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Analyse in detail bars 1 – 29 of Titanic showing changes in harmonies and harmonic pace.

At bar 1, Titanic is in Eb major however there is no Ab so it is in the lydian mode. The very first note of all instruments which play in bar 1 is an Eb, this makes the following chord very definite. There is then movement in contrary motion between the instruments in bars 1 - 4, it is still based on the chord of Eb major and the lydian mode.

In bar 5, an Eb major 9th, 4th inversion chord is played, this then becomes a Bb major chord in the last quaver of the bar.

In bar 6, an Ab is introduced in the double bass, viola and choir parts; the piece is now in Eb major. The 5ths and 3rds remain in the synth and violin parts, the chord is now Ab major 7th. Bar 7 is very similar to bar 6 but goes from Eb major, to Ab major to Bb major.

By bar 8, the key is G major, it has moved up a major 3rd from Eb major; this creates feelings of majesty, grandure and optimism. Bar 8 beat 3, a D major chord is used (the dominant of G major). The low strings play the root whilst the violins play semiquaver patterns on notes D and A. In bar 9 beat 4, a G is added in the harps. In bar 10, a G and A are added by the trombones and tuba followed by the horns 2 beats later.

By bar 15, it has moved into B major – up another major third, from Eb to G and now to B. The establishment of the key is achieved by a B in the double bass and B moving by octaves in the Cello. Violin II and the horns have stepwise movement in thirds around B.

From this point, the chord changes every two bars as opposed to remaining the same for more than 4 bars as it did earlier. As the ship speeds up, so does the pace of harmonic change. In bar 19 and 20 (plu mosso), an Ab major chord is used. As in the previous section, the cello and bassoon have movement in octaves whilst the other parts have ascending and descending quaver patterns based upon the chord. The trombone plays a pedal on Ab.

In the violin parts of bars 21 – 25, there is an ascending scale (in thirds) starting on E and G# and ending on an E and G. Bars 21 and 22 features E moving in octaves. However in

the violin II and viola parts, there is an A# (sharpened 4th) so it is using the lydian mode as it was in the beginning. There is a pedal on E in the tuba as opposed to the trombone.

From bar 25, the harmony begins to change each bar as the ship speeds up even more. Bar 25 (*Ancora plu mosso*) is based on an A major second inversion chord. The rhythm is now using quavers and semiquavers as opposed to crotchets and quavers. The oboe and clarinet both playing an A and an E which is a perfect fourth apart. The trumpets and trombones both play A major chords.

Bar 26 is based on Eb major 2nd inversion. The oboes and clarinets are now playing in perfect 4ths. Bar 27 is back to A major.

Bars 29 and 30 are based on G major. The trumpet and synth both play G major chords. The horns play G A B C# and end on a D, whilst the flutes and violins play D C# A and end on a B. They are both using the sharpened fourth and so is still using the lydian mode. The violins have a descending flourish (almost pentatonic) ending on a D.