

Piece title: **Maybe it's meant to be only you**

Intention:

- Introduction of the piece and intention of creation

I composed this piece as one of the musical numbers for the musical I am devising, which introduces multiple people's worries that are soon debunked by an omniscient 'spirit'. This particular song, which I was inspired by my own experience, talks about a love concern of a girl, as she thinks that her feelings of love were never genuine but falsely created to reach the expectations of society and nature. Her worries are then rebutted by the 'spirit' who helps her to eventually overcome them.

- Instrumentation intention

The piece is of a 11 piece orchestration, which includes the conventional instruments for a Broadway musical - the violin, cello, flute, trumpet, trombone, bass guitar, electric guitar, drums, percussion, and 2 synthesisers. Throughout the piece, the instrumentation switches over from 'orchestral instruments' to 'band instruments' according to which vocalist is singing - the girl or the 'spirit'. When the girl first introduces her concerns, the violin, cello, and flute are used as they are more expressive and less aggressive sounding, establishing a sense of vulnerability and gloominess. On the other hand, when the 'spirit' appears, the drums, electric bass guitar, electric guitar, and brasses are used to generate powerful sounds, provoking a sense of the arrival of a hero that will debunk the girl's worries.

- Key intention

The centre key of the piece is the G major key, and it modulates once into its relative minor: E minor key. I particularly chose the G major key because it is a very widely used key, which represents the wide applicableness of the girl's concern regarding love - not only specific to her, but to many other people too. I modulated to the E minor key specifically - when the 'spirit' makes its ultimate effort to persuade the distressed girl to forget her concerns - as it establishes a very distinct contrast between the two main characters: the one who is worried and the one who is trying to comfort.

- Structure intention

The structure is intro - verse - interlude - chorus - verse - interlude - bridge(key change) - verse - outro. This is conventional of a pop song, which fits my composition as the genre is a pop musical.

But also, this structure was chosen for it to match the plot of the musical number itself. Until the bridge, it is a constant struggle between the spirit who gives wise words and the girl who isn't convinced. In the bridge, the tension continuously rises until the spirit finally bursts with emotions and an anecdote about the same love concern, which completely changes how the girl takes the spirit's words of wisdom. In the following verse, the tension drops like the falling action in Freitag's pyramid, as the girl is finally persuaded and her worries resolved.

DAW:

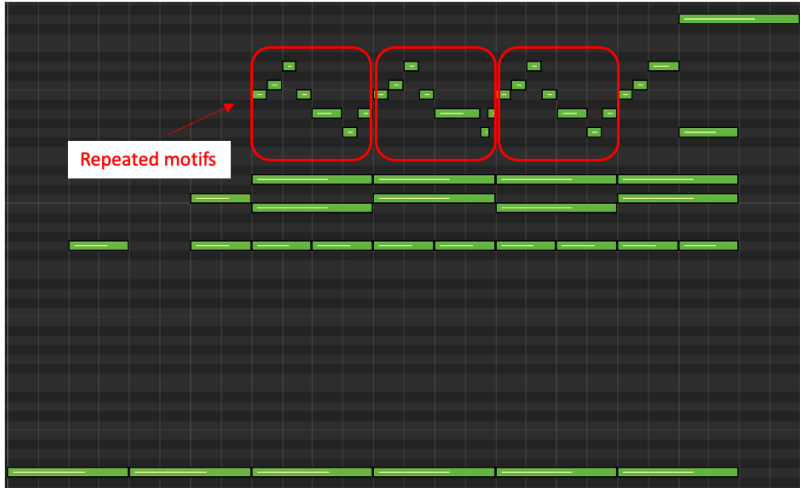
- Logic Pro

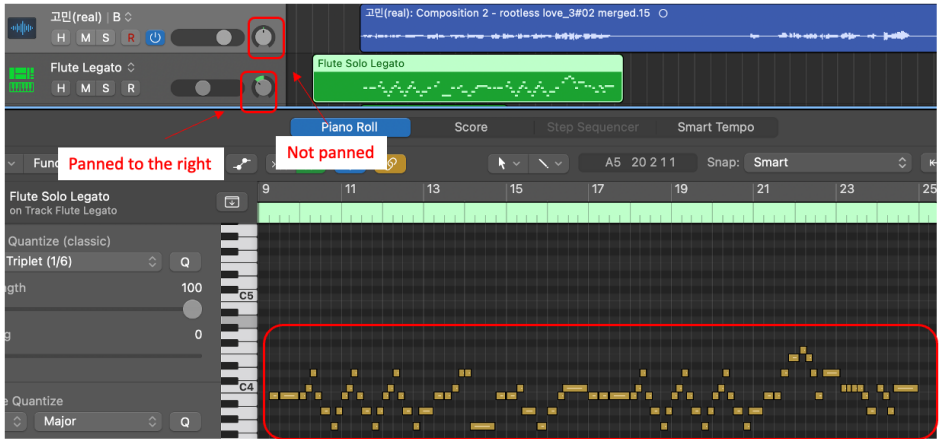
I used Logic Pro to create this song as it supports many plug-ins and is straightforward in how to use it.

