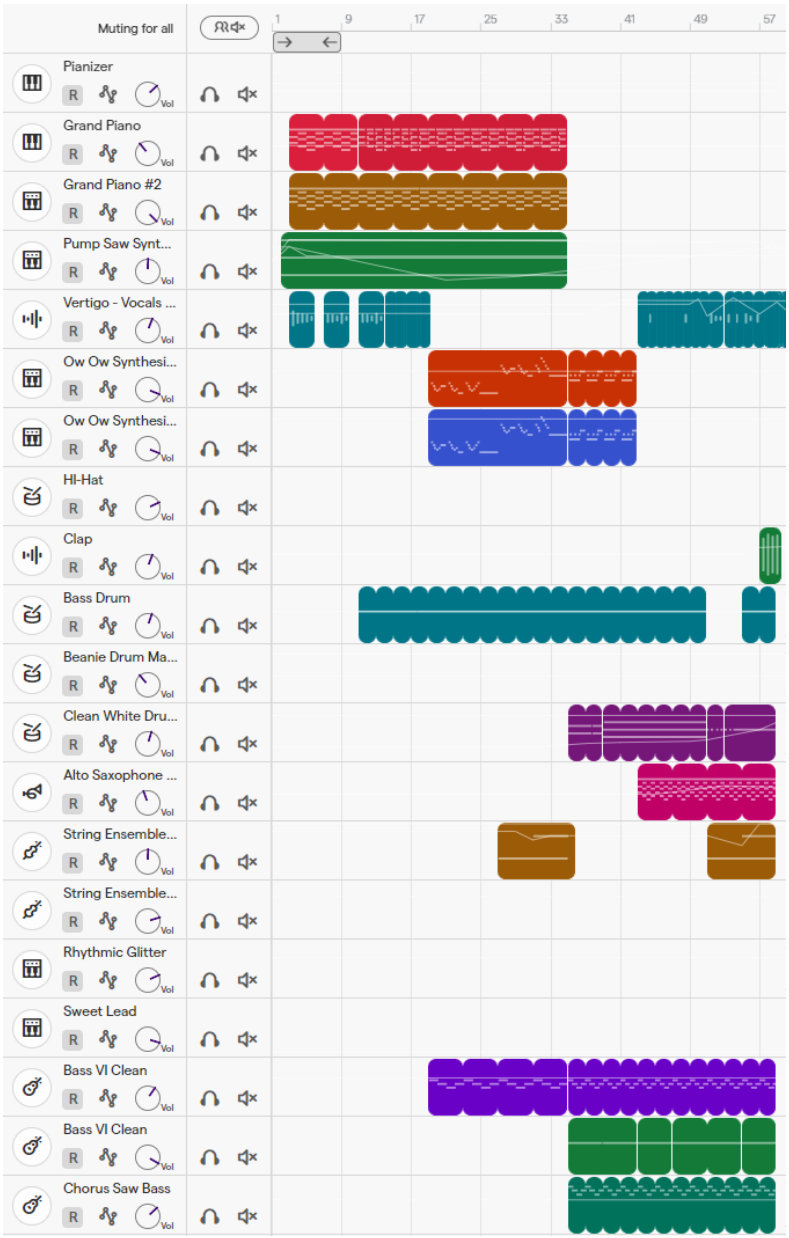
Free composition – Make it Right

Audience and Purpose:

The structure of this piece is an EDM verse-chorus structure. My piece would be played by a DJ in venues like nightclubs or beach clubs and the intended audience is the 18- to 30-year-olds in the clubs. I have used synthesizers, drum machines, music technology (including the sweep muffle effect), and a sample that I have manipulated to create a song that would be ideal to play in nightclubs to get the audience up and dancing. Melodic ideas are regularly introduced throughout the song and re-introduced in different ways and variations to keep the song interesting.

