

'OPUS INSERT'

This is a much more straightforward song than some of the others on 'Leftoverture'. The structure is simpler and easier to follow, the tempo remains constant, and there are very few changes of time signature. There are no virtuoso guitar solos, or complex riffs, and the bass part is similarly simple on the whole. Unlike many of the other songs on the album, this song is largely dominated by the keyboards, allowing the bass to be heard more clearly in the mix. Dave Hope's bass tone itself is gritty and full throughout, and helps to add power to the song in place of the guitars.

Rhythmically, the bass sticks to fairly straightforward ideas, with only a few examples of divisions smaller than eighth notes. However, there are some nice syncopations in places, and in some sections the emphasis on off-beats helps to add a little movement and interest to the grooves. Note-wise, there is generally more reliance on root notes and octaves than on some of the other tracks, but the use of simple arpeggio-like ideas in places helps to give a little melodic shape to the bass line.

The bass enters after twelve bars of the keyboard introduction, hitting the root notes of Db and Ab, and then joins in with the strong quaver rhythms on a C chord to emphasise the intro's end in bar 14. The main verse riff begins with some simple octave ideas over F, with added syncopation and a run down in bar 18 that nearly spells out the notes from a Gm7 arpeggio. Bars 19-22 emphasise the off-beat syncopation even more, and the 6/4 bar (bar 20) helps to cloud the position of the downbeats even further. This whole eight-bar section is repeated at bar 23, but this time it ends with a short link to lead into the chorus.

The chorus is a simple combination of two descending chord sequences, one four chords and the other three, and ends on a similar rhythmic idea to the end of the intro, but on Bb rather than C. A single repeat of the eight-bar verse sequence leads into another chorus, but this time it ends on a triplet idea – two beats of Bb and two of A – which lead into the bridge section at bar 55. The key changes to Ab major at this point. This is a very straightforward section for the bass, as it mainly plays semibreve root notes except at bars 68 and 74 where a nice semitone shifting idea adds some colour and force to a generally softer section.

A march-like keyboard solo begins at bar 76, and returns to the original key. The bass line supports the new feel with a more military sounding rhythmic pattern. This feel continues with little variation (although the notes shift from root/fifth/seventh over the C7 chord to roots and octaves over the Ab) until bar 92 where a dotted quaver/semiquaver idea is added. At bar 93 the notes change to root/fifth/root/octave until the end of the section at bar 101 (rather like bar 38) where the skippy quaver/semiquaver idea is used again.

A further verse and chorus are followed by another keyboard solo, but this time the bass drops out until bar 128 where the last two bars are filled using a rising crotchet triplet idea. The outro is the same as the Ab bridge from earlier in the song, and as before the bass plays simple semibreve root notes that are continued to the end of the piece.

[Link to 'Opus Insert' Transcription](#)

['Opus Insert' Helpful Hints and Playthrough](#)