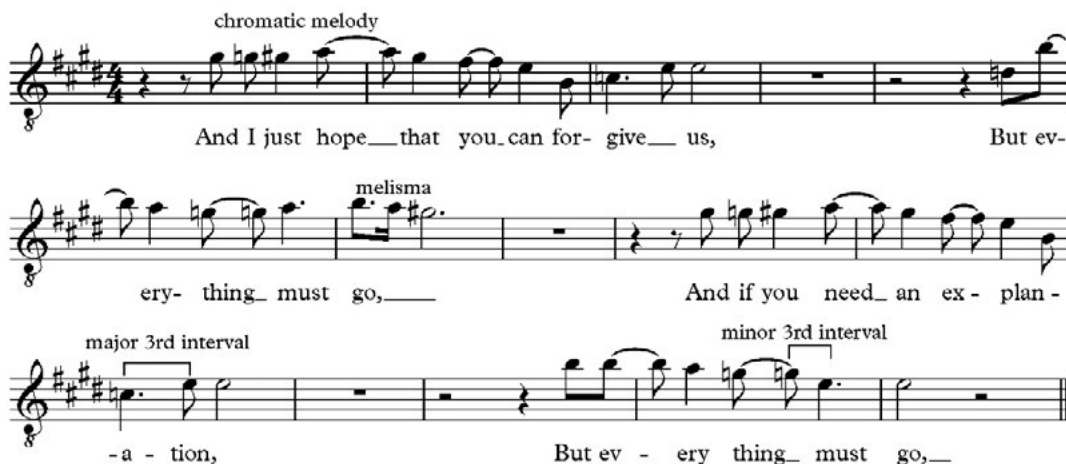
And if you need an explanation

D **E**

Then everything must go

This **chorus** section is sometimes referred to as the **refrain**, and the line which sticks in your head is the **hook** featuring the words from the title of the song. There is an 8-bar pattern of four chords, which is repeated twice in the chorus. Chords are performed in root position. The chorus sounds louder – the dynamic is *f* (*forte* – loud). The melodic range is again narrow in this section. The first and third lines of the chorus use the same melody, which is conjunct at the start, using chromatic notes. The second and fourth lines form answering melodic phrases.

As in the pre-chorus, there is contrast between the major 3rd and minor 3rd intervals as highlighted below. The texture is still homophonic, but in the chorus there are added male backing singers singing the same lyrics together at different pitches – this is **homorhythmic**. The last note sung in the four phrases features a **fall** (a descending vocal slide for effect). Most of the word setting is syllabic, but there is a **melisma** on the word 'go' (bar 25) – this is when one syllable is sung over more than one note. The rhythms in the vocal line are often syncopated.



The musical notation shows three lines of a vocal melody in G major (one sharp) and 4/4 time. The first line is labeled 'chromatic melody' and includes the lyrics 'And I just hope that you can forgive us, But ev-'. The second line is labeled 'melisma' and includes 'ery- thing must go, And if you need an ex- plan-'. The third line is labeled with 'major 3rd interval' and 'minor 3rd interval' and includes '-a - tion, But ev - ery thing must go, -'. The melody consists of eighth and quarter notes, with some syncopation.

Background Notes

Manic Street Preachers: Everything Must Go

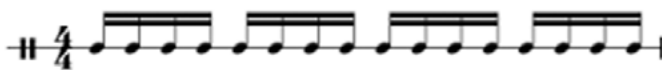
The guitar is strumming chords and the bass guitar plays quavers in each bar to provide more movement in the chorus.

Bass



The drum kit plays a rock rhythm throughout the chorus with fills at the end of the 2nd and 4th lines. Also, the tambourine now plays semiquavers during the chorus section.

Tambourine



The strings and keyboards have two roles in the chorus: performing a high string held note on the note E and to melodically **fill** the ends of the first three phrases with a moving quaver figure over both major and minor chords. The five string players perform in **octaves** to add to the texture (their first entry is shown below).

Strings



The chorus ends with a two-bar syncopated **descending pentatonic riff** performed by the bass guitar and electric guitar.

Electric Guitar

Bass



Underneath this pattern the drum kit performs stabs and fills on the tom-tom drums.

Instrumental Interlude (bars 35-38)

Am/E - Emaj7

The chords used in this section are exactly the same as in bars 3-6 of the introduction. The electric guitar and bass guitar parts are exactly the same. However, the drum kit plays a fill on tom-toms in bar 38 to link to verse 2. The strings perform a sustained melody line to add some colour to the interlude. The major 7th chord stands out here and is very colourful with a strong emphasis on the D# (the major 7th of the chord). The dynamics of this section and the verse to follow are quieter.