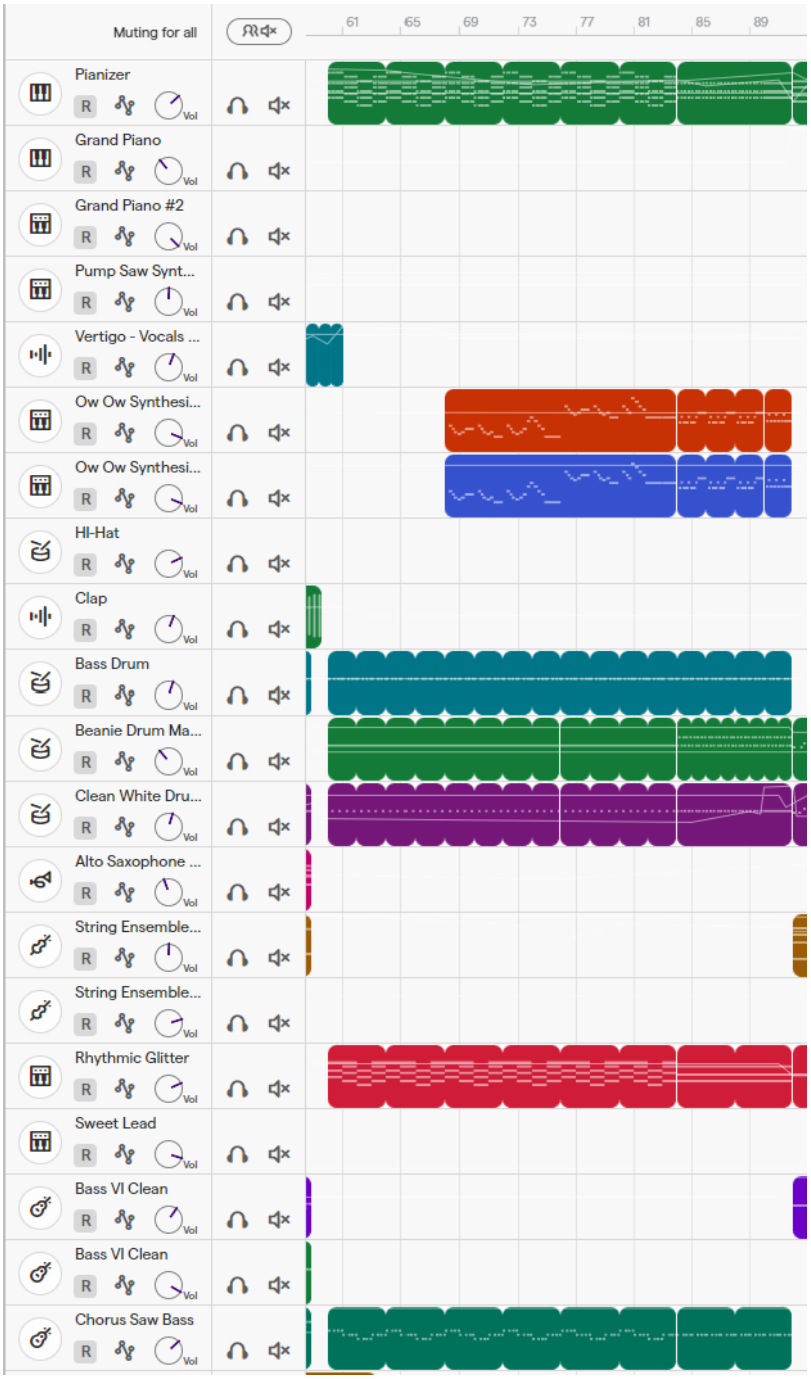
Introduction, Verse 1 and Build:

The tempo of the piece is 128 BPM which is common in electronic dance music and makes it easy for a DJ to mix in and out of a set. Initially, a drone playing three octaves of A's begins (and pans between ear to ear) the song followed by the chord progression Am-G-F-G, with an inverted pedal on the E, this consolidates the piece in the key of A minor, a common key for EDM music. As the chords are introduced so is the vocal melodic sample, this repeats whilst being fragmented. The timbre is also developed with different effects. The bass drum then enters with a strong 4-feel, which is then followed by the instrumental melody being introduced in the "Ow-Ow" synthesizer. The melody in the synthesizer is syncopated and conjunct, revolving around the notes E,D,C,B,A, giving it a catchy feel which then repeats an octave higher the second time it is played. As we begin the build the texture first reduces and then gradually builds back up. A hi-hat is introduced which utilises both the open and closed sound. The increase in layers adds to the tension in the build, the chords also being played by the multitracked saxophone. The build ends with a drum roll on the snare drum as well as two sweep samples completing the drop.



