

Manic Street Preachers: Everything Must Go

Form and structure:

Overall plan is described as **Verse-Chorus structure**, with an introduction, verse, pre-chorus, chorus and outro.

Intro	Verse 1, pre-chorus, + chorus + instrumental interlude	Verse 1, pre-chorus, + chorus + instrumental/ vocal interlude	Pre-chorus, chorus + chorus repeated (slightly shorter)	Outro
BARS:	1-6	7-38	39-74	75-108
Instrumental	7-14: verse 1 15-18: pre-chorus 19-34: chorus 35-38: instrumental (same as intro)	39-46: verse 2 47- 50: pre-chorus 51-66: chorus 67-74: Inst.+ vocal interlude	75-78: pre-chorus 79-94: chorus 95-108: chorus (shortened)	109-116

Tempo:

bpm (beats per minute) = 135 is the metronome marking, which is fast / lively.

Dynamics:

Generally the same throughout the song – Mezzo forte (**mf**) / Forte (**f**).

Tonality: E MAJOR. This is the 'home' key.

Background details:

The album 'Everything Must Go' was released by the Manics in May 1996.

The single was released in June of the same year. James Dean Bradfield and Sean Moore wrote the music and Nicky Wire wrote the lyrics.

The album won an award for best British album at the 1997 Brit Awards, where the Manics also won the award for best British group.

Genre: Alternative rock/Britpop

Harmony: mainly DIATONIC

The song is based on three chord patterns:

Am/E – Emaj7: used in the intro, verse, interlude + outro

C#m7 – Am: used in the pre-chorus

E – Am – D – E: used in the choruses (most chords are in **root** position)

Am/E – is the chord of A minor in 2nd inversion

Emaj7 – is the chord of E major + major 7th (E, G#,B, D#)

C#m7 – is the chord of C#minor + minor 7th added.

Texture:

Homophonic; melody and accompaniment.

The strings add an additional layer of interest (e.g. in the instrumental interlude), and backing vocals further enrich the texture with additional harmonies (e.g. in the chorus).

Instrumentation:

Rock band – drum kit, tambourine; lead/rhythm guitar, bass guitar; lead singer/backing vocals

Orchestral instruments used – strings (3 violins + 2 violas).

Rhythm:

Simple Quadruple time (COMMON time) i.e. 4/4 = 4 crotchet beats in every bar [i.e. ♩ ♩ ♩ ♩]

Includes lots of varied rhythms. Vocal rhythm looks complex but follows the natural rhythm of the lyrics, including triplets, dotted notes and straight rhythms, and tied notes.

This results in some complex **syncopation**, typical of the rock style.

Melody:

Mostly conjunct (stepwise), but including a little disjunct movement (some intervals).

Intro	Verse 1, pre-chorus, + chorus + instrumental interlude	Verse 1, pre-chorus, + chorus + instrumental/vocal interlude	Pre-chorus, chorus + chorus repeated (slightly shorter)	Outro
Some features:				
Instrumental (Chordal) Opening distortion effect on guitar	Syllabic word-setting Two phrases similar in shape Range is a 5 th Mix of conjunct and disjunct movement (i.e. falling 4 th , rising 5 th , falling 3 rd) Chromatic idea in chorus Non-syllabic setting bar 25 End of chorus presents new string motif and descending melodic idea in guitars Interlude: string melody line in octaves	End of 2 nd phrase now descends (falling 3 rd , then semitone) New idea in strings (includes a falling 5 th) More complex string parts in interlude	Mainly as before – a few pitch changes	Based on opening chords Short guitar flourish (improvisation)