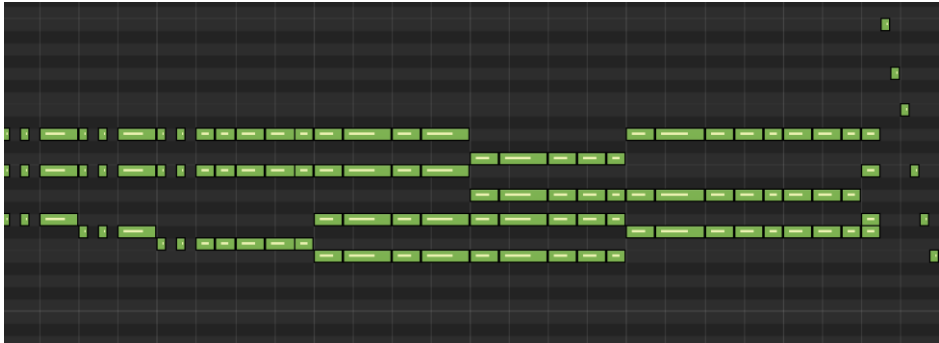
Process:

1. Verse: start with a 4 bar catchy melody → add a chord accompaniment to it → add 4 bars more of a different chord progression, making a 8 bar chord progression in total to make it less repetitive → write the lyrics → repeat the verse but with slight variation in lyrics and melody → orchestrate it using 'orchestral instruments' to make it sound soft.
2. Intro: copy part of the verse melody → repeat the fragment with alternating harmony.
3. Interlude: create a short musical phrase to signal the appearance of the 'spirit' → the 'spirit' is 'supernatural' so use chromaticism
4. Chorus: make gradual changes for prepared transition between verse and chorus → orchestrate using 'band instruments' to create a sense of energy and hope → write words of advice and cheer for lyrics.
5. Bridge: add a short interlude phrase → modulate to the relative minor → change to a slow tempo → make it sound less busy → build up(crescendo, ascending melody) for climax → resolve → build tension by holding notes for transition.
6. Verse: overlap vocal lines at first half → vocals in unison at second half for final tension build.
7. Outro: make the instrumentation and melody similar to the intro → intro is like opening and outro is like closing a book.
8. Mixing: EQ(de-essing, low-cut, high-boost), compression, reverb, little delay, pitch correction for vocals; reverb for violins to make it sound less sharp.
9. Mastering: Heavy instrumentation, so secured a balance in output between the instruments and the vocal so the vocal is easily audible; panned instruments so all is audible.

Details of the piece

2²-9 Introduction	 The introduction starts at bar 2² to keep each section starting at the start of a bar as there is a fermata at the end of the intro that spans 2 beats. The motif from the verse melody is repeated 3 times in the intro to make
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	it sounds natural and familiar when the verse is imposed onto the listener. A decrescendo is manually played at the end of the intro using automation.
9-25 Verse	 The verse starts out with a quiet dynamic, with relatively ‘weak’ instruments such as the violin, flute, and the cello to denote the gloominess and hopelessness of the worrying girl. I specifically chose the flute to double the melody line(above shows the doubled melody), because its airy characteristic allows it to empower the notes of the vocalist, yet not interfere too much with the vocal’s tone colour - making it stand under the spotlight. The flute is panned to the right whilst the vocal isn’t, which makes the vocal more audible.
25-27 Interlude	 A melodic phrase involving chromatic movement(shown above) is played by the synthesiser, whose strange sound and accompanying triangle signals the arrival of an unexpected supernatural ‘spirit’.
27-35 Chorus	 The screenshot above shows the motif played by the trumpet progressively enhancing to a higher register, which builds the tension as

	the 'spirit' appears. The timpani also plays tremolo and crescendos(using automation), to contribute to the build of tension. The vocalist repeats the words "Hey, listen to me" 3 times to make the appearance of a new character less sudden, and also has the effect of hooking the attention of the listeners. 'Band instruments' are used to establish a powerful atmosphere, denoting the hope that the words of the wisdom of the 'spirit' will bring.
35-43 Verse repeated	 The vocalists sing in harmony, seeming like the girl is persuaded by the 'spirit' and is about to forget her worries. However, it takes a turn at the end of the verse when she sings "But I'm still so scared that I might be the left out one" - she is still not convinced. The guitar in the meanwhile emphasises the down beats, which contributes to establishing a powerful mood.
43-44 Interlude	A descending minor scale only played by the bass guitar, which is a common way for transitioning to a different section.
44-66 Bridge	 As the girl doesn't listen to the 'spirit', it decides to confess that it once had the same love concern as the girl, and so it knows better than her. To support the confession and burst of emotions, the tempo slows down and it modulates into a minor key, also accompanied with a reduction in dynamics and instrumentation. This all establishes the atmosphere of a cool slick carefree mature person(almost like a skillful spy who has seen much of the world's truth e.g. corruption), and really shows off the omniscience of the 'spirit'. The growing tension when the vocalist reaches the climax is exaggerated with automation.

66-74 Verse repeated, different ending	The two vocalists sing their own signature melody, which creates a polyphonic texture. This represents the final internal conflict of the girl between believing the 'spirit' and pursuing her worries. But finally the two sing in unison, signalling that the girl decided to believe the 'spirit' in its words of wisdom, which marks the end of the girl's worries.
74-79 Outro	The final outro is composed of an intermediate length passage, which sounds graceful and gloriful. The bright characteristic of the passage signals the 'victory' of the girl after defeating her concerns and a happy-ending. The piece is seamlessly ended with a crescendo manually made using automation(as you can see above).