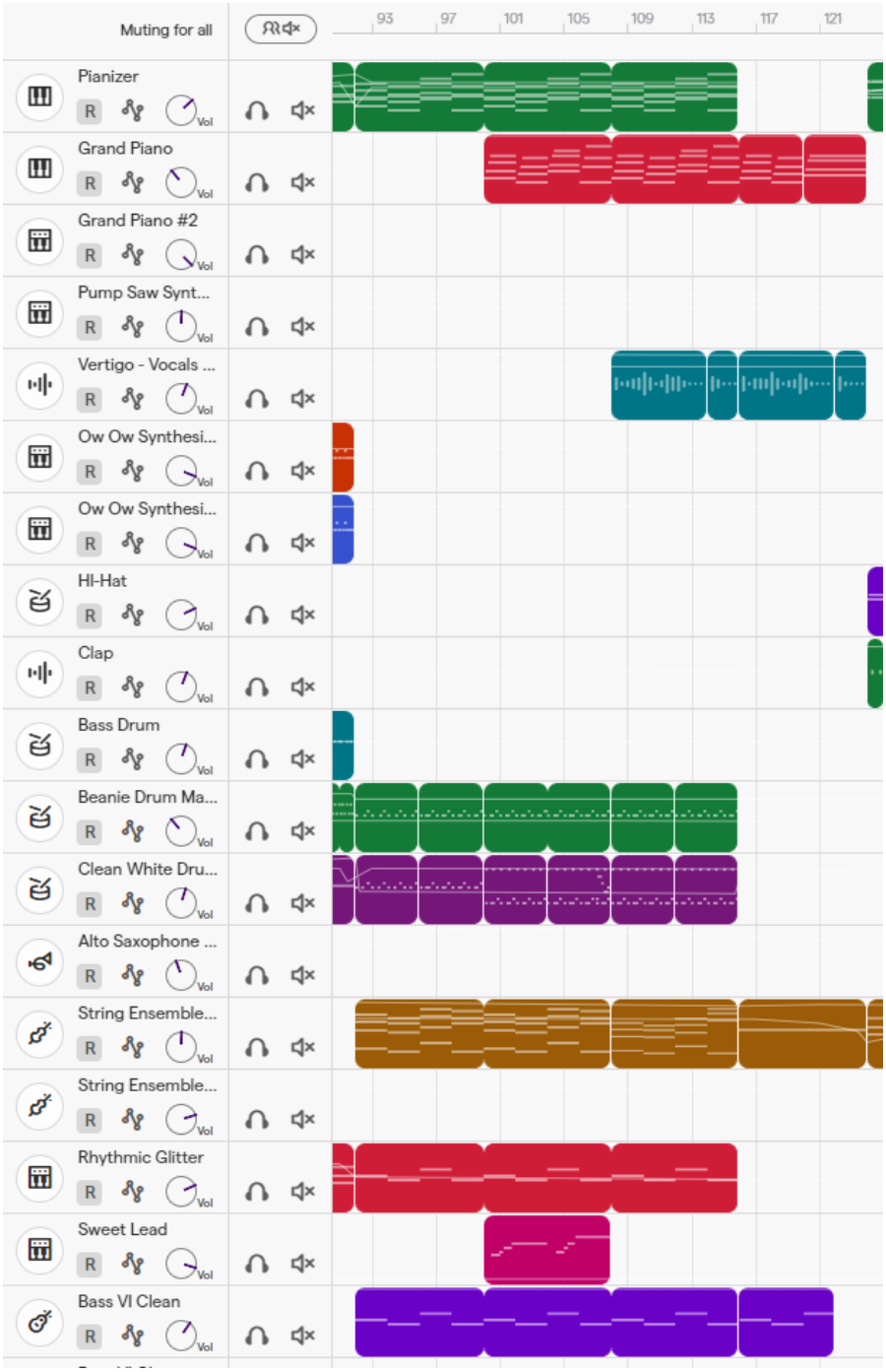
Verse 2:

