

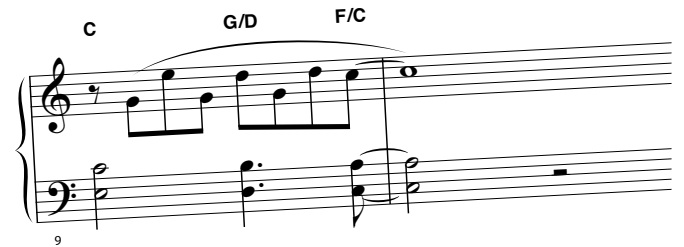
Get Real

SONG TITLE: GET REAL
GENRE: COUNTRY ROCK
TEMPO: 118 BPM
KEY: A MINOR
PATCHES: ELECTRIC PIANO

FEATURES: UNISON WORK

COMPOSER: JOHN MURPHY
ARRANGER: JEREMY WARD

PERSONNEL: KEITH AIREY (GTR)
HENRY THOMAS (BASS)
PETER HUNTINGTON (DRUMS)
ALASTAIR GAVIN (KEYS)



BACKGROUND INFO

The 1980s was the era of synth pop in which bands such as The Eurythmics, Pet Shop Boys, Erasure, Depeche Mode, Ultravox and others created a string of synthesiser masterpieces.

THE BIGGER PICTURE

The late 1970s was key period for the development of synthesiser music. The arrival of the early drum machines, such as the Roland CR-78, and the advent of digital sampling, in the form of the Linn M1, revolutionised what was possible in the studio. Acts like the Human League, Gary Numan and Prince used the Linn extensively on their records. The same can be said of the Roland TR-808 and 909 machines which feature on countless hits from the early 1980s to the present day.

NOTES

By using the synth as a composing tool, songwriting became more of a collaborative exercise with the added effect of relegating pure musical skill to the background. Often a performance could be simply a vocalist and a synthesiser; banks of them

in the case of Depeche Mode or Kraftwerk and performers like Gary Numan could create a robotic persona or, in the case of producer Trevor Horn, slip into the background almost completely.

RECOMMENDED LISTENING

The number of records featuring sampling, programming and synths from this period is innumerable. A good starting point is the reworked Northern Soul classic 'Tainted Love' by Soft Cell. Other notable synth pop records include the Eurythmics' *Touch* (1983); almost the entire output of Gary Numan from 1978 to 1982; The Human League's *Dare* (1981) which features their smash hit 'Don't You Want me Baby?'; *Vienna* (1980) by Ultravox which includes the song of the same name; and *Computer World* (1981) by German synth masters Kraftwerk.

Get Real

John Murphy

♩=116 *Country Rock*

Patch: Synth

N.C.

The first system of musical notation consists of two staves, treble and bass clef, in 4/4 time. The treble staff begins with a forte (f) dynamic marking. The melody is primarily eighth and quarter notes. The bass staff provides a steady accompaniment with eighth notes.

The second system continues the piece with two staves. The treble staff features a triplet of eighth notes marked with a '3' below it. The bass staff continues with eighth-note accompaniment.

The third system continues with two staves. The treble staff has a melodic line with some rests, while the bass staff maintains the eighth-note accompaniment.

The fourth system includes two staves and chord diagrams above the treble staff. The chords are C, G/D, F/C, C, G/D, D⁵, and N.C. The treble staff has a melodic line with some rests, and the bass staff has a more complex accompaniment with some chords and eighth notes.

The fifth system consists of two staves. The treble staff has a melodic line with some rests, and the bass staff continues with eighth-note accompaniment.

Walkthrough

The synth sound you choose needs to be quite powerful for this track but you should bear in mind that there are 8th notes to articulate and that there are passages that use chords. Not all synth patches will enable you to play more than one note at a time in the same hand. You also need to work out which octave you need to play to ensure the sound is at the written pitch. Most keyboards automatically sound an octave lower than the note you play with synth patches, but you need to make sure. An easy way of doing this is to play middle C with the acoustic piano voice and then middle C with your chosen synth voice. It will be clear if the sound is lower. If it is you will have to play the piece an octave higher than written. This can seem a little disorientating at first but you will soon get used to it.

Bars 1–8:

This begins on an off-beat of 3, so be prepared. The hands play in unison for much of the time which means you will have to be well coordinated to ensure the part sounds tight. Watch out for the tied notes and try to play the following note with a sense of end of phrase and not with a heavy accent. The 8th note rests in bar 2 are vital so do not hold value son too long as this is at a relatively fast tempo. Be careful of the left hand part in bar 4 as it doesn't play in unison with the right hand but has a walking ascending figure.

Bars 9–12:

This section is to provide a counter-melody to the backing track but is copying the rhythm so make sure you listen to the backing track and that you are synchronised. The left hand chords follow the same hand shape in bars 9 & 10 but watch out in bars 10 & 11 where the final notes are slightly different and the right hand has an added note to form a transitional chord.

Bars 13–20:

This begins the same as the beginning until bar 17 where there are some modulations (moves into other keys) and care is needed to sharps used in both hands. If you take a little time to pay the notes in the left hand from bar 17–19 you will see that they ascend chromatically (every white and black note). Fingering in this passage is important to help you maintain fluency.

Bars 21–22:

This is a transition section where the tension is built. This is achieved by playing solid 8th notes and adding more every half bar. They begin low in the bass and gradually get high. This is to create the feeling of a *crescendo* (getting louder).

Bars 23–33:

This is a repeat of what has gone before but there is a little sting in the tail at the end. In bars 32 & 33 the hands play the passage in unison but whereas in bar 33 there would normally have been a tied note on the '&' of beat 2, this time it keeps going without stopping. The feeling is a little unsettling at first as your ears are expecting one thing but your eyes are telling you another but once you have mastered this it is a great way to round off the piece. Fingering is very important here.

E/G# A⁵ N.C.

Bars 32 & 33 – Watch the ending!

C/E F D/F# G E/G#

17

Bars 17 & 18 – Syncopated chromatic left hand

Technical Exercises

In this section, the examiner will ask you to play a selection of exercises drawn from each of the three groups shown below. Groups A and B contain examples of the kinds of scales and chords you can use when playing the pieces. In Group C you will be asked to prepare the riff exercise and play it to the CD backing track. You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the following: a prompt and accurate response, fluency and consistency of pulse.

Group A should be played at $\text{♩} = 100$. Group B should be played at $\text{♩} = 60$. Group C should be played at $\text{♩} = 90$. The examiner will give you this tempo in the exam. All scales and chords should be played using the piano patch.

Group A: Scales $\text{♩} = 100$

All scales are to be prepared hands separately.

1. Minor pentatonic scales in A minor, D minor and E minor. A minor pentatonic scale shown.

The image shows a musical exercise for a minor pentatonic scale in A minor. It is presented in two staves: a treble clef staff and a bass clef staff. The treble clef staff contains the notes A2, C3, D3, E3, and F3. The bass clef staff contains the notes G2, A2, B2, C3, and D3. The notes are written as quarter notes, and the exercise is marked with a tempo of 100 beats per minute.

2. Natural minor scales in A minor, D minor and E minor. A natural minor scale shown.

The image shows a musical exercise for a natural minor scale in A minor. It is presented in two staves: a treble clef staff and a bass clef staff. The treble clef staff contains the notes A2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4. The bass clef staff contains the notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4. The notes are written as quarter notes, and the exercise is marked with a tempo of 100 beats per minute.

3. Major scales in C major, G major, D major and F major. G major scale shown.

The image shows a musical exercise for a G major scale. It is presented in two staves: a treble clef staff and a bass clef staff. The treble clef staff contains the notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The bass clef staff contains the notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The notes are written as quarter notes, and the exercise is marked with a tempo of 100 beats per minute.