Verse 2 (bars 39-46)

Am/E

Emaj7

I look to the future it makes me cry

Am/E

Emaj7

But it seems too real to tell you why

Harmonically, this is a direct repeat of the first verse and most of the musical elements have not changed. However, there are small pitch and rhythm changes as the vocal line accommodates the different words in the second line. A crotchet is used instead of two quavers and the last two pitches descend as opposed to move to a higher register. The descending movement of this vocal line describes the sadness at the loss of their band member.



The image shows a musical staff in 4/4 time with a key signature of one sharp (F#). The melody for the second line of the verse is written. It starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a half note E4, and a whole note D4. The lyrics 'But it seems too real to tell you why,' are written below the staff, with a long underline under the word 'too'.

Pre-chorus (bars 47-50)

C#m7

Freed from the century

Am

With nothing but memory, memory

Once again, the harmony and most other musical elements are the same as the first pre-chorus, but this time the texture is thicker. The strings and keyboards are playing notes from the chords and then imitate the vocal note at the start of the word 'century' in bar 48. The dynamics build up again to the chorus.

Chorus (bars 51-66)

E **Am**

And I just hope that you can forgive us

D **E**

But everything must go

E **Am**

And if you need an explanation

D **E**

Then everything must go

The chorus is repeated almost identically, but this time the melodic fills are played the first time by the guitar as well as the strings. The descending pentatonic riff pattern is heard before the next musical section (bars 65-66). The dynamic is louder.

Instrumental & Vocal Interlude (bars 67-74)

Am/E - Emaj7 Instrumental & Vocals

This uses material from the introduction, verse and first interlude, and the harmony is exactly the same. This is the second interlude of the piece, and it is four bars longer this time and we hear 'ahs' from the **backing male vocals** singing sustained notes from the chords. The string players originally performed this in the previous **interlude**, but now they play a melodic feature over the vocal and band accompaniment. This melodic feature is based on the melody of the verse and uses slightly different rhythms, and following these 4 bars they continue to play sustained notes from each chord.



Pre-chorus (bars 75-78)

C#m7

Freed us eventually

Am

Just need to be happy, happy

This section is mostly the same as the previous pre-chorus. The penultimate 'happy' pitch in bar 77 ascends using a major 2nd interval, and the singer reaches the climax of the song with a **belt** performance technique and raspier, strained vocal sound at the top of his register.

Chorus (bars 79-94)

E **Am**

And I just hope that you can forgive us

D **E**

But everything must go

E **Am**

And if you need an explanation

D **E**

Then everything must go

Musical elements are the same as the previous chorus. After the chorus, strings now play the two-bar descending pentatonic riff with the guitars.

Chorus repeat (bars 95-108)

E **Am**

And I just hope that you can forgive us

D **E**

But everything must go

E **Am**

And if you need an explanation

D

Then everything must

The lead vocal repeats the end of the word 'explanation' in the bar that follows, and the pitch is changed slightly on the dotted rhythm pattern. It is now a descending minor 3rd (bar 105) in place of the original ascending minor 3rd (bars 29, 61 and 89).

Vocal Feature



And if you need an explanation, (a - tion),

This repeat of the chorus is two bars shorter (14 bars) as the **outro** begins earlier than expected, hence no riff.

Outro (bars 109-116)

Am/E **Emaj7** Instrumental

go.

Am/E **Emaj7**

Instead of hearing the tonic chord of E major at the end of the chorus, we hear the subdominant minor chord of Am/E (chord iv). Now we hear a **bell-like** sound on the guitar on the tonic note E when each chord changes. The strings play part of the melody from the verse as shown below and then continue with sustained minims in the coda.

Outro - strings



The guitars and drum kit return to the dotted rhythm pattern heard at the start of the song (with tom-tom drum fills as before). The electric guitar finishes with **improvisatory** material using a sliding pattern on the chord Emaj7 finishing in the note G#.

Activities

Listen to 'Manic Street Preachers - Everything Must Go' on YouTube.

For a visual performance watch 'Manic Street Preachers - Everything Must Go - Saturday Live 1996' on YouTube.

1. Working with another student, make a list of what musical features you have found interesting in this piece of music and what will be useful for you in your own composing.
2. Rehearse a group performance of the song with some friends. Organise a performance to the class and talk about the success and challenges it presents in performance.

Tasks

1. Listen to one of the recordings of 'Everything Must Go' by the Manic Street Preachers. Prepare a PowerPoint presentation on your observations, taking into account the **structure, tonality, key/chords, melody and musical devices**.
2. This type of music is classified as Alternative Rock and Britpop. Research these musical genres and listen to other bands performing music from these genres. Listen to music by Blur, Oasis, Pulp and the Red Hot Chilli Peppers. Compare the sounds and structures of these with the prepared work.