Verse 2 continues with the same chord progression but with more syncopation. The chords also have their tonic note an octave above. There is also some rhythmic glitter which creates textural development by playing sustained chords in a higher octave. The bass synthesizer also plays the root note of the chords, syncopated in time with the bass drum. The instrumental melody returns and plays throughout the chorus but is slightly altered from the verse in bar 81 where instead of conjunctly ascending before a disjunct leap down to the A, there is a disjunct leap up to the A4 before conjunct movement and a small leap down to the A3. As we move to the end of the chorus the chords and bass stay on the A chord and A note, a drum roll begins which is then muffled, completing the transition to the bridge.



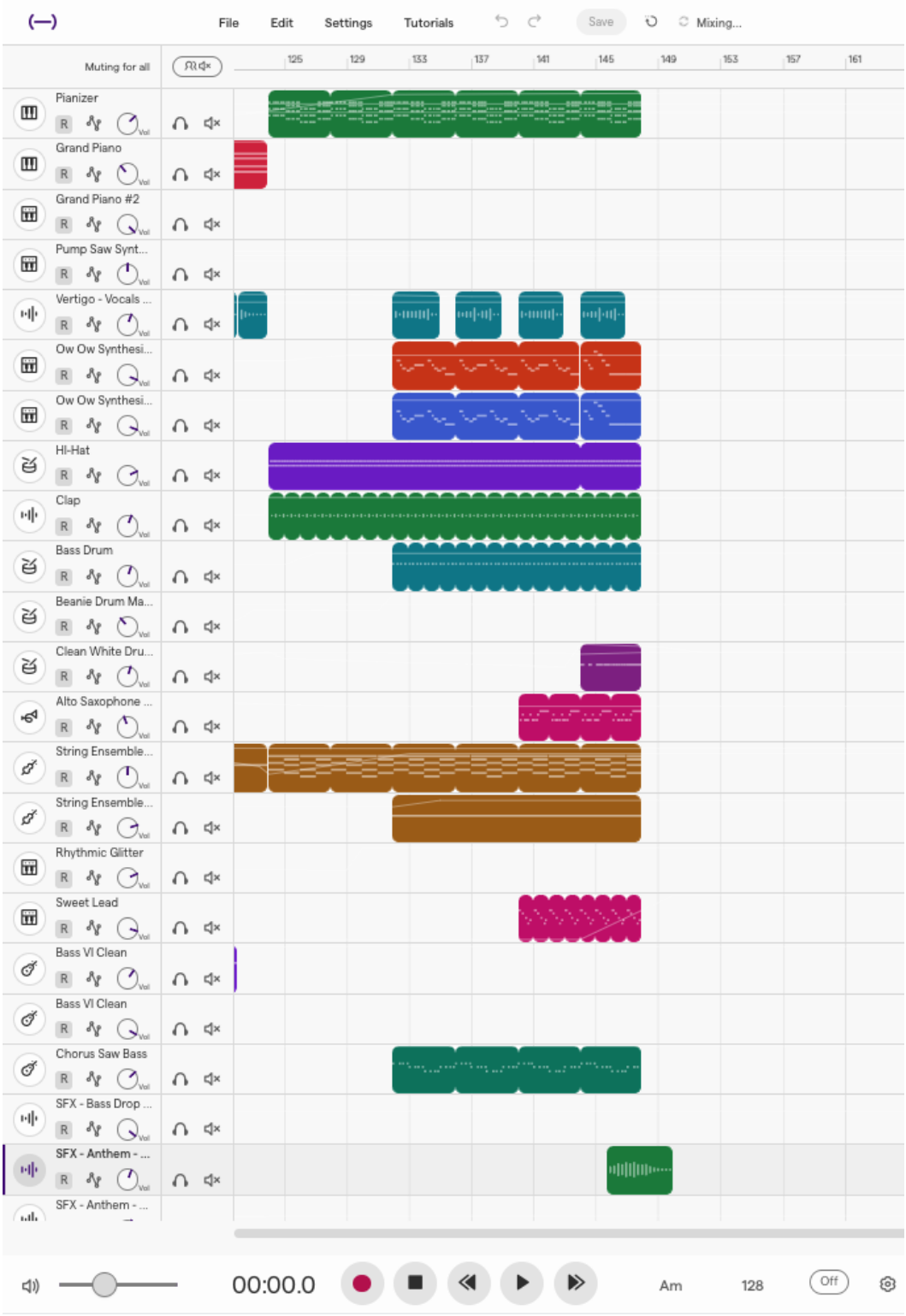
Bridge:

In the bridge the strings play extended chords, the chord sequence is Dm7, Cmaj7, Fm6, Cmaj7. The chords in the piano are the same chord progression with slightly different voicing, adding to the rich texture. These extended chords create a rich and reflective feel. Halfway through, the vocal sample returns but is rhythmically augmented to reflect the more relaxed atmosphere. The ride cymbal is introduced in the drums, which is playing a half-time feel. Broken chords are played in the higher register of the piano to create textural variety.

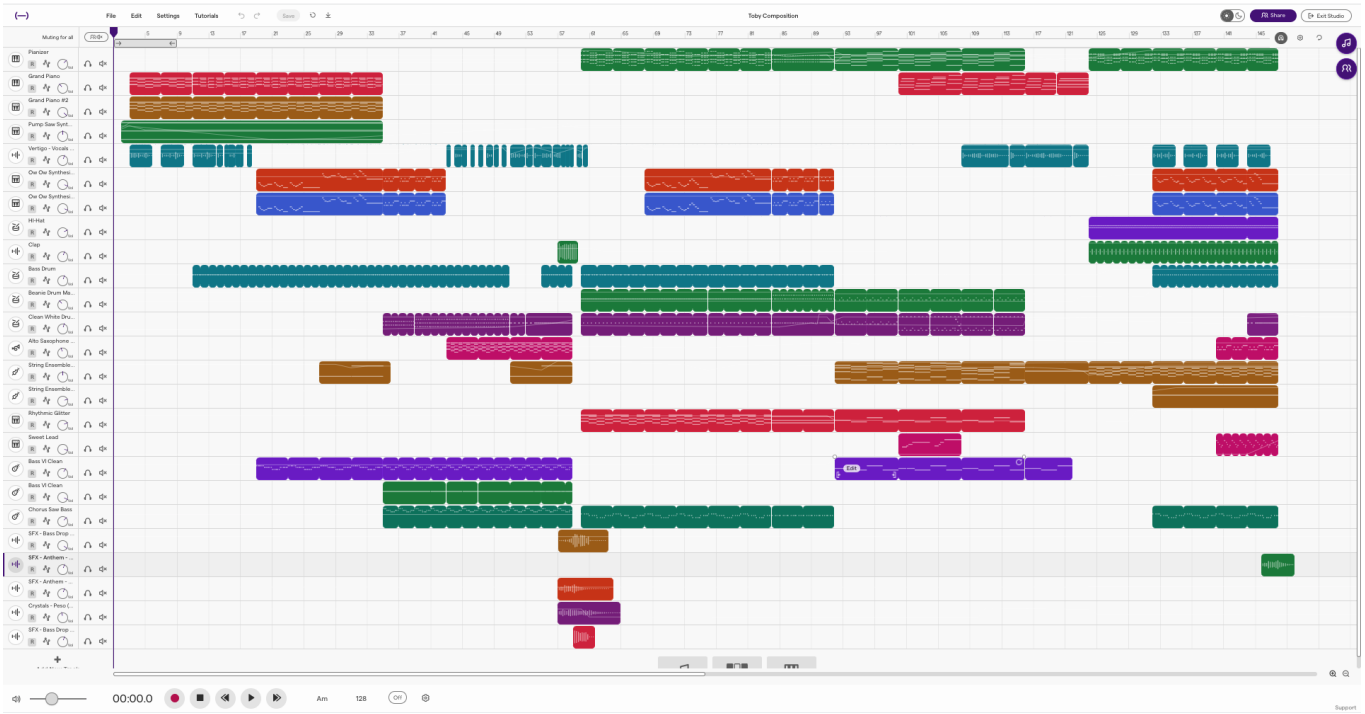
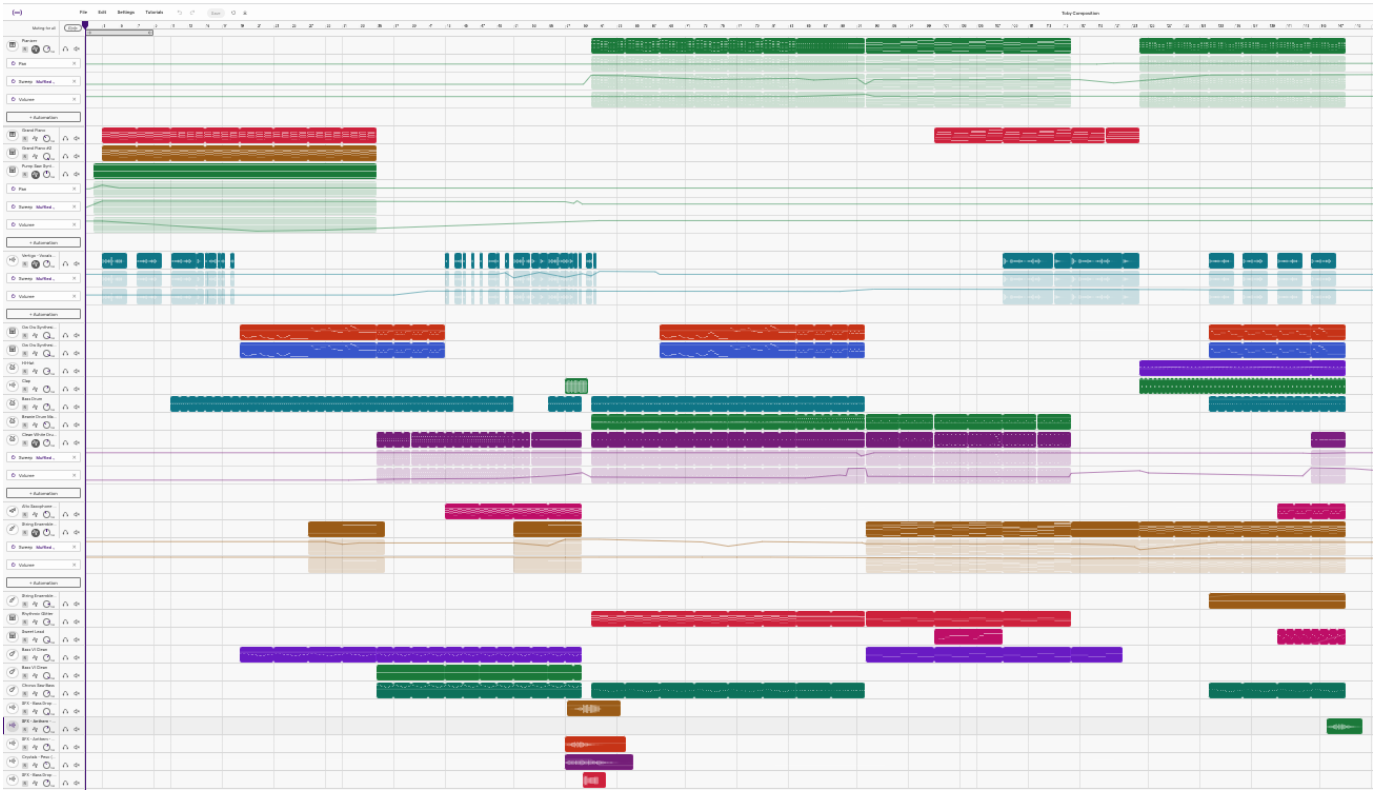


Final Verse:

The final section begins with a modulation to Bb minor. The muffle effect is used on the strings and piano tracks to create anticipation at the beginning of the section. In the drums there is a hi-hat playing semiquavers whilst the claps create a clear backbeat. Both the vocal sample and instrumental melody return together polyphonically. A new melodic ostinato idea in the sweet lead also adds to the polyphonic texture, bringing all the ideas from the piece back together to create a climax. Instruments like the saxophone also return from the start of the piece. Finally, there is a small snare build before the piece ends on the whoosh sweep sound, completing the piece.



Full Score:



Full Score with automation: