

BOOK ONE

FOURTH
EDITION

in tune WITH music

IAN DORRICKOTT • BERNICE ALLAN



COPYRIGHT NOTICE

Copyright in this work is owned by Cengage Learning Australia (“the work”). A condition of purchase of this electronic version of the work is that you agree to respect the copyright in the work, abide by the Copyright Act 1968 and specifically agree not to transfer, sell, assign, misuse, copy or transmit an electronic or other version of the work to any third party.

Please note: This product is accompanied by a licence (single user, network or adoption) governing the terms and conditions of its use.

This is a legal agreement between the you, (the “Customer”) and Cengage Learning Australia Pty Limited (ABN 14 058 280 149) (the “Licensor”) which provides the terms and conditions of this non-exclusive licence and the limited warranty for the Product. Use of the Product indicates an acknowledgement that the Customer has read and agreed to be bound by the terms and conditions of this Agreement. If you do not agree to these terms and conditions, return the Product to the place of purchase within 15 days of the date of purchase (with proof of purchase) for a full refund

1. Licence Grant

You do not receive title to the Product. Copyright in the Product (which includes all images, photographs, video, animations, audio, music and text incorporated in the Product, including all of the accompanying printed material) is owned by the Licensor and/or its suppliers and is protected by Australian copyright laws. The Licensor grants you a non-exclusive licence to use the Product subject to the restrictions and terms set out in this Agreement.

2. A Licence allows you to:

Use the Product on your computer. The Customer represents that they shall in no way place the Product in the public domain or in any way compromise our copyright in the Material. You agree to take reasonable steps to protect our copyright.

3. You may not:

Alter, modify, translate, reverse engineer, decompile, or adapt the software or create derivative works based on the Product. Make further copies by any means technological, electronic, digital whatsoever without the written permission of the Licensor. Rent or transfer all or any part of your rights under this Agreement. Remove or alter any copyright or other proprietary notice or label attached to the software.

4. Termination

Any failure to comply with the terms and conditions of this agreement will result in the automatic termination of this licence. Upon termination of this licence for any reason, the Customer must destroy or return to the Licensor all copies of the software and accompanying documentation.

5. Warranties

To the extent permitted by law, the Licensor’s liability for any breach of the warranty or any term implied by law into this licence is limited to the lowest cost of replacing the goods, acquiring equivalent goods or having the goods repaired.

BOOK ONE

FOURTH
EDITION

in tune WITH music

IAN DORRICOTT • BERNICE ALLAN

 NELSON
CENGAGE Learning

Australia • Brazil • Japan • Korea • Mexico • Singapore • Spain • United Kingdom • United States

In Tune with Music Book 1

4th Edition

Ian Dorricott

Bernice Allan

Publisher: Eiko Bron

Managing editor: Kathryn Fairfax

Editor: Leanne Poll

Permissions editor: Haidi Bernhardt and Colette Hoeben

Proofreader: Terry Townsend

Art direction: Astred Hicks

Reprint: Jess Lovell

Designer: Simon Rattray

Production editor: Claire Linsdell

Typeset by Midland Typesetters

Any URLs contained in this publication were checked for currency during the production process. Note, however, that the publisher cannot vouch for the ongoing currency of URLs.

First published in 2011 by McGraw Hill Australia.

This edition published in 2015 by Cengage Learning Australia.

Acknowledgements

Additional owners of copyright are named in on-page credits.



Text © 2011 Ian Dorricott and Bernice Allan

Illustrations and design © 2010 Cengage Learning Australia Pty Limited

Copyright Notice

This Work is copyright. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form or by any means without prior written permission of the Publisher. Except as permitted under the *Copyright Act 1968*, for example any fair dealing for the purposes of private study, research, criticism or review, subject to certain limitations. These limitations include: Restricting the copying to a maximum of one chapter or 10% of this book, whichever is greater; providing an appropriate notice and warning with the copies of the Work disseminated; taking all reasonable steps to limit access to these copies to people authorised to receive these copies; ensuring you hold the appropriate Licences issued by the Copyright Agency Limited ("CAL"), supply a remuneration notice to CAL and pay any required fees. For details of CAL licences and remuneration notices please contact CAL at Level 15, 233 Castlereagh Street, Sydney NSW 2000, Tel: (02) 9394 7600, Fax: (02) 9394 7601
Email: info@copyright.com.au
Website: www.copyright.com.au

For product information and technology assistance,
in Australia call **1300 790 853**;
in New Zealand call **0800 449 725**

For permission to use material from this text or product, please email
aust.permissions@cengage.com

National Library of Australia Cataloguing-in-Publication Data

Dorricott, I. J. (Ian J.).

In Tune with Music Book 1 / Ian Dorricott and Bernice Allan.

4th ed.

ISBN 978 0 170 038010 2.

Music - History and criticism - Textbooks.

Music appreciation - Juvenile literature.

Allan, B. C. (Bernice C.)

780.7

Cengage Learning Australia

Level 7, 80 Dorcas Street

South Melbourne, Victoria Australia 3205

Cengage Learning New Zealand

Unit 4B Rosedale Office Park

331 Rosedale Road, Albany, North Shore 0632, NZ

For learning solutions, visit cengage.com.au

Printed in Australia by Ligare Pty Limited.

2 3 4 5 6 7 8 20 19 18 17 16

CONTENTS

Acknowledgments	vi
To the student	viii

UNIT 1 WORLD MUSIC 1

African music	4
Djerma Dundun Drummers (Niger)	5
'Massakè' (Habib Koité)	8
The pentatonic scale	10
Simple time	14
'Lahl'Umlenze' (Dance) (Thandiswa Mazwai)	15
Chinese music	17
'Tea Harvest'	19
'Hero' from <i>Kung Fu Panda</i> (Hans Zimmer and John Powell)	20
Irish music	22
'The Lark in the Morning' (Paddy Tunney)	23
'The Rocky Road to Dublin/Within a Mile of Dublin' (The Dubliners)	24
Compound time	26
'Erin Shore' (The Corrs)	34
Major scales and keys	37
Australian Aboriginal music	40
'Wirrkul Girl' (Yothu Yindi)	42
'Nawalabik—Hit the Road Jack' (Nabarlek Band)	43
Polynesian music	44
'Pate Pate' (Te Vaka)	45
Triads	48
Andean music	51
'El Condor Pasa'	53
Caribbean music	56
'Yellow Bird' (Traditional)	58
'Caridad' (Gloria Estefan, Emilio Estefan, Ricardo Gaitan and Alberto Gaitan)	64

UNIT 2 THE MUSICAL 69

The golden age of musicals: 1920 to 1960	72
'O! Man River' from <i>Show Boat</i> (Kern and Hammerstein II)	72
The bass staff	75
'Fugue for Tinhorns' from <i>Guys and Dolls</i> (Loesser)	76
'Do-Re-Mi' from <i>The Sound of Music</i> (Rodgers and Hammerstein II)	82
Intervals	82
Musicals from 1960 to 2000	85
'Ease On Down the Road' from <i>The Wiz</i> (Charlie Smalls)	85
Setting couplets to rhythmic patterns	87
'Macavity the Mystery Cat' from <i>Cats</i> (Andrew Lloyd Webber and T.S. Eliot)	88
Melody writing	92
'There She Goes/Fame' from <i>Fame—The Musical</i> (Margoshes, Levy/Gore and Pitchford)	95
'Be Prepared' from <i>The Lion King</i> (Elton John and Tim Rice)	98
Musicals since 2000	102
'I Go to Rio' from <i>The Boy from Oz</i> (Peter Allen)	102

Writing a simple song	104
'Defying Gravity' from <i>Wicked</i> (Stephen Schwartz)	108
'Now or Never' from <i>High School Musical 3: Senior Year</i> (Robbie Nevil and Matthew Gerrard)	111

UNIT 3 AUSTRALIAN MUSIC 115

ART MUSIC

Solo piano music	117
'A Day in Taralga' (Ann Carr-Boyd)	117
'Bass Island' and 'Martin Island' from <i>Five Islands</i> (John Peterson)	122
Chamber music	127
'A Song of Deliverance', third movement from <i>String Quartet No. 17</i> (Peter Sculthorpe)	128
'Sling-Jaw Wrasse' from <i>Six Fish</i> (Nigel Westlake)	131
Orchestral music	136
'Ladies of Brisbane' (traditional/arr. I. Dorricott)	136
'Earth Spirit' from <i>Dreams and Visions</i> (Betty Beath)	139
<i>Dance Gundah</i> , first movement (Philip Bracanin)	142
Choral music	146
'The Voices of Gondwana' (Stephen Leek and Anne Williams)	146
'Gul Gul Dja Mardji' from <i>Southern Star</i> (Christopher Willcock)	148
<i>Rainchant</i> (Paul Stanhope)	151

POPULAR MUSIC

Rock	154
'White Noise' (The Living End)	154
Pop	157
'Sweet about Me' (Gabriella Cilmi)	157
Dance	161
'Kicking and Screaming' (The Presets)	161
Blues and roots	163
'Banjo and Violin' (The Audreys)	163
Country music	165
'Live It' (Gina Jeffreys)	168
Writing a bass part	169
Jazz	170
'Lines on My Face' (Andrea Keller)	171

UNIT 4 MUSIC'S CLASSIC HITS 173

The baroque period (1600–1750)	174
Toccatà from Toccatà and Fugue in D minor (Bach)	175
Minor scales and keys	177
Fugue from Toccatà and Fugue in D minor (Bach)	180
'Spring' from <i>The Four Seasons</i> , first movement (Vivaldi)	183
'Hallelujah Chorus' from <i>Messiah</i> (Handel)	184
The classical period (1750–1825)	187
<i>Eine kleine Nachtmusik</i> , first movement (Mozart)	189
Symphony no. 94, 'Surprise', second movement (Haydn)	192



Minor intervals	194
Major and minor triads	195
'Für Elise' (Beethoven)	197
Triads in major and minor keys	199
The romantic period (1825–1900)	202
Etude, Opus 10, No. 3 (Chopin)	203
'The Anvil Chorus' from <i>Il Trovatore</i> (Verdi)	206
<i>The Moldau</i> (Smetana)	207
'Dance of the Sugar Plum Fairy' from <i>The Nutcracker Suite</i> (Tchaikovsky)	210
The twentieth century	214
'Mars, the Bringer of War' from <i>The Planets</i> (excerpt) (Holst)	215
<i>Rhapsody in Blue</i> (excerpt) (Gershwin)	219
'O Fortuna' from <i>Carmina Burana</i> (Orff)	221
Overture to <i>Candide</i> (Bernstein)	224
<i>Star Wars</i> , Main Title (John Williams)	228
'The Heart Asks Pleasure First' from <i>The Piano</i> (Michael Nyman)	230

UNIT 5 THE PIONEERS OF ROCK 233

Jerry Lee Lewis—rock'n'roll	235
'Whole Lotta Shakin' Goin' On' (David Williams)	235
The twelve-bar blues progression	237
Aretha Franklin—soul	242
'Baby, I Love You' (Shannon)	242
The Beatles	246
'Lucy in the Sky with Diamonds' (Lennon and McCartney)	247
Eight-bar melody writing	250
Deep Purple—heavy rock	253
'Smoke on the Water' (Paice, Lord, Gillian, Blackmore and Glover)	253
Queen—progressive rock	257
'Bohemian Rhapsody' (Freddie Mercury)	258
Bob Marley—reggae	261
'Roots, Rock, Reggae' (Bob Marley)	262
ABBA—commercial pop	266
'Mamma Mia' (Andersson, Anderson & Ulvaeus)	266
The Bee Gees—disco	271
'Stayin' Alive' (Barry, Robin & Maurice Gibb)	272
Chords with added sevenths	274
The Sugarhill Gang—rap	276
'Rapper's Delight' (excerpt) (Sugarhill Gang)	277

APPENDIXES

Italian terms	283	Major and minor key signatures	287
Signs used in music	285	Recorder fingering chart	288
Solfa hand signs	286	Guitar chord chart	289

GLOSSARY 290



Acknowledgments

The authors and publisher wish to thank the following people and organisations for their contribution to this publication.

MUSIC

Excerpts only, see also on-page credits

p.108 Theme Melody, 'Defying Gravity' from *Wicked* (score)
© 2003 Grey Dog Music. For Australia and New Zealand: EMI Music Publishing Australia Ltd (ABN 83 000 040 951) PO Box 35, Pymont, NSW 2009, Australia
International copyright secured. All rights reserved.
Used by permission

p.118 'A Day in Taralga' (score)
Carlisle Print/Ann Carr-Boyd. Reproduced by permission

p.124 'Martin Island' (score)
This work is part of the collection of 'Five Islands' copyright 2006.
Publications by Wirripang, reproduced with permission

p.129 'Boat Rise' theme (score and lyric)
Music by Peter Sculthorpe, Words by Tony Morphet. Arranged by Michael Hannan © 1980 by Faber Music Ltd

p.142 *Dance Gundah*, first movement, Motive 1 and 2 (score)
Music by Philip Bracanin. Reproduced by permission

p.151 *Rainchant* (score)
Music by Paul Stanhope. Reproduced by permission

p.163 and 164 'Banjo and Violin' (score and lyric) Taasha Danielle Coates, Tristan James Goodall © Copyright ABC Music Publishing administered by Mushroom Music Publishing. All print rights for Australia and New Zealand administered by Sasha Music Publishing, a division of All Music Publishing & Distribution Pty Ltd ACN 079 628 434 ABN 79 079 628 434 PO Box 1031 Richmond North Victoria 3121 Australia www.ampd.com.au Used by Permission. All Rights Reserved. Unauthorised Reproduction is Illegal

IMAGES

Unit 1

p.1 *hand drum* Istock; p.2 *World Music Festival* Attila Kisbenedek/Getty; p.5 *dundun* Photodisc; p.8 *Habib Koite* Peter Pakvis/Getty; *balafon* Corbis; *djembe* Istock; p.16 *Thandiswa Mazwai* Michael Loccisano/Getty; p.18 *erhu* Tim Graham/Getty; *pipa* AFP/Getty; *yangqin* Photolibrary; p.19 *zither and dizi* Photolibrary; *students* Guang Niu/Getty; p.24 *bodhrán, tin whistle, banjo* Getty; p.21 *Kung Fu Panda* Dreamworks/the kobal collection; p.25 *Dubliners* Brigitte Engl/Getty; p.27 *bodhrán* Istock; *Irish harp*, Istock; p.35 *Corrs* Tabatha Fireman/Getty; p.41 *Aborigines* © Penny Tweedie/Corbis; p.42 *Yothu Yindi* Steve Eichner/WireImage; p.44 *Nabarlek Band* Sam Karanikos/Skinny Fish www.skinnyfishmusic.com.au; p.46 *Te Vaka Te Vaka* Management; p.53 *Inka Marka* Courtesy of Inka Marka Management, Melbourne; p.56 *steel band* Photolibrary; p.65 *Gloria Estefan* AFP/Getty; p.66 *Gloria and Emilio Estefan* Ethan Miller/Getty; p.67 *Dancers* JEWEL SAMAD/AFP/Getty



Unit 2

p.70 *My Fair Lady* Leonard McCombe/Getty;
p.71 *Chicago* Torsten Blackwood/AFP/Getty; p.73
Show Boat MGM/the Kobal Collection; p.77
'Guys and Dolls' Sydney © Bob King/Corbis; p.82
Sound of Music Directed by Susan H Schulman,
scenery by Heidi Ettinger, costumes by Catherine
Zuber, lighting by Paul Gallo; p.86 *Wizard of Oz*
© Rune Hellestad/Corbis; p.89 *Cats* © Photomall
(Shanghai)/Xinhua/Xinhua Press/Corbis; p.96
Fame (2009) United Artists/The Kobal Collection/
Adyani, Saeed; p.99 *Lion King* © Bureau L.A.
Collection/Corbis; p.103 *Boy from Oz* John
Stanton/Getty; p.109 *Wicked* AFP/Getty; p.111 *High
School Musical 3*/Walt Disney Pictures/The Kobal
Collection

Unit 3

p.116 *ACO* © Australian Chamber Orchestra/Jon
Frank; p.118 *Taralga church* Ken Fleming. Courtesy
of Ken and Joyce Fleming; p.119 *Ann Carr-Boyd*
2008. Photograph © Scott Wajon. State Library
of NSW; p.122 *Five Islands* Courtesy of Tourism
Wollongong; p.128 *string quartet* Bigstock; p.129
New Endeavour Australian National Maritime
Museum/Steve Schmidt; p.130 *Peter Sculthorpe*
Gaye Gerard/Getty; p.131 *resonator guitars*
Leon Morris/Redferns; p.132 *slings-jaw wrasse*
Photolibrary; p.133 *Nigel Westlake* Mike Flokis/
Getty; p.136 *SSO Sydney Symphony Orchestra*/
Keith Saunders Photography; p.140 *Betty Beath*
Wirripang Publications; p.143 *Philip Bracanan &
Matthew Doyle* author; p.144 *Queensland Symphony
Orchestra & Matthew Doyle* author; p.147 *Stephen
Leek* courtesy of Stephen Leek; p.147 *Gondwana
Voices* by permission; p.152 *Paul Stanhope* Keith
Saunders Photography; p.153 *Missy Higgins* John
Walton Management; p.155 *Living End* Tony Mott;
p.160 *Gabriella Cilmi* Lucas Dawson/Getty; p.161
Presets Mike Flokis/Getty Images; p.164 *Audreys*
James Knowler/Getty; p.165 *Liam Brew* Lisa Maree
Williams/Getty; p.169 *Gina Jeffreys* Ocean Road

Music; p.171 *Andrea Keller Quartet* Andrea Keller
Quartet and Anna Joske

Unit 4

p.173 *spiral notes* Istock; p.175 *Versailles*
© Achim Bednorz/Arcaid/Corbis; p.176 *pipe organ*
Photolibrary; p.181 *baroque organ* Istock; p.183
harpsichord © Michael Boys/Corbis; p.185 *The
Llewellyn Choir* Photograph by Steven Shaw. www.
llewellynchoir.org.au; p.188 *Making an offering
to Venus* The Art Archive/Musee des Beaux Arts,
Dijon; KOBAL; p.202 *Windswept landscape* The Art
Archive/Galleria d'Arte Moderna Milan/Alfredo
Dagli Orti; Kobal; p.206 *The Anvil Chorus* Ron
Scherl/Redferns; p.207 *The Moldau* Istock; p.210
celeste Performing Arts Library, London; p.211
The Nutcracker Performing Arts Library, London;
p.214 *Guggenheim* Shutterstock; p.216 *Mars* Istock;
p.224 *Candide* Jesse Hellman; p.229 *Star Wars*/
Lucasfilm/20th Century Fox/The Kobal Collection;
p.231 *The Piano* Jan Chapman Prods/CIBY 2000/
The Kobal Collection

Unit 5

p.239 *guitars* Istock; p.240 *kids dancing*. Michael
Ochs Archives/Getty; p.242 *Jerry Lee Lewis*. Michael
Ochs Archives/Getty; p.247 Courtesy of *Mississippi
Shakedown*; p.249 *Aretha Franklin* © Neal Preston/
Corbis; p.252 *Mahalia Barnes* Serge Thomann/
WireImage; p.252 *Beatles* Ron Howard/Getty;
p.260 *Deep Purple* Andrew Putler/Getty; p.263 *Jet*
Lisa Maree Williams/Getty; p.264 *Queen* David
Redfern/Getty; p.267 *Karnivool* Karnivool and
Fidelity Corporation Artist Management; p.269
Bob Marley Paul Natkin/Getty; p.270 *Mamma Mia*
Universal/Playtone/The Kobal Collection; p.272
King Tide Vitamin Records; p.273 *ABBA* Michael
Ochs Archives/Getty; p.279 *Kate Miller-Heidke*
Elleni Toumpas; p.281 *Bee Gees* Michael Ochs
Archives/Getty; p.284 *Potbelleez* Sergio Dionisio/
Getty; p.287 *Sugarhill Gang* Stephen Lovekin/
Getty; p.289 *Resin Dogs* Little Mick Photography



To the student

The aim of *In Tune with Music*, Book 1, is to develop and extend listening, creative and performance skills you have gained from studying *Listen to the Music* or a similar introductory music text. The course will involve you in an interesting program of five varied and enjoyable units that build on the basic music knowledge you have already acquired. Related computer activities are also included because of the increasing importance of technology in today's music.

Great emphasis is placed on performance. For this reason, a large number of songs and other performance activities are provided in the accompanying *Score Book*. Your teacher will also provide you with instrumental arrangements of pieces related to the units. In addition, your text contains simple piano pieces and numerous melodies with easy accompaniments. These melodies can be played by themselves or both parts can be played together on a keyboard.

To the teacher

This text contains a large number of listening, written and score reading activities that are meant to be done on the activity sheets provided by the teacher. (These are contained on the *Teachers' Manual* CD-ROM.) The units also include research activities that can be done with the aid of the internet and music encyclopaedias. All units end with revision activities (contained on the CD-ROM) to reinforce the theoretical concepts learnt.

UNIT 1

WORLD MUSIC

In this unit you will learn about the traditional music—its features and instruments—of a number of world cultures and how this has been combined with western music to create new musical styles.

The world cultures explored are:

- ▶ Niger, West Africa
- ▶ Mali, West Africa
- ▶ South Africa
- ▶ China
- ▶ Ireland
- ▶ Australian Aboriginal
- ▶ Polynesia
- ▶ the Andes
- ▶ the Caribbean.



You will also learn about the musical concepts of:

- ▶ *duration*—beats, pulses and rests; simple and compound metres and note-grouping; rhythmic patterns, syncopation, polyrhythms, anacrusis and rolls
- ▶ *pitch*—high and low notes; drone and chant; pentatonic and major scales; major keys, key signatures and accidentals; intervals of semitones and tones, unison and octave; melodic contour; counter melody; harmony, triads, chord symbols and chord progression
- ▶ *dynamics and expressive techniques*—commonly occurring terms and signs for dynamics; melisma; ornament
- ▶ *timbre*—membranophones, idiophones, aerophones, and chordophones; ethnic instruments; the use of voices and instruments; acoustic guitar; electronic sounds
- ▶ *texture*—thick or thin; monophonic, homophonic and heterophonic
- ▶ *structure*—binary and ternary forms, introduction and coda; verse-chorus; phrases, ostinatos, call-and-response, chant, repetition and riffs.

By the end of the unit, you should be able to:

- ▶ identify ethnic instruments by their classifications as membranophones, idiophones, aerophones and chordophones
- ▶ understand the main features of different world music styles
- ▶ analyse aurally world music examples for the use of musical elements and different timbres and textures
- ▶ determine the time signatures of simple and compound time pieces played to you
- ▶ notate rhythmic patterns and pentatonic melodies
- ▶ identify aurally tones, semitones, pentatonic and major scales and melodic contour
- ▶ identify aurally and visually chords I, IV and V
- ▶ perform polyrhythmic percussion scores
- ▶ clap rhythmic patterns in simple and compound time
- ▶ perform pentatonic scales, scores and songs
- ▶ perform the C, G, F, D and B \flat major scales
- ▶ sing and play chord progressions using primary triads
- ▶ compose simple scores for percussion instruments
- ▶ compose melodies using the C, F and G pentatonic scales
- ▶ write the scales and primary triads of C, G, F, D and B flat major
- ▶ set words to rhythmic patterns in simple time
- ▶ compose melodies using only chord notes to progressions of primary triads.

WORLD MUSIC

In recent years there has been an explosion of interest in the music of other cultures, especially those completely foreign to our own. This music has come to be called 'world music' and can include performances by ethnic musicians such as African drummers, Andean folk groups, Chinese instrumental ensembles and even rock groups that incorporate the rhythms, instruments and melodies of their own traditional music.

Most western countries of the world, including Australia, stage regular world music festivals that have promoted the rise of this fascinating new type of music. In this age of multiculturalism and shrinking cultural boundaries brought on by the advent of the internet, world music is a fitting unit to start your year's study. Through listening to examples from all of the world's continents you will gain an understanding of the basic concepts or elements of music, including rhythm, pitch, texture, timbre and structure.



▲ Toumani Diabate of Mali plays on his kora, an African harp, with members of the 'Symmetric Orchestra' of West Africa on the 'World Music' stage in Budapest 2006

Types of instruments



▲ Congas



▲ Tambour

▼ Accordion



▼ Cabaza



The many and varied instruments used in world music are classified into four distinct types, according to their sound production methods:

▼ Dundun



1. **membranophones**—drums made from hollowed-out objects such as logs or gourds (the dried shells of certain fruit), the tops of which are covered with membrane (dried and stretched animal skin)
2. **idiophones**—instruments whose bodies vibrate when they are struck, shaken or scraped
3. **aerophones**—wind instruments
4. **chordophones**—stringed instruments.

▼ Panpipes



▲ Mbira

▼ Irish harp



▲ Steel drum

▼ Banjo



African music

Africa is a vast continent—over 30 097 000 square kilometres—made up of a large number of nations, each of which has its own unique identity. No other continent can boast such a richness and diversity, particularly in the area of music. Despite their diversity, all the traditional African music styles serve to preserve the cultures of the different tribes, many

► Africa, home to a diverse range of music



Features of traditional African music

1. the importance of rhythm
2. the use of traditional instruments
3. the predominance of idiophones and membranophones (except in South Africa)
4. **ostinatos**—repeated rhythmic and/or melodic ideas—as a means of structuring a piece
5. **polyrhythms**—the simultaneous playing or singing of different rhythms by performers who frequently begin at various times
6. **call-and-response**—a structure in which two separate phrases are sung or played by different musicians in succession, the second phrase answering the first
7. unchanging tempos
8. singing in tribal languages

of which have no written language. Stories of past events, as well as moral teachings and religious beliefs, are passed down from one generation to another through songs and dances. Music is also used to accompany work, for entertainment and for ceremonial occasions of all kinds. In fact, music is linked to almost every aspect of African life.

African instruments

As mentioned earlier, idiophones and membranophones predominate in African music. In addition to rattles, gongs and bells of all kinds, they include drums in many shapes and sizes played with either the hands or sticks (see the pictures below). Each tribe has its own battery of drums—that is, a group of different-sized and different-pitched drums—played by the master drummer who has high status in the tribe and passes on his skills to his son. Some drums can be tuned and used to imitate the pitch patterns of speech, such as the **dunduns** (pronounced ‘doon doons’) or ‘talking drums’ of Niger, West Africa (see the map).

Dunduns are double-headed drums with an hourglass-shaped body made of wood. The heads, which are made of skin, are stitched across rigid rims and connected to each other by leather strings that surround the body of the instrument. Pitch can be altered by pressure from the arm or hand on the leather strings connecting the two heads. The *dundun* hangs suspended from the shoulder and is played with a curved stick called the *dua*. *Dundun* players can transmit musical messages over long distances.



Listening example—Djerma Dundun Drummers (Niger)



This example of African drumming is played by a professional group of drummers from Niger in central West Africa comprising six men known as ‘griots.’ Five of the group play the variable-pitch *dundun* while the sixth plays a small, high-pitched drum called the *gudugudu*. Griots belong to a special class of musicians who supply ceremonial and dance music to the community. In this excerpt they play at the opening of a public dance.

The rhythmic structure of each of the songs is organised by the use of an underlying ostinato heard on the *gudugudu*. Ever-changing contrasting patterns played

on the *dunduns* create a thick texture with an intricate web of polyrhythms. (**Texture** refers to the number of voices or lines of music heard at the one time and how they relate to each other.) The master drummer, one of the *dundun* players, gives rhythmic signals for section changes. Also heard in this example is call-and-response, both vocal and instrumental.

Listen to the excerpt, which contains three sections, each introduced by the master drummer. Note the different ostinatos, polyrhythms and call-and-response.



performance activities

1. Perform the rhythmic ostinatos given below. When played together they will produce polyrhythms.

The musical notation shows five staves, each with a 4/4 time signature. The patterns are as follows:

- Cowbell:** Quarter notes on beats 1, 2, 3, and 4.
- Shakers:** Quarter notes on beats 1, 2, 3, and 4.
- Drum:** A dotted quarter note on beat 1, a quarter note on beat 2, a quarter note on beat 3, and a quarter rest on beat 4.
- Claves:** A quarter rest on beat 1, a quarter note on beat 2, a quarter rest on beat 3, and a quarter note on beat 4.
- Handclaps:** A quarter rest on beat 1, a quarter note on beat 2, a quarter rest on beat 3, and a quarter note on beat 4.

2. Working in groups, improvise ostinatos appropriate for the instruments available to you. Perform your ostinatos for the rest of the class.
3. Perform the exercise below, which will produce polyrhythms. Your class will divide into four groups; each group is to perform one part with the indicated instrument, silently counting the numbered beats as shown and playing on '1' every time it occurs. A master drummer, for example your teacher, plays continuously on each beat to enable you to keep strict time.

Group 1: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 (Claves)

Group 2: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 (Drum)

Group 3: 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 (Cow bell)

Group 4: 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 (Wood block)

4. Here is another exercise that will enable you to experience polyrhythms. In your same groups, write down the numbers 1 to 16, each number representing a beat. Then place a cross above selected numbers—use between 6 and 10 crosses—as in the following example:

X X X X X X X X
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

All groups begin together, counting silently in strict time and playing their percussion instruments on each of their crossed numbers. Use a different instrumental timbre or colour for each group. A master drummer plays on each beat to enable you to keep time.



aural activity

Notate the two-bar rhythmic patterns played to you by your teacher.

Writing a simple percussion score

When writing a piece of music, or **score**, for a group of instruments there are certain basic guidelines that need to be followed so that the score can be read easily. To understand these guidelines, let us study the 'Sample Percussion Score' given below. You will notice that:

1. Each instrument has its own staff.
2. The staves are joined by a 'staff line' on the left-hand side.
3. A brace is placed to the left of the staff line.
4. The instrument name is written to the left of the corresponding staff.
5. The time signatures on each staff are directly in line.
6. Bar lines are drawn through all staves (showing that the instruments are all the same type).
7. Beats and subdivisions of the beats are directly in line throughout all staves.
8. Note stems are joined according to the value of the beat.

Notice that there are no clefs because all these instruments are untuned percussion.

Sample Percussion Score

The image shows a sample percussion score for three instruments: Shakers, Cowbell, and Drum. The score is written in 4/4 time and consists of four measures. The Shakers part is a continuous eighth-note pattern. The Cowbell part has a pattern of quarter notes and eighth notes. The Drum part has a pattern of quarter notes and eighth notes. The staves are joined by a staff line on the left, and a brace is placed to the left of the staff line. The instrument names are written to the left of the corresponding staff. The time signatures on each staff are directly in line. Bar lines are drawn through all staves. Note stems are joined according to the value of the beat.

written activity 1



Complete the exercise on percussion score writing.

creative activity



Write a percussion score for drum, cowbell and claves, setting out the score according to the guidelines above.

computer activity



Compose a four-bar polyrhythmic composition in $\frac{4}{4}$ time for three untuned percussion instruments. (You can either record the music live or write it on screen.) Each instrument should be on a separate track and all tracks should be set to MIDI channel 10. Choose the sounds that might suggest African instruments.



Listening example—‘Massakè’ (Habib Koité)

Habib Koité, a singer and guitar player from Mali in western Africa (see the map), is one of the new generation of African musicians who are making their mark on the world music scene. By combining traditional rhythms and folk elements from the diverse regions of Mali with those of other musical cultures and by using modern recording techniques, Koité has created a unique sound that has international appeal. (He has performed in concerts all over the world.) Koité performs with the group Bamada, also from western Africa, who play guitar, bass, drum kit, harmonica, violin and a range of traditional instruments. Unlike other guitarists, Koité tunes the strings of his guitar to the notes of the five-note pentatonic scale (see page 10) and plays on open strings, giving a unique sound to his music.

In ‘Massakè’, from the 2007 album *Afriki*, Koité uses polyrhythms performed on traditional percussion instruments, including *djembe* (a carved hand drum with a goatskin head) and talking drums. He combines these with patterns on drum kit and ostinatos on *balafon* (an African xylophone) and guitar to create an accompaniment rich in rhythms, timbres and textures. The song, featuring instrumental ostinatos and melodies based on the C pentatonic scale, is sung by male and children’s voices. Constantly changing vocal textures and timbres provide variety. Vocal textures include:

- ▶ solo voice—one singer alone
- ▶ voices in **unison**—singing notes of the same letter name
- ▶ male group singing
- ▶ male voices singing a chant (a **chant** is a short vocal passage, with repeated words sung to a melody usually made up of just a few notes)
- ▶ group speaking
- ▶ call-and-response.

▶ *Djembe*



▼ *Balafon*



▲ *Habib Koité, a Malian griot, passing on the cultural myths and history of Mali in his songs as well as exploring current themes such as urbanisation, the evils of cigarettes and the behaviour of young people*



www.contrejour.com/artists/habibkoite/

The **lyrics** or words of ‘Massakè’ are written in Bambara, the main language of Mali. They advise parents not to spoil their children by giving them everything they want. The song warns that children are starting to assume the important roles that kings and queens played in former village life.

Listen to ‘Massakè’ following the lyrics and their translation opposite, noting the polyrhythms and changing vocal textures and timbres. Then listen again to the song and determine the different vocal timbres and textures used. A numbered list of these is given below. Select an appropriate number for each change of texture indicated by the track times of the lyrics.

Answers:

1. call-and-response between solo and children
2. solo voice
3. male voices chanting
4. call-and-response between solo and male group
5. group speaking
6. voices in unison
7. call-and-response between male group and solo

Massakè

Habib Koite

- 0:00 *Instrumental introduction*
- 0:17 Fama yé demisein bèyè fama yé massakèba
(rept.)
- 0:32 I ba bi djasso yan (massakèba)
I fa bi ladiya (massakèba)
Cinquante deux yima nani (massakèba)
I madjigui massakè massakèba
- 0:49 Farini mona woulada la farini mona
Wossoni mona woulada la wossoni mona
Lokoni mona woulada la lokoni mona
- 0:59 O kadi wa (okadi)
Aka kalan (aka kaln)
(rept.)
- 1:13 Ma wari diné ma neka djonmoussoba
Wari di ne ma woula sera
Bwa finissan ne ye ne ka djonkèba
Fini san neye seli sera
(rept.)
- 1:48 Gondjigui tchièkagni
Gondjigui féréta tchièkagni
A bolo fila siri lén ya ko
Gondjigui dabali banné don héé
(rept.)
- 2:10 Gon ni bala gon farima
Gon ni bala woulassera
(four times)
- 2:38 A tora dénkola
Woloba béré koun wilylén filè
A tora dénkola
Karamogo da fila yi bolo wa, wa, wa
A tora dénkola
Wolofa yèrè koun wilylén alla, alla, alla
A tora dénkola
Diamana tgui ma tlonguè ola, ola, ola
- 3:05 I ba bi djasso yan (massakèba)
I fa bi ladiya (massakèba)
Cinquante deux yima nani (massakèba)
I madjigui massakè massakèba
- 3:22 Gon koulou djiguina tigua foro la
Tigua kènè dèssè lèn dougoub ni konona
Foro tgui dininién gondjigui diaman na, diaman
na, diaman na
- 3:35 Gon ni bala gon farima
Gon ni bala woulassera
(four times)

Translation

Michel de Bock

*They are little bourgeois
All these children are like kings
Their mothers carry them all over
Their fathers spoil them
The maid dotes on them
Oh Great King be more indulgent*

*Is your afternoon doughnut cooked?
Is your afternoon pasta ready?
Is your afternoon with the plantain cooked?
Is it good? Is it hot?
Mama, give me money, my slave do it quickly this afternoon
Papa, I'm waiting for my clothes, hurry up because soon it
will be the tabaski festival*

*The monkey is nice when it is for sale in the market
Its two hands tied behind its back
It is shocked to be deprived of its liberty
Bala the monkey, you can be so mischievous*

*She is going to go out of her mind
The poor mother who is driven to the point of madness by
her child
It worries her so*

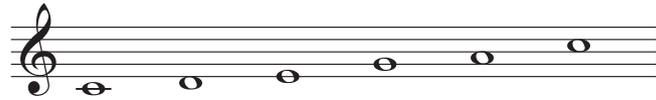
*Does the teacher have his paddle?
The father is going along with this craziness
It worries him so
The President does not speak about the education of children*

*Catch the monkey in the net without hurting it
The horde of monkeys comes from the hills and destroys
everything
All of the peanut crops
There are no more fresh peanuts in the whole village
The owner of the fields was very upset
The monkey believed it was the strongest*

Lyrics from the track Massake—album Afriki—CJ019—Production Contre-Jour Belgium/Distribution Cumbancha

The pentatonic scale

African melodies are based on a number of different **scales** or arrangements of notes in ascending pitch order. One frequently used scale has five notes and is therefore called a **pentatonic scale** ('penta' meaning five). Different types of pentatonic scales are used in many countries of the world, such as China, Japan and Indonesia. The melodies you heard in 'Massakè' are based on the pentatonic scale used in western music. Three examples of this scale are given below starting on C, F and G. Play these scales so that you become familiar with their sound.



C pentatonic scale

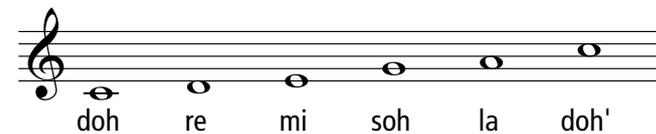


F pentatonic scale



G pentatonic scale

The notes of the pentatonic scale can be sung to the solfa syllables doh, re, mi, soh and la, as shown for the C pentatonic scale below. Sing the scale using the solfa syllables. The corresponding hand signs are to be found on page 286. Use them to help you pitch your notes.



performance activities

1. An ostinato pattern based on the C pentatonic scale is given below. Sing this in solfa and/or perform it on instruments with the accompanying rhythmic ostinatos.

Xylophone

Shakers

Drum

- Working in groups, improvise your own pentatonic ostinato patterns and combine these with improvised ostinatos for untuned percussion instruments.
- Play 'Sample Pentatonic Score' in the *Score Book* on tuned and untuned percussion instruments. The melody lines are based on the F pentatonic scale. Note that the bar lines are joined for the three melody instruments and for the three untuned percussion instruments. The bar lines do not join all the staves because there are two different types of instruments—tuned and untuned.



creative activities



- Notate the pentatonic ostinato patterns that you improvised earlier. Make sure you join the staves with a staff line on the left-hand side and use a clef for the pentatonic patterns. (Untuned percussion instruments do not require clefs.) Be careful to line up all time signatures and beats. Set out your score as in the 'Sample Pentatonic Score' in the *Score Book*.
- Compose your own two-bar pentatonic melodies. They can be sung or played as duets with those written by your classmates. (You can combine any number of these melodies, provided they are based on the same pentatonic scale.)

computer activity



To the polyrhythmic composition you composed in the Creative activity earlier, add a four-bar melody based on a pentatonic scale of your choice. The melody will be recorded or written on track 4 to which you should assign a marimba or kalimba sound for an African effect. You may wish to add other melodies (based on the same pentatonic scale) on tracks 5, 6, and so on.

aural activity



Notate the two-bar pentatonic melodies played by your teacher.

Pentatonic spirituals

Between the seventeenth and nineteenth centuries millions of Africans were transported to America as slaves. They were not allowed to follow their religions or sing the music of their former homes, but they kept many features of their musical culture, including the use of the pentatonic scale, call-and-response and **syncopation**. Compelled to adopt Christianity, they applied these traditional features to new religious songs that became known as **spirituals**.

Syncopation is a rhythmic device that involves accenting a beat or part of a beat that is not normally accented. Two simple forms of syncopation found frequently in spirituals are these patterns:  and . (For a fuller explanation, see page 59.)



performance activities

1. Sing the spirituals in the *Score Book*.
2. Perform the spirituals below and opposite.

Spirituals

One More River to Cross

Moderato
Solo: C

1. Oh, you got Je - sus, hold him fast, One more ri - ver to cross. Oh
strong - er than an ir - on hand, 'Tis

Chorus G⁷ C Solo

5 Chorus G⁷ 1. C Solo 2. C

bet - ter love was nev - er told, One more riv - er to cross. 'Tis cross.
sweet - er than that hon - ey comb.

10 Solo F C F C

Oh, was - n't that a wide riv - er, Riv - er of

14 F C Chorus G⁷ C

Jor - dan, Lord, wide riv - er, There's one more riv - er to cross.

Verse 2 Solo: Oh, the good old chariot passing by,
Chorus: One more river to cross.
Solo: She jarred the earth and shook the sky,
Chorus: One more river to cross.
Solo: The good old chariot passing by,

Chorus: One more river to cross.
Solo: I pray, good Lord, shall I be one?
Chorus: One more river to cross.
Solo: Oh, wasn't that a wide river, etc.

Train is A-Comin'



Brightly

C F C G⁷

1. Train is a - com - in', oh, yes Train is a - com - in', oh, yes
 2. Bet - ter get your tick - et, oh, yes Bet - ter get your tick - et, oh, yes

5 C Am F C F C

Train is a - com - in', Train is a - com - in', Train is a - com - in', oh, yes.
 Bet - ter get your tick - et, Bet - ter get your tick - et, Bet - ter get your tick - et, oh, yes.

Verse 3 Room for many more, oh, yes
 Room for many more, oh, yes
 Room for many more,
 Room for many more,
 Room for many more, oh, yes.

Verse 4 Train is a-leavin', oh, yes
 Train is a-leavin', oh, yes
 Train is a-leavin',
 Train is a-leavin',
 Train is a-leavin', oh, yes.

Mary Had a Baby

Moderato

C G⁷ C G⁷ C G⁷ C F G⁷

Mar - y had a ba - by, Yes, Lord, Mar - y had a ba - by, Yes, my Lord,

5 C C⁷ F G⁷ C Am Dm G⁷ C

Mar - y had a ba - by, Yes, Lord, The peo - ple keep a - com - in' an' the train done gone.

Verse 2 What did she name him? Yes, Lord,
 What did she name him? Yes, my Lord,
 What did she name him? Yes, Lord,
 The people keep a-comin' an' the train done gone.

Verse 3 She named him Jesus, Yes, Lord,
 She named him Jesus, Yes, my Lord,
 She named him Jesus, Yes, Lord,
 The people keep a-comin' an' the train done gone.

The upper figure of a **time signature** tells us how many beats there are in a bar; the lower figure tells us the value of each beat, expressed as a fraction of a semibreve. A lower figure of 4 indicates crotchet beats because there are four crotchets in a semibreve; a lower figure of 2 indicates minim beats because there are two minims in a semibreve. A duration of two beats in a bar is known as **duple metre**, three beats as **triple metre** and four beats as **quadruple metre**.

Simple time

The **time signatures** of the four spirituals given in the *Score Book* are as follows:

- ▶ 'I Got a Robe'— $\frac{2}{4}$ (two crotchet beats in a bar)
- ▶ 'Walk You in the Light'— $\frac{2}{2}$ (two minim beats in a bar)
- ▶ 'Wayfaring Stranger'— $\frac{3}{4}$ (three crotchet beats in a bar)
- ▶ 'Ev'ry Time I Feel the Spirit'— $\frac{4}{4}$ (four crotchet beats in a bar).

Music that has \downarrow or \downarrow beats is said to be written in **simple time**. Therefore, 'I Got a Robe' and 'Walk You in the Light' are in **simple duple time** ($\frac{2}{4}$ and $\frac{2}{2}$), 'Wayfaring Stranger' is in **simple triple time** ($\frac{3}{4}$) and 'Ev'ry Time I Feel the Spirit' is in **simple quadruple time** ($\frac{4}{4}$).

Note: The time signature **C**, frequently referred to as **common time**, indicates four crotchet beats in the bar; therefore, it is simple quadruple time. (See 'Mary Had a Baby' on page 13.) The time signature **C**, used in 'One More River to Cross' on page 12, indicates two minim beats in the bar; therefore, it is simple duple. This time signature is frequently referred to as **cut common time**.

Simple time signatures

Simple duple



Simple triple



Simple quadruple



Note grouping

In most pieces of music stems of quavers are joined according to the value of the beat. See the following:

- ▶ 'Mary Had a Baby' (page 13), bar 7— $\frac{4}{4}$
- ▶ 'Walk You in the Light' (*Score Book*), bar 3— $\frac{2}{2}$

This also applies to semiquavers and combinations of quavers and semiquavers. See 'I Got a Robe' for these different groupings:





1. Determine the time signatures of the simple time pieces played to you by your teacher. Indicate these time signatures by writing $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$.
2. Write the rhythmic patterns played to you by your teacher in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time.

performance activities



Learn to clap the following rhythmic patterns in simple time.

1. $\frac{2}{4}$
2. $\frac{3}{4}$
3. $\frac{4}{4}$
4. $\frac{3}{4}$

written activity 2



Complete the exercises on simple time signatures and note grouping.

Listening example—'Lahl'Umlenze' (Dance) (Thandiswa Mazwai)



Thandiswa Mazwai is a female singer whose award-winning solo debut album *Zabalaza* (2007) earned her the title of South Africa's leading vocalist of her generation. Born in Transkei (a region situated in the Eastern Cape of South Africa), she is heavily influenced by elements of her homeland's music such as the use of the Xhosa language, chants, rich vocal harmonies and traditional instruments. (**Harmony** is two or more pitches sung or played at the same time.) She combines or 'fuses' these elements with western musical forms such as **jazz**, **soul** and **reggae** to create a unique and personal style.

Jazz is a style of music invented by African-American people around the beginning of the twentieth century and characterised by syncopation, improvisation and call-and-response.

Soul is an African-American rock style featuring call-and-response between a lead singer and a female group and an emotional performance style marked by vocal distortion.

Reggae is a rock style that developed in Jamaica during the 1970s. It is characterised by relaxed tempos, thin textures, offbeat guitar patterns, disjointed bass lines and ostinato patterns on Latin American instruments (rather than a drum kit).

'Lahl'Umlenze' (Dance) is a typical up-beat fusion of western and South African styles and features a duet between Thandiswa Mazwai and the deep-voiced Appleseed, a Zimbabwean reggae artist and member of the group Bongo Maffin, of which Mazwai is lead vocalist.

Read the translation of the Xhosa lyrics below then listen to 'Lahl'Umlenze' (Dance), following the Listening guide. Draw up two columns with the headings 'African features' and 'Western music features'. Then listen again to the song, listing the African features in one column and the western music features in the other. (You may wish to review the African features on page 4.)



► Leading South African songwriter and singer Thandiswa Mazwai

 www.music.org.za/artist.asp?id=172

Translation

*Whose business is it if I dance?
I am proud
Take such pride in you Africa
We live through music
Yes we live through song*

*Wherever, however
Africans live through song
So whose business is it?
Whose business is it if I dance?*

'Lahl'Umlenze' Written by Thandiswa Mazwai. Published by Gallo Music Publishers. Administered by Hebbes Music Group Pty Ltd.

Listening guide

0:00	Introduction (piano, cymbals, guiro)	2:49	Verse 3—male soloist and female backing soloist
0:15	Instrumental (piano, accordion, bass, drum kit, African drums, guiro, wood block)	3:19	Interlude—instrumental and female soloist
0:30	Chant—male group and female solo	3:34	Chant—male group and female solo
1:01	Instrumental	4:21	Instrumental
1:17	Verse 1—female soloist and female backing group; call-and-response	4:36	Verse 4—female soloist and female backing group
2:18	Verse 2—male soloist and male backing soloist singing in a reggae style	4:52	Instrumental (no bass)
		5:22	Instrumental and female singer

Chinese music

China is one of the world's oldest civilisations, dating back at least 7000 years. Throughout China's long history, music has played an important role in the life of the people, from the members of the royal court down to the peasants. The emperors used music for court entertainment while the peasants composed folksongs to describe the occupations of daily life such as farming and fishing. Instrumental music in ancient China involved solo and small ensemble performances at teahouses and restaurants or large orchestras performing for the royal courts. Musicians did not use written scores but played their music from memory. Instruments were classified as **bowed strings**, **plucked strings**, **winds** and **percussion**. (See the pictures on pages 18 and 19 for the most commonly used instruments of each type.)



◀ *China, an ancient civilisation where music has always played an important role in the lives of the people*

Features of traditional Chinese instrumental music

1. the use of the pentatonic scale
2. **heterophonic texture**—that is, the simultaneous playing of one melody by two or more instruments with at least one playing slight variations
3. the predominance of duple metre
4. rhythm and tempo used flexibly for expressive purposes; passages are not always played at a steady tempo
5. the importance of **intonation** (the accuracy of pitch in playing or singing) for expressive effects, such as pitch bends, sliding between notes and vibrato
6. the use of traditional instruments

Types of Chinese instruments

- ▶ **Bowed strings** include many two-stringed fiddles, the most important of which is the *erhu*. The *erhu* has a small hexagonal-shaped body and a long neck. The bow is attached to the instrument, its horsehair passing between the strings. The sound box is covered by snakeskin, giving the instrument a mystical, voice-like quality.
- ▶ **Plucked strings** include lutes and zithers. (A lute is a stringed instrument with a fretted neck, a flat front and a rounded back; a zither is like a horizontal harp placed over a soundboard.) The most important of the lutes is the *pipa* that has a pear-shaped body with four strings and 30 frets. The strings are plucked with long fingernails or plectra attached to the fingers of the right hand to produce a bright and brittle banjo-like sound.

The *zheng* has an arched wooden body with 16 to 25 strings usually tuned to the pentatonic scale. The strings are stretched across individual bridges that can be moved for tuning purposes. The right hand plucks the strings with plectra attached to the fingers while the left hand usually plays on the other side of the bridges to create special effects. The *zheng* has a quiet, twangy harp-like sound.

The *yangqin* is a Chinese hammer dulcimer (a musical instrument that has its strings stretched over a sound board in the shape of a trapezoid) with as many as 172 strings and from three to five courses of bridges. It is played with two light bamboo beaters or hammers with rubber or leather tips and has a bright, 'tinny' echoing sound.



▲ Pipa

▼ Erhu



- ▶ **Winds** include a number of different flutes, some oboes and reed pipes. The most frequently used wind instrument is the *dizi*—a side-blown bamboo flute with a mouthpiece, six finger holes and an extra hole covered with a membrane producing a sweet, slightly nasal recorder-like tone.
- ▶ **Percussion** instruments are many and varied. They can be made from wood (such as wood blocks and clappers), skin (drums), stone (suspended chimes struck with a mallet) and metal (bronze bells, gongs and cymbals).



▶ Yangqin

Listening example—‘Tea Harvest’



Lei Qiang, Chinese-born and now resident in Canada, is a master player of the *erhu*. He has recorded several traditional Chinese albums and regularly participates in cultural events throughout North America. In this example Lei Qiang performs the traditional folk song ‘Tea Harvest’ with the Shaanxi Provincial Song and Dance Troupe from the People’s Republic of China. The song depicts young women joyfully working in the fields as they harvest tea leaves.

The music of ‘Tea Harvest’ is based on the G pentatonic scale and played by the traditional instruments described earlier, as well as double bass and tambourine. It begins with a short introduction leading to the main theme on *erhu*, which is repeated with variation. This is

followed by a number of short sections and then the whole piece is repeated with more variation.

Listen to ‘Tea Harvest’ and determine which of the features of traditional Chinese instrumental music listed on page 17 are present. Write down the number corresponding to each feature you hear. Also identify the wind instrument playing with the *erhu*. What aspects of the music convey the idea of the young women working joyfully? (Mention at least three aspects.)



http://www.oliversudden.com/catalog/index.php/main_page/page/id/9/chapter/4

creative activity



Compose a four- or eight-bar melody based on the notes of the G pentatonic scale used in ‘Tea Harvest’. (Record or write it on track 1 if doing the activity on computer.) Add parts for triangle and drum to your melody.

performance activity



1. Perform the composition you wrote in the ‘Creative activity’ above.
2. Improvise short melodies using the notes of the G pentatonic scale used in ‘Tea Harvest’ to a percussion accompaniment (either by a classmate or on computer).
3. Perform ‘In Praise of the Grasslands’ on page 20. Identify the particular pentatonic scale on which the melody is based.
4. Sing Chinese songs, including those given in the *Score Book*.



▲ A Chinese zither, and a dizi in the Temple of Eternal Peace, Beijing, China



▲ 999 students play the sheng on the Great Wall to mark the One-Year Countdown to the Beijing 2008 Olympics



In Praise of the Grasslands

Words and music by Milchik

Brightly

1. White clouds scud o'er the clear blue sky, where the
 2. Should a strang - er ask of me: What is this
 3. Here the peo - ple all love peace. All love the

6 horse herds roam. Loud - ly the whip cracks through the
 place so grand? I would proud - ly an - swer
 plains wild and free. Sing in praise of our brand new

12 air and birds rise through the a - zure dome.
 him: and This is my na - tive land.
 life and praise our own coun - try.

New World Press. Reproduced by permission.



Listening example—'Hero' from *Kung Fu Panda* (Hans Zimmer and John Powell)

The 2008 animated comedy *Kung Fu Panda*, set in legendary ancient China, tells the story of Po, a lazy and disrespectful panda, who must become a kung-fu master to defend the Valley of Peace from the evil snow leopard, Tai Lung. To help create the sense of time and place the composers, Hans Zimmer and John Powell, incorporate elements of traditional Chinese instrumental music into the orchestral score.

To the music of 'Hero', heard at the start of the movie, a narrator relates the story of a great kung-fu master (the Hero) who uses his incredible martial arts abilities to protect the citizens of China from evil attackers. But, alas, it is only a dream. At the height of a furious battle, Po awakens and is quickly brought back to reality. He is late for work in his father's noodle shop—a boring and dead-end activity that is the complete opposite of what he has

just dreamed. The music has constantly changing sections with different styles and combinations of instruments, some Chinese, some rock and some orchestral, creating different moods to accompany the ever-changing events in the opening sequence. A number of musical themes (including the 'Hero' theme), developed later in the film, are also introduced.

If possible, view the opening sequence of *Kung Fu Panda*, then listen to 'Hero' following the Listening guide. You will notice that some information has been left for you to complete. When you have completed the Listening guide, listen again to the piece and describe the mood of each section.

► The panda Po, training to become a kung fu master

 www.kungfupanda.com/



Listening guide

- 0:00 *Section 1* (Introduction)—gong, pentatonic melody on _____ accompanied by **arpeggios** (chords whose notes are played quickly from the bottom up) on *zheng* suggesting legendary ancient China; at 0:29 melody on _____, soft _____ in background
- 0:41 *Section 2*—orchestral rock music with pentatonic melodies on _____; the music is interrupted at 0:59 by phrases played on _____; rock music returns with high-pitched _____ playing echo-phrases
- 1:20 *Section 3*—dramatic orchestral music begins with lower _____; Chinese word shouted by male voices; striking ascending passage on strings introduces high _____ voices singing the melody; music is interrupted at 1:36 by a short descending arpeggio on *zheng*; rock music continues
- 1:51 *Section 4*—commences with a two-second silence, signalling a change of a mood; pentatonic melody played by soft _____ strings; at 2:02 a solo _____ plays the melody; at 2:11 the _____ provides a sparse accompaniment; at 2:21 the pizzicato strings return and are joined by a _____ playing a regular beat; a short silence ends the section
- 2:40 *Section 5*—strings, including pizzicato _____, play rhythmic figures in compound duple time underneath _____ arpeggios; at 2:49 _____ and lower strings play a new descending melody, joined later by clarinet; at 3:01 _____ strings play a high sustained note pointing to a new section and a change of mood
- 3:06 *Section 6*—pizzicato bass note followed by two long-note chords on lower _____ and soft _____; _____ plays the melody heard in Section 5, now slowly in quadruple metre; _____ voices enter at 3:33, heightening the mood; single notes on *zheng* are heard over the voices; at 3:44 triplet figures followed by a low tuba note introduce a repetition of the Section 5 melody, this time played on _____; at 3:59 the *dizi*, accompanied by strings, plays the melody from Section _____
- 4:13 *Section 7* (Coda)—similar to Section _____; ends with a chord on pizzicato strings and a soft note on _____

Irish music

The traditional music of Ireland is one of the most prolific and vibrant types of folk music. In Ireland, and indeed worldwide, groups are dedicated to preserving the rich musical heritage of the **Celtic races** who inhabited Ireland thousands of years ago.

► In Ireland, the traditional music reflects the Celtic heritage



The **Celts** were an ancient Indo-European people who, in pre-Roman times, lived in central and western Europe, including the British Isles. About 2000 years ago they were driven to the western fringes of Europe by the Romans and certain Germanic peoples. In about the fifth century, the Germanic Angles and the Saxons spread to the British Isles and drove the Celts into northern Scotland, Ireland, Wales and Cornwall.

Solo, unaccompanied vocal or instrumental performance, in which subtleties of expression can best be heard, is at the heart of the Irish tradition, but group performance in pubs, clubs and so on is also common. Songs are sung in Irish and English (usually the latter) and are meant to be listened to and enjoyed, rather than used as a background to other activities such as dancing. Most instrumental music is fast regular dance music, such as jigs or reels (see page 24), while slower pieces are usually specially composed for a particular instrument or adapted from a song melody.

Listening example—‘The Lark in the Morning’ (Paddy Tunney)



As mentioned above, Irish songs are traditionally sung by a solo singer, without any instrumental accompaniment. Because there is only one vocal line, the texture produced is called **monophonic texture** (literally, ‘one sound’). Unaccompanied performance gives singers much freedom of interpretation, allowing them to bring out the particular emotions and moods expressed by the words. This can be done by varying such elements as vocal timbre, tempo and dynamics and by using expressive techniques such as **melismas**, two or more notes sung to a word or syllable, and **ornaments**, added short notes and slides to decorate the melody.

Listen to the traditional folk song ‘The Lark in the Morning’ sung by Paddy Tunney, a popular solo singer of the 1950s, while following the lyrics on the right. Take notice of the monophonic texture and the freedom of expression in the singer’s performance. Write down the words on which you hear melismas and ornaments.

The Lark in the Morning

The lark in the morning she rises off her nest
And goes up in the air with the dew on her breast
Like a jolly plowboy she whistles and she sings
And comes home in the evening with the dew on her wings

Roger the plowboy is a bonnie blade
He goes whistling and singing by yonder lone shade
He met with dark-eyed Susan, she’s handsome I declare
And she’s far more enticing than the birds of the air

He met with dark-eyed Susan, she’s handsome I declare
And he bought her rays of ribbons for to roll round her hair

Features of Irish instrumental music

1. dance-based, for example jigs and reels (see page 24)
2. lively tempos
3. heterophonic texture (see page 17)
4. the use of traditional instruments
5. the use of ornamentation—slides and extra notes—by the melody instruments to ‘decorate’ the melody
6. simple forms, with repeated sections



▲ The accordion, frequently used in Irish folk music



▼ Irish harp

The **banjo** is a stringed instrument with a circular body covered in front with tightly stretched parchment. It is played by the fingers or with a plectrum. It was developed by slaves in America over 200 years ago from the African long-necked lute, and has a bright, twangy sound.

The penny or **tin whistle** is made from a thin metal tube with six finger holes and no thumb hole. It is high-pitched with a shrill, piercing sound.

The **bodhrán** is a single-headed drum consisting of goatskin stretched across a frame. It is played with both ends of a beater rolled quickly from side to side by one hand while the other hand presses the back of the skin to vary the tone. The stick of the beater is also used to play on the rim.

Irish instruments

All four types of instruments are used in Irish music. Important chordophones include fiddle (violin), Celtic harp, guitar and **banjo**; aerophones include **tin whistle**, wooden flute, uilleann pipes (a type of bagpipes, pronounced 'Ill-en'), concertina and accordion. The main membranophone is the **bodhrán** (pronounced 'bow-rawn' to rhyme with 'cow horn'), a goatskin-covered hand drum that comes in different sizes. Idiophones are represented by the bones (rhythm sticks). (See the pictures below and on page 3.)



▲ Bodhrán



◀ Tin whistle



▲ Banjo



Listening example—'The Rocky Road to Dublin/Within a Mile of Dublin' (The Dubliners)

One of the most famous and influential of all Irish traditional groups is The Dubliners, formed in the 1960s after coming together for some informal pub gigs in Dublin (see the map). Known for their unkempt, bushy-bearded appearance and 'gutsy' folk music, The Dubliners have undergone numerous personnel changes over their five successful decades.

'The Rocky Road to Dublin/Within a Mile of Dublin', from the group's 1988 album *Dublin Songs*, joins two lively Irish folk dances, the **jig** and the **reel**.

The **jig** is a Celtic folk dance in compound time (see page 26) performed by one or more soloists or by couples. It was popular in England and Scotland in the sixteenth and seventeenth centuries and became popular in Ireland in the eighteenth century. The jig is danced with rapid footwork and with a rigid torso.

The **reel** is a Celtic country dance in simple time for sets of two or more couples. Developed in Scotland and Ireland at the same time as the jig, the reel has a fast tempo and constant quaver movement.

Each dance has two sections—A and B—producing a structure known as **binary form**. The first part of the track, 'The Rocky Road to Dublin', features banjo and fiddle to a guitar and *bodhrán* accompaniment. It is a 'hop' or 'slip jig' (a solo dance) in compound triple time—that is, with three dotted crotchet beats to the bar (see page 26). The second part, the reel 'Within a Mile of Dublin', in simple duple time, features the same instruments as the jig with added tin whistle and piano. Both dances feature drones suggesting the bagpipes of Celtic music. (A **drone** is a note, or notes, of fixed pitch that continues throughout a piece of music.) The overall **structure** of the piece with the various sections and their track times is given in the box on page 25.

Listen to 'The Rocky Road to Dublin/Within a Mile of Dublin', following the music of the melodies in the *Score Book*. (Note that the introduction is not included in the score.) Notice the typical use of ornamentation by the fiddle and tin whistle to decorate the melody and how the texture of the music becomes thicker as extra instruments

The **structure** of 'The Rocky Road to Dublin/Within a Mile of Dublin' is as follows:

'The Rocky Road to Dublin'

0:00	Introduction
0:05	A
0:17	B
0:28	A ¹
0:39	B ¹
0:50	A ¹
1:01	B ¹

'Within a Mile of Dublin'

1:12	A
1:22	B
1:31	A ¹
1:40	B ¹
1:49	A ²
1:58	B ²
2:06	A ²
2:15	B ²

are added. Then listen again to the piece and answer the following questions.

1. What is heard in the introduction to 'The Rocky Road to Dublin'?
2. Which instruments play section A?
3. What word is used to describe the texture in section A?
4. What accompaniment is heard in section B?
5. Which instrument is added in sections A¹ and B¹?
6. Which instruments are heard in sections A and B of 'Within a Mile of Dublin' and what do they play?
7. Which instrument is added in sections A¹ and B¹?
8. What word describes the rhythm of the piano and guitar accompaniment in sections A¹ and B¹?
9. Which instrument is added for sections A² and B²?
10. What happens to the tempo in sections A² and B²?



▲ *The Dubliners*

 www.patsywatchorn.com/index.php

Compound time

As you have seen, the melody of 'The Rocky Road to Dublin' is written in $\frac{9}{8}$ time. If you look at bar 15 of the music, you will notice that there are three groups of three quavers. You have learnt that the stems of quavers are usually joined according to the beats. Therefore, the grouping in this bar indicates that there are three beats, each equal to a dotted crotchet. Music that has dotted note beats, such as ♩. and ♪. , is written in **compound time**. (Music that has minim or crotchet beats is written in simple time.) Because 'The Rocky Road to Dublin' is in compound time and has three beats to the bar, its time signature $\frac{9}{8}$ indicates **compound triple time**.

Beats in compound time always divide into three subdivisions or **pulses**. The top figure of a compound time signature shows the number of pulses in the bar, unlike the top figure of a simple time signature, which shows the number of beats to the bar. The lower figure shows the note value given to each pulse, unlike the lower figure of a simple time signature, which shows the value of each beat. Thus, $\frac{9}{8}$ would indicate that there were nine quaver pulses per bar. Since the beats are subdivided into groups of three quavers, the value of each beat is a dotted crotchet.

To find the number of **beats in a bar of compound time**, divide the upper figure by three; to find the value of each beat, add the value of three pulses together. Other frequently used compound time signatures include $\frac{6}{8}$ (**compound duple time**—two dotted crotchet beats to the bar), $\frac{12}{8}$ (**compound quadruple time**—four dotted crotchet beats to the bar) and $\frac{6}{4}$ (compound duple—two dotted minim beats to the bar).



Compound time signatures

Compound duple



Compound triple



Compound quadruple



performance activities

1. Sing traditional Irish songs, including those in the *Score Book*.
2. Perform the Irish songs on pages 28–32.

3. Clap the compound time rhythmic patterns on the following page. (Say them in time names first.)



◀ Irish harp



◀ Bodhrán



Irish songs

Barbara Allen

Andante

C

1. In Scar - let town, where I was born, There was a fair maid
2. All in the mer - ry month of May, When green buds they were

6 G F C G7 C

dwel - in', Made ev' - ry youth cry 'Well - a day,' Her name was Bar - b'ra Al - len.
swell - in', Young Jem - my Grove on his death - bed lay, For love of Bar - b'ra Al - len.

Verse 3 And death is printed on his face,
And o'er his heart is stealin';
Then haste away to comfort him,
Oh! lovely Barb'ra Allen.

Verse 4 So slowly, slowly she came up,
And slowly she came nigh him;
And all she said, when there she came,
'Young man, I think you're dying.'

Verse 5 When he was dead and laid in grave,
Her heart was struck with sorrow;
O mother, mother, make my bed,
For I shall die tomorrow.

Verse 6 'Farewell!' she said, 'ye maidens all,
And shun the fault I fell in;
Henceforth take warning by the fall
Of cruel Barb'ra Allen.'

Old Rosin the Bow



Allegro

1. I've
2. When I'm

D Bm D Bm

trav-elled this world all o-ver, and now to an-oth-er I
dead and laid out on the count-er, a voice you will hear from be-

7 Em A D Bm D G

go, low, And I know that good quar-ters are wait-ing for to
Say-ing, 'Send down a hogs-head of whis-key, to

13 D A7 D G

wel-come old Ros-in the Bow. To wel-come old Ros-in the Bow, me
drink with old Ros-in the Bow. To drink with old Ros-in the Bow, me

20 D Bm Em A D

lad, to wel-come old Ros-in the Bow. And I know that good
lad, to drink with old Ros-in the Bow. Say-ing, 'Send down a

26 Bm D G D A7 D

quar-ters are wait-ing for to wel-come old Ros-in the Bow.
hogs-head of whis-key, to drink with old Ros-in the Bow.

Verse 3 And get a half dozen stout fellows, and stack them all up in a row.
Let them drink out of half-gallon bottles, to the memory of Rosin the Bow,
To the memory of Rosin the Bow, me lad, to the memory of Rosin the Bow.
Let them drink out of half-gallon bottles, to the memory of Rosin the Bow.

Verse 4 Get this half dozen stout fellows, and let them all stagger and go,
And dig a great hole in the meadow, and in it put Rosin the Bow,
And in it put Rosin the Bow, me lad, and in it put Rosin the Bow.
And dig a great hole in the meadow, and in it put Rosin the Bow.

The Moonshiner

Brightly



The musical score is written in 6/8 time and consists of three systems. The first system starts with a G chord and includes the lyrics: "I've been a moon-shin-er for man-y a year, I've". The second system starts with a D chord and includes the lyrics: "spent all my mon-ey on whis-key and beer. I'll go to some hol-low and". The third system starts with a C chord and includes the lyrics: "set up my still, And I'll make you a gal-lon for a two dol-lar bill." The score includes piano accompaniment in the bass clef and a vocal line in the treble clef.

Chorus I'm a rambler, I'm a gambler, I'm a long way
from home,
If you don't like me, well leave me alone.
I'll eat when I'm hungry, I'll drink when I'm dry,
If moonshine won't kill me, I'll live till I die.

Verse 2 I'll go to some hollow in this counterie,
Ten gallons of wash I can go on the spree.
No woman to follow and the world is all mine,
I love none so well as I love the moonshine.

Chorus

Verse 3 Moonshine, dear moonshine, oh how I love thee,
You killed my poor father, but dare you try me.
Bless all moonshiners and bless all moonshine,
Its breath smells as sweet as the dew on the vine.

Chorus

Verse 4 I'll have moonshine for Lisa and moonshine
for May,
Moonshine for Lu and she'll sing all the day,
Moonshine for breakfast, moonshine for tea,
Moonshine, my hearties, it's moonshine for me.

Chorus

Real Old Mountain Dew



Moderato

1 **C** **Dm** **C**

Let grass - es grow, and wa - ters flow, In a free and eas - y

5 **G7** **C** **Dm** **C** **G7**

way, But give me e - nough of the fine old stuff that's made near Gal - way

9 **C** **F** **G7**

Bay. Oh peel - ers all, from Don - e - gal. Gal - way and E - trim too, We'll

14 **C** **Dm** **G7** **C** **G7** **C**

give them the slip and we'll take a sip of the real old Moun - tain Dew.

Verse 2 At the foot of the hill there's a neat little still
 Where the smoke curls up to the sky.
 By the smoke and the smell you can plainly tell
 That there's whiskey brewing nearby.
 For it fills the air with odour rare,
 And betwixt both me and you,
 When home you roll you can take a bowl
 Or a bucket of the Mountain Dew.

Verse 3 Now learned men who use the pen
 Who've wrote your praises high,
 This sweet 'pocheen' (potion) from Ireland's green
 Distilled from wheat and rye.
 Throw away your pills—it'll cure all ills
 Of pagan or Christian, Jew.
 Take off your coat and free your throat
 With the real old Mountain Dew.



The Road to Lisdoonvarna

Andante

Em D Em

Musical notation for measures 1-5. Treble clef, 6/8 time signature. Chords: Em, D, Em.

6 F#m Em Bm

Musical notation for measures 6-8. Treble clef, 6/8 time signature. Chords: F#m, Em, Bm. Measure 7 contains a repeat sign.

11 A Bm Em Bm F#m Em

Musical notation for measures 11-16. Treble clef, 6/8 time signature. Chords: A, Bm, Em, Bm, F#m, Em. Measure 16 contains a repeat sign.



aural activity

Notate the compound time rhythmic patterns played by your teacher.



written activity 3

Complete the exercises on compound time signatures and note grouping.



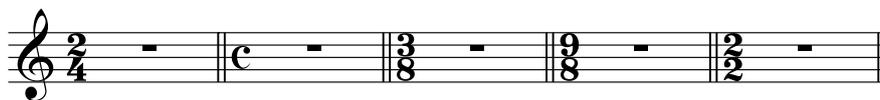
computer activity

On three separate tracks, all assigned to MIDI channel 10, create a four-bar polyrhythmic composition in $\frac{6}{8}$ time. Each track should feature a different percussion instrument with rhythms appropriate to the particular instrument. Advanced students might like to record an improvised pentatonic melody on a fourth track.

Rests

Whole bar silence

A whole bar of silence in any simple or compound metre is shown by a semibreve or whole bar rest.



Find an example of a whole bar silence in 'Barbara Allen' (page 28) and 'The Moonshiner' (page 30).

Rests in simple time

In $\frac{4}{4}$ time a minim rest may be used for the first and second beats, or the third and fourth beats, but *never* for the second and third beats.



Find an example of separate crotchet rests on the second and third beats in 'Real Old Mountain Dew' (page 31).

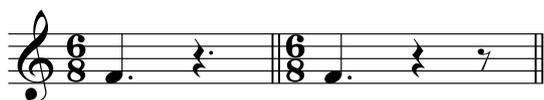
In $\frac{3}{4}$ time separate crotchet rests are used for the first and second beats or the second and third beats. A minim rest is *never* used.



Find an example of separate crotchet rests on the first and second beats in 'Old Rosin the Bow' (page 29).

Rests in compound time

A one-beat silence in $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$ time may be indicated by a dotted crotchet rest or by a crotchet and a quaver rest.



Find an example of a one-beat silence in 'The Moonshiner' (page 30).

A crotchet rest may be used for the first and second pulses but *never* for the second and third pulses. Each of these must be indicated by separate quaver rests.



Find an example of separate rests on the second and third pulses in 'The Road to Lisdoonvarna' (page 32).

Semi-quaver rest

A semi-quaver rest is equal to half a quaver rest and can be used in either simple or compound time. It is written as follows:



Find an example of a semi-quaver rest in the melody of 'Für Elise' (page 198).



written activity 4

Complete the exercises on time signatures and rests.



Listening example—'Erin Shore' (The Corrs)

In recent decades Irish pop groups such as Clannad, The Pogues and The Corrs have combined elements of Irish music with contemporary rock to produce a unique 'Celtic-rock' style. The Corrs, formed in 1991, is a highly popular brother and sister group consisting of Andrea Corr on lead vocals and tin whistle, Caroline Corr on drums, *bodhrán* and vocals, Sharon Corr on violin and vocals, and Jim Corr on keyboards, guitar and vocals. The group's first album, *Forgiven Not Forgotten* (1995), contains traditional Irish melodies played instrumentally as well as pop songs with Irish elements.

The final track from the album, 'Erin Shore' is based on a traditional melody in compound duple metre (given on page 36) and displays The Corrs' skill as instrumentalists. It is a set of variations on the melody using the musical elements of timbre (instrumentation), texture (thick or thin) and **dynamics** (the degrees of softness and loudness) to provide variety and changing moods. As well as traditional fiddle, tin whistle and *bodhrán*, the track uses extra Celtic drums, rock band instruments, piano and synthesisers. The latter are used to create orchestral string and woodwind timbres.

The melody of 'Erin Shore' is in **ternary form**—a three-part structure ABA, as shown on the music. (This song is unusual because the B section is repeated; however, it is still in ternary form.)

Play the melody, in compound duple metre, or listen as it is played to you by your teacher, then listen to The Corrs' performance, following the music and taking note of the changes in timbre, texture, dynamics and mood to create

variation. The track has seven sections, five of which are variations of the first. As you listen to 'Erin Shore' again, complete the table provided by your teacher identifying the instrumental timbres, textures, dynamics and moods for each section. (For the dynamics use the following words: soft, moderately soft, moderately loud, loud, very loud and crescendo.) The first section has been done for you.

Section	Instrumental timbres	Texture	Dynamics	Mood
1. (0:00)	fiddle and piano	thin	moderately soft	peaceful
2. (0:36)				
3. (1:12)				
4. (1:48)				
5. (2:22)				
6. (3:05)				
7. (3:22)				



▲ The Corrs

 www.thecorrswebsite.com

Erin Shore

Moderato

1 A D C G D B G D

6 Am⁷ D Am G C B G D Am⁷ D

11 Am G C A D C G D

In MIDI files the **dynamics** of the notes are shown by 'velocity' values. These numbers, from 0 to 127, indicate how hard the key was struck. Soft dynamics are shown by low values; loud dynamics are shown by high values. The velocities of the notes are shown in the 'Event list' window.

Dynamics

As you have heard in 'Erin Shore', an important method of achieving variety in music is the use of different dynamic levels. **Dynamics** are shown in a score by letters or signs that represent Italian terms. These include the following:

- ff*** (*fortissimo*)—very loud
- f*** (*forte*)—loud
- mf*** (*mezzo forte*)—moderately loud
- mp*** (*mezzo piano*)—moderately soft
- p*** (*piano*)—soft
- pp*** (*pianissimo*)—very soft
- cresc.* (*crescendo*)—becoming louder
- dim.* (*diminuendo*)—becoming softer.

The signs  and  are also used for *crescendo* and *diminuendo*, respectively.



'The Road to Lisdoonvarna' on page 32 will be played to you by your teacher with changing dynamics. It has four four-bar phrases, each of which has a different dynamic level.

Copy the following table into your notebook.

Phrase	Dynamics
1 (bars 1–4)
2 (bars 5–8)
3 (bars 9–12)
4 (bars 13–16)

As you listen to the music, complete the table, writing the signs and the Italian words to indicate the dynamics of the four phrases. (The signs used, in the wrong order, are *pp*, *p*, *mf* and *f*.) Also add signs to two of the phrases where the music becomes louder or softer.



Perform 'The Road to Lisdoonvarna' with the dynamics used for the Aural activity above.



Record or write on screen the melody of the Irish song 'Weile Waile' below. Using the scissors tool, cut the sequence at bar 5 to create two sections. Select the first sequence or section and open its 'Event list' window. Adjust the velocity values of the notes downwards to produce soft dynamics. (Double-click on the velocity value of the first note and reduce it by at least 20. Provided they are selected, all the other values will also be reduced by 20.) Select the second sequence or section and open its 'Event list' window. Adjust its velocity values upwards by at least 20 to produce loud dynamics. Play the song and listen to the contrasting *piano/forte* dynamics. (You may need to experiment with the value changes to achieve the required contrasting dynamics.)

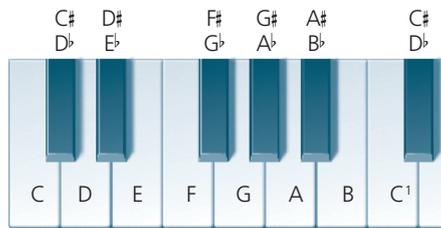
Weile Waile

.....

Major scales and keys

If you look at the first eight notes of 'Garryowen' in the *Score Book*, you will notice that they form a descending scale. This scale, made up of all the white notes of the keyboard ascending from C to C', is called the **C major scale** and is shown in the diagram on page 38.

The **black note** to the right of a white note is the sharpened version of that note and is indicated by a **sharp** sign, #. It raises the pitch of the note one semitone. The black note to the left of a white note is the flattened version of that note and is indicated by a **flat** sign, b. It lowers the pitch of the note one semitone. To cancel a sharp or flat a **natural** sign, ♮, is used. Sharp, flat or natural signs placed in front of notes are called **accidentals**.



Certain pairs of white notes in this scale do not have a black note between them. Identify these pairs of notes. The **interval** or distance between these notes is called a **semitone**—the shortest distance between any two adjacent notes on a keyboard. The distance from a white note to a **black note** on either side of it is also called a semitone. Two semitones together form an interval of a **tone**.

Listen as your teacher plays the intervals of a semitone and a tone and note the difference.

Write the notes of the C major scale ascending as semibreves in your manuscript book. (Don't forget to write a clef.) By looking again at the diagram above, work out the intervals between the notes. Indicate the tones by writing the letter 'T' above the pairs of notes and indicate the semitones by writing the letter 'S'. Then work out the pattern of tones and semitones for the major scale.

Underneath the notes of the scale write the numbers 1, 2, 3, and so on, to indicate the **scale degrees—the position of the notes in the scale. Between which scale degrees do the semitones of a major scale occur?**

A **major scale** is an ascending series of notes in alphabetical order from any note to its octave, producing the following pattern of tones and semitones: TTSTTTS. The semitones occur between the third and fourth, and seventh and eighth, degrees.



aural activity

Identify the intervals played to you by your teacher as either tones or semitones.



written activity 5

Complete the exercises on tones, semitones and accidentals.

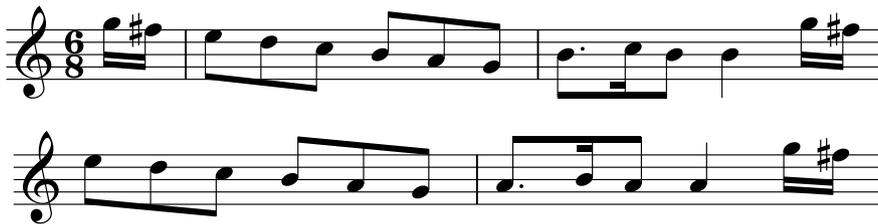
Keys

'Garryowen' is based on the C major scale; therefore, it is said to be written in the **key** of C major. However, not all pieces of music are based on the C major scale. It is possible to write a major scale commencing on any note. If a piece were based on the G major scale, we could work out the notes required by using the TTSTTTS pattern. In your manuscript book, write an ascending eight-note scale beginning and ending on G, as given below.

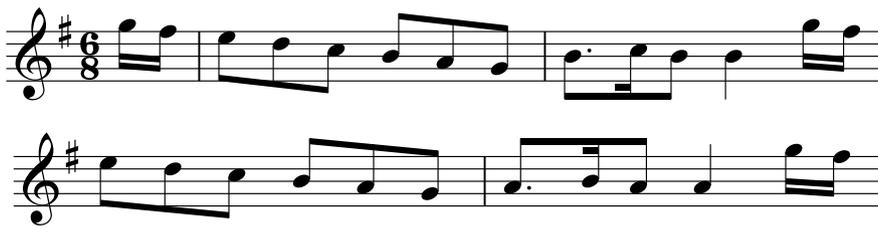


Play the scale. Does this sound like a major scale? Check the position of the tones and semitones to see whether they fit the major scale pattern. You will find that one note requires an accidental. Add this to the note and play the scale again. You have now played the G major scale. When a piece of music is based on this scale, it is said to be written in the key of G major.

If 'Garryowen' were written in the key of G major, the first four bars would appear as shown below.

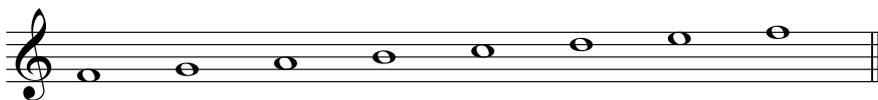


Because the melody above uses the notes of the G major scale, any F needs a sharp sign written in front of it. To avoid continually writing F#, a sharp is placed on the top line (F) after the clef, at the start of every line of music, as shown below.



The sign written after the clef is the **key signature** of G major. It means that every F in the piece must be played as F sharp. (See also 'The German Clockwinder' in the *Score Book*.)

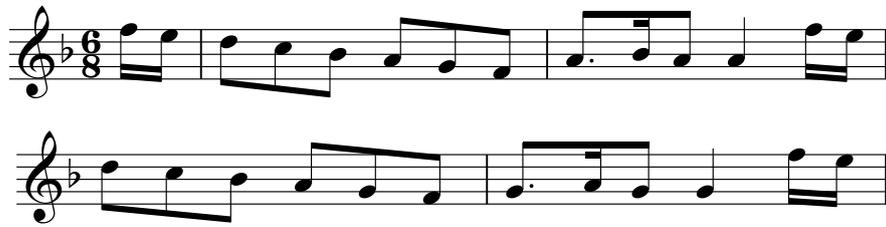
Now write an ascending eight-note scale beginning and ending on F, as given below.



Play the scale. Does this sound like a major scale? Check the position of the tones and semitones to see whether they fit the major scale pattern. Place an accidental where required to produce the correct pattern. Play the scale again. You have now played the F major scale. If a piece of music is based on this scale, it is said to be written in the key of F major.

In a piece of music that is in the key of F major, all Bs would require a flat written in front of them. To avoid continually writing Bb's, a flat is placed on the middle line (B) after the clef at the start of every line of music. This is called the key signature of F major.

If 'Garryowen' were written in the key of F major, the first four bars would appear as they do on page 40. (See also 'The Mountains of Mourne' in the *Score Book*.)



The key signatures of all the major keys are shown on page 287. Notice that the order of sharps and flats is always the same. A piece of music in the key of C major does not require a key signature as the C major scale does not contain any sharps or flats.

Chromatic notes

As you have seen, 'The Mountains of Mourne', in the *Score Book*, is written in the key of F major. However, in bar 12 it contains a note, G \sharp , which does not belong in F major, indicated by the accidental placed in front of the note G. This is called a **chromatic note**—a note foreign to the key.

Locate the chromatic note in 'The Old Orange Flute' in the *Score Book*.



aural activity

A number of different scales will be played to you by your teacher. Identify the major scales.



written activity 6

Complete the exercises on major scales and keys.



performance activity

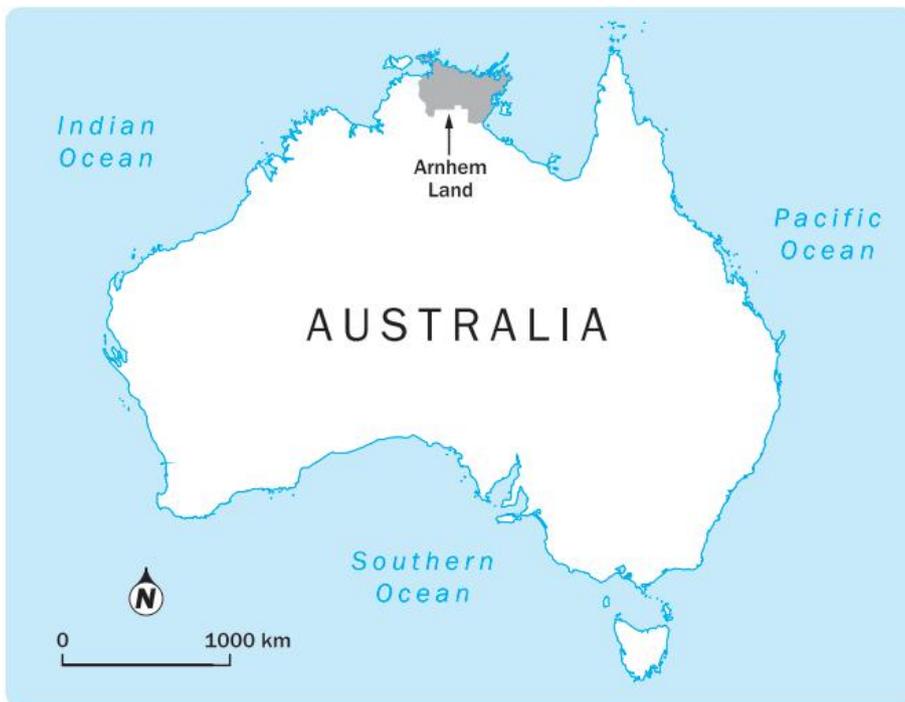
Perform the arrangement of 'Innes's Jig/Miss Singleton's Reel' provided by your teacher.

The **Dreamtime** in Aboriginal mythology is the time when ancestral beings, part human but in the form of animals and plants, emerged from the earth and created all things. They behaved as human beings and taught and passed on Aboriginal laws and sacred rituals and ceremonies, including songs and dances and the symbols and designs used in body painting. The ancestral beings also have the power to create human offspring in their likeness.

Australian Aboriginal music

The music of Australian Aboriginal people plays a vital part in preserving their tribal culture. Through ceremonial songs and dances, Aboriginal people not only express their feelings for the past, present and future, but also pass on to the next generation the legends about their ancestors and the **Dreamtime**. The subjects of these songs and dances include tribal stories and legends, incidents and experiences from everyday life, and the behaviour of birds, animals and fish.

Few instruments are used in Aboriginal music, as it is primarily vocal. Idiophones such as clapsticks (two pieces of wood or bone hit together), boomerangs, clubs, hollow logs and seed rattles are used to accompany the songs. Aerophones vary according to the region and include folded leaf, bone or reed whistles, conch shells and the most important, the **didgeridoo** (see the picture at right).



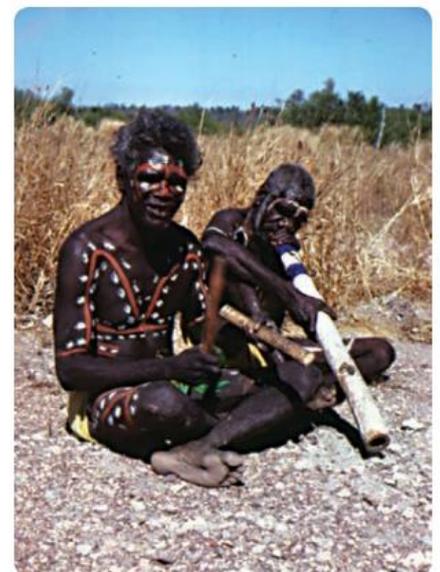
▲ Location of Arnhem Land in the Northern Territory

The **didgeridoo** is made from a hollow branch (usually eucalyptus) between one and two metres long. To make a sound, the didgeridoo player has to breathe in and expel air through the mouth at the same time, a technique known as 'circular breathing'. By manipulating the lips, the mouth and the tongue, a skilful player can produce two basic pitches and many different changes of timbre in the drone-like sound as well as a great variety of rhythmic patterns.

Features of Aboriginal music

1. a core ensemble of one or two singers, or a group of singers, each with a percussion instrument (usually clapsticks), and a didgeridoo player
2. use of an Aboriginal language
3. short melodic sections, which often descend in pitch, either by step or by sliding
4. a regular pulse, either clapped or beaten by the singers on their clapsticks or boomerangs
5. the underlying drone of the didgeridoo
6. thin texture resulting from a single melody line with little instrumental accompaniment

Listen to an excerpt from 'Gapu', a song from the Gumatj clan of northeast Arnhem Land (see the map) from the 1991 album *Tribal Voice* by the Aboriginal rock band Yothu Yindi. In the words of the performers: 'The song is about the salt water. It talks about the tide turning as it gathers the foam and brings in the life of the sea'. As you listen, take notice of the six basic features of Aboriginal music listed above.



► Aborigines playing clapsticks and didgeridoo



Listening example—'Wirrkul Girl' (Yothu Yindi)

The rock group **Yothu Yindi** holds a unique place in Australian popular music history—it was the first Aboriginal band to earn a place in the national Top 40 (with the song 'Treaty' in 1991). Formed in 1986, the multi award-winning and internationally famous Yothu Yindi is a band of traditional and contemporary musicians who are mostly from the remote Aboriginal communities of northeast Arnhem Land. The band combines elements of the traditional culture of the tribal territories of northeast Arnhem Land with a keen understanding of contemporary western musical styles.

Yothu Yindi's name is a kinship term referring to the connection that Yolngu (Aboriginal) clans have between themselves. Literally, it means 'child and mother'. The basic creed by which the members of Yothu Yindi live is 'bothways understanding'—that is, the ability to meld and share their culture with white Australians, as they do through their music.

'Wirrkul Girl', from the band's 2000 album *Garma*, is a song with a contemporary 'boy-meets-girl' theme that also contains references to the Dreamtime. (The girl in the song is likened to the 'wirrkul girl', a female ancestral figure.) It has three main sections—a chant, a verse and a chorus—some of which are repeated. 'Wirrkul Girl' is a **rock song**, beginning with an introduction that features a solo male voice singing in an Aboriginal language. His melody later forms the basis of one of the three sections.

The features of a standard **rock song** include: (1) the use of electric instruments and drum kit, (2) the use of a lead singer and backing singers, (3) the basic rock beat involving a **backbeat** (the accented second and fourth beats) on snare drum, (4) a basic verse-chorus structure and (5) improvisation.

Listen to 'Wirrkul Girl', following the lyrics opposite. Then listen again to the song and answer the following questions:

1. What is the order of the sections? List these as you hear them using numbers after the section name. The first three sections are given for you: introduction, chant 1, verse 1.
2. What are the Aboriginal features of the song? (Refer to the list on page 41.)
3. What are the rock features of the song?
4. Which section uses the melody of the introduction?
5. Which section does not use the didgeridoo?
6. Which electronic instrument plays a melodic response after lines 2 and 4 of the chorus?
7. How is verse 3 different from the other verses?
8. How is chorus 3 different from the other choruses?
9. How is the final chant different from the other chants?
10. How does the song end?



◀ Yothu Yindi performing in 1991

Wirrkul Girl

Andrew Farriss/Mandawuy Bakamana Yunupingu

Milindirri, yaliyali, walkuli munh'weyin
Galangarr, butjarri malawani
bakamana

Burrut danydany, guwak (*repeat*)

Lakes of salt
Hills of sand
Burning bush
This is our land
Murrayana
Yidaki man
Guwak
Holds the string for us
Nyapililngu
Roams the sky
Across to me
You've got to fly
Wirrkul Girl
Take me there
Take me there

You're my Wirrkul Girl
Where you gonna run to
You're my Wirrkul Girl
Time is on your side

The tide is in
Rivers high
Milky Way
Across the sky
Murrayana
Yidaki man
Holds the future
In his hands

Wirrkul Girl
Take my hand
Hold me tight
It'll be all right
Wirrkul Girl
Take me there

Burrut danydany, guwak (*repeat*)

You're my Wirrkul Girl
With the feather in your hair
You're my Wirrkul Girl
You're the meaning in my life

Instrumental

You're my Wirrkul Girl
Where you gonna run to
You're my Wirrkul Girl
Time is on your side

You're my Wirrkul Girl
With the feather in your hair
You're my Wirrkul Girl
You're the meaning in my life

Burrut danydany, guwak (*repeat*)

You're my Wirrkul Girl ...
You're my Wirrkul Girl ...
You're the meaning in my life ...

© Copyright Mushroom Music Publishing. All print rights for Australia and New Zealand administered by Sasha Music Publishing ACN 079 628 434 ABN 79 079 628 434 PO Box 1031 Richmond North Victoria 3121 Australia www.ampd.com.au Used by Permission. All Rights Reserved. Unauthorised Reproduction is Illegal. Rockingham Holdings Pty Ltd. Reproduced by permission.

Listening example—'Nawalabik—Hit the Road Jack' (Nabarlek Band)



Nabarlek Band is a ten-piece Aboriginal rock group from Manmoyi outstation, western Arnhem Land, that has achieved both national and international success. Their songs are based on traditional Aboriginal stories and are presented in a contemporary western rock style with influences of reggae, country and gospel (see pages 15, 165 and 242 respectively). This style is often called **indigenous roots** music.

'Nawalabik—Hit the Road Jack', from the band's 2003 album *Nabarlek Live* is a **rock song** with reggae influences, notably the bright guitar playing offbeat chordal patterns that help drive the music forward. The song has an introduction followed by sections A and B, both repeated. The whole song is then sung again, ending with a coda.

Listen to 'Nawalabik—Hit the Road Jack', following the Listening guide on page 44. Then listen again and answer the following questions:

1. What are the Aboriginal features of the song?
2. What are the rock features of the song?
3. Which instruments are heard in the introduction?
4. What does the didgeridoo play in the introduction?
 - (a) chords
 - (b) rhythmic patterns
 - (c) melodic patterns
 - (d) a drone
5. Which instrument is added in the A section and what does it play?
6. What do the backing singers sing in the A section?
7. How does the B section differ from the A section? (Mention at least two ways.)
8. What is the basic structure of the song?
 - (a) binary form
 - (b) ternary form
 - (c) rondo form
 - (d) verse-chorus



Listening guide

0:00	Introduction
0:20	A
0:34	A'
0:59	B
1:13	B
1:39	A
1:53	A'
2:16	B
2:30	B
2:49	Coda

▲ Nabarlek Band, whose rock songs pass on stories of traditional Aboriginal culture to the next generation

 www.skinnyfishmusic.com.au

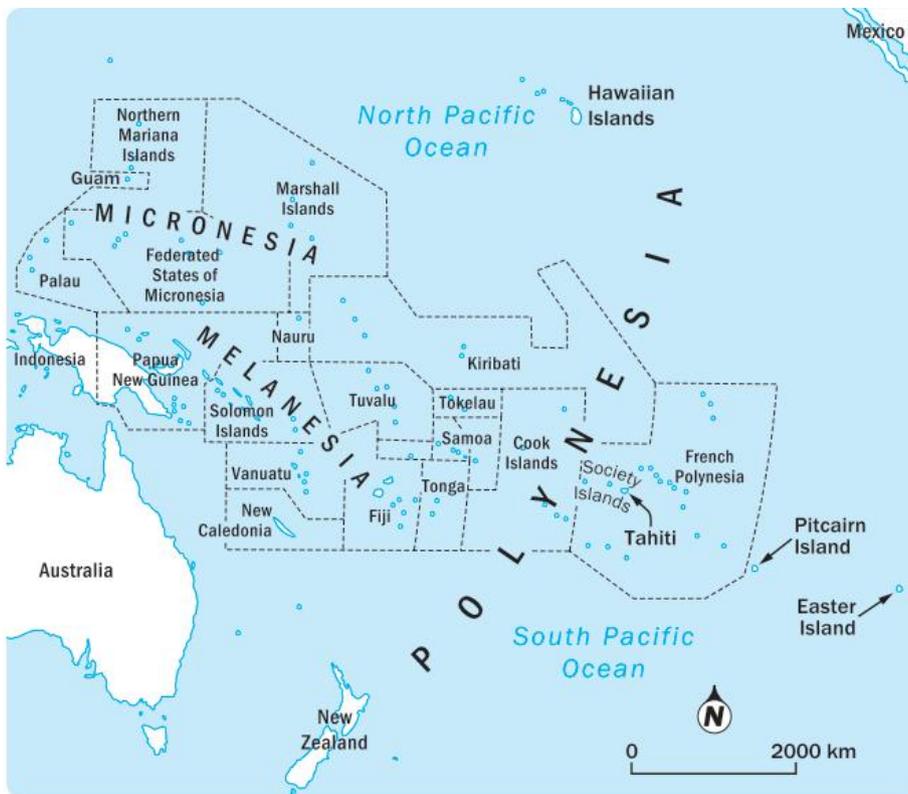
Polynesia includes Samoa, the Cook Islands, Tahiti, the Society Islands, Tokelau and Tuvalu islands, Tonga, Hawaii, Pitcairn Island, Easter Island and many other smaller island groups.

Polynesian music

The word 'Polynesian' refers to the indigenous people of the islands of **Polynesia** in the Pacific Ocean as well as to the Maori people of New Zealand who originally came from these islands. Polynesia covers a vast area with many different cultural groups and languages (see the map). Music has always played an important part in preserving the identities of Polynesian people, through songs and dances that relate creation stories, legends, genealogies and tales of the migrations of the various peoples to their islands.

Features of traditional Polynesian music

1. primarily vocal music
2. the chant-like nature of songs
3. harmony singing
4. the use of vocal drones
5. songs accompanied by body percussion (for example, slaps and claps), drums and various idiophones such as rattles and slit log drums
6. energetic drum rhythms



◀ Location of Polynesia

Listening example—‘Pate Pate’ (Te Vaka)



The New Zealand-based band Te Vaka, formed in 1994, is a 10-member group of musicians and dancers that has performed to great acclaim in more than 22 countries around the world. The group’s sound is an exciting fusion of traditional Polynesian music and modern dance. Most of the group’s songs are composed by bandleader Opetai Foa’i, who also sings and plays the acoustic guitar and **log drum**, the characteristic percussion instrument of Polynesian music. The songs mainly use the language of Tokelau, one of the islands from which the family of Opetai Foa’i originally came. They tell stories of Polynesia, past and present, including accounts of the original pioneers who migrated across the ocean in their simple canoes. (The band’s name in Polynesian means ‘the canoe.’)

Log drums are important idiophones found in most tropical areas of the world. Also called slit log drums, they are hollowed out from tree trunks and often highly decorated with carvings. They played an important role in ceremonies and communication in village life. Many historians claim that, after the human voice, log drums could be the oldest type of musical instrument.

‘Pate Pate’ from Te Vaka’s second album *Ki Mua* means ‘log drum’ and is a vibrant dance number that uses the power of the drums to communicate the light-hearted teasing and playfulness of young romancing couples. It has a pounding four-beat-to-the-bar bass drum rhythm typical of modern techno dance music over which are heard lively polyrhythms on the log drums and bass guitar. A striking feature of the song is the use of constantly changing vocal timbres (female/male) and textures. These vocal textures include:

- ▶ solo voice
- ▶ voices in unison
- ▶ voices in harmony
- ▶ melody and **countermelody**—a different melody sung against the main melody

Variety in the performance is also achieved by using call-and-response and chanting.

Listen to ‘Pate Pate,’ following the lyrics on page 46. Then listen again to the song and determine the different vocal timbres and textures used. A numbered list of these is



given below. Select an appropriate number for each line of the lyrics. The first three lines have been done for you.

Answers:

1. male solo
2. female solo
3. males in unison

4. females in unison
5. males and females in harmony
6. female harmony
7. males and females in harmony with melody and countermelody
8. male chant

Pate Pate

aue aue *5. males and females in harmony*

*tu la ki luga ke fai malama *2. female solo*
taimi tenei e fai na hiva *6. female harmony*
tu la ki luga ke fai malama
lue lue malie ke fai na hiva

aue aue
tama mimita
aue aue
teine mimita
aue aue
hihiva mimita
aue aue
kikila mai la fakaakiali atu

e a mai tau faiva e a mai
taku ika e fofou ai au
e a mai tau faiva e a mai

hihiva ki luga hihiva mai ve
hihiva malie ki te pate pate

*Repeat from **
Male chant

**e a mai tau faiva e a mai
taku ika e fofou ai au
e a mai tau faiva e a mai

hihiva ki luga hihiva mai ve
hihiva malie ki te pate pate

*Repeat from ** with the chant*

hiva ki luga hiva ki lalo
hiva malie ki te pate pate

Used by permission of Te Vaka Management, New Zealand



1. Perform 'Pokarekare' arranged in two parts in the *Score Book*.
2. Perform the Polynesian songs given below and on page 48.

Polynesian songs

Pokarekare

New Zealand Maori

Andante

1. Po - ka - re - ka - re a - na, nga - wai - o wai - a - pu, Whi - ti a - tu ko - e hi - ne,

7. Ma - ri - no a - na e. E hi - ne e Ho - ki mai

12. ra. Ka - ma - te a - u - i te a - ro - ha e.

Verse 2 Tu-hu a-tu ta-ku re-ta,
Tu-ku a-tu ta-ku ri-gni,
Ki-a ki-ti to i-wi,
Ra-ru ra-ru a-na-e.

Chorus

Verse 3 E ko-re te a-ro-ha,
E ma-ro-ke i-te re.
Ma-ku-ku to-nu,
A-ku ro-i-ma-to e.

Chorus

Verse 4 Wha-ti wha-ti ta-ku pe-ne,
Ka pa-i a-ku pe-pa
Ko ta-ku a-ro-ha,
Ma-u to-nu a-na e.

Chorus

Manu Rere

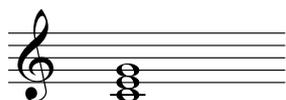
New Zealand Maori

Brightly



Triads

As you heard in 'Pate Pate', the voices were singing in harmony. When voices sing in harmony they are actually singing **chords**—notes of different pitch sounding together. The most important chord used in music is the three-note **triad**, an example of which follows. With your classmates, sing this triad to the solfa syllables doh, mi and soh.



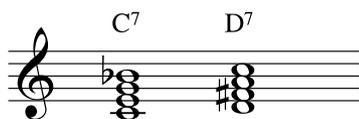
A **triad** is a chord of three notes or pitches, the lowest of which is called the **root** and is counted as '1'. The other two pitches are the third and fifth notes counting up the scale from the root. Therefore, the C triad is made up of C(1), E(3) and G(5).

Build triads on the following root notes:



Triads also form the basis of chords played by accompanying instruments such as guitars and keyboards. The particular triadic chords are indicated above the music by chord symbols, which are simply the letter names of the roots of the triads. You will notice **chord symbols** above the melodies on page 47 and above. You will also notice that these symbols are only written once until a new chord is required. *Note:* In some bars of 'Pokarekare' and 'Manu Rere' there is a '7' written as part of the chord

symbol. This indicates a triad with an extra note, the seventh note above the root that adds harmonic colour.



Listen as your teacher plays a triad followed by the chord with the added seventh on the same root and compare their different harmonic colours.

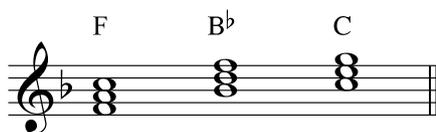
written activity 7



Complete the exercises on triads.

Primary triads

Many folk songs, including 'Pokarekare', use only three different chords in their chord progressions: those built on the first, fourth and fifth degrees of the major scale. (**Chord progression** refers to the chords used in a piece of music that are arranged in a particular order.) For 'Pokarekare' these chords, written as triads, are as follows:



These particular triads are called **primary triads** because they are the most important triads.

Triads can also be indicated by Roman numerals:

1. The primary triad built on the first degree of the scale is chord I.
2. The primary triad built on the fourth degree of the scale is chord IV.
3. The primary triad built on the fifth degree of the scale is chord V.

written activity 8

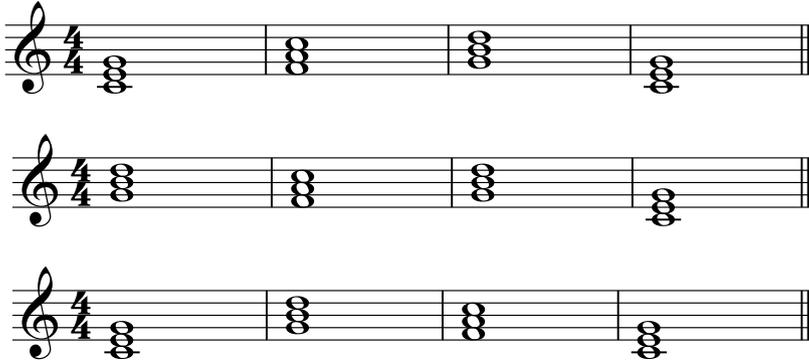


Complete the exercises on primary triads.



performance activities

1. Sing the following chord progressions. Divide into three groups, the first group singing the root notes of the triads, the second singing the third above the root and the third singing the fifth above the root. You may sing the corresponding solfa syllables of the notes, their letter names or words such as 'oo' or 'ah'. Instead of singing semibreves, devise suitable one-bar rhythmic patterns for each chord.



2. Play the chord progressions above on chordal instruments. Improvise your own rhythmic patterns.



computer activity

Record or write the first eight bars of the melody of 'Pokarekare' (page 47) on track 1, giving it a vocal sound. Assign a guitar sound to track 2 and then devise a chordal accompaniment made up of triads indicated by the chord symbols played to your own rhythmic pattern (the simpler the better). End the accompaniment on a long-note chord.



aural activities

1. In your manuscript book draw bar lines to make eight blank bars. Your teacher will then play an eight-bar melody accompanied by chords I and V. Listen to it carefully, and identify the chords used. Write either I or V in each corresponding blank bar. When you can identify chords I and V successfully, your teacher will add chord IV.
2. Listen again to 'Pate Pate'. It has a four-bar chord progression using the primary triads that is heard throughout most of the song. Try to work out the order of the chords in the progression. They are particularly clear in the chorus sections:

'hihiva ki luga hihiva mai ve

hihiva malie ki te pate pate'

Andean music

The Andes mountains run along almost the entire length of the western side of South America, some 6500 kilometres, and form part of Colombia, Ecuador, Peru, Bolivia, Chile and northwest Argentina (see the map). The mountains were once the home of the Incan people whose empire was at its height in the fifteenth century. The Incas, who were conquered by the Spanish in the sixteenth century, had a rich musical culture, and elements of this culture still persist in the music of the Andean Indians, in particular the traditional instruments used. (Pure Incan music no longer exists, and South American folk music today is a mixture of Incan and Spanish elements.)

The music of the Andean Indians is closely associated with traditional dancing and religious festivals, but it is also immensely popular as entertainment, especially in Bolivia, Peru and Ecuador, where Andean groups command the same following as western pop bands.



◀ Location of the Andes mountains

Panpipes come in many sizes, from the very small to the very large, and may be single-, double- or triple-ranked (double-ranked is the most usual). They are played by blowing across the hole of each pipe to produce an eerie, breathy, flute-like sound. They can also be played in an aggressive manner, resulting in a sharp, almost percussive effect.

The **quena** is a very ancient instrument that existed in Peruvian civilisations as far back as 900 BC. It was originally made from the leg bone of the llama, but today is made from bamboo. The **quena** has a mouthpiece and seven finger holes – six on top and one underneath – and produces a mellow, haunting, recorder-like tone. A feature of **quena** playing is the use of vibrato, slides and ornamentation to ‘colour’ the melody.

The **charango** has 10 short strings (five pairs) that produce a brittle, high-pitched sound. The neck has between five and 18 wooden, bone or metal frets. The rounded back was originally made of armadillo shell but today is usually a piece of carved wood. The **charango** is either plucked for melodies or strummed rapidly for chords.

The **bombo**, which makes a dull, deep thud, is played with wooden sticks, one of which can have a padded head for a contrasting timbre. Further variations of timbre are achieved by hitting the drum in the centre or at the edge of the skin, or even on the rim.

Andean instruments

The most important melody instruments in Andean music are the aerophones. These include the **panpipes**, a set of graduated cane pipes tied together in rows, and the **quena** (pronounced ‘kayner’), an end-blown flute. The main Andean chordophone is the **charango**, a small guitar-like instrument with a rounded back. Also important is the acoustic guitar (one of the Spanish influences). The only membranophone used is the double-headed native drum or **bombo**. Idiophones include rattles consisting of a cluster of small animals’ hooves, and shakers (gourds filled with seeds). (See the pictures of the instruments below.)

Listen to short examples of music played on Andean instruments and identify each in turn by name and type (idiophone, and so on).



Features of Andean music

1. an ensemble of five or six male musicians
2. traditional instruments, particularly the aerophones
3. unison and harmony singing
4. Spanish and native Indian languages
5. syncopated rhythms (see page 59)
6. repeated percussion accompaniments

Listening example—‘El Condor Pasa’



One of the most famous of all Andean melodies is ‘El Condor Pasa’ (The Condor Passes) from Peru. The melody has the typical binary form of Andean melodies and conjures up a picture of a great condor (a member of the vulture family) soaring over the Andes mountains. The soaring movement of the bird is suggested by the smooth **contour** or shape of the melody, which moves mainly by step.

Contour refers to the way the notes of a melody move in pitch. Movement by **step** is where the notes are a tone or a semitone apart. Movement by **leap** is where the notes are more than a tone apart. A melody that moves mainly by step is said to have a **smooth contour**. A melody that moves mainly by leap is said to have an **angular contour**.

Learn to sing ‘El Condor Pasa’ given in the *Score Book*. (The melody begins with an **anacrusis**—an unaccented note, the duration of which is deducted from the final bar.) Then listen to the Melbourne-based Andean group **Inka Marka** performing their arrangement of the song that features all the Andean instruments mentioned earlier. It begins with a free introduction, followed by three sections that are variations of the ‘El Condor Pasa’ melody. The piece ends with a short **coda** or tailpiece.

Listen again to the arrangement and write a listening guide, with the headings: Introduction, Section 1, Section 2, Section 3 and Coda. For each section identify



▲ *Inka Marka, the Melbourne-based Andean group*

 www.inkamarka.com

the instruments and what they are playing; for example melody/accompaniment, the tempo, mood and any other interesting features you hear. After you have written your listening guide, state what you think is being suggested in the introduction and give reasons for your answer.

aural activity



Identify as either smooth or angular the contours of the melodies played to you by your teacher.

performance activities



1. Sing the Andean songs in the *Score Book*.
2. Perform the Andean songs on pages 54–55.
3. Perform the arrangement of ‘Paloma’ in the *Score Book*. Use of recorders and flutes on the melody will give an authentic sound.



Andean songs

Pobre Corazon

Bolivian/English lyrics by Ian Dorricott

Am G Am E Am Am G

1. Poor bro - ken heart, try to for - get her I can feel the pain
2. Poor bro - ken heart, you nev - er met her. I can't take the pain

7 Am E Am Am Dm Am

grow - ing stron - ger. Since I said good - bye life's not worth liv - ing.
an - y long - er. Since I said good - bye life's un - for - giv - ing.

13 F C F C F C Am E Am

How I love her, how I need her, How it broke my heart hav - ing to leave her.

21 G Am E Am G Am E Am

Now I wish that I'd nev - er met her. Poor bro - ken heart, try to for - get her.

Palomita

Peru

Lento Dm Am B \flat

Pal - o - mi - ta, lit - tle dove, I have lost you lit - tle
Yes I've lost my lit - tle dove, And I don't know where it



4

A B^b F Dm Am B^b Dm

one, went, Are you lone - ly, are you cry - ing? Come back home a - gain my love.
Bro - ken heart - ed now I wan - der, Will I see my dove a - gain?

Setting words to rhythms

When a composer writes a melody to a given set of words, the rhythmic pattern for the melody comes from the natural rhythm of the words. This ability to ‘set’ words to a rhythmic pattern is a basic skill in composing.

Let us take the opening words of the chorus of ‘Pobre Corazon’ (‘Poor Broken Heart’) opposite to see how these words have been set.

$\frac{2}{4}$

Poor bro - ken heart, try to for - get her.

You will notice that words of more than one syllable have been divided into separate syllables using hyphens, and that there is one note given to each separate word and syllable. You will also notice that the naturally accented words or syllables occur on the strong beat of the bar—that is, on beat one. If you say the words aloud, you will hear that the given rhythmic pattern matches the natural rhythm of the words.

The process of setting words to rhythmic patterns is summarised in the following guidelines.

Guidelines for setting words to rhythmic patterns

1. Write the words, using hyphens to divide words of more than one syllable.
2. Place accent signs under the words or syllables that are accented when they are spoken.
3. Place bar lines in front of the correct accented word or syllable according to the time signature. In $\frac{2}{4}$ and $\frac{3}{4}$ time there will be one accent per bar; in $\frac{4}{4}$ time there will be two accents per bar. (*Note:* If there is no accent on the first word or syllable, this will be an anacrusis, as in ‘El Condor Pasa’.)
4. Write rhythmic patterns that suit the way the words are spoken. The notes should be written neatly above the words. Make sure that unimportant words like ‘a’, ‘the’ or ‘and’ are not used on a strong beat.



Complete the word-setting exercises.

Caribbean music

'The Caribbean' refers to the islands that lie in the Caribbean Sea between North and South America. It includes the islands of Cuba, Haiti, Jamaica, The Dominican Republic, Puerto Rico, Trinidad and many others. From the sixteenth to the nineteenth centuries, the islands were colonised by a number of European nations, namely Spain, England, Holland and France. Millions of Africans were brought in to work as slaves on the plantations. As a result of the blending of local Indian, European and African cultures, a great diversity of musical styles developed in the region. Caribbean music has always had an enormous influence on western popular music. Since the 1940s the islands of the Caribbean have been responsible for a host of **dances** that have been taken up by bands around the world. Caribbean rhythms and instruments were also incorporated into rock music to produce new styles such as salsa, which will be studied later in this text.

These **dances**, with their distinctive rhythms, include the *merengue* (from Haiti), the *beguine* (from Martinique) and the *rumba*, *mambo* and *cha-cha* (from Cuba).

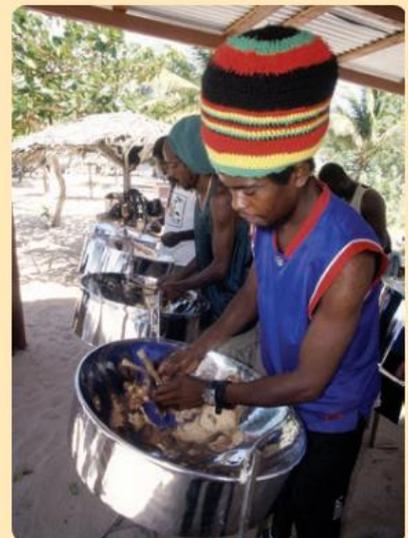
► Location of the Caribbean islands



Features of Caribbean music

1. the importance of rhythm, especially ostinatos
2. the predominance of idiophones and membranophones
3. polyrhythms
4. call-and-response
5. syncopation (see the box on page 59)
6. improvisation
7. the close association between music and dance

► Steel drummers from the Caribbean nation of Saint Vincent and the Grenadines



Types of Caribbean instruments

▼ Chocallo



▲ Guiro



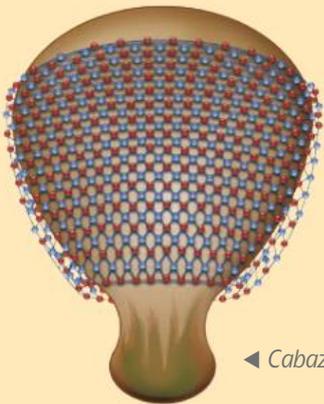
◀ Claves



▶ Gogo bells



◀ Cabaza



◀ Maracas



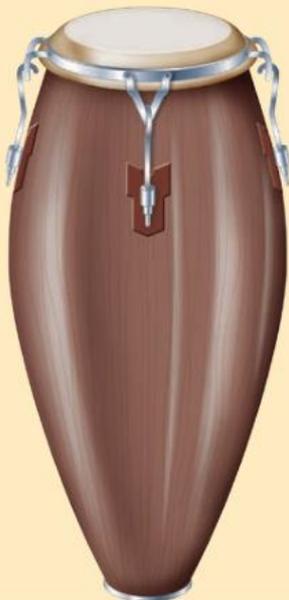
▲ Bongos



◀ Cowbell



◀ Conga drum



▶ Timbales



Caribbean instruments

The **conga drum** is a long drum held upright between the player's knees or slung from the shoulder by a strap. It is played with the palms of the hands to produce a deep, hollow sound.

Timbales are a pair of small, copper-shelled drums played with thin wooden sticks to produce tom-tom sounds. The metal rims or shells can also be struck.

The **cabaza** is a large, round gourd strung with beads. The mesh of the beads is held with one hand while the other hand moves the instrument to and fro.

The **chocallo** is a hollow, metal cylinder containing beads or seeds, which is shaken.

Gogo bells are two bells of different sizes connected by a curved metal handle. The bells are struck with a drumstick.

Steel drums are made in different sizes according to their particular role in the overall arrangement of sound. The small 'ping-pong' pans play the melody, the 'guitar pans' and 'cellopan' make up the harmony section, while the 'booms' are the bass rhythm instruments. The booms stand on the ground, while the others are hung by straps from the players' shoulders. The steel drums are struck with sticks wrapped with rubber to produce unique metallic, ringing sounds.

Caribbean music uses a host of percussion instruments, many of which are of African origin. These are often called 'Latin percussion' (see page 64). Important membranophones are bongos, **conga drum** and **timbales**. The most commonly used untuned idiophones include **cabaza**, **chocallo**, claves, cowbell, **gogo bells**, **guiro** and maracas. An unusual tuned idiophone, always associated with the Caribbean, is the **steel drum**, developed in Trinidad in the late 1940s from oil drums left on the island by the Americans during World War II. By cutting off the bottom part of the drums, heating and then beating them into concave sections that could be tuned to different pitches, an instrument capable of playing melodies was produced. Bands called 'steel bands', featuring the steel drums (or 'pans' as the locals call them), quickly became a permanent part of Caribbean culture.

Listen to recorded examples of these percussion instruments so that you will recognise them when you hear them.



Listening example—'Yellow Bird' (Traditional)

This popular ballad, originally from the island of Haiti, is a favourite of Caribbean steel bands. (A **ballad** is a tuneful solo song, usually romantic or sentimental in character.) The song presented in this performance by the Carnival Steel Band has **homophonic texture**, that is, a melody with chordal accompaniment. Both the melody and accompaniment display typical Caribbean syncopation (see the box below), and the use of rolls on the steel drums. (A **roll** is a rhythmic device that involves the rapid alternation of the beaters to sustain the sound for the full value of the note.)

Learn to sing the arrangement of 'Yellow Bird', given in the *Score Book*. Identify five different examples of syncopation in the melody. Then listen to the performance of it on steel drums (three different pans are featured.) Take notice of the rolls on long notes and the syncopated bass rhythm that is repeated throughout after the introduction. This rhythm is used in the first bar of the syncopated pattern shown on the page opposite. As you listen, work out the structure of the piece using the letters A, B and so on for each eight-bar section.

Syncopation, so important in Caribbean music, is a rhythmic device that involves the accenting of a beat or part of a beat that is not normally accented. This creates an irregular but vibrant rhythmic effect. Take, for example, a typical ostinato played in Cuban music by the claves:



In the first bar, you would not expect to hear a long note on the *and* after the second beat, as the music normally flows quickly on to the third beat. The use of the tie, upsetting this flow, produces syncopation. In the second bar, the rest on the first beat also produces syncopation, as the normally accented first beat is missing, also upsetting the flow.

Syncopation can also be produced by placing accent signs on normally weak beats or parts of beats.

performance activities

1. Sing the Caribbean songs in the *Score Book*, noting examples of syncopation. Accompany the songs with the percussion patterns given in the book or your own patterns.
2. Perform the Caribbean songs on pages 60–62 noting examples of syncopation. Accompany the songs with your own percussion patterns.
3. Clap the syncopated rhythmic patterns below.



4. Perform the 'Syncopated Vocal Score' and the extension activities in the *Score Book*.



aural activities

1. Identify the Caribbean percussion instruments in the order played to you by your teacher.
2. Notate the simple syncopated rhythmic patterns played to you by your teacher.



written activity 10

Complete the word-setting exercises.

Caribbean songs

Water Come A-Me-Eye

Trinidad

Lively

1 C G⁷ C

Ev - 'ry time I re - mem - ber Li - za Wa - ter come a me eye.

5 G⁷ C

Ev - 'ry time I re - mem - ber Li - za Wa - ter come a me eye.

9 G⁷ C

Come back Li - za, Come back gal. Wa - ter come a me eye.

13 G⁷ C

Come back Li - za, Come back gal. Wa - ter come a me eye.

Matilda

Jamaica

Lively
Chorus

Ma - til - da, Ma - til - da,

Ma - til - da, she take me mon - ey and run, Ven - ez - ue - la.

1. Five hun - dred dol - lars friends I lost Wo - man e - ven sell my cab and horse

Ma - til - da, she take me mon - ey and run, Ven - ez - ue - la.

Verse 2 Well the money was to buy my house and land
Then she got a serious plan
Matilda, she take me money and run Venezuela

Chorus

Chorus

Verse 4 Well my friends never to love again
All my money gone in vain
Matilda, she take me money and run Venezuela

Verse 3 Well the money was just inside my bed
Stuck up in the pillow beneath my head
Matilda, she take me money and run Venezuela

Chorus



Mango Walk

Jamaica

Moderato

Chorus F C7

My bro - ther did - a tell me that you go man - go walk, You go man - go walk, you

4 F C7

go man - go walk. My bro - ther did - a tell me that you go man - go walk And steal all the num - ber

8 F Fine Verse C7 F C7

'lev - en. Now I tell me Joe, do I tell you, Sue, I tell me for true, Do I tell me for true, do I tell you for true, I

12 F C7 F C7 D.C. al Fine F

tell me, That you don't go to no man - go walk And steal all the num - ber 'lev - en.
tell you, That I don't go to no man - go walk And steal all the num - ber 'lev - en.



computer activity

Make a simple arrangement of the first eight bars of 'Matilda' (on page 61) on five tracks, incorporating a steel drum playing the melody, a guitar accompaniment (based on triads) and three Latin percussion instruments playing 'looped' one-bar ostinato patterns. (These will be on tracks 3 to 5, all set to MIDI channel 10.)

Simple melody writing

The melody of 'Matilda' on page 61 is made up almost entirely of **chordal notes**—that is, notes that belong to the indicated chords. In fact, the first five bars are actually the primary triad notes in ascending order.

Study the music below where the notes of the chords are written out in full above the music.

CEG FAC

4 GBDF

Bars 6 and 16 each have one **non-chordal** note—that is, a note that does not belong to the indicated chord.

Study each of these bars below and work out which is the non-chordal note.

bar 6 C F bar 16 G⁷ C

By using only chordal notes it is possible to write a simple melody to a progression of primary triads. To make your melody sound satisfactory, remember to do the following:

- ▶ Always end on the **key note**, or **tonic**—the first degree of the scale—so that your melody will sound complete.
- ▶ Avoid large leaps of more than an octave, as they are hard to sing.
- ▶ Make the highest and lowest notes no more than an octave apart.

Given below is a sample four-bar melody in F major for you to sing or play. You will notice that the melody follows the points given above.

Sample Four-Bar Melody

F B^b C F



creative activities

1. Write a melody using only chord notes to the chord progression I-IV-V-I. A rhythmic pattern is given for you to use.



2. Write a melody using only chord notes to the chord progression I-V-IV-I. A rhythmic pattern is given for you to use.



performance activity

Improvise melodies using only chord notes to progressions of primary triads.



computer activity

Write a four-bar melody to a I-IV-V-I chord progression in a key of your own choice and record or write this on channel 1. Give this a vocal sound. On track 2, given a piano sound, add a simple accompaniment based on the triads.



Listening example—‘Caridad’ (Gloria Estefan, Emilio Estefan, Ricardo Gaitan and Alberto Gaitan)

Cuban-born singer/songwriter Gloria Estefan is one of the most popular female vocalists in the world, with record sales of over 90 million. A multi-award-winning artist known as the ‘Queen of **Latin** pop,’ she sings in both Spanish and English and incorporates **Latin American** rhythms, instruments and styles into her songs.

‘Caridad’ (Charity), from her 2007 album *90 Millas*, is an example of the high-energy Cuban dance music called **salsa**. (*Salsa* is the Spanish word for ‘sauce,’ the term implying spiciness or ‘heat.’) This type of music is written for a solo singer and backing group accompanied by a

large band made up of brass (trumpets and trombones), saxophones, piano, bass, and a Latin percussion section—for example claves, timbales, conga drums, bongos and cowbell—rather than a drum kit. Important characteristics of salsa include:

- ▶ ostinatos
- ▶ polyrhythms
- ▶ syncopated bass lines
- ▶ **riffs** (repeated rhythmic-melodic patterns).

Many salsa songs have three main sections: a *head*, or melodic section; a *montuno* in which the lead singer improvises against a repeated refrain sung by the backing group; and an instrumental *mambo* section consisting of contrasting riffs.

The **Latin** or **Latin American** countries are the Spanish- and Portuguese-speaking countries of Mexico, Central and South America, and the Caribbean.

Listen to 'Caridad', following the Spanish lyrics on page 66. (An English translation is given on page 67.) Then listen again to the song and do the following:

1. Write an outline of the structure of the song, identifying the sections as follows: Introduction, Head, Montuno, Mambo, and so on.
2. List the Caribbean features of the music (use the numbers in the box on page 56).
3. Identify at least three Latin percussion instruments you hear.
4. Identify at least three non-percussion instruments you hear.
5. Give the musical term to describe what happens in the montuno section.
6. Explain what happens in the first mambo section.
7. Explain what happens in the second mambo section.



▲ Gloria Estefan

 www.gloriaestefan.com

Caridad

E Estefan Jr, A Gaitan, R Gaitan and G Estefan

Corazón que siempre vive
Lleno de misericordia
Para toda el que te pide
Una cura sin demora
Eres guía entre la niebla
Para aquel que está perdido
Tú me alejas los temores
Y eres luz en mi camino
Tú me alejas los temores
Y eres luz en mi camino

(Caridad)
Ay! María Bendita
(Caridad)
Dueña de mi alma
(Caridad)
Ruega por tus hijos
(Caridad)
Bríndanos la calma
(Caridad)
Seguiré tus huellas
(Caridad)
Para a ti llegar
(Caridad)
Eres esa estrella

(Caridad)
Que siempre me va a guiar

Melodía que va en silencio
Entonando una poesía
Desnudando el sentimiento
Cosechando la alegría
Cuando el amor es sincero
Se hace eterno en la distancia
Madre, al fin como ninguna
Llénanos de tu esperanza
Madre, al fin como ninguna
Llénanos de tu esperanza

(Caridad)
Caridad bendita
(Caridad)
Todo yo te entrego
(Caridad)
Te consagro el día
(Caridad)
Todos mis desvelos
(Caridad)
Madre Milagrosa
(Caridad)

Madre ten piedad
(Caridad)
Ábrenos tu manto
(Caridad)
Y cúbrenos de paz

(Caridad)
Ay María bendita
Dueña de mí alma
Ruega por tus hijos

Bríndanos la calma
Seguiré tus huellas
Para a ti llegar
Virgencita bella
Reina sobre el mar

Oh señora mía
Todo yo te entrego
Te consagro hoy día
Todos mis desvelos
Madre milagrosa
Madre de piedad
Abrenos tu manto
Y cúbrenos de paz

© Foreign Imported Prod. & Publ. Inc. administered by Universal Music Publishing Pty Ltd International Copyright Secured. All Rights Reserved. Used by Permission. WARNING: It is illegal to copy this work without permission

► Gloria Estefan and her husband Emilio Estefan Jr. appear with their star during a Las Vegas Walk of Stars dedication ceremony at the Rio Hotel and Casino in Las Vegas, Nevada in 2010



Charity

E Estefan Jr, A Gaitan, R Gaitan and G Estefan

*Heart that always lives
Full of compassion
For everyone who asks you
For an instant remedy
You are a guide through the mist
For the one who is lost
You take my fears away
And you're a light on my path
You take my fears away
And you're a light on my path*

*(Charity)
Oh! Blessed Mary
(Charity)
Mistress of my soul
(Charity)
Pray for your children
(Charity)
Grant us tranquillity
(Charity)
I will follow your footsteps
(Charity)
To reach you
(Charity)
You are the star*

*(Charity)
That will guide me always

A silent melody
Singing a poem
Revealing feeling
Reaping happiness
When love is sincere
It becomes eternal in the distance
Mother, at the end as no-one else
Fill us with your hope
Mother, at the end as no-one else
Fill us with your hope*

*(Charity)
Blessed charity
(Charity)
I give my all to you
(Charity)
I dedicate the day to you
(Charity)
All of my cares
(Charity)
Miraculous mother
(Charity)*

*Mother have pity
(Charity)
Open to us your cloak
(Charity)
And cover us with peace*

*(Charity)
Oh! Blessed Mary
Mistress of my soul
Pray for your children

Grant us tranquillity
I will follow your footsteps
To reach you
Beautiful Virgin
Queen of the sea*

*Oh my Lady
I give my all to you
I dedicate the day to you
All of my cares
Miraculous mother
Mother have pity
Open to us your cloak
And cover us with peace*

© Foreign Imported Prod. & Publ. Inc. administered by Universal Music Publishing Pty Ltd International Copyright Secured. All Rights Reserved. Used by Permission. WARNING: It is illegal to copy this work without permission



◀ Dancers perform in the outfield during the ICC World Cup Super Eight cricket match between Australia and West Indies in St John's, the capital of the Caribbean nation Antigua and Barbuda, in 2007



research activity

Research the traditional music of a country or ethnic group not discussed in the text. Find out the characteristic features of the music, the instruments (classified as idiophones, chordophones and so on), some traditional artists and any 'crossover' artists or groups. Suggestions: Russia, Greece, Native America, Indonesia, Vietnam and India.



revision activity

Complete the revision activity for Unit 1.

WORDS TO KNOW

membranophones (p. 3)
idiophones (p. 3)
aerophones (p. 3)
chordophones (p. 3)
ostinatos (p. 4)
polyrhythms (p. 4)
call-and-response (p. 4)
texture (p. 5)
score (p. 7)
unison (p. 8)
chant (p. 8)
lyrics (p. 8)
scales (p. 10)
pentatonic scale (p. 10)
spirituals (p. 11)
syncopation (p. 11)
simple time (p. 14)
simple duple time (p. 14)
simple triple time (p. 14)
simple quadruple time (p. 14)
common time (p. 14)
cut common time (p. 14)
duple metre (p. 14)
triple metre (p. 14)
quadruple metre (p. 14)
harmony (p. 15)
jazz (p. 15)
soul (p. 15)

reggae (p. 15)
heterophonic texture (p. 17)
intonation (p. 17)
arpeggios (p. 21)
monophonic texture (p. 23)
melismas (p. 23)
ornaments (p. 23)
jig (p. 24)
reel (p. 24)
binary form (p. 24)
drone (p. 24)
compound time (p. 26)
compound triple time (p. 26)
pulses (p. 26)
compound duple time (p. 26)
compound quadruple time (p. 26)
dynamics (p. 34)
ternary form (p. 35)
C major scale (p. 37)
interval (p. 38)
semitone (p. 38)
tone (p. 38)
sharp (p. 38)
flat (p. 38)
natural (p. 38)
accidentals (p. 38)
scale degrees (p. 38)
major scale (p. 38)

key (p. 38)
key signature (p. 39)
chromatic note (p. 40)
backbeat (p. 42)
indigenous roots (p. 43)
countermelody (p. 45)
chords (p. 48)
triad (p. 48)
root (p. 48)
chord symbols (p. 48)
chord progression (p. 49)
primary triads (p. 49)
contour (p. 53)
step (p. 53)
leap (p. 53)
smooth contour (p. 53)
angular contour (p. 53)
anacrusis (p. 53)
coda (p. 53)
ballad (p. 58)
homophonic texture (p. 58)
rolls (p. 58)
chordal notes (p. 63)
non-chordal note (p. 63)
key note (p. 63)
tonic (p. 63)
salsa (p. 64)
riffs (p. 64)

THE MUSICAL

In this unit you will learn about the development of the musical from the 1920s to the first decade of the twenty-first century by studying types of musicals and selections from representative musicals.

These types are:

- ▶ Broadway musical
- ▶ rock musical
- ▶ concept musical
- ▶ jukebox musical
- ▶ movie musical.



You will also learn about the musical concepts of:

- ▶ *duration*—triplets, swing rhythm, jazz quavers
- ▶ *pitch*—notes written on the bass staff; sequence; perfect and major intervals and melodic range; word-painting; passing and auxiliary notes; leading note and dominant note; Aeolian mode or A natural minor scale; filler
- ▶ *dynamics and expressive techniques*—*glissando*; use of dynamics to create dramatic moods
- ▶ *timbre*—bass voice; male trio; soprano with children's voices; non-pitched whispering; female solo with chorus; combinations of orchestral instruments and voices; combinations of rock instruments and voices; shouting; use of vocal and instrumental timbres to create dramatic moods
- ▶ *texture*—combinations of instruments and voices used for thick or thin texture; polyphonic texture
- ▶ *structure*—phrase; verse-chorus; fugue and theme; sequences; hook; underscoring; interlude; vamp; recitative; motive; pre-chorus.

By the end of the unit, you should be able to:

- ▶ recognise bass vocal timbre
- ▶ read and notate music written on the bass staff
- ▶ clap and notate rhythmic patterns containing triplets
- ▶ perform vocal ostinatos containing triplets
- ▶ recognise aurally and visually, and notate perfect and major intervals
- ▶ identify aurally and visually melodic concepts such as narrow and wide range, steps and leaps
- ▶ identify examples of word-painting
- ▶ set couplets to rhythmic patterns in simple time
- ▶ recognise the Aeolian mode or A natural minor scale
- ▶ identify chordal and non-chordal notes in melodies
- ▶ identify and write passing and auxiliary notes
- ▶ use the leading note correctly in melody writing
- ▶ compose four-bar melodies to the chord progression I-IV-V-I
- ▶ compose a simple song to given words and chord progressions
- ▶ perform Latin dance rhythms on percussion instruments
- ▶ identify a motive, phrase, theme, sequence or filler
- ▶ analyse aurally and visually use of musical elements for dramatic purposes or mood
- ▶ sing and play songs related to the musicals
- ▶ analyse scores of songs with regard to musical concepts studied.

THE MUSICAL

The musical is one of the most popular forms of theatrical entertainment today. In a 'classic' musical, with memorable songs, lively dance routines and lavish sets and costumes, an audience can always be sure of two to three hours of enjoyable escapism, taking their minds away from their day-to-day problems. No matter how many times people have seen a classic musical, they seem to come back for more. Although musicals can touch on serious issues, such as the Nazi takeover of Austria or the Vietnam War, these issues are usually wrapped in romance to lighten the mood and add to the enjoyment.

In this unit, we study songs from a variety of musicals, from an early example in a traditional style to examples from the twenty-first century in a rock style. You will discover how well the form has adapted to changing musical tastes over the past 80 years.

▼ Julie Andrews (centre, in purple) sings 'Wouldn't It Be Lovely' in a scene from the Broadway musical *My Fair Lady* in New York, 1956





▲ A scene from the 2009 production of *Chicago*, at the Lyric Theatre at Star City Casino, Sydney

Features of a musical

Musicals can be based on classical or popular stories, plays, completely new stories or even films. They can deal with the past, present or future and can be set in any part of the world or given fantasy settings. Since musicals can cost huge amounts of money to stage, they should contain certain elements to ensure commercial success. These elements include:

1. an interesting plot (the basic story)
2. a witty script or book (the written text)
3. memorable lyrics (the words of the songs)
4. a tuneful score (the music) in a popular style with at least one 'hit' song
5. songs that actually help to tell the story and/or define the characters
6. attractive sets (scenery and props)
7. entertaining choreography (movement and dancing)

Most musicals commence with an **overture**, which is a collection of the main song melodies played by the orchestra or band to set the mood for the performance.

Opera is a staged musical drama with sets and costumes, in which all or most of the words are sung to orchestral accompaniment.

Light opera is a light-hearted form of opera containing spoken dialogue and humorous plots in addition to the songs sung to orchestral accompaniment.

Ballet is a stage entertainment with sets and costumes in which a story or idea is expressed through dance to accompanying music.

Revue is a form of entertainment involving skits (comedy routines), dances and songs.

Many **Broadway musicals** have been turned into big-budget films, or **movie musicals**, which are not limited by the confines of a stage and therefore allow the director to give free rein to his or her imagination.

The golden age of musicals: 1920 to 1960

The musical as we know it today developed in America at the end of the nineteenth century and incorporates elements from all kinds of musical theatre, including **opera**, **light opera**, **ballet** and **revue**. American musicals were first performed on Broadway, the theatrical district of New York, giving rise to the term **Broadway musical**; they became the most important form of entertainment in New York.

Show Boat (1927, see below) is considered to be the first great **Broadway musical**. A large number of musicals followed, many with catchy melodies that became popular music hits. In 1944 the revolutionary Rodgers and Hammerstein musical *Oklahoma!* that contained a dramatic plot, recognisable, real-life characters and a large number of memorable songs became an overnight success. It was followed over the next 15 years by one masterpiece of musical theatre after another; for example *South Pacific* (1949), *Guys and Dolls* (1950, see page 76), *My Fair Lady* (1956), *West Side Story* (1957), *The Sound of Music* (1959, see page 82) and the English musical *Oliver!* (1960). Throughout the 1950s songs from new musicals were a dominant feature of the American popular music scene and regularly topped the charts.



Listening example—‘Ol’ Man River’ from *Show Boat* (Kern and Hammerstein II)

In 1927, a landmark musical was written that was unlike anything that had come before it. This was *Show Boat*, by Jerome Kern (music) and Oscar Hammerstein II (lyrics), based on the 1925 novel of the same name. It spans a 43-year period (1884–1927) and tells the tale of ill-fated lovers who meet on a **riverboat** called *Cotton Blossom*.

Riverboats were large, glamorous floating theatres that steamed up and down the Mississippi River during the late nineteenth and early twentieth centuries. Offering entertaining musical shows to the towns where they moored, riverboats usually employed poorly paid and harshly treated African-American crews.

The musical broke new ground, not only because it dared to tackle serious issues such as racism, alcoholism and unhappy marriages, but also because of the high quality of its songs, which ranged from light-hearted

32-bar songs in a popular style to operatic songs in a classical style.

The classic song ‘Ol’ Man River’, first heard near the start of *Show Boat*, is an expressive ballad sung by Joe, an old African-American crewmember of the *Cotton Blossom*, whose rich, dark bass voice, the lowest-pitched male voice, gives the song a feeling of strength and authority. The lyrics, featuring much Southern dialect, present a simple philosophy: no matter what hardships and upheavals are endured by the characters, the Mississippi River continues to flow tranquilly and unceasingly on its way.

‘Ol’ Man River’ has an orchestral accompaniment that supports the vocal line and assists in communicating the emotions of the lyrics. The structure of the song is typical verse-chorus, the verse being eight bars long (like an introductory section) and the chorus (the main section, with a more memorable melody) 32 bars long, with eight-bar phrases. (A **phrase** is a unit of melody frequently four or

eight bars long.) The chorus features contrasting rhythmic and melodic ideas when it refers first to the peaceful river and then to the oppressed African-Americans who work on the river and on the cotton fields beside it. An interesting pitch effect is heard in bar 32 when a *glissando* or slide is used on the word 'jail'. This is indicated in the music by a slur producing a melisma—the use of two or more notes to a word or syllable for emphasis and emotional effect. 'Ol' Man River' is sung at different times throughout *Show Boat*, tying the scenes together and, like any good musical song, giving us an insight into the life and personality of the character who sings it.

Listen to 'Ol' Man River', following the score in the *Score Book*. Note that the vocal line is written in the bass staff. (See page 75 for an explanation of bass staff.) Then listen again to the song and answer the following questions:

1. What is the phrase structure of the chorus section (bars 9–40)? Identify phrases that are the same or similar with the same letter and those that are different with another letter, for example ABAB or ABA'C (where A' is slightly different from A).
2. What is played by the orchestra between the A and A', and A' and B phrases (bars 15–16, and 23–24)?
3. How does the rhythm of bars 9–16 contrast with that of bars 25–32?
4. How does the melodic contour of bars 9–16 differ from that of bars 25–32?
5. Which scale is used for bars 9–16? Why is the use of this scale appropriate for the character singing the song?
6. How do the tempo and dynamics of bars 25–32 differ from those of bars 9–16? What effect do these changes have on the mood of the music?
7. How is the word 'jail' in bar 32 given dramatic emphasis? (Mention two ways.)
8. Which percussion instrument is introduced on the words 'Ah gits weary' (bar 33) to heighten their dramatic effect?
9. How is the musical climax achieved in the final eight bars of the song?
10. Which percussion instruments intensify the climax at the end?



◀ A scene from *Show Boat*

performance activities

1. Learn to sing 'Ol' Man River'.
2. Perform songs from *Show Boat*, including 'Can't Help Lovin' Dat Man', given on pages 74–75.

Can't Help Lovin' Dat Man

Kern/Hammerstein II

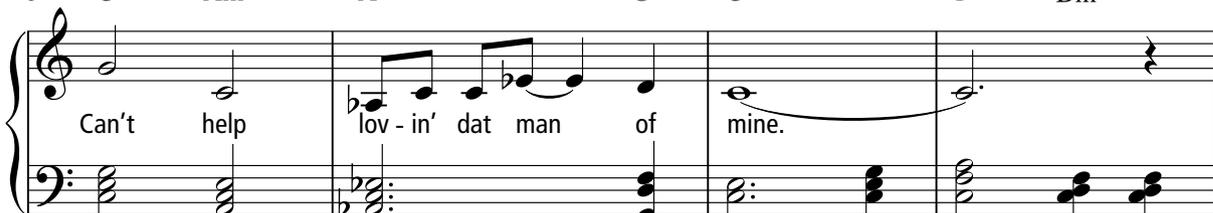
Slowly
mp

C Am Dm⁷ G⁷ C Am F Fm



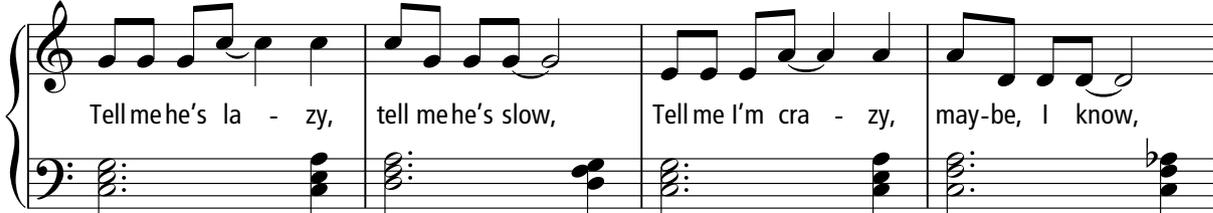
Fish got to swim and birds got to fly, I got to love one man till I die,

5 C Am A^b G⁷ C F Dm⁷



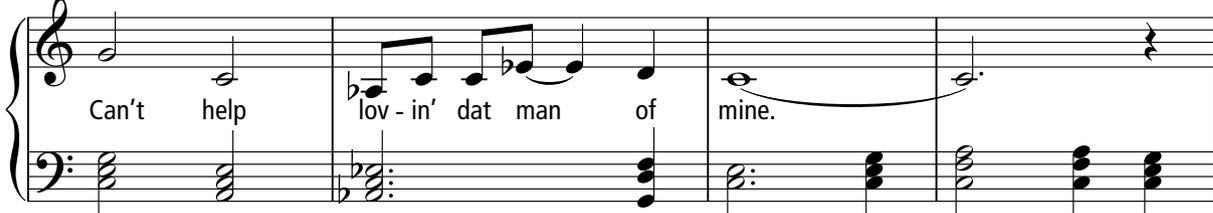
Can't help lov-in' dat man of mine.

9 C Am Dm⁷ G⁷ C Am F Fm



Tell me he's la-zy, tell me he's slow, Tell me I'm cra-zy, may-be, I know,

13 C Am A^b G⁷ C F C



Can't help lov-in' dat man of mine.

17 F⁶ *cresc.* F^{#dim} C D



When he goes a-way Dat's a rain-y day,



ACTIVITY
CONT.

21 C Cdim G7 *ff*

And when he comes back dat day is fine, The sun will shine.

25 *f* C Am Dm7 G7 C Am F Fm

He can come home as late as can be, Homewith-out him ain't no home to me,

29 *dim.* C Am A^b G7 C *p* D D^b C

Can't help lov-in' dat man of mine.

© T B Company / Universal PolyGram International Publishing Inc. administered by Universal Music Publishing Pty Ltd. International Copyright Secured. All Rights Reserved. Used by Permission. WARNING: It is illegal to copy this work without permission

score reading activity 1

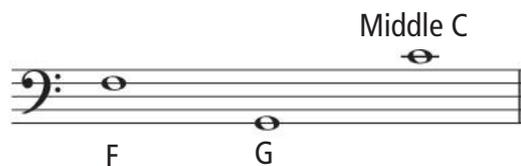


Complete the score reading exercises on 'Can't Help Lovin' Dat Man'.

The bass staff

The melody line for 'Ol' Man River' is written in the bass staff as is usual for bass singers. This is indicated by a bass clef, , which gives the letter name F to the fourth line of the staff and makes the first line G. Middle C is written on the ledger line above the staff.

Study the position of the notes below.



The bass clef is used mainly for notes below middle C sung by basses. The treble clef is used mainly for notes above middle C sung by sopranos, altos and tenors (high male voices that sound an octave lower than written). The lines and spaces of the bass staff may be remembered by saying the following:

- ▶ *Lines*—Great Birds Do Fly Away
- ▶ *Spaces*—All Cows Eat Grass



written activity 1

Complete the bass clef exercises.



computer activity

Set up a blank sequence of eight bars. Double-click it to see the staff and change the staff type to 'bass'. Then write the verse melody of 'Ol' Man River' given in the *Score Book*. (If you can read bass staff easily, you may simply play the melody on keyboard and record it.) After you have assigned a vocal sound to the particular channel and typed in a slow tempo value, play the sequence back to see if it is correct.



Listening example—'Fugue for Tinhorns' from *Guys and Dolls* (Loesser)

Guys and Dolls (1950), based on Damon Runyon's story *The Idylls of Miss Sarah Brown*, was an enormous stage hit that is still being revived today. In composer/lyricist Frank Loesser's classic jazz-influenced score, the songs and dances are fully integrated into the plot. The musical is set in the 1920s when drinking and gambling were illegal in America and involves a group of shady gangsters and gamblers—the 'guys'—and their delightful girlfriends—the 'dolls.' It begins on a Broadway sidewalk (footpath) with a dance/mime sequence by assorted characters going about their daily business. This is followed immediately by a trio of gamblers discussing racing form.

The original production of *Guys and Dolls* received six Tony Awards (Oscars for the theatre)—Best Actor, Best Musical, Best Score, Best Book, Best Direction and Best Choreography—and eventually became the fifth longest-running musical on Broadway in the 1950s. The musical was made into a film in 1955 starring Marlon Brando, Vivian Blaine, Frank Sinatra and Jean Simmons.

In 'Fugue for Tinhorns', the three gamblers, Nicely, Benny and Rusty, sing a trio extolling the virtues of the horses they are each going to back in the next race:

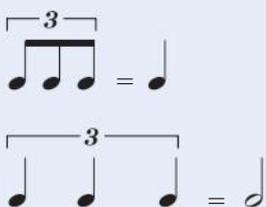
Paul Revere, Epitaph and Valentine. (In the 1920s, a 'tinhorn' was a gambler who pretended to have money, ability and influence.) Although the composer entitled the song a 'fugue', it is really a round in which the three voices enter in turn to sing the theme over and over. (A **theme** is a melody forming the basis or chief idea of a composition and is used for repetition and/or development.)

A **fugue** is a composition for two or more voices or parts built around a theme that begins alone; this is imitated by the other voices entering in turn and is then developed throughout the piece. It was a favourite type of composition in the baroque period (1600–1750).

'Fugue for Tinorns' is an **ensemble**, a song sung by a small group of singers, each of whom has his or her own individual part to sing. The basic accompaniment is pizzicato strings and drum kit, and it is introduced by a solo trumpet fanfare typically associated with horse races. This fanfare, given below, contains triplets. (A **triplet** is three notes played in the time of two of the same value. It is always indicated by a '3' above the notes, sometimes under a bracket, or a slur.)

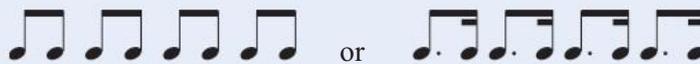


Two different triplets are featured in 'Fugue for Tinorns'. These are given below with their equivalent values.



The melody, sung first by Nicely, is 12 bars long. It is then sung by Benny as Nicely continues with an independent melody; Rusty enters with the melody four bars later while Nicely and Benny continue with their melodies. This results in **polyphonic texture**—two or more melodic lines heard together but moving independently. This texture continues to bar 50. In bars 51–52 the three voices sing the names of their horses one after the other to form a chord; and in bars 52–53 on the words 'I got the horse' they sing in unison. Bars 55–56 are sung as chords.

'Fugue for Tinorns', in **swing** style, has the typical jazz features of syncopation (as in bar 1) and the use of **jazz quavers**. In jazz, rhythms notated



are actually performed as



A particular pattern incorporating jazz quavers and played on cymbals is referred to as a **swing rhythm**. A feature of many styles of jazz, it is notated as follows:



The theme melody from 'Fugue for Tinorns' is given on page 78 in C major. Learn to sing or play it, then listen to the performance of the song while following the score in the *Score Book*. (Note: the actual song introduction begins 32 seconds into the recording, the vocal lines are all sung an octave lower than written and the words in the recording are different in places from those in the score.) Try to follow the melody each time it enters. Then listen again to the song and answer the following questions about the score of the vocal lines:

1. What is the key of the music?
2. What interval is used in the anacrusis of the main theme?
3. In which bar of the melody do you see a triplet?
4. Which bar features all descending semitone intervals?



▲ The three tinorns in the 2009 production of *Guys and Dolls* at the Capitol Theatre, Sydney

5. In which bars do you see examples of syncopation?
6. What word would describe the contour of bars 11–14?
7. How many times does Nicely sing the complete theme?
8. How many times does Benny sing the complete theme?
9. How many times does Rusty sing the complete theme?
10. Which of the following applies to the way bars 51–52 are sung?
 - (a) unison
 - (b) polyphonic texture
 - (c) chord

Theme from 'Fugue for Tinhorns'

Frank Loesser

I got the horse right here The name is Paul Re - vere And here's a
 4
 guy that says if the wea - ther's clear Can do, can
 7
 do. This guy says the horse can do If
 10
 he says the horse can do, can do, can do. I got the

© 1949 Frank Music Corp. For Australia and New Zealand: EMI Music Publishing Australia Pty Limited (ABN 83 000 040 951) Pyrmont, NSW 2009, Australia International copyright secured. All rights reserved. Used by permission.



performance activities

1. Perform the vocal ostinato given below containing triplets. Clap the beats as you say the words.

2/4 $\overbrace{\text{triplet}}$ | $\overbrace{\text{triplet}}$ | $\overbrace{\text{triplet}}$ | $\overbrace{\text{triplet}}$:||
 Pine-ap-ple ice-cream choc-o-late ice-cream co-co-nut ice-cream straw-ber-ry ice-cream

2. Divide into three groups and perform the following polyrhythmic exercise.

Group 1 $\frac{2}{4}$  :||
 Ice - cream

Group 2 $\frac{2}{4}$  :||
 I like ice - cream

Group 3 $\frac{2}{4}$  :||
 Pine - ap - ple ice - cream

3. Perform the following rhythmic patterns containing triplets.

$\frac{2}{4}$  ||

$\frac{3}{4}$  ||

$\frac{4}{4}$  ||

$\frac{2}{4}$  ||

4. Sing or play the theme melody from 'Fugue for Tinhorns' opposite as a three-part, four-bar round.

aural activity



Notate the simple rhythmic patterns containing triplets played by your teacher.

computer activities



1. Record or write on screen the melody of 'Fugue for Tinhorns' opposite, then copy the sequence onto tracks 2 and 3 beginning at the required distance of four bars. Loop the sequences to continue the piece as a round.
2. Select all the sequences from the first activity above then quantise them with a 'swing groove' so that the quavers are performed as jazz quavers. (You will need to listen to all the different 'grooves' to see which one best matches the recorded performance of the song.)

performance activity



Perform songs from Rodgers and Hammerstein II musicals, including 'Sixteen Going on Seventeen' from *The Sound of Music*, given on pages 80–81.



ACTIVITY
CONT.

Sixteen Going on Seventeen

Rodgers and Hammerstein II

Moderato

1 F C⁷ F Dm⁷ G⁷

You are six - teen, go - ing on sev - en - teen, Ba - by, it's time to think!

5 C⁹ 1 F 2 Gm⁷ G⁷ C⁷

Bet - ter be - ware, be can - ny and care - ful, Ba - by, you're on the brink!

9 F C⁷ F Dm⁷ G⁷

You are six - teen, go - ing on sev - en - teen, Fel - lows will fall in line.

13 C⁹ F Gm⁷ 3 C⁹ F

Ea - ger young lads and rou - és and cads will of - fer you food and wine.

17 B^b B^b(b5) F⁷ B^b

To - tal - ly un - pre - pared are you To face a world of men.

21 4 B^b(b5) F D⁹ G⁷ C⁷



Tim - id and shy and scared are you of things be - yond your ken.

25 F C⁷ F B^bm⁶



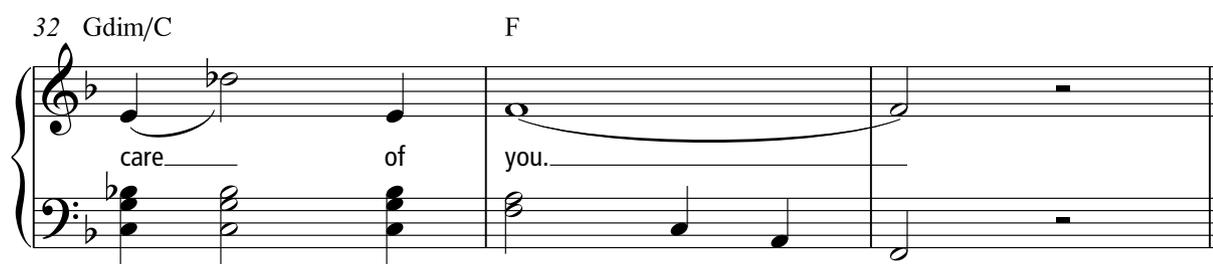
You need some - one old - er and wis - er Tell - ing you what to do.

29 F D⁷ G⁹ 5



I am sev - en - teen, go - ing on eight - een, I'll take care of you.

32 Gdim/C F



care of you.

© 1959 Williamson Music Company for Australia and New Zealand: EMI Music Publishing Australia Pty Limited (ABN 83 000 040 951) Pymont, NSW 2009, Australia International copyright secured. All rights reserved. Used by permission.



Listening example—‘Do-Re-Mi’ from *The Sound of Music* (Rodgers and Hammerstein II)

The most famous writers of the ‘golden age of musicals’ were Richard Rodgers (music) and Oscar Hammerstein II (book and lyrics). One of their most successful collaborations was *The Sound of Music*, written in 1959. The musical, set in Austria during the late 1930s, is based on the true story of the Von Trapp Family Singers. It tells of a young novice, Maria, who leaves a convent to become governess for the large family of the widowed Captain Von Trapp. Maria teaches the children to sing and they develop a singing act to entertain their father’s guests. Later, after Maria marries the Captain, they use this act as a means of escape from the Nazis.

In the song ‘Do-Re-Mi’, Maria teaches the children to sing by first using solfa syllables (see page 286) and then words. This charm song with orchestral accompaniment

The Sound of Music was made into a film in 1965, starring Julie Andrews as Maria. It became one of the greatest box office successes in movie history and won five Oscars, including Best Picture.

consists of a verse and repeated choruses interspersed by contrasting sections. (A **charm song** is a cheerful, optimistic song that celebrates the positive aspects of a situation.) A feature of the chorus melody is the use of sequences, a **sequence** being the repetition of a melodic idea at a higher or lower pitch level. The melody for ‘Sew ... a needle pulling thread’ is repeated a tone higher for ‘La ... a note to follow sew’ and another tone higher for ‘Tea ... a drink with jam and bread.’

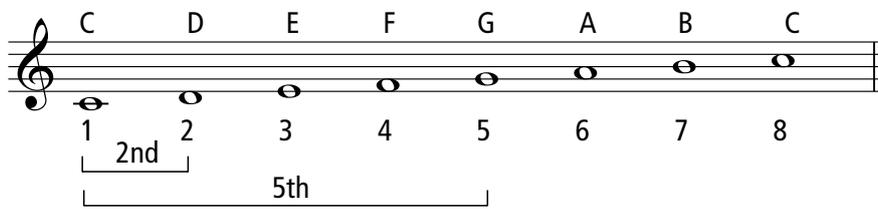


Listen to ‘Do-Re-Mi’, following the music in the *Score Book* and noting the use of sequences in the chorus melody. Then learn to sing the song.

◀ Lisa McCune as Maria with the Von Trapp children singing ‘Do-Re-Mi’ in *The Sound of Music*, Sydney, 1999

Intervals

The melody of ‘Do-Re-Mi’, like most melodies, is made up of steps, leaps and repeated notes. In music we refer to these as intervals, an interval being the difference in pitch between two notes. You have already encountered the interval of an octave, the difference of eight letter names. If we take the notes of ‘Do-Re-Mi’ from bars 129–131 that make one octave of the C major scale and number each note with its corresponding scale degree number, we can determine the size of each interval above C. For example, D, the second note of the scale, is the interval of a second above C. Similarly, G, the fifth note of the scale, is the interval of a fifth above C.

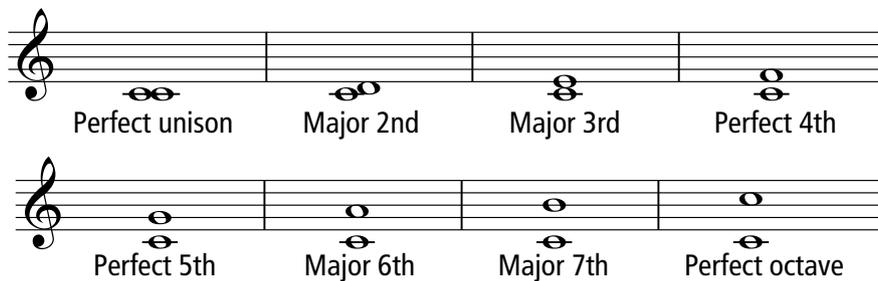


Work out the intervals between the following notes:

C-E C-F C-A C-B

In addition to working out the size of an interval, we must also learn how it is described with regard to its 'quality' or sound. In a major scale, **intervals** are either major or perfect.

Study the following intervals from the notes of the C major scale, with their descriptions.



There are five different types of **intervals** in music: perfect, major, minor, augmented and diminished (see pages 194, 266 and 274). Each type has a different quality of sound that can create different moods or effects.

In a major scale, the **perfect intervals** are the unison (both notes of the same pitch), the fourth, fifth and octave. The **major intervals** are the second, third, sixth and seventh.

Listen as your teacher plays the major and perfect intervals given above and note their differences.

Major and perfect intervals can be sung using solfege, as follows:

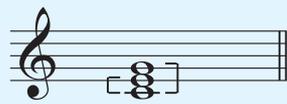
- ▶ major second—doh-re, re-mi, fa-soh, soh-la, la-ti
- ▶ major third—doh-mi, fa-la, soh-ti
- ▶ perfect fourth—doh-fa, re-soh, mi-la, soh-doh¹
- ▶ perfect fifth—doh-soh, re-la, mi-ti, fa-doh¹
- ▶ major sixth—doh-la, re-ti
- ▶ major seventh—doh-ti
- ▶ perfect octave—doh-doh¹

In music there are two ways of considering intervals. We can measure the distance in pitch between two successive notes moving horizontally in a melody. We can also measure the interval between two notes written vertically one above the other in a chord. For example, all primary triads in major keys are made up of a major third and a perfect fifth above the root.





Study chord I in C major given below.



Major 3rd Perfect 5th

So far, we have examined only intervals above C, which we regarded as the key note or tonic of the scale in which the intervals occurred. To measure the interval above a note other than C, we must think of the lower note of the two as the key note of the scale. The intervals below have G as their lower note; therefore, G becomes the key note of the scale in which they occur.

Name the intervals correctly. The first two have been named for you.



* Note the F# that belongs to the G major scale

Intervals are used to measure the distance between the lowest and highest notes of a melody, which is known as the **range** of the melody. For example, the range of 'Do-Re-Mi' is a ninth (C-D¹).



written activity 2

Complete the exercises on intervals.



aural activity

Identify the intervals played to you by your teacher, according to their size and quality.



score reading activity 2

Complete the score reading exercises on 'Sixteen Going on Seventeen' (pages 80–81).

Musicals from 1960 to 2000

From the late 1960s rock music began to be incorporated into musicals. A rock band replaced the customary theatre orchestra, and rock rhythms and an improvisatory singing style were used. Early successful **rock musicals** were *Hair* (1968), *Joseph and the Amazing Technicolor Dreamcoat* (1968), *Tommy* (1969), *Jesus Christ Superstar* (1970), *Grease* (1972) and *The Wiz* (1974, see below).

While rock musicals were providing change to the standard format, some conventional musicals were still written during this period, the most successful being *Annie* (1976). A third type of musical to emerge in this era was the **concept musical** based on a specific concept or idea instead of the story line of a traditional plot; for example, Stephen Sondheim's *Company* (1970) and *Into the Woods* (1987). Other important concept musicals were *A Chorus Line* and *Chicago*, both written in 1975, and *Cats* (1981, see page 88).

In the 1980s British composer Andrew Lloyd Webber was instrumental in raising the status of the musical with the use of striking sets and spectacular lighting effects in such extravaganzas as *Starlight Express* (1984) and *Phantom of the Opera* (1986). Similar large big-budget productions were *Les Misérables* (1980) and *Miss Saigon* (1989) by the French writers Claude-Michel Schönberg and Alain Boublil.

Further change occurred in 1988 when *Fame—The Musical* evolved from both a film and a television series (see page 95). This was followed in the 1990s by some of The Walt Disney Company's animated movie productions being adapted for the stage. The best known of these were *Beauty and the Beast* (1991) and *The Lion King* (1997, see page 98).

Listening example—'Ease On Down the Road' from *The Wiz* (Charlie Smalls)



The 1974 musical, *The Wiz*, is the fifth adaptation for stage or screen of L. Frank Baum's hugely successful children's book *The Wonderful Wizard of Oz* (1900). The book tells the story of Dorothy, a young girl who is whisked away from her home in Kansas by a tornado and transported to the magical Land of Oz where she meets many strange and wonderful characters like the Scarecrow, the Tin Man and the Cowardly Lion. *The Wiz* broke new ground in having an all-black cast, and by using rhythm and blues, gospel and soul (see page 242) and other rock styles in its frequent contemporary up-tempo dances. While keeping to the characters and plot of the original book, *The Wiz* retells the story using modern urban 'jive' talk and cheeky humour.

In '**Ease On Down the Road**' Dorothy and the Scarecrow dance their way along the Yellow Brick Road

towards the Emerald City, capital of the Land of Oz. The bright and optimistic song, in a soul style, has a simple two-part chorus-verse structure and features a **hook** (the key phrase of a rock song—usually the title—here 'Ease on down') that is repeated over and over in the final vamp section. (A **vamp** in soul music is a repeated rhythmic and chordal ostinato, or 'groove', at the end of a song over which singers can improvise and show off their vocal abilities. The vamp usually fades out as a transition to the next song.) The song is rhythmically dynamic and has constantly changing vocal timbres and textures to provide variety.

'**Ease On Down the Road**' is best known as a duet between soul singers Diana Ross & Michael Jackson. It was used as the theme song of the 1978 film version of *The Wiz* that starred the two singers.



▲ Tin Man, Dorothy, the Cowardly Lion and the Scarecrow in the 1939 film adaptation of *The Wizard of Oz*

Listen to 'Ease On Down the Road', following the lyrics below. Then listen again to the song and answer the following questions.

1. What instruments are used in the accompanying rock band?
2. What is played by the lead and bass guitars in the introduction?
3. What does the lead guitarist play in the first chorus (and throughout the song)?

4. How does chorus 2 differ from chorus 1?
5. Which of the following represents the phrase structure of the melody of verse 1?
 - (a) AABA
 - (b) ABAB
 - (c) ABBA
 - (d) AAAB
6. How does chorus 3 differ from chorus 1?
7. Which instruments are introduced in chorus 3?
8. How does verse 2 differ from verse 1 (apart from the different lyrics)?
9. How does chorus 4 differ from chorus 3?
10. Where has the music of the instrumental interlude been heard before?
11. What do you hear in the vamp section? (Give at least three answers.)
12. How does the texture of the music change throughout the song?
13. What soul characteristics do you hear in the song? (You may wish to refer to the characteristics listed on page 242.)
14. What musical devices are used to support the bright, optimistic mood and dynamic quality of the lyrics?

Ease On Down the Road

Charlie Smalls

0:00 Introduction

0:07 Chorus 1

Come on and ease on down, ease on down the road
 Come on ease on down, ease on down the road
 Don't you carry nothing that might be a load
 Come on, ease on down, ease on down, down the road

0:24 Chorus 2

Come on, ease on down, ease on down the road
 Come on, ease on down, ease on down the road
 Don't you carry nothing that might be a load
 Come on, ease on down, ease on down, down the road

0:40 Verse 1

Pick your right foot up when your left one's down
 Come on legs keep movin' don't you lose no ground
 'Cause the road you're walkin' might be long sometimes
 You just keep on steppin' and you'll be just fine

0:56 Chorus 3

Come on, ease on down, ease on down the road
 Come on, ease on down, ease on down the road
 Don't you carry nothing that might be a load
 Come on, ease on down, ease on down, down the road

1:12 Verse 2

'Cause there may be times when you wish you wasn't born
 And you wake one morning just to find your courage's gone
 But just know that feeling only lasts a little while
 You just stick with us and we'll show you how to smile

1:28 Chorus 4

Ease on down, ease on down the road
 Come on, ease on down, ease on down the road
 Don't you carry nothing that might be a load
 Come on, ease on down, ease on down, down the road

1:42 Instrumental interlude

1:50 Vamp

Ease on down, ease on down the road (rept.)

Reproduced by Permission of Alfred Publishing (Australia) Pty Ltd. Unauthorised Reproduction is Illegal.

Sing 'Song of the King' from the rock musical *Joseph and the Amazing Technicolor Dreamcoat* given in the *Score Book*.

Setting couplets to rhythmic patterns

The lyrics of 'Ease On Down the Road' are made up of a series of couplets. A **couplet** is simply two lines of verse that may or may not rhyme. Here is an example of a rhyming couplet from the song:

Pick your right foot up when your left one's down
Come on legs keep movin' don't you lose no ground

There are usually four accents per line in a couplet. Each line can be set to either two bars of music in $\frac{4}{4}$ time or four bars in $\frac{2}{4}$ or $\frac{3}{4}$ time. The composer's rhythmic setting of the couplet above is given for you to study.

Pick your right foot up when your left one's down Come on
legs keep mov - in' don't you lose no ground

Here are examples of couplets in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time for you to study. Note the following:

1. The first couplet begins with an anacrusis, the value of which is deducted from the last bar.
2. The second couplet has only three accented syllables in the second line. In $\frac{2}{4}$ or $\frac{3}{4}$ time this requires a note tied across the bar line to create the eighth bar.
3. The third couplet in $\frac{4}{4}$ time also only has three accented syllables in the second line. This requires a long note and/or rest in the fourth bar.

In the morn - ing if it's hot and we want to get cool We'll
put on our ba - thers and go swim - ming in the pool.

I want to list - en to the crick - et But
you want to list - en to the news._____

4/4

I like foot - ball, soc - cer and bask - et - ball,
row - ing and min - i - golf.



written activity 3

Complete the exercises on setting couplets to rhythmic patterns.



Listening example—‘Macavity: the Mystery Cat’ from *Cats* (Andrew Lloyd Webber and T. S. Eliot)

The groundbreaking concept musical *Cats* by leading English musical composer **Andrew Lloyd Webber** opened in London in 1981 and was an immediate success. The text of the musical was made up mainly of poems from English poet T. S. Eliot’s *Old Possum’s Book of Practical Cats*, a collection of delightful poems that he wrote in letters to his godchildren. In his poems, Eliot regarded the cats as if they were human characters. One of these, Macavity, is a ‘mystery cat’, who breaks the law yet continually evades detection by mysterious means. Through the use of particular musical elements, such as pitch, rhythm and timbre, as well as tempo, mood and the choice of a ‘cool jazz’ style that incorporates jazz quavers (see page 77), Lloyd Webber cleverly matches his music to Eliot’s words and at the same time skilfully depicts the personality of the mystery cat. In three places he even uses music to illustrate an image in the words—a device we call **word-painting**. The song is sung by two female singers, both solo and

Andrew Lloyd Webber (born 1948) is one of the most successful composers of musicals in recent times. His first important musical was *Joseph and the Amazing Technicolor Dreamcoat* (1968), followed by the rock operas *Jesus Christ Superstar* (1970) and *Evita* (1978). Later hits included *Cats* (1981), *Starlight Express* (1984) and *The Phantom of the Opera* (1986). Lloyd Webber’s musicals of the twenty-first century are *The Beautiful Game* (2000), *The Woman in White* (2004) and *Love Never Dies* (2010). Many of his musicals are noteworthy for the importance placed on spectacle, and his scores combine elements of classical music with diverse popular music styles such as rock ‘n’ roll, heavy rock, soul, blues, and country and western.

together, and features non-pitched whispering, which is shown in the score by notes with crosses instead of note heads.

Listen to 'Macavity: the Mystery Cat', following the score given in the *Score Book*. Then listen again as you do the following:

1. Describe the basic qualities of the sounds used to create the 'cool jazz' style in the verses of the song. Use the following headings:
 - (a) volume
 - (b) timbre
 - (c) texture
 - (d) tempo.
2. Explain why the composer has used a 'cool jazz' style in this song.
3. Choose one of the following to describe the rhythm of the opening instrumental introduction:
 - (a) smoothly flowing
 - (b) regular
 - (c) syncopated.
4. Explain why the composer begins the song with the rhythm referred to in Question 3. What mood is he trying to create?
5. Notate the rhythmic pattern played by the cymbals in the first verse. What is the name given to this particular pattern?
6. Locate the three examples of word-painting in the song and describe the musical devices the composer uses to depict the words.
7. Identify where you have already heard the music used for 'He's outwardly respectable ...' and 'His footprints are not found in any file ...' (bars 46–52).
8. Contrast the final chorus section ('Macavity, Macavity, there's no one like Macavity') with the verses, giving at least three differences (including instrumentation).
9. Choose one of the following to describe the overall contour of the melody and say why it is appropriate:
 - (a) step-wise
 - (b) angular
 - (c) smooth.
10. State why the composer uses whispered sounds throughout the song. What effect is he trying to create?



◀ A scene from the 2009 performance of *Cats* at the Shanghai Majestic Theatre, Shanghai, China

performance activities

1. Sing songs from Lloyd Webber musicals, including 'Macavity: the Mystery Cat' and 'Bustopher Jones: the Cat about Town' from *Cats* given in the *Score Book*.
2. Perform 'Memory' from *Cats* on pages 90–91. The song has two bars of $\frac{10}{8}$, a complex time signature (see page 122.)



Memory (excerpt) from *Cats*

Music by Andrew Lloyd Webber
Text by Trevor Nunn after T.S. Eliot

Freely

1 C Am
 Mid - night. Not a sound from the pave - ment. Has the moon lost her
 Mem - ory all a - lone in the moon - light I can smile at the

3 F Em
 mem - ory? She is smil - ing a - lone. In the
 old days, I was beau - ti - ful then. I re -

5 Dm Am
 lamp - light the with - ered leaves col - lect at my feet and the
 mem - ber the time I knew what hap - pi - ness was, let the

7 1. G F/G C 2. G F/G
 wind be - gins to moan. mem - ory live a -

10 C Em Em/F Dm/F Em Em/F Dm/F Em Cmaj7 D
 gain. Ev - 'ry street lamp seems to beat a fa - tal - is - tic
 Burnt out ends of smo - ky days, the stale cold smell of

Ped.



14 G Gmaj7 Em Am7 D7 Gmaj7

warn - ing. _____
morn - ing. _____

The Some - one mut - ters and a street lamp gut - ters and
street lamp dies, an - oth - er night is o - ver, an -

17 Em Em/A A7 D C

soon it will be
oth - er day is

morn - ing.
dawn - ing.

Day - light. I must wait for the
Touch me. It's so eas - y to

Ped.

20 Am F

sun rise, I must think of a new life and I must-n't give
leave me all a-lone with the mem - ory of my days in the

Ped. Ped.

22 Em Dm

in. when the dawn comes to-night will be a
sun. If you touch me you'll un - der-stand what

Ped. Ped. Ped.

24 Am G F/G C

mem-o - ry too and a new new day day will be - gin.
hap - pi - ness is. Look a new new day day has be - gun.

Ped. Ped. Ped.

Text © 1981 Trevor Nunn/Set Copyrights Ltd. Music ©1981 The Really Useful Group Ltd., London All Rights Reserved. International Copyright Secured.



score reading activity 3

Complete the score reading exercises on 'Memory' (pages 90–91).

Melody writing

Use of chordal and non-chordal notes

As you learnt in Unit 1, melodies are made up of chordal and non-chordal notes (see page 63).

Study the melody of 'Bustopher Jones: the Cat about Town' in the *Score Book* and work out the non-chordal notes in the first eight-bar phrase. First write out the notes of the indicated chords. Notice that the second note of bar 2 is part of the G7 chord and therefore a chordal note. Then answer these questions:

1. What do you notice about the notes on either side of the non-chordal notes?
2. How far away are they from the non-chordal notes?
3. Do the non-chordal notes occur on the strong or weak beats of the bar?

Look closely at the non-chordal notes. They are either **passing notes**, which move by step between two chordal notes, as in bar 1, or **auxiliary notes**, which are a step above or a step below repeated chord notes, as in bar 7.

A good melody is made up of a mixture of chordal and non-chordal notes. However, the non-chordal notes need to be used carefully. Given below are some guidelines to help you to write a satisfactory and more interesting melody than you wrote in Unit 1.

Melody-writing guidelines

1. Use chordal notes on the strong beats of the bar (the first beat in duple and triple metre, the first and third beats in quadruple metre).
2. Use non-chordal notes—passing or auxiliary notes—for other notes provided they are just a step away from a note on either side.
3. Always end on the tonic, the first degree of the scale.
4. Avoid large leaps, as they are hard to sing. Remember that you only leap to, or away from, chordal notes.
5. Make the range at least a sixth but not more than a ninth (one more than an octave).
6. Always follow the **leading note**, the seventh degree of the scale, by the tonic above it in the next bar.
7. If a melody begins with an anacrusis, make it one of the notes of chord V, preferably the **dominant**, the fifth degree of the scale.
8. Use a mixture of steps and leaps to provide an interesting contour.

5. Write the notes of the first bar, incorporating a passing or auxiliary note if appropriate. Make sure you start on a chordal note and do not leap to a non-chordal note.



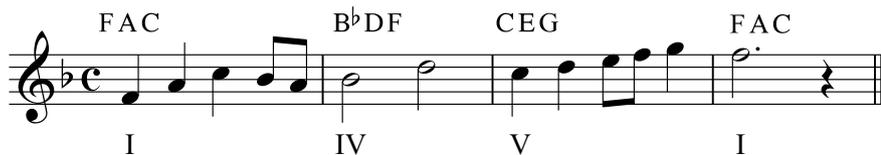
6. Write the notes of the second bar using chordal notes where the rhythmic pattern is circled. Make sure you do not leap away from the last note of the first bar if it is a non-chordal note.



7. Write the notes of the third bar using the chordal and non-chordal notes correctly. Remember that if there is a leading note in this bar, it must be followed by the tonic above it in the last bar.



8. Write the last bar ending on the tonic.



9. Play your melody, with the chordal accompaniment if possible, to make sure it sounds satisfactory.



▲ The vibrant musical, *Fame* (2009)

by an instrumental dance section in a predominately salsa style (see page 64).

The last part of the number uses later sections of 'There She Goes' with phrases from 'Fame' in the final bars. *Note:* Towards the end of the song, Carmen sings in Spanish. (A translation is given in the lyrics.)

Listen to 'There She Goes/Fame', following the lyrics below and noting the three different musical styles used. Then listen again to the song and make a list of all the percussion instruments you hear. Also, explain why Carmen sings part of the song in Spanish.

There She Goes/Fame

Carmen There she goes!
Ain't she the picture of a real life star?
You want to follow her whoever you are,
and there she goes!
She's passin' you!
You better hurry if you wanna look,
maybe you'll get her in your autograph book,
she's passin' you!
Reach out to touch, don't be shy,
there ain't no reason to be scared,
no it's too much I can't look her in the eye,
no I'm not prepared!
I'm on top of the charts!
I'm on top in their hearts!
Look at them all!
Look at the crowds!
Everything is beautiful up here in the clouds!

Chorus Fame!

Carmen I'm gonna live forever,
I'm gonna learn how to fly,

Chorus Fly!

Carmen I feel it comin' together,
people will see me and cry,

Chorus Fame!

Carmen I'm gonna make it to heaven,
light up the sky like a flame,

Chorus Fame!

Carmen I'm gonna live for ever,
baby remember my name

Chorus Remember (*repeat*)

Carmen Voy a vivir pa' siempre,
voy a llegar a volar,

Dean Pitchford/Michael Gore

(*I'm gonna live forever*
I'm gonna get to fly)

Chorus Fame!

Carmen éstrella en todo'el cielo,
que empezará a brillar!
(*gleam in the heavens*
I'm gonna start to shine)

Chorus Fame!

All Voy a vivir pa' siempre,
voy a llegar a volar,
éstrella en todo'el cielo,

Carmen Mira!
(*Look!*)

Chorus Mira!

All Quiero brillar
(*I want to shine*)

Dance

Carmen I'm on top of the charts,
I'm on top in their hearts!
Look at the crowds!

Look at them all!

Ay mamacita mia,
(*Hey Mum*)

I am havin' a ball!

All There she goes!
There she goes!

Carmen Now wouldn't anybody wish they were her,

Chorus Wish they were her

Carmen and there she goes

Chorus Remember (*repeat*)

All Remember my name!

©1980 EMI Affiliated Catalog Inc for Australia and New Zealand: EMI Catalogue Partnership Australia Pty Limited (ABN 96 000 381 215) PO Box 35, Pyrmont, NSW 2009, Australia International copyright secured. All rights reserved. Used by permission.



1. Sing 'Fame' given in the *Score Book*.
2. In groups, perform the dance rhythms on percussion instruments given below and on page 98. Improvise melodies to perform with the rhythmic patterns or use the rhythms as accompaniments to dance songs.

Dance Rhythms for Performance

Samba

Closed hi-hats or tambourine

$\frac{4}{4}$

Bongos or congas

$\frac{4}{4}$

Go go bells or cowbells (dampened)

$\frac{4}{4}$

Bass drum

$\frac{4}{4}$

Bossa Nova

Closed hi-hats or suspended cymbal

$\frac{4}{4}$

Claves

$\frac{4}{4}$

Guiro

$\frac{4}{4}$

Bass drum

$\frac{4}{4}$



◀ A scene from the 1994 production of *The Lion King* at Disneyworld, Florida

To portray Scar's menacing character and create a threatening mood, the composer does not use the notes of a major scale with its bright, happy sound; instead, he uses the notes of the **A natural minor scale** for a dark, mysterious sound. (A few chromatic notes add extra colour.) This **natural minor scale**, also called the **Aeolian mode**, is made up of the white notes of the piano from A_1 to A .



In the **natural minor scale** the semitones occur between the second and third, and fifth and sixth scale degrees.

Listen as the A natural minor scale is played to you by your teacher (or play it yourself) and note its dark colour. Compare the sound with that of the C major scale.

'Be Prepared' is in an unusual **structure** and contains an interlude or middle section comprising **underscoring**—that is, music underneath spoken dialogue.

Listen to 'Be Prepared' following the score in the *Score Book*. (Note that the opening section is not included in the score.) Listen again to the song and answer the following questions:

1. How does the composer create a dark and threatening mood?

The **structure** of the song is represented as follows:

Introduction—bars 1–4

A—bars 5–12

B—bars 13–20

C—bars 21–36

Interlude—bars 36–52

A'—bars 53–60

B'—bars 61–68

C'—bars 69–89

2. How is the solo vocal part performed in the introduction?
3. What word is used to describe the rhythm of the bass part in the introduction and A section?
4. Which percussion instruments are used in the introduction and the A section to give an African atmosphere?
5. How is the warthog pictured in the music?
6. What do the backing voices sing in the B section? What do they sing in the C section?
7. What word is used to describe the melodic pattern in bars 25–26?
8. How are the notes of the melody grouped in bar 31? What is the total value of each of these groups?
9. What voices sing at the start of the A' section (bars 53–56)?
10. How is the emotional mood heightened in the C' section? (Mention at least three ways.)



performance activities

1. Sing songs from Disney musicals, including 'Be Prepared' in the *Score Book*.
2. Perform 'Circle of Life' from *The Lion King*.

Circle of Life

Music by Elton John

Lyrics by Tim Rice

G C/G D7/F#

From the day we ar-rive on this plan - et and blink-ing step in - to the

4 G Em Am F
sun, There is more to see than can ev - er be seen, more to do than can ev - er be

8 D G C/G D7/F#
done. There is far to much to take in here, more to find than can ev - er be

12 G Em Am F
found. But the sun roll-ing high through the sap-hire sky keeps great and small on the end - less



16 D G F/G

round. It's the cir - cle of life and it moves us all

Detailed description: This system contains measures 16 to 19. The key signature has one sharp (F#). Measure 16 starts with a treble clef and a 4/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line has a whole note chord D4. Measure 17 has a whole note chord G4 in the treble and a half note G3 in the bass. Measure 18 has a quarter rest in the treble and a half note G3 in the bass. Measure 19 has a whole note chord F/G4 in the treble and a half note F3 in the bass.

20 C D

through de-spair and hope through faith and love.

Detailed description: This system contains measures 20 to 23. Measure 20 has a quarter rest in the treble and a half note G3 in the bass. Measure 21 has a quarter note G4 in the treble and a half note G3 in the bass. Measure 22 has a quarter rest in the treble and a half note G3 in the bass. Measure 23 has a whole note chord D4 in the treble and a half note D3 in the bass.

24 G E Am

Till we find our place, on the path un - wind - ing,

Detailed description: This system contains measures 24 to 27. Measure 24 has a quarter rest in the treble and a half note G3 in the bass. Measure 25 has a whole note chord G4 in the treble and a half note G3 in the bass. Measure 26 has a quarter rest in the treble and a half note G3 in the bass. Measure 27 has a whole note chord Am4 in the treble and a half note A3 in the bass.

28 Eb G/D D7 G

in the cir - cle, the cir - cle of life.

Detailed description: This system contains measures 28 to 31. Measure 28 has a whole rest in the treble and a whole note chord Eb4 in the bass. Measure 29 has a quarter note G4 in the treble and a half note G3 in the bass. Measure 30 has a quarter rest in the treble and a half note G3 in the bass. Measure 31 has a whole note chord G4 in the treble and a half note G3 in the bass.

©1994 Wonderland Music Company Inc for Australia and New Zealand: EMI Music Publishing Australia Pty Limited (ABN 83 000 040 951) Pyrmont, NSW 2009, Australia International copyright secured. All rights reserved. Used by permission.

score reading activity 4



Complete the score reading exercises on 'Circle of Life'.

aural activity



Listen to scales played to you by your teacher and identify them as major, pentatonic or natural minor.



▲ Hugh Jackman in the 2003 Broadway production of *The Boy from Oz*

The melody of 'I Go to Rio' is in ternary form (ABA¹) and has two verses, the first in A flat major and the second a semitone higher in A major. There is then an interlude ('Rio, I love you, Rio') back in the original key followed by a repeat of the A¹ section plus a coda. In this arrangement of the song, Australian singer Hugh Jackman sings the role of Peter Allen, with female singers providing a backing consisting of sustained notes, doubling (singing the same notes as the soloist) and fillers. (A **filler** is a short melodic/rhythmic response heard in the rests or long notes of a soloist's melody.) The song commences with an instrumental dance section in which the main melody is heard on brass (trumpets and trombones) and saxophones; the soloist then enters and, with the chorus backing, performs the rest of the song.

Listen to 'I Go to Rio' while following the lyrics on page 104. Then listen again to the song following the Listening guide. As you listen, complete the missing information in the vocal section.

After completing the Listening guide, do the following:

1. Describe the mood of the music.
2. Determine what musical devices are used by the arranger to create this mood.
3. Give at least two instances of word-painting (where the music pictures the lyrics).

Listening guide

Instrumental section

- 0:00 Introduction—Latin percussion playing polyrhythms; long saxophone notes then brass rhythmic figures
- 0:17 Trumpets and saxophones play the A section of the main melody with low trombone notes; at 0:32 trombones and saxophones play the B section with trumpet fillers; at 0:47 trumpets play the A¹ section at a higher pitch with a short saxophone counter melody and long trombone notes and snare drum filler; at 1:05 percussion play polyrhythms with staccato interjections on brass gradually rising in pitch

Vocal section

- 1:29 Verse 1—the A section sung by soloist with long notes on _____, saxophones and _____,

and trumpet _____; in the B section at 1:44 the _____ sings sustained notes in harmony underneath the soloist; in the A¹ section at 1:58 the chorus sings vocal _____ then doubles the soloist

- 2:19 Verse 2—semitone _____ in pitch; soloist with chorus _____; at 2:24 _____ play 'jungle drum rhythms'; at 2:34 (B) the chorus sings sustained notes in _____

2:48 Instrumental—featuring syncopated figures on _____ with staccato interjections on _____

2:55 Interlude—chorus singing in _____

3:07 A¹—featuring _____ on 'free at last, what a blast'

3:30 Coda—solo and chorus in _____; at 3:41 short phrases on unison _____ and saxophones followed by chorus shouting 'Rio!'

I Go to Rio

Words and music by Peter Allen and Adrienne Anderson

Whoa, whoa, when my baby,
When my baby smiles at me
I go to Rio de Janeiro.
My oh me oh,
I go wild and then I have to do the Samba and La Bamba.

Now I'm not the kind of person with a passionate
persuasion for dancin' or romancin'
But I give in to the rhythm and my feet follow the beating
of my heart.

Whoa, whoa, when my baby,
When my baby smiles at me
I go to Rio de Janeiro.
I'm a Salsa fellow.
When my baby smiles at me the sun will lighten up my life
and I am feel free at last,
What a blast.

When my baby,
When my baby smiles at me
I feel like Tarzan of the Jungle.
There on the hot sand
In a bungalow while monkeys play above us, we'll
make-a love, ah.

Now I'm not the type to let vibrations trigger my
imagination easily.
You know that's just not me.
But I turn into a tiger ev'ry time I get beside the one
I love.

Rio, I love you, Rio,
Rio de Janeiro.
I'm goin' to Rio.

Whoa, whoa, when my baby,
When my baby smiles at me
I go to Rio de Janeiro.
I'm a Salsa fellow.
When my baby smiles at me the sun will lighten up
my life and I am feel free at last,
What a blast.

Rio de Janeiro
Rio
Rio!

From *The Boy from Oz*. Copyright © 1976 Irving Music, Inc. and Woolnough Music, Inc. Copyright renewed. All Rights controlled and administered by Irving Music, Inc. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation

Writing a simple song

Writing a song involves setting the lyrics to a rhythmic pattern and then composing a melody to this pattern using a suitable chord progression. You have already learnt how to set words to a rhythmic pattern and how to write a simple melody. Now it is time to combine these two procedures. There are a number of conventions used by most song composers that you should follow. These can be seen in the music of 'I Still Call Australia Home' on pages 106–107 and are listed below.

- ▶ The lyrics are written in a straight line underneath the melody line.
- ▶ All words and syllables are centred below the notes to which they belong.
- ▶ Chord symbols are written above the music.

When writing a song from given lyrics use two staves—the top staff for the rhythmic pattern and the second for the melody and lyrics. To write your song, follow these steps:

1. Write a treble clef, key signature and time signature on the second staff. On the first staff write the time signature in line with that of the second.
2. Write the words of the couplet underneath the second staff using hyphens for words of more than one syllable. Leave sufficient room for notes to be written on ledger lines below the staff.
3. Place accent signs under the stressed words or syllables.
4. Place bar lines in the correct places on both staves. *Note:* Do not have an incomplete bar at the end of the staves. You may need to rewrite some of the words onto the next pair of staves.
5. Write the rhythmic pattern on the first staff.
6. Write the Roman numerals for the chord progression underneath the lyrics.
7. Write the chord symbols and the chord note letter names for the desired chord progression above the second staff.
8. Write the melody according to the rhythmic pattern and the chord progression.

creative activities



1. Set the words of the couplet below as an eight-bar song in triple metre and in the key of F major following the steps given above. Use this chord progression: I-IV-I-V-I-IV-V (or V⁷)-I.

A message in a bottle was carried on the tide

And found by eager children at the ocean side

2. Set the words of the couplet below as a four-bar song in quadruple metre and in the key of B flat major following the steps given above. Use this chord progression: I-IV-V (or V⁷)-I.

We're here today but we're gone tomorrow

It's time for happiness and not for sorrow

performance activities



1. Perform 'I Still Call Australia Home' on pages 106–107.
2. Perform the arrangement of 'Bad Girl' from the Australian musical *Man of Steel* provided by your teacher.



ACTIVITY
CONT.

I Still Call Australia Home

Words and music by Peter Allen

Medium (waltz tempo)

F A Dm F B^b

1. I've been to cities that never close down, From New York to

6 F G⁷ C F A

Ri - o and old Lon - don town, But no mat - ter how far or

11 Dm G⁷ F/C C⁷ F *Fine*

how wide I roam, I still call Aus tra - lia home.

17 F A Dm F B^b

2. I'm al ways trav'-lin' I love be - ing free And so I keep

22 F G⁷ C F A

leav - ing the sun and the sea, But my heart lies wait - ing

27 Dm G⁷ F/C C⁷ F



o - ver the foam I still call Aus - tra - lia home.

33 Am A^{b+} Am/G F^{#(b5)} Dm⁷/F



All the sons and daugh - ters spin - ning 'round the world A - way from their

38 G⁷ G E Am A^{b+}



fam - 'ly and friends But as the world gets old - er and

43 Am⁷/G F^{#(b5)} Dm⁷/F Gm⁷ C D.C. al Fine



cold - er It's good to know where your jour - ney ends 3. But

Verse 3 But someday we'll all be together once more,
 When all of the ships come back to the shore.
 I realise something I've always known,
 I still call Australia home.

From *The Boy from Oz*. Copyright © 1980 Rondor Music Australia Pty Ltd and Woolnough Music, Inc. This arrangement Copyright © 2010 Rondor Music Australia Pty Ltd and Woolnough Music, Inc. All Rights controlled and administered by Irving Music, Inc. All Rights Reserved. Used by Permission. Reprinted by Permission of Hal Leonard Corporation

score reading activity 5

Complete the score reading exercises on 'I Still Call Australia Home' (pages 106–107).



Listening example—‘Defying Gravity’ from *Wicked* (Stephen Schwartz)

The celebrated and hugely popular 2003 musical *Wicked*, with songs by Stephen Schwarz and book by Winnie Holzman, is a ‘prequel’, or story containing events prior to *The Wizard of Oz*. It tells of two girls—Elphaba, destined to become the Wicked Witch of the West, and Glinda, the future Good Witch—who meet at college and develop an uneasy friendship. The girls are total opposites: Elphaba is green-skinned, has a fiery temperament and is not liked by the other students; Glinda is beautiful, easy to get along with and very popular. Towards the end of the first act of the musical, the girls go to the Emerald City and are summoned to see the Wizard of Oz. Elphaba soon realises that his government is corrupt and that he has no power of his own. She refuses to help him and he labels her ‘Wicked’. Elphaba and Glinda are forced to go separate ways despite their friendship.

Wicked won three Tony awards in 2004 and has broken box office records in New York, Los Angeles, Chicago, St. Louis and London. It has toured more than 30 cities in America and has been translated into other languages for international productions. The production in Melbourne commenced in 2008.

In ‘Defying Gravity’, the spectacular show-stopping finale song to Act I, Elphaba uses a magic spell to levitate a broomstick and urges Glinda to join her against the Wizard; however, Glinda refuses, unable to resist the call of popularity. At the end of the song, Elphaba rises on the broomstick above the angry Citizens of Oz, who try in vain to ‘bring her down’. She flies off, soaring over the heads of the audience who inevitably respond with thunderous applause. (The scene incorporates over 60 moving lights and smoke and wind effects to create the illusion of flying.)

‘Defying Gravity’ is performed by Glinda and Elphaba (singing in solo or in duet) with a chorus representing the Citizens of Oz entering at the end. The song does not conform to a standard formal structure but uses a main theme, heard four times with variation, preceded by and interspersed with sections of **recitative**, or sung dialogue. The main theme is accompanied each time by high, bright instruments playing repeated quaver figures over isolated bass notes—all of which create a feeling of flying.

In dramatic stage productions composers often require performers to interact through sung dialogue to advance the action or plot. In classical operas where everything is sung these dialogue sections are called **recitative**. In such sections singers follow the natural rhythm of the words. Sometimes recitatives have sparse chordal accompaniment, allowing the vocalists rhythmic freedom; at other times the accompaniment is fuller and more strictly in time. Both types are heard in ‘Defying Gravity’.

Listen to the theme melody given below and identify one aspect of the music that contributes to the feeling of flying.

An important rhythmic/melodic **motive** (a short musical idea) is heard many times throughout the song. The motive, given below, is a unifying device, serving to link the various recitatives.



Theme Melody

S Schwartz

Allegro

It's time_ to try de - fy - ing grav - i - ty I think I'll
 5 try de - fy - ing grav - i - ty, and you can't pull_ me down.

Listen to the motive and learn to clap the rhythm so that you will recognise it when it occurs in the song.

'Defying Gravity' is noteworthy for the use of contrasting moods in its various sections. This is achieved by changing tempos, textures, dynamics and timbre—the

use of particular instruments and instrumental effects in the accompaniment.

Listen to 'Defying Gravity', following the lyrics on p. 110. Listen again to the song following the Listening guide. As you listen, complete the missing information.

Listening guide

- | | |
|--|--|
| <p>0:00 <i>Recitative</i>—the two soloists sing separately, then in _____; loud, accented chords on accompanying instruments help create an _____ mood; at 0:43 the tempo becomes _____, the volume _____ and the texture _____ to create a _____ mood; at 1:16 _____ strings help create a _____ mood.</p> <p>1:50 <i>Main theme</i>—high, bright instruments playing repeated _____ figures over isolated _____ notes create an _____ mood</p> <p>2:10 <i>Recitative</i>—bright rock beat with much use of _____ rhythms in the accompaniment, driving the music forward and creating a _____ mood</p> <p>2:35 <i>Main theme</i></p> <p>2:49 <i>Recitative</i>—sustained note on high _____ violins and repeated quaver figure on _____; peaceful mood created by _____ tempo, _____ volume, _____ texture</p> | <p>3:29 <i>Main theme</i>—sung this time by two soloists in _____ and _____</p> <p>3:42 <i>Recitative</i>—_____ tempo, _____ texture; at 4:08 the dynamics change with a _____; from 4:13 the voices sing in _____; at 4:22 the tempo becomes _____ and at 4:27 the music changes _____ to a _____ key, increasing the dramatic effect; at 4:29 further increases in _____ and _____ help create the sense of excitement; at 4:32 a new melody is introduced sung at a _____ pitch accompanied by the full orchestra creating a _____ mood</p> <p>4:59 <i>Main theme</i>; from 5:12 the tempo becomes progressively _____</p> <p>5:28 <i>Coda</i>—dramatic interplay between the soloists and _____; the music ends with the Citizens of Oz singing in _____ and Elphaba _____ over them, highlighting her feeling of exultation</p> |
|--|--|



▲ German actress Joana Fee Wuerz as Glinda (left) and Dutch singer and actress Willemijn Verkaik as Elphaba (right) posing with US actress Geraldine Chaplin after the Premiere of the musical *Wicked—Die Hexen von Oz* (the German production of *Wicked*) on March 8, 2010 at the Metronom-Theater in Oberhausen, western Germany

Defying Gravity

S Schwartz

Glinda (spoken) Elphaba, why couldn't you have stayed calm, for once! Instead of flying off the handle!

I hope you're happy
I hope you're happy now
I hope you're happy how you've
Hurt your cause forever
I hope you think you're clever

Elphaba I hope you're happy
I hope you're happy too
I hope you're proud how you would
Grovel in submission
To feed your own ambition

Glinda & Elphaba
So though I can't imagine how
I hope you're happy
Right now

Glinda (spoken) Elphie, listen to me. Just say you're sorry!

You can still be with The Wizard
What you've worked and waited for
You can have all you ever wanted

Elphaba (spoken) I know
But I don't want it—No!
I can't want it anymore

Something has changed within me
Something is not the same
I'm through with playing by
The rules of someone else's game
Too late for second-guessing
Too late to go back to sleep
It's time to trust my instincts
Close my eyes
And leap...

It's time to try defying gravity
I think I'll try defying gravity
And you can't pull me down

Glinda Can't I make you understand
You're having delusions of grandeur?

Elphaba I'm through accepting limits
Cuz someone says they're so
Some things I cannot change
But till I try I'll never know
Too long I've been afraid of

Losing love, I guess I've lost
Well if that's love
It comes at much too high a cost

I'd sooner buy defying gravity
Kiss me goodbye, I'm defying gravity
And you can't pull me down!

(spoken) Glinda, come with me. Think of what we could do—together!

Unlimited
Together we're unlimited
Together we'll be the greatest team
There's ever been—Glinda!
Dreams the way we planned 'em

Glinda If we work in tandem

Glinda & Elphaba
There's no fight we cannot win
Just you and I, defying gravity
With you and I defying gravity

Elphaba They'll never bring us down!

(spoken) Well, are you coming?

Glinda decides to stay behind.

Glinda I hope you're happy
Now that you're choosing this—

Elphaba You too
I hope it brings you bliss

Glinda & Elphaba
I really hope you get it
And you don't live to regret it
I hope you're happy in the end
I hope you're happy my friend

Elphaba So if you care to find me
Look to the Western sky!
As someone told me lately
Everyone deserves the chance to fly
And if I'm never flying solo
At least I'm flying free
To those who ground me
Take a message back from me!

Tell them how I am defying gravity
I'm flying high, defying gravity

And soon I'll match them in renown
And nobody in all of Oz
No Wizard that there is or was
Is ever gonna bring me down!!

Glinda I hope you're happy

Citizens of Oz
Look at her
She's wicked
Get her!!

Elphaba Bring me down!

Citizens of Oz
No one mourns the wicked
So we got to bring her—

Elphaba Ahhhh!

Citizens of Oz
Down!

©2003 Grey Dog Music For Australia and New Zealand: EMI Music Publishing Australia Pty Limited (ABN 83 000 040 951) Pyrmont, NSW 2009, Australia. International copyright secured. All rights reserved. Used by permission.

Listening example—'Now or Never' from *High School Musical 3: Senior Year* (Robbie Nevil and Matthew Gerrard)



High School Musical 3: Senior Year (2008), Walt Disney Pictures' third musical in the immensely popular *High School Musical* series, broke the record for the biggest ever opening weekend of a movie musical. Written by Peter Barsocchini, it continues the love story of basketballer Troy and the lovely and clever Gabriella, now seniors at East High, as they realise they face separation when they graduate and have to move away to different colleges. Encouraged by their drama teacher they unite with their friends to produce a musical expressing all of their doubts, hopes and fears about the future.

The energetic song 'Now or Never' occurs at the start of the film as the East High Wildcats and the West High Knights, from the other side of town, do battle at the basketball game in the East High gym. It is sung by Troy, Gabriella, Chad (Troy's best friend), the Wildcats and the cheerleaders of both schools and expresses the sporting rivalry between them.

The formal structure of 'Now or Never' consists of verse, **pre-chorus** and chorus sections and begins with a **rap** introduction. It is also interspersed with interludes of rap shouted by team members, cheerleaders, the crowd and the coach. In addition there is a short recitative section involving Troy and Gabriella. The different sections provide variety of both texture and timbre.

The song's accompaniment is basically electronic, with the exception of a battery of snare, tenor and bass drums, or 'drumline', from the school's drum corps heard towards the end. (A drum corps, a feature of most American high schools, is a marching group consisting of

A **pre-chorus** is a short section of a rock song that serves to connect the verse to the chorus. It usually involves a chord progression that contrasts with the other two sections.

Rap is a rock style in which the performer does not sing, but talks rapidly over a basic music background. (See page 277.)

brass and percussion instruments that performs at sports competitions, parades and other outdoor functions.)

Listen to 'Now or Never' following the lyrics on pages 112–113 in which the various sections are indicated. Listen again to the song and answer the following questions.



▲ A scene from the movie *High School Musical 3* (2009)



<http://adisney.go.com/disneyvideos/television/highschoolmusical/>

1. Why do you think the song starts with a repeated electronic bass drum note? (What is being suggested?) What mood does this create?
2. What word could be used to describe the change in dynamics in the first four lines of the song? What emotional effect does this change create?
3. What is the main interval used in the melody of the verse?
4. How do Troy and Chad sing in the pre-chorus?
5. What is the musical term used for the words in brackets shouted in the rests of the first and second chorus melody?
6. Why is the section sung by Troy and Gabriella a recitative?
7. How does the music of the recitative differ from the other sections? (Mention at least three ways.)
8. What makes interludes 1 and 3 rap?
9. How does the first performance of the final chorus (at 3:39) differ from the repeat?

Now or Never

M Gerrard, R Nevil

0:00 **Introduction**
Voices (Team and Cheerleaders)
 16, 16, 16 minutes left
 Better get it done!
 16, 16, 16 more minutes
 Get ready, GAME ON!

16, 16, 16 minutes left
 Runnin' out of time (WILDCATS!)
 (West High) 16, 16, 16 more minutes
 It's on the line!
 (WILDCATS!) 16, 16, 16 minutes left
 Better get it done! (WILDCATS!)

16, 16, 16 more minutes
 Till we're number one!

Coach
 Let's go team!

0:34 **Verse 1**
Troy
 Gotta get it together
 Yeah, pull up and shoot (SCORE!)
 Are you ready?
 Are you with me?
 (Team! Team! Team! Yeah!)

Shake 'em with the crossover (Wildcats!)
 Tell me what are we here for? (To Win)

Troy and Chad
 Cuz' we know that we're the best team
 (Come on boys! Come on boys! Come on!)

0:50 **Pre-chorus**
Troy and Chad
 The way we play tonight
 Is what we leave behind (that's right)
 It all comes down to right now

It's up to us (Let's go!)
 So what are we gonna be? (What we gonna be?)
 (T-E-A-M TEAM!)

Troy
 Gotta work it out
 Turn it on (Come on!)

1:07 **Chorus**
Troy
 This is the last time to get it right! (Ooh)
 This is the last chance to make it or not! (Yeah)
 We gotta show what we are all about (Team!)
 Work together (Go)
 This is the last chance to make our mark (Shoot!)
 History will know who we are (Yeah)
 This is the last game so make it count
 It's now or never!

1:24 **Interlude 1**
Wild Cats Cheerleaders
 W-I-L-D WILDCATS!
 You know we are
 W-I-L-D WILDCATS!
 Come on, come on!

West High Cheerleaders
 West High Knights, hey
 Yeah, we're doin' it right, oh yeah!

Wild Cats Cheerleaders
 W-I-L-D WILDCATS!
 Now's the time!

1:41 **Verse 2**
Troy
 Gotta get it inside, down low
 In the paint now shoot, SCORE! (Defence!)
 We gotta work it together

Team
Gimme the ball!
Gimme the ball!
Gimme the ball!

Troy
Fastbreak!
(Keep the ball in control.)
Let it fly from downtown (Three more!)
Show 'em we can do it better! (No way!)

Wild Cat Cheerleaders
Go, go, go!

Coach
Come on boys! (Wildcats!)

1:58 **Pre-chorus**
Troy and Chad
The way we play tonight (yeah)
Is what we leave behind (that's right)
It all comes down to right now
It's up to us! (Let's go)
So what are we gonna be? (What we gonna be?)
T-E-A-M TEAM!

Troy
Gotta work it out
Turn it on (Come on!)

2:13 **Chorus**
Troy
This is the last time to get it right (Ooh)
This is the last chance to make it or not! (Yeah)
We gotta show what we are all about (Team!)
Work together! (Go!)
This is the last chance to make our mark (Hoop!)
History will know who we are (Yeah)
This is the last game so make it count
It's now or never!

2:32 **Interlude 2 (the game)**

2:49 **Recitative**
Troy
Right now I can hardly breathe

Gabriella
Oh, you can do it
Just know that I believe

Troy
And that's all I really need

Gabriella
Then come on!

Troy
Make me strong!
It's time to turn it up
GAME ON!

3:06 **Interlude 3**
Wild Cat Cheerleaders
WILDCATS!
Gonna tear it up
GO WILDCATS!
Yeah we're number one
HEY WILDCATS!
We're the champions
GO, GO, GO, GO, GO, GO,
TEAM! Oh!

Wild Cat Cheerleaders
West High Knights, hey
Yeah, we're putting up a fight

Wild Cat Cheerleaders
Wildcats!
We'll never quit it, gonna win it!
Let me hear you say
HEY HEY HEY HEY HEY

(Percussion)

Cheerleaders
WILDCATS!
Go West High!
Yeah!
Hey, we're the best
Gonna win

Troy
Gotta show 'em how we do it

All
Game on!

3:39 **Chorus**
Troy
This is the last time to get it right (Ooh)
This is the last chance to make it or not (Yeah)
We gotta show what we are all about (Team)
Work together (Come on!)
This is the last chance to make our mark
History will know who we are
This is the last game so make it count
It's now or never!
(rept. chorus)

Yeaah!



research activities

1. Research a Broadway musical from the 'golden age of musicals' not studied in this text. Give details of the writers, the plot, the date and place of its first performance and the names of any hit songs, plus any other relevant information.
2. Research a rock musical from the 1960s and 1970s not studied in this text. (Several are mentioned on page 85.) Provide details of the musical as outlined in Question 1.
3. Research a Lloyd Webber musical written after *Cats* (1981). Provide details of the musical as outlined in Question 1.
4. Find out the name of an Australian musical not studied in this text. Provide details of the musical as outlined in Question 1.
5. Find out the names of some of the latest new musicals and provide any relevant information on them.



revision activity

Complete the revision activity for Unit 2.

WORDS TO KNOW

overture (p. 71)

Broadway musical (p. 72)

movie musical (p. 72)

phrase (p. 72)

glissando (p. 73)

theme (p. 77)

fugue (p. 77)

ensemble (p. 77)

triple (p. 77)

polyphonic texture (p. 77)

jazz quavers (p. 77)

swing rhythm (p. 77)

charm song (p. 82)

sequence (p. 82)

perfect intervals (p. 83)

major intervals (p. 83)

range (p. 84)

rock musical (p. 85)

concept musical (p. 85)

hook (p. 85)

vamp (p. 85)

couplet (p. 87)

word-painting (p. 88)

passing notes (p. 92)

auxiliary notes (p. 92)

leading note (p. 92)

dominant (p. 92)

Latin rock (p. 95)

character song (p. 98)

A natural minor scale (p. 99)

Aeolian mode (p. 99)

underscoring (p. 99)

jukebox musical (p. 102)

filler (p. 103)

recitative (p. 108)

motive (p. 108)

pre-chorus (p. 111)

rap (p. 111)

UNIT 3

AUSTRALIAN MUSIC



In this unit you will learn about Australian art music since 1996 by studying examples of different media. These include:

- ▶ piano music
- ▶ chamber music
- ▶ orchestral music
- ▶ concerto
- ▶ vocal music.

You will also learn about Australian popular music of the twenty-first century by studying examples of different genres. These include:

- ▶ rock
- ▶ pop
- ▶ dance
- ▶ blues and roots
- ▶ pop country
- ▶ jazz.

You will learn about the musical concepts of:

- ▶ *duration*—quintuplet, duplet and quadruplet; complex metres; mixed metres; backbeat; shuffle rhythm
- ▶ *pitch*—dissonance, discords, concords, discordant or dissonant harmony; tonality; Mixolydian and Dorian modes; pedal notes; organum; tonal centre; harmonics; alto clef; tenor clef; graphic notation; tritone dominant; slash marks; arpeggio
- ▶ *dynamics and expressive techniques*—terms used for performance; articulation; ornamentation with quintuplets, trills, appoggiatura, upper mordent
- ▶ *timbre*—solo piano, use of the piano soft pedal; string quartet; 12-stringed and resonator guitars; symphony orchestra; didgeridoo; soprano, alto, tenor and bass voices; a cappella choir; SATB choir with harp accompaniment
- ▶ *texture*—cluster; block chords
- ▶ *structure*—rondo form; arch form; motive; concerto, cadenza; through-composed; song cycle; riff; hook; pre-chorus; bridge; tag; multi-tracking; sequences; loops; strophic form; verse-chorus and chorus form.

By the end of the unit, you should be able to:

- ▶ score read music for piano, chamber groups, orchestra and vocal groups
- ▶ identify the Mixolydian and Dorian modes in music studied
- ▶ aurally identify major and modal scales
- ▶ create folk-like melodies using the Mixolydian and Dorian modes
- ▶ perform folk songs using the Mixolydian and Dorian modes
- ▶ recognise aurally and visually concords and discords
- ▶ visually identify quintuplets, duplets, quadruplets and pedal notes
- ▶ clap rhythmic patterns using complex and mixed metres
- ▶ perform piano pieces using complex and mixed metres
- ▶ identify aurally and visually articulation such as staccato, mezzo staccato, legato
- ▶ recognise a tonal centre and major tonality in a piece of music
- ▶ identify harmonics aurally and visually
- ▶ perform chamber and vocal compositions
- ▶ read and notate music using the alto clef
- ▶ recognise examples of chance music and graphic notation
- ▶ perform music containing graphic notation
- ▶ recognise examples of arch form, strophic form, through-composed form, song cycle, verse-chorus and chorus form
- ▶ identify the interval of a tritone and a tritone dominant
- ▶ recognise aurally and visually an appoggiatura
- ▶ identify aurally examples of multi-tracking
- ▶ write bass parts to melodies
- ▶ perform pop and pop country songs
- ▶ analyse scores with regard to musical concepts studied.

AUSTRALIAN MUSIC

This unit aims to illustrate the talent, richness and variety of the contemporary Australian music scene. It is divided into two strands: art music and popular music. (**Art music**, also called classical music, is music written to express emotions and ideas rather than for commercial profit.) Within each of the strands you will study a number of different examples by leading Australian composers and performing artists of the twenty-first century. Not only will you learn about different media, such as solo piano, guitar quartet, the orchestra, choral groups, rock and jazz bands, but you will also encounter many different musical styles that illustrate the diversity of music in Australia today.

ART MUSIC

Australia has a thriving art music scene, with many of our composers and performers achieving international success. Australian art music began to flourish in the 1960s when composers integrated different influences into their works to give them a truly unique voice. Some of these influences included Aboriginal and South-East Asian musical elements and instruments, as well as influences from folk and popular music. This practice continues in the music of today.

In general, contemporary Australian composers employ a free use of rhythm and tonality (see page 118) and explore new instrumental timbres and harmonic colours, especially dissonance (see page 119).

In this strand of the unit you will study a range of examples that have been chosen for their 'Australianness'—that is, they all set out to illustrate aspects of the country, such as its natural features, cities, history or our Aboriginal heritage.



◀ Conductor Richard Tognetti, on the left, with members of the Australian Brandenburg Orchestra, one of the world's leading chamber orchestras. The musicians usually play restored or reproduced instruments of the eighteenth century.

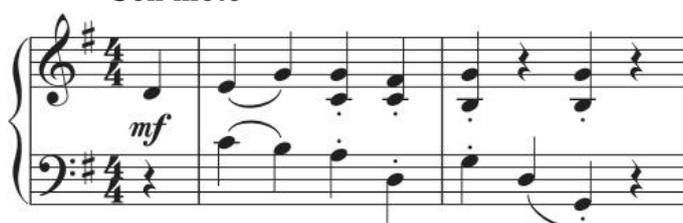
Solo piano music

Although a comparatively young instrument, more music has been written for the piano than for any other instrument. The piano is very versatile because it is possible to play both melodies and accompaniments on it at the same time. It offers a wide, seven-octave range and is well suited for expressing ideas and emotions. The piano has been a favourite medium for Australian composers and they have written many excellent pieces for it.

Piano music is normally written on two staves that are joined together on the left-hand side by a staff line and brace and throughout the music by bar lines. Notes for the right hand are mainly written on the upper staff using a treble clef, and notes for the left hand are mainly written on the lower staff using the bass clef. The appropriate key signature is written at the beginning of each pair of staves, called a system; the time signature is written on the first system only, after the key signature. (A **system** is defined as a group of staves played simultaneously and usually joined at the left-hand side by an initial bar line.) Terms indicating tempo are written at the beginning above the music, in line with the time signature.

Study this example of a piano score noting the points mentioned above.

Con moto



written activity 1



Complete the exercise on setting out a piano score.

Listening example—'A Day in Taralga' (Ann Carr-Boyd)



Ann Carr-Boyd is a leading Australian composer living in the Southern Highlands of New South Wales. Her large catalogue of compositions contains works for symphony orchestra, chamber ensembles, solo piano and voice as well as works for film and television. Her piano compositions include many short programmatic pieces such as 'Grasree Hill', 'Sunrise on the Ocean' and 'A Day in **Taralga**'.

(**Program music** is music that paints a picture or tells a story.) Ann Carr-Boyd describes her music as 'mostly tonal, rhythmically straight-forward, and colourful'. She is

fascinated by the acoustics of sounds (their resonating qualities) and how they can affect the mood of the music.

Taralga is a sleepy, picturesque little town about 45 kilometres north-east of Goulburn in New South Wales. First settled in about 1825, it was proclaimed a town in the 1860s, growing in size during the gold rush period that followed. Although its population has now dwindled to a few hundred, Taralga still has many fine heritage buildings constructed from stone cleared from the surrounding area during the second half of the nineteenth century.

The piano piece 'A Day in Taralga' (2003) was composed for the Keys National Piano Competition, a national piano, vocal and choral competition featuring Australian works. The composer states that 'the mood of this piece should be beguiling and a little folk-like' and advocates the use of the pedal 'to maintain a good legato and ample resonance'. 'A Day in Taralga' has a number of repeated and varied sections as well as sections contrasting in tonality, texture and dynamics. (The word **tonality** refers to a particular note or scale around which a piece of music revolves.) The piece commences with an eight-bar introductory passage presenting the main four-bar thematic idea (given below) that is varied a number of times.



▲ St Luke's Anglican Church (1906), one of the heritage buildings in Taralga

 www.argylecounty.com.au/towns/taralga.html

The structure of the music is **rondo form** as follows: Introduction, A, B, A¹, C, A², Coda. (These sections are marked on the score in the *Score Book*.) The piece also features the following:

- ▶ use of Mixolydian modes based on E, B and F# (The **Mixolydian mode** is an ancient scale based on the white notes of the keyboard from G to G¹. The semitones in this scale occur between the third and fourth, and sixth and seventh scale degrees.)



G Mixolydian mode



E Mixolydian mode



B Mixolydian mode



F# Mixolydian mode

- ▶ ornamentation of the melody with **mordents**, shown by , that indicate playing very quickly the given note, the note above or below it and the note again (see opposite)
- ▶ pedal notes, such as the repeated Es (held by the pedal) on beat one on the bass staff in bars 9–16 (**Pedal notes** are repeated or long held notes, usually tonic or dominant, against which the harmony changes.)
- ▶ clusters of major second intervals creating **discords** (A **cluster** is the name given to a group of pitches that are close together producing blocks of sound that are not at rest.)
- ▶ parallel chords of fourths and fifths like medieval **organum**
- ▶ use of the sustaining pedal throughout for smooth, legato playing and for colour effects.

Discords are chords that contain intervals of seconds or sevenths or any other intervals that are not major, minor (see page 194) or perfect. These chords are not at rest and produce **dissonance**, also known as **discordant** or **dissonant harmony**. Dissonance is often used to create colour or mood.

Organum was an early type of harmony where a medieval church melody was doubled at the interval of a fourth or fifth above or below as well as at the octave.



▲ Ann Carr-Boyd

 www.amcoz.com.au/composers/composer.asp?id=4947

Notes on the score of 'A Day in Taralga'

1. The composer uses the following terms to help create the appropriate mood: *tranquillo*—tranquil; *sempre legato*—always smoothly, and well connected; and *lontano*—as from a distance.
2. A **quintuplet**, marked with a bracket and the number 5, is used in bar 4. This indicates five notes played in the time of four of the same value.
3. The mordents used in bars 6, 10 and so on, are **upper mordents** which indicate playing very quickly the note, the note above and the note again, as shown:



4. Octave signs (**8^{va}**) above the right hand staff in bars 31, 35 and so on indicate the music is to be played an octave higher than written.
5. An arpeggio sign (**♩**) in bar 41 indicates a rolled chord.
6. In bars 23–24, bars 32–40 and so on, music for both hands is written on the treble staff.

Listen to 'A Day in Taralga' following the score in the *Score Book*. (Note: In the recording you will hear, the pianist repeats bars 57–60 with variation.) Then listen again to the music and answer the following questions:

1. What is the particular tonality of bars 1–18? (On which scale is the music based?) How is this tonality indicated in the music? Why has the composer used this tonality?
2. What word is used to describe the texture of the introduction?
3. How do bars 5–8 differ from bars 1–4?
4. How has the introduction been varied in section A? (Give at least three ways.)
5. How are the tonality and texture varied in section B?
6. What is the aural effect of the major second clusters in section B?
7. How does the composer create the atmosphere of a far-off time in section A¹? (Give four ways.)
8. How does section C differ from sections A and B?
9. How does section A² differ from section A?
10. What happens in bars 61–64 of the coda?



performance activity

Perform the Mixolydian mode Irish folk song 'She Moved through the Fair'.

She Moved through the Fair

Traditional

Tranquillo C D C tr

My young love said to me My mother won't

sempre legato

Ped. Ped. etc.

5 D

mind And my father won't slight you For

10 C/D D



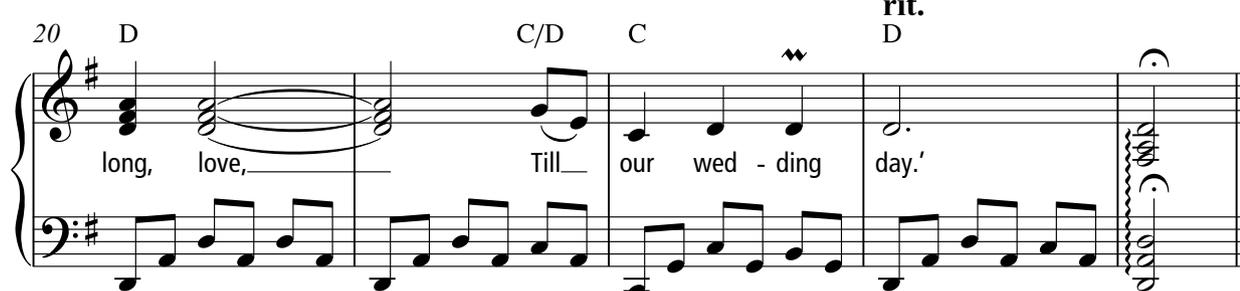
your lack of kind Then she stepped a way

15 C/D D C



from me And this she did say: 'It will not be

20 D C/D C rit. D



long, love, Till our wed - ding day.'

Verse 2 As she stepped away from me
 And she moved through the fair
 And fondly I watched her
 Move here and move there
 And then she turned homeward
 With one star awake
 Like the swan in the evening
 Moves over the lake

Verse 3 The people were saying
 No two e'er were wed
 But one had a sorrow
 That never was said
 And I smiled as she passed
 With her goods and her gear
 And that was the last
 That I saw of my dear.

Verse 4 Last night she came to me
 My dead love came in
 So softly she came
 That her feet made no din
 As she laid her hand on me
 And this she did say
 It will not be long, love,
 'Til our wedding day

score reading activity 1



Complete the score reading exercises on 'She Moved through the Fair'.



Listening examples—‘Bass Island’ and ‘Martin Island’ from *Five Islands* (John Peterson)

John Peterson is an internationally recognised Australian composer with a large catalogue of works for orchestra, instrumental and vocal chamber ensembles and piano. Speaking about his music, John Peterson says it reflects his ‘interest in tonal idioms, as well as the energy and rhythmic propulsion inherent in many popular music styles’. He describes his compositional style as ‘continuous music’ because of its fast tempos and layered repeated figures. He also focuses on the dynamic rhythms derived from the use of **complex metres**—he names and explains these as ‘additive rhythms created out of alternate long and short beats’ that are similar to rock’s repeated rhythms.

The piano **suite** *Five Islands* (2001) is a programmatic work picturing five small islands off the New South Wales South Coast near Port Kembla. The pieces each suggest different pictures, from the rolling sea to bright sunshine to solitude and loneliness. John Peterson said he imagined that Bass Island (named after the explorer George Bass)

Complex metres are irregular metres made up of combinations of two-beat and three-beat patterns. Usually these can be identified by an upper number of 5, 7, or other larger prime number. In $\frac{7}{8}$ for example, the combinations of patterns could be



A **suite** is an instrumental work made up of several pieces of music, or movements, grouped together.

was first discovered on a bright, sunlit summer’s day, while innocence, tinged with a slight apprehension, inhabits the music of Martin Island (named after the young midshipman making his first voyage).



▲ *Five Islands* are located off the coast near Port Kembla, New South Wales. They are a nature reserve for 24 species of birds and also for the Australian fur seal.

In 1797, George Bass, Matthew Flinders and William Martin sailed down the coast of New South Wales in a small boat called the 'Tom Thumb' on an exploratory expedition. The first known reference by white settlers to the five islands came on 5 December 1797 when George Bass noted in his journal, '... and at sunset passed the five islands laying off Hat Hill'. The two most northerly islands, Flinders Island and Bass Island, and the southernmost island, Martin Island, are obviously all named after the three explorers themselves. Rocky island is the only one to retain a name reflecting its physical appearance, while Parkyns Island, the largest of the five, was originally called Big Island but was renamed after a family called Parkyns lived on the island between 1866 and 1870. Today, the islands are wildlife sanctuaries, protected from human habitation and intervention, and have thus become ideal breeding grounds for many species of birds.

'Bass Island'

Bass Island has a 'lively and exuberant' tempo and a number of repeated sections giving a structure that can be described as **arch form**: A, B, C, D, C', B, A', Coda—that is, the second half of the piece is a mirror image of the first. As in 'A Day in Taralga', the composer has used modal tonality to suggest an historical link.

The piece also features:

- ▶ the complex time signature $\frac{13}{8}$ that provides an energetic rhythm, driving the music forward
- ▶ the following underlying rhythmic pattern that is heard throughout and which serves to unify the piece:



- ▶ modal tonality—Mixolydian modes based on A (see below) and F#, B and E (see page 118)



A Mixolydian mode

- ▶ discordant major seconds
- ▶ tonic and dominant pedal notes
- ▶ the sustaining pedal to add resonance
- ▶ ornamentation with quintuplets and trills (a **trill** is a fast alternation of the written note and the note above)
- ▶ clear articulation markings (**articulation** refers to the attack and release of the notes).

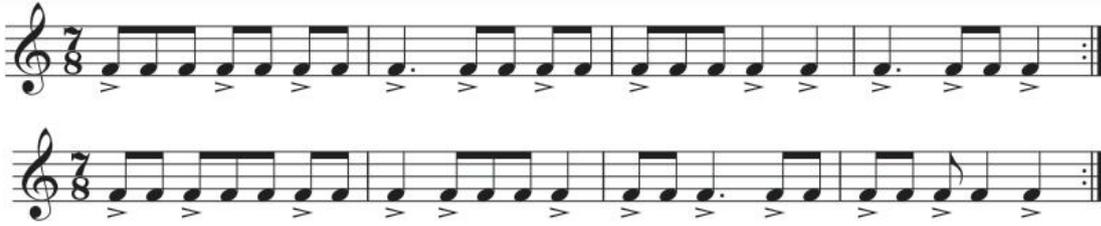
Learn to clap the underlying rhythmic pattern given on the left then listen to 'Bass Island' following the score in the *Score Book*. Listen again to the music and answer the following questions:

1. How does this piece demonstrate the composer's compositional style of 'continuous music'?
2. What is the effect of the constant discordant major seconds?
3. What is the tonality of section A and how is this established?
4. How does the melody of section B differ from that of section A?
5. In which section do you see a continuous four-bar pedal note?
6. Which Mixolydian modes are used for sections C, D and C'? (You will need to look at the accidentals used in each section to work out the modes.)
7. Compare the melody and texture of section C with that of section C'.
8. What articulation markings has the composer used to indicate how this piece is to be performed? Give their Italian names and meanings. (You may need to refer to pages 283–285.)
9. What is the mood of the music? Which musical elements contribute to this mood?



performance activity

Perform the rhythmic patterns below that contain complex metres.



aural activity

Listen to scales played to you by your teacher and identify them as major or modal.



creative activity

Set the following rhythm to a folk-like melody based on the Mixolydian mode. Use the dominant (the fifth note of the mode) at the end of phrases and finish on the final (the tonal centre of the mode). Make the range about an octave. Perform your melody on an appropriate instrument.



'Martin Island'

Martin Island has a 'gently flowing' tempo indication and evokes a mood of apprehension, loneliness and isolation. It demonstrates the composer's interest in tonal idioms as it explores the tonal qualities of two adjacent notes, C and D \flat , almost as if they are having an argument. Each of these, at different times, acts as a **tonal centre**—a particular note around which the music revolves.

There are three sections in 'Martin Island', the first two being repeated. The first section has C as its tonal centre while the second section has D \flat .

The piece is built around a five-note motive heard in the left hand of bar 1 and containing both C and D \flat .



The constant repetition of this semitone interval helps create a feeling of apprehension. The five-note motive or variations of it appears in all but four bars of the piece. Other motivic ideas or chordal passages are heard against it played by the right hand providing dissonant intervals and changes of texture for variety. The second section, *poco allargando* (a little slower and growing fuller in tone), has the motive expanded and this time built on D \flat , underneath

right-hand chords. The four bars that do not contain the motive feature chords that are dissonant when played against the right-hand chords and have a descending four-note melody.

The piece also features:

- ▶ legato articulation with different phrasing in the hands helping to conceal the natural accents and making the music flow continuously
- ▶ many right-hand notes or chords tied across bar lines also helping to conceal the natural accents
- ▶ mainly soft dynamic markings (from *pp* to *mf*)
- ▶ use of the sustaining pedal.

Listen to the music following the score in the *Score Book*.

Then listen again and answer the following questions:

1. What is the overall structure of the piece?
2. What musical means does the composer use to create a mood of loneliness and isolation in the A section? (Give at least five ways.)
3. How does the mood change in section B?
4. What musical means does the composer use to achieve the change of mood? (Give at least three ways.)
5. Which musical elements change throughout the final section and how do they change?
6. How is the tonal argument resolved in the final bar?



▲ John Peterson

 www.jmpeterson.com

computer activities

1. Record or write a short improvised four- or eight-bar pentatonic melody (on the treble staff) on track 1. On track 2, record or write a different melody based on the same pentatonic scale. Transpose this melody one octave lower, then merge the two tracks. In the score window, select a piano score set-up. Play your polyphonic piano score.
2. Record or write a simple Australian folk song melody on track 1. On track 2, record a chordal accompaniment derived from the chord symbols. Transpose the chords an octave lower, then merge the two tracks. In the score window, select a piano score set-up. Play your homophonic piano score.



performance activity

Perform the simple piano arrangements of the Australian folk songs 'Waltzing Matilda' and 'Botany Bay', given below. Identify the texture used in each arrangement.

Waltzing Matilda

Moderato

F Dm Gm C⁷ F Dm Gm C

p *cresc.*

5 Dm Am B^b C⁷ F Dm C⁷ F

mf

Detailed description: This musical score is for the first system of 'Waltzing Matilda'. It is in 4/4 time and B-flat major. The tempo is 'Moderato'. The first four measures are marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The notes in the right hand are: M1: G4, A4, Bb4, C5; M2: D5, C5, Bb4, A4; M3: G4, F4, E4, D4; M4: C4, Bb3, A3, G3. The bass line consists of chords: M1: F2, Bb2, D3; M2: Dm2, F2, Ab2; M3: Gm2, Bb2, D3; M4: C72, Eb2, G2. The fifth system (measures 5-8) is marked with a mezzo-forte (*mf*) dynamic. The notes in the right hand are: M5: D4, E4, F4, G4; M6: A4, Bb4, C5, Bb4; M7: A4, G4, F4, E4; M8: D4, C4, Bb3, A3. The bass line consists of chords: M5: Dm2, F2, Ab2; M6: Am2, C3, Eb3; M7: Bb2, D3, F3; M8: C72, Eb2, G2.

Botany Bay

Brightly C G⁷ C

mp

5 F G C F

mf

11 C G⁷ C

p

Detailed description: This musical score is for the second system of 'Botany Bay'. It is in 3/4 time and C major. The tempo is 'Brightly'. The first four measures are marked with a mezzo-piano (*mp*) dynamic. The notes in the right hand are: M1: C4, D4, E4, F4; M2: G4, A4, B4, C5; M3: B4, A4, G4, F4; M4: E4, D4, C4, B3. The bass line consists of chords: M1: C2, E2, G2; M2: G72, Bb2, D3; M3: C2, E2, G2; M4: C2, E2, G2. The fifth system (measures 5-8) is marked with a mezzo-forte (*mf*) dynamic. The notes in the right hand are: M5: C4, D4, E4, F4; M6: G4, A4, B4, C5; M7: B4, A4, G4, F4; M8: E4, D4, C4, B3. The bass line consists of chords: M5: F2, A2, C3; M6: G2, B2, D3; M7: C2, E2, G2; M8: F2, A2, C3. The sixth system (measures 11-14) is marked with a piano (*p*) dynamic. The notes in the right hand are: M11: C4, D4, E4, F4; M12: G4, A4, B4, C5; M13: B4, A4, G4, F4; M14: E4, D4, C4, B3. The bass line consists of chords: M11: C2, E2, G2; M12: G72, Bb2, D3; M13: C2, E2, G2; M14: C2, E2, G2.

Chamber music

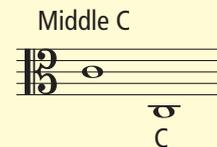
Music written for a small group of instruments with only one player per part is called **chamber music**. The term was originally used to describe music played in a room or 'chamber' with an intimate atmosphere rather than a large concert hall or theatre. A chamber music ensemble usually has from two to nine members although larger groups such as chamber orchestras exist with as many as 15 members, each with their own part.

The **string quartet** (consisting of two violins, viola and cello) has long been the most important chamber music group. Other groups include the piano trio (piano, violin and cello), wind quintet (flute, clarinet, oboe, bassoon and French horn), the piano quintet (piano, violin, viola, cello and double bass) and the violin and piano duet.

Music for a string quartet is written as follows on four staves:

1. All staves are connected on the left by a staff line and a bracket.
2. Each instrument's name is written beside its corresponding staff.
3. The bar lines extend through all four staves because the instruments belong to the same family.
4. The treble clef is used for first and second violins, the **alto clef** is used for viola and the bass clef is used for cello.
5. Tempo terms are indicated above the first violin staff only; all other terms and signs are written separately for each staff.

The **alto clef**  indicates that the third line of the staff is middle C and it is used for the viola because of its range. Music written for the viola ranges from an octave below middle C to an octave or more above. If this music were notated on either treble or bass staves, numerous ledger lines would be constantly required. The use of the alto clef overcomes this problem.



Study the example below.

Con moto



Violin I *mf* *pizz.*

Violin II *mf* *pizz.*

Viola *mf* *pizz.*

Cello *mf*

► A string quartet with two violins, viola and cello



Listening example—‘A Song of Deliverance’, third movement from *String Quartet No. 17* (Peter Sculthorpe)

Australia's greatest living composer, Peter Sculthorpe, has won many awards that include being selected as one of Australia's 100 Living National Treasures (National Trust of Australia, 1997) and as one of the 100 Most Influential Australians (*The Bulletin*, 2006). He is best known for his large number of orchestral and chamber works, but has also written many piano pieces, vocal works and two operas. Sculthorpe has said that his love of the Australian countryside has influenced his writing and many of his works such as ‘Kakadu’ (1988) and ‘Great Sandy Island’ (1998), both for full orchestra, suggest our vast and lonely landscape and its history. Other influences on his compositions have come from indigenous music as well

as the music of Bali, Japan and neighbouring areas of the Pacific.

In ‘A Song of Deliverance’, the third movement from the *String Quartet No. 17* (2007), Sculthorpe links two diverse historical events: the birth of Beethoven in 1770 and Captain Cook's discovery of eastern Australia in the same year. The piece is an expression of gratitude for deliverance from shipwreck and drowning. It is based throughout on a mysterious question and answer motto-theme taken from the 4th movement of Beethoven's *String Quartet No. 16* (see below) and the song ‘Boat Rise’ from Sculthorpe's own *Love 200* (1970), an excerpt from the melody of which is given opposite.

Motto theme from 4th Movt, *String Quartet No. 16*

Beethoven

Grave	Allegro	
Muss es sein? (Must it be?)	Es muss sein! It must be!	Es muss sein! It must be!

'Boat Rise' theme (excerpt)

Lyrics by Tony Morphet
Music by Peter Sculthorpe

Con moto

Sun- down, it-'ll rise a- gain, Ice melt, it-'ll ice a- gain, a

The year 1770 was noteworthy for two separate events: the birth of the German composer Ludwig van Beethoven and the voyage by the English explorer Captain James Cook that resulted in his discovery and charting of the east coast of Australia.

Sailing northwards from landfall on the Victorian coast Cook found himself inside the dangerous waters of the Great Barrier Reef where his ship *Endeavour* was eventually holed on a coral reef about 25 km from present-day Cooktown in north Queensland. Cook lightened the ship by throwing all unnecessary cargo overboard and at high tide *Endeavour* was refloated and sailed, for urgent repairs, to a nearby river (later called the Endeavour River).

Eight weeks later the *Endeavour* reached the northern tip of the mainland, named Cape York by Cook after the English Duke of York. On 22 August 1770, Cook raised the Union Jack on Possession Island, between Thursday Island and Cape York, and claimed the east coast of Australia for England.

The music consists of an introduction in which the ideas of the Beethoven motto are first presented, followed by the song melody (A, B), two variations of this melody, and a coda. This gives a formal structure as follows: Introduction, A, B, A', B', A², A², Coda. The piece features the following:

- ▶ variations of the Beethoven motto idea
- ▶ violin I melody in sections A and B derived from the 'Boat Rise' song melody
- ▶ tonality of C minor
- ▶ the note D as an important tonal feature
- ▶ the use of C and D pedal notes including **inverted pedal notes** (the repeated or long-held notes are heard in an upper part or voice)
- ▶ cross rhythms with the use of **duplets** (two notes played in the time of three of the same value) and **quadruplets** (four notes played in the time of three or six of the same value)
- ▶ polyphonic texture
- ▶ the use of dissonance including tritones (a **tritone** is an interval of three tones).

▶ *The New Endeavour, a replica of Captain Cook's ship, sailing in Bass Strait. Reproduced courtesy of the Australian National Maritime Museum and Steve Schmidt*

Sculthorpe marked the bicentenary of the Cook voyage in 1970 with a work called *Love 200*, scored for the rock band Tully and the Sydney Symphony Orchestra. It contained a song titled *Boat Rise*, a sort of sailor's shanty (to words by Tony Morphet), telling how Cook's *Endeavour* ran aground on the Great Barrier Reef and was refloated again by the crew, 'through love and Christian zeal': 'It'll rise again.../ Judas chose, then he chose again, / Christ died, then he rose again, / One more pump of the hose again, / And we'll rise.' Starting out with Beethoven's question, the movement is then based on the 'Boat Rise' tune.

From the CD notes to The String Quartets, vol. 3



Listen to 'A Song of Deliverance' following the score in the *Score Book*. Then listen again to the piece and answer the following questions.

1. Which instrument plays the question of the motto at the beginning? What feature of this music in bars 1–2 is related to Beethoven's motto? How would you describe the rhythm of the motto idea? What is the effect of this rhythm?
2. Which instrument plays the answer in bars 3–4? What feature of the music is related to Beethoven's answer? How do these 4ths differ from each other?
3. What rhythmic effect is used in bars 3 and 5?
4. What is the cello playing in bars 3–6 and why is this played?
5. What is the effect of the D-inverted pedal notes in bars 1–8?
6. What is the metre of the music? What is the effect of the quavers grouped in threes throughout? What do you think the composer is trying to picture with these quaver patterns?
7. What rhythmic effect is a feature of the cello part almost throughout? Why has the composer used this?
8. How does section A (Fig. 1) start? What does violin I play from bar 11? What rhythmic effects are heard in this melody?
9. What is the key of section A bars 9–16? How does the tonality of section B (Fig. 2) differ from section A?
10. What does the viola play in section A? What is heard on the viola in section B?
11. What compositional device occurs on the cello in bars 17–20?
12. How does A¹ (Fig. 3) differ from A? How does B¹ (Fig. 4) differ from B?
13. Which musical elements have been changed in A² (Fig. 5) and how have they been changed?
14. Where does the climax of the work occur? Give reasons for your answer.
15. How does the music end?
16. What is the mood of the music? Give at least four reasons for your answer.

► Peter Sculthorpe

 www.petersculthorpe.com.au/



performance activity

Perform the chamber music piece 'Polka' provided by your teacher.

Listening example—‘Sling-Jaw Wrasse’ from *Six Fish* (Nigel Westlake)



Clarinetist, conductor and prize-winning Australian composer Nigel Westlake has written a large number of works, many of which have been performed by international orchestras and ensembles. As well as composing art music for the concert hall, Westlake has written much music for film and television, including the scores for the films *Miss Potter* (2006), *Babe—Pig in the City* (1998) and several Imax films. His television credits include documentaries, telemovies and news themes.

The 2004 chamber work *Six Fish*, commissioned by Saffire, the Australian Guitar Quartet, is one of Westlake's most successful recent compositions. (In 2005 it won the APRA/Australian Music Centre award for Instrumental Work of the Year.) Composed for an unusual grouping of two classical guitars, a **12-string guitar** and a rarely-heard **resonator guitar**, the innovative work pictures the various qualities of six different fish found in Australian waters. In describing *Six Fish*, the composer says:

As the movements took shape, they seemed to take on a life of their own, each one marked by individual, distinguishing characteristics. I was reminded of various fish I have encountered in the wild—the diversity, awesome beauty and weirdness of sea creatures is of great interest to me.

Westlake has always been fascinated by the sound of the guitar and in *Six Fish* he shows great mastery in writing for the instrument, using its ability to produce strums, arpeggios, harmonics, slides and even percussive sounds to create a myriad of colours, ripples and darting effects suggesting the different fish.

‘**Sling-Jaw Wrasse**’, the fourth movement of *Six Fish*, refers to a fish that inhabits lagoons and coral reefs throughout the world. In Australia it is found off the north-western coast of Western Australia and along the entire Great Barrier Reef. This piece, like much of Nigel Westlake's music, is driven by dynamic rhythmic energy, avoiding the constraint of regular metric accents. As well as rhythm, the piece explores a wide range of timbral effects, including some percussive sounds. With its hints of bluegrass music through the use of bottleneck *glissandos* (see page 132) and the loud, aggressive style of playing, ‘Sling-Jaw Wrasse’ conjures up a picture of an active, brightly coloured fish, pursuing its prey and protruding its jaws to capture and devour it.

Written in a free form, with a number of contrasting sections, the piece features:

A **12-string guitar** is an acoustic or electric guitar on which the four lower strings each have a partner string tuned an octave higher. The two higher strings have partner strings that are tuned at the unison. The result of these extra strings is a richer timbre and a more resonating sound than that of the normal six-string guitar.

The **resonator guitar** (see the picture below) is an acoustic guitar containing one or more metal cones or resonators that amplify the sounds instead of the usual wooden soundboard. These resonators also contribute greatly to the timbre of the sounds. Invented in America in 1927, the resonator guitar was originally designed to be louder than the normal acoustic guitar so that it could be better heard in bands and orchestras. Its distinctive bright, metallic sound was particularly suited to bluegrass music and blues. (**Bluegrass** is a type of country music with jazz and blues influences that features virtuosic banjo and guitar playing.) In 1928 a private company produced an instrument marketed as ‘dobro’ that had a single-resonator cone shaped like an inverted bowl. The name ‘Dobro’ is usually used for the resonator guitar today. (This name is used in the score of *Six Fish*.)

*The resonator guitar, with its traditional blues associations, would appear at first glance to be a curious choice of guitar for a ‘classical’ composer, but the effect of the resonator in *Six Fish* is strangely undulating and swelling—almost aqueous (like water).*
From the CD notes to *Six Fish*



◀ A resonator guitar or dobro

- ▶ **mixed metres** (changing time signatures)
- ▶ complex metres
- ▶ use of a slide or '**bottleneck**' on the resonator guitar to produce *glissandos* (picturing perhaps the fish extending its mouth)
- ▶ **harmonics** (higher notes in addition to the basic note and indicated by the symbol °)
- ▶ percussive knocks on the wood of the instruments (indicated by cross note-heads)
- ▶ scratches—using the nail to scratch the string, producing bright, high-pitched sounds
- ▶ upward bends—raising the pitch by pulling the string sideways across the fretboard, therefore increasing the string tension
- ▶ constantly changing textures resulting from the different layers of guitar combinations
- ▶ very loud dynamics and aggressive, heavily stressed *marcato* and *sforzando* accents (marked Λ and *sfz* respectively)

The **sling-jaw wrasse** (see the picture below) is noteworthy for its ability to extend its mouth to capture its prey (thus its name). Adult sling-jaw wrasse have a white head, with a dark line through the eye extending onto the body. The body is dark with the exception of an orange region below the dorsal fin.

A **bottleneck** is a small glass or metal tube placed on the guitarist's fourth finger to alter the pitch of the strings on the neck of the instrument. This slide can be moved along a string without lifting, creating a *glissando* or a continuous change in pitch. A bottleneck can be used with any type of guitar but is particularly favoured by steel-string and resonator guitar players. The sliding effects produced are characteristic of country and western music, bluegrass and blues.



▶ *A sling-jaw wrasse*

Notes on the score of 'Sling-Jaw Wrasse'

1. Zeroes are written on the B and E lines of the first guitar staff in bar 10 to indicate that these notes of the chord should be played as open strings to give them a bright timbre.
2. The figures 214356 above the second guitar part in bar 10 indicate the notes of the chord that should be played on each string. Therefore, the highest note (A \flat) will be sounded on the second or B string, while the higher-pitched first or E string is used for the E of the chord.
3. The semiquaver stems without note heads in bar 10 of the 12-string guitar part indicate repetitions of the first chord.
4. In bar 34 of the first and second guitar parts the first note of each quintuplet is meant to be 'hammered'. In other words, only the first note of the group is plucked; the sound of the other notes is produced by the fingers being 'hammered' down in turn onto the string, producing a smooth movement.
5. An arpeggio on the 12-string guitar is indicated in bar 34. This is created by sweeping the pick across the strings.

Listen to 'Sling-Jaw Wrasse' following the score in the *Score Book*. After you have become familiar with the piece, complete the missing information in the Listening guide with reference to the score.

Listening guide

Section A (bars 1–18) Sections of short, thick accented _____, separated by unison semiquavers grouped in _____ on first and second guitars; from bar 6 _____ plays two-note semiquaver chords of parallel 4ths against the accented chords; at bar 10 the 12-string guitar plays repeated chords; at bar 18 first and second guitars play descending figures against a _____ on the 12-string guitar and a _____ on the dobro

Section B (bars 19–34) Thinner texture featuring unusual sound effects from first and second guitars—_____ and _____ respectively—and _____ on dobro against disjointed accented chords on 12-string guitar; from bar 23 three guitars play _____ quaver figures incorporating pitch effects—_____ and _____—against the 12-string guitar chords; from bars 27–33 first and second guitars play in _____ against the other two guitars playing similar music; in bar 34 ascending semiquaver _____ on first and second guitars with _____ sounds on the other guitars

Section C (bars 35–43) _____ texture in bars 35–38 with 12-string guitar playing similar chordal figures to those in bar 19; _____ plays two-note seventh chords ornamented with glissandos accompanied by _____ on first guitar and _____ on second guitar; from bar 39 the first three guitars play in _____ against the 12-string guitar

Section Aⁱ (bars 44–50) Begins with music from bar 6 and leads to a final flourish with all guitars playing unison semiquavers grouped in threes with a long _____ to *fff* ending with a thick chord played _____



▲ Nigel Westlake

 www.rimshot.com.au



performance activities

1. Perform the rhythmic patterns below that contain mixed metres.



2. Perform the piano piece 'Raggedy Rag' below.

Raggedy Rag

Bernice Allan

Allegro

mf

f

Fine

9



11



14

D.C. al Fine



score reading activity 2

Complete the score reading exercises on 'Raggedy Rag'.

creative activity

Devise a four-bar rhythmic pattern containing at least two bars with a complex metre. Then, following the melody writing guidelines on page 92, create a melody to your rhythmic pattern.

Orchestral music

The standard orchestra contains four distinct sections or families: woodwind, brass, percussion and strings. An orchestral score presents these families with the instruments generally written in pitch order, from top to bottom. As with chamber music, all staves are joined on the left by a staff line and each instrument's name is written beside its corresponding staff. Instruments belonging to the same family are bracketed on the left of the staff line and their bar lines are joined. (Note that tuned and untuned percussion instruments are usually treated as two separate families.)

The majority of instruments in the orchestra use treble or bass clef. One exception is the viola, which uses the alto clef C_3 .

Study the example of an orchestral score on page 217.



▲ The Sydney Symphony Orchestra in the Concert Hall of the Sydney Opera House



Listening example—'Ladies of Brisbane' (traditional/arr. I. Dorricott)

The Australian folk song 'Ladies of Brisbane' has been especially arranged in a repeated binary-form **structure** to illustrate the correct layout of an orchestral score.

Study the layout of the first page of the score of 'Ladies of Brisbane' in the *Score Book* then answer the following questions:

1. Which orchestral families are used in this piece? Name them in the correct order from the top down.
2. What is the order of instruments in the woodwind family?
3. What is the order of instruments in the string family?
4. What is used in the score to indicate one family group?
5. What has been added to the score to indicate that first violin and second violin are the same type of instrument?
6. Which instruments use treble clef in this piece?
7. Which instrument uses alto clef?
8. Which instruments use bass clef?
9. Which instrument does not use a staff or clef? Why would this be so?
10. How are the bar lines joined in this orchestral score?

Perform the Australian folk song 'Ladies of Brisbane' given on page 138. Then listen to the orchestral arrangement of it performed on synthesiser while following the score in the *Score Book*. After you have practised following the score, listen to the music again and answer the following questions:

1. Which instrument plays the melody in the introduction?
2. Which of the following applies to the use of the glockenspiel in the introduction?
 - (a) it plays the melody
 - (b) it plays a rhythmic pattern
 - (c) it adds colour
3. Which instrument plays the melody in the A section?
4. Which of the following applies to the use of second violin and viola? They play:
 - (a) accompanying chordal patterns
 - (b) long held notes
 - (c) a countermelody

The **structure** of 'Ladies of Brisbane' is as follows:

Introduction—bars 1–4
A—bars 5–12
B—bars 13–20
Interlude—bars 20–23
A'—bars 24–31
B'—bars 32–39
Coda—bars 40–48

5. Which instrument plays the first four bars of the melody in the B section?
6. Which instruments play the second four bars of the melody in the B section? The melody is played here:
 - (a) in unison
 - (b) in octaves
 - (c) two octaves apart.
7. How are the first violins instructed to play at bar 17?
8. How is the interlude different from the introduction?
9. How does the A' section differ from the A section? Consider such things as mood, tonality, texture, timbre, dynamics and accompaniment rhythm.
10. How is the articulation of the B' section different from the B section?
11. How are the second four bars of the B' section different from the first four bars?
12. What melodic motive is used in the coda? Where does it come from?
13. What is the Italian word that describes the way the timpani and string notes are played in bars 43–45?
14. What is the Italian word that describes the change in dynamics in bars 43–46?
15. How does the full orchestra play in the final three bars?

Notes on the score of 'Ladies of Brisbane'

1. After the first full page of a score it is customary in a commercially printed score to omit staves with no music in the system for that page.
2. The arrangement uses the E natural minor scale, which has the key signature of F \sharp . In bar 24 the music changes to the G natural minor scale. This is indicated in the music by a natural sign cancelling the F \sharp key signature of the first section and is followed by B \flat and E \flat , the key signature of the new tonality.
3. 'Div' (divide) above strings parts, for example bar 5, indicates that half the second violins play the top note and the other half play the lower note.

Ladies of Brisbane

Moderato

1. Fare - well and a - dieu to you sweet Bris - bane La - dies, Fare - well and a -
 2. The first camp we make, we shall call it the Quart - pot, Ca - bool - ture, then

6 dieu to you girls of Too - wong, For we've sold all our cat - tle and
 Kil - coy And_ Col - in - ton's Hut; We'll pull up at the Stone House, Bob

11 have to be mov - ing But we hope we shall see you a - gain be - fore long.
 Will - iam - son's pad - dock, And_ ear - ly next morn - ing we cross the Black - butt.

Chorus We'll rant and we'll rave like true Queensland drovers,
 We'll rant and we'll roar as onwards we push,
 Until we get back to the Augathella Station,
 For it's flaming dry going through the old Queensland bush.

Verse 3 Then on to Taromeo and Yarraman Creek, lads,
 It's there we shall make our next camp for the day,
 Where the water and grass are both plenty and sweet, lads,
 And maybe we'll butcher a fat little stray.

Verse 4 The girls of Toomancey they look so entrancing,
 Those young bawling heifers are out for their fun!
 With the waltz and the polka and all kinds of dancing,
 To the racketty old banjo of Bob Anderson.

Verse 5 Then fill up your glasses and drink to the lasses;
 We'll drink this town dry, then farewell to them all;
 And when we've got back to the Augathella Station
 We'll hope you come by there and pay us a call.



Complete the exercises on the alto clef.



Play the MIDI file of 'Ladies of Brisbane' on your computer while following the score given in the *Score Book*.

Listening example—'Earth Spirit' from *Dreams and Visions* (Betty Beath)



Composer, pianist and educator Betty Beath is a leading figure in Australian art music whose orchestral, chamber and instrumental works along with her songs and music dramas have been extensively performed and recorded in Australia and internationally. Her orchestral work *Dreams and Visions* began as a suite for piano and in 1996 was developed into an orchestral **suite**. In the words of the composer:

In Dreams and Visions I was concerned with colour and its use in expressing the different moods and contrasts within the six movements of the suite. Each movement is titled and the suite was designed to allow the performance of the complete work or of individual movements extracted from the work.

As well as being a collection of dances or a number of pieces from a work for the stage or film, a **suite** may also consist of movements that relate to a common story or descriptive idea, as is the case with *Dreams and Visions*.

In 'Earth Spirit', the fourth movement of the suite, the composer bridges indigenous and western cultures. The piece sets out to express Australian Aboriginals' belief of their fundamental connection with the land and has

The **orchestra** for 'Earth Spirit' includes a piano and a tenor drum—a double-headed drum with a deeper sound than the snare drum and with no snare. The timbre is dark and it is used in 'Earth Spirit' to give a primitive feel.

references to Aboriginal song. This is combined with the use of a large, western-style symphony **orchestra** and western musical elements.

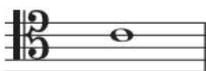
The essential element in 'Earth Spirit' is rhythm. The driving rhythms occur within constantly changing time signatures. In keeping with the idea of the enigmatic earth spirit, the mixed metres create an unsettling effect, as the music is no longer organised in the regular beat groups to which we are accustomed. Over these changing metres are heard variations of the main melody, heard first at bars 5–9. This melody is based on a primitive scale, evoking the mystical quality of the earth spirit. Its ascending and descending contour suggests Aboriginal song (see page 41).

The primitive feel is also achieved by the use of bare harmonies, for example chords with no 3rds, and the use of repeated motives containing tones or semitones.

Another important element of the music in creating the underlying mood of the piece is colour, created by the instruments and the tonality.

Notes on the score of 'Earth Spirit'

1. A tone colour effect on strings, *con sord.* (*con sordini*—play with mutes), is used from bars 38–43 in the score. Mutes create a thin, far-off effect. Their use is cancelled by *senza sord.* (*senza sordini*—without mutes) at bar 48.
2. In bars 30–36 and 79–94 the tenor and bass trombones use the **tenor clef**  that indicates that the fourth line of the staff is middle C. If the bass clef were used, numerous ledger lines would be constantly required. The use of the tenor clef overcomes this problem.





▲ Betty Beath

 www.beathcox.com/index.html

Listen to 'Earth Spirit', following the score in the *Score Book*. Then listen again to the piece and answer the following questions:

1. Why has the composer used the terms *vivace* and *ritmico* at the beginning of the piece?
2. Which percussion instrument is heard at the start? Why has the composer used this instrument? What is she trying to suggest?

3. How many notes are in the repeated motive played by violins and violas in bars 3–4? What features of this motive help create a primitive feel?
4. Which instruments play the main melody in bars 5–9? How is this melody played?
5. On which scale is the melody based?
 - (a) A major scale
 - (b) A natural minor scale
 - (c) A pentatonic scale
6. Which instruments play a variation of the main melody in:
 - (a) bars 12–14
 - (b) bars 21–24
 - (c) bars 38–43
7. How many notes are in the repeated motive played by trumpet I in bar 33? What interval is used here?
8. How do the violins play in bars 38–43? Give three ways.
9. How is the violin motive of bars 3–4 varied in bars 61–63? Give two ways.
10. Which instruments play the main melody in bars 65–69?
11. Where does the climax occur? Give reasons to justify your answer.
12. How does the composer make bar 86 a dramatic announcement of the final section? Give at least four ways.
13. What do you notice about the metre of the final section (from bar 88)? How is it different from the rest of the piece? What is the composer suggesting here?
14. How does the instrumentation of the final four bars suggest the earth spirit and the Aboriginal people?
15. What is the overall mood of 'Earth Spirit'? How is this achieved? Give at least three ways.



performance activity

Perform the piano piece 'Square Waltz' given opposite.

Square Waltz

Bernice Allan



ACTIVITY
CONT.

Moderato (♩ = 116)

1-5

mf

Measures 1-5: Treble clef, bass clef, 3/4 time signature. Measure 1: 3/4. Measure 2: 2/4. Measure 3: 3/4. Measure 4: 2/4. Measure 5: 3/4. Dynamics: *mf*.

6-10

p *mf*

Measures 6-10: Treble clef, bass clef, 3/4 time signature. Measure 6: 2/4. Measure 7: 3/4. Measure 8: 2/4. Measure 9: 3/4. Measure 10: 3/4. Dynamics: *p*, *mf*.

11-15

p **rall.**

Measures 11-15: Treble clef, bass clef, 3/4 time signature. Measure 11: 2/4. Measure 12: 3/4. Measure 13: 2/4. Measure 14: 3/4. Measure 15: 2/4. Dynamics: *p*, **rall.**

16-21

A tempo *mf*

Measures 16-21: Treble clef, bass clef, 3/4 time signature. Measure 16: 2/4. Measure 17: 3/4. Measure 18: 2/4. Measure 19: 3/4. Measure 20: 2/4. Measure 21: 3/4. Dynamics: **A tempo**, *mf*.

22-27

p *mf*

Measures 22-27: Treble clef, bass clef, 3/4 time signature. Measure 22: 2/4. Measure 23: 3/4. Measure 24: 2/4. Measure 25: 3/4. Measure 26: 2/4. Measure 27: 3/4. Dynamics: *p*, *mf*.

28-32

mp *p* **rall.**

Measures 28-32: Treble clef, bass clef, 3/4 time signature. Measure 28: 3/4. Measure 29: 2/4. Measure 30: 3/4. Measure 31: 2/4. Measure 32: 3/4. Dynamics: *mp*, *p*, **rall.**



score reading activity 3

Complete the score reading exercises on 'Square Waltz' on page 141.



Listening example—*Dance Gundah*, first movement (Philip Bracanin)

Philip Bracanin is an Australian composer of international renown whose works have been performed and recorded both nationally and overseas. Included among his compositions are chamber pieces, solo song cycles with both piano and orchestral accompaniments, choral works, numerous concertos and three symphonies. In 1998 Bracanin was asked by the conductor Werner Andreas Albert to write a piece for didgeridoo and orchestra to be performed at an International Day concert. The resulting piece was *Dance Gundah*, a type of **concerto** that fuses Western and Aboriginal cultures. (The word 'gundah' means red kangaroo.)

A **concerto** is a composition written for a solo instrument or a group of solo instruments combined with an orchestra. The standard concerto has three movements—fast, slow, fast—the first of which usually contains a **cadenza**, a solo passage either improvised or sounding like an improvisation in character. The concerto provides a contrast of timbre and texture between the orchestra and the solo instrument or instruments. It is also a way of displaying the virtuosity of the solo performer(s).

Philip Bracanin was born in Kalgoorlie, Western Australia, and lived there until he was 17. In *Dance Gundah* he set out to evoke the semi-desert landscape of his childhood, with its shimmering heat, red-earth vastness, timelessness and silence broken only by the songs of birds and the fluttering of their wings.

The use of the didgeridoo as the solo instrument in the concerto influenced Bracanin's compositional style. Because the didgeridoo can produce many different colours and rhythms, these elements became the basic elements of the work, rather than melody and harmony. Orchestral colour effects include the use of a large number of percussion instruments, such as wind chimes and vibraphone, string harmonics (indicated by diamond notes above the main notes) and trumpet mutes. Rhythmic ostinatos are an important compositional device, their constant repetition mirroring the unchanging nature of

Dance Gundah is a concerto wherein cultures combine. It brings together the primeval earthiness of the didgeridoo, nurtured through an oral tradition of some 40 000 years, and the majesty of the symphony orchestra, founded only some 240 years ago. Recently, the didgeridoo's traditional role as an accompanying instrument for singers and dancers in sacred and secret ceremonies has been extended into the popular music arena. Now *Dance Gundah* propels it into coexistence with classical music in partnership with the symphony orchestra. Its many-voiced sounds and attendant emotional states are blended within the orchestra and contrasted with it, in much the same way as a solo instrument in a typical concerto.

From the CD notes to Dance Gundah by Martin Buzacott

the outback landscape. At times they are layered, creating polyrhythms and providing forward rhythmic drive.

The first movement has four sections: A, B, cadenza and coda. It has a tonal centre of C and employs two different modes or scales: the **Dorian mode** and the major scale. The movement has two small thematic ideas, which grow and expand in constant motion, arriving at climaxes like waves. These motives are given below. Become familiar with them so that you will recognise them when you listen to the piece.



Motive 1



Motive 2

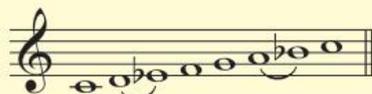
The didgeridoo part is notated on the bass staff and is situated in the conductor's score above the strings, the normal position for the solo instrument in a concerto.

The **Dorian mode** consists of the white notes of the keyboard from D to D⁵, with semitones occurring between the second and third, and sixth and seventh scale degrees as given below.

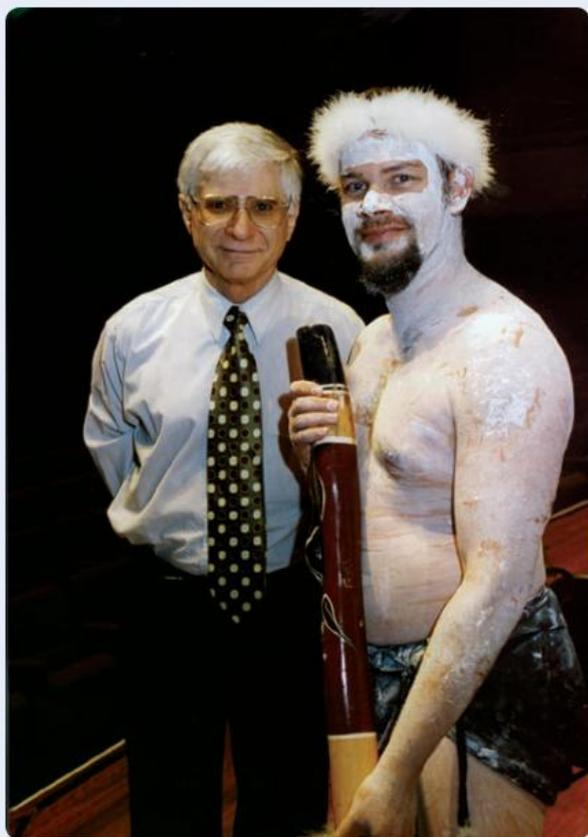


D Dorian mode

Using the same pattern of tones and semitones and beginning on C, the mode, which is used in the first movement of *Dance Gundah*, appears as follows:



C Dorian mode



▲ Philip Bracanin and didgeridoo player Matthew Doyle after a performance of *Dance Gundah*

 www.bracanin.com

It plays rhythmic patterns on a drone, a note of fixed pitch—in this case C, the tonal centre—that is repeated throughout the piece. Other notes, including harmonics above or below the fundamental C, are also played for special effects and variety. In certain places in the score, particularly in the cadenza, the composer has used ‘phonemes’, words like *akhu* and *ghrr* that indicate the colour that he would like the player to achieve. The didgeridoo can also produce ‘flutter tonguing’, a tone colour and articulation effect as if trilling an *r*. This is indicated in the score with ‘fl’ and a *tremolo* sign. An unusual feature of the cello music is the use of ‘didgeridoo bowing’, for example bars 52–96, to produce an unusual tone colour effect like the sound of a didgeridoo.

Notes on the score of *Dance Gundah*

1. The composer provides the following instruction for ‘didgeridoo bowing’. Place the lower half of the bow on the C and G strings in normal playing position (not too close to the bridge). During the first **V** bow move the bow slightly towards the bridge. With the second **V** bow make a rhythmic ‘kick’ while moving towards the heel of the bow. Follow this with a fast moving, slightly diagonal **▮** bow and return to the normal position to begin the next **V** bow.
2. Through much of the movement the bassoon part uses the tenor clef (see page 139).
3. Special diminuendo signs ending with a small circle ^o are used in bars 11–20 indicating that the sound is to die away entirely.

Listen to the first movement of *Dance Gundah*, following the score given in the *Score Book*. Then listen again to the piece and answer the following questions:

1. How does the composer suggest the idea of vast distance and endless time at the beginning? Give at least three ways.
2. Which percussion instrument is introduced in bar 6? Why has the composer used this instrument?
3. In which bars is motive 1 (given opposite) first heard? Which instruments play this motive?
4. Which instruments play an expansion of this motive in bar 17?
5. What are the letter names of the notes played by the bassoon in bar 24? (Remember to take into account the clef.)
6. How does the composer build to a climax from bar 36? Give at least three ways. In which bar does the climax—the end of the A section—occur?
7. On which mode or scale is the music of the A section based?



▲ The Queensland Symphony Orchestra with didgeridoo player Matthew Doyle in a performance of *Dance Gundah*

8. How many different ostinato patterns are played in bars 52–59? Identify the instruments playing the different patterns and give the bar numbers where they play.
9. In which bar is motive 2 first heard as written on page 142? Which instruments play this motive?
10. How does the composer build to a climax from bar 68? Give at least three ways. In which bar does the climax—the end of the B section—occur?
11. On which mode or scale is the music of the B section based?
12. How does the soloist create variety in the cadenza? Give at least three ways.
13. Which motivic ideas have been used for the melody on flutes in bars 232–235? Identify the sections of the bars that use these ideas.
14. How does the soloist mark the final climax?
15. On which mode or scale is the music of the last five bars based?



performance activity

Perform the Dorian mode folksong 'Scarborough Fair'.

Scarborough Fair

English Folk Song

Moderato

Dm C Dm

1. Are you go-ing to Scar - bor-ough Fair?

4 F Dm F G G⁷ Dm

Pars- ley, sage, rose - mar - y and thyme. Re -

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Choral music

The term *choral music* refers to music written for a chorus or a choir (a group of singers) made up of either voices of the same type or a mixture of them. The human voice is an instrument with a particular colour; in a combination of different voice types, a composer can explore different vocal colours in the same way that the instrumental composers we have studied explored instrumental timbre.

Both the female and male adult voices can be classified into two basic types according to the range (the distance between the highest and lowest notes) of the particular voice. Female voices are **soprano** and **alto**, the soprano being the higher; male voices are **tenor** and **bass**, the tenor being the higher. A choir using all four voice ranges is classified as **SATB** (soprano, alto, tenor, bass). Other combinations of voices are possible; for example, SSA and SSAA.

Music for an SATB choir is usually written on four separate staves. Soprano and alto voice parts use the treble clef and the bass part uses the bass clef. Because the tenor voice range stretches above and below middle C the tenor part is written on the treble staff with a small figure 8 underneath the clef indicating the notes will be heard an octave lower than they are written.



Listening example—‘The Voices of Gondwana’ (Stephen Leek and Anne Williams)

Stephen Leek is one of the best-known choral composers in Australia and his works for vocal ensembles of all types have been widely performed both nationally and internationally. Choral music forms the greater part of his output but he has also written a large number of orchestral, instrumental and chamber works. In his many innovative choral pieces Stephen Leek frequently experiments with different vocal sounds as he explores emotions, textures, colours, themes and ideas. An example of his distinctive style is the piece ‘The Voices of **Gondwana**’ with lyrics by Anne Williams, written in 1998 as a gift for Gondwana Voices, Australia’s national children’s choir. The piece became an instant hit with the choristers, who enjoyed its tunefulness and spirit and the unusual sounds required by the composer.

Gondwana refers to the ancient supercontinent that 200 million years ago split up into the continents of South America, Africa, Australasia, Antarctica and parts of southern Asia.

‘The Voices of Gondwana’ is written for SSAA choir (two soprano and two alto parts) sung **a cappella**—that is, without instrumental accompaniment. It uses some

contemporary **aleatoric** or **chance music** compositional techniques, allowing the performers the freedom to perform certain parts of the piece however they wish. These techniques are indicated in the score by the instruction at the start to ‘repeat individually ad lib’ (ad libitum—as the performer wishes) and by the composer’s own **graphic notation** or visual symbols to represent particular sounds and effects. As well as sung sounds, the composer incorporates spoken words, shouts and claps, notated with crosses instead of note heads.

The piece uses mixed metres, one of which is the complex metre $\frac{7}{8}$. The use of this irregular metre as well as the mixed metres adds to the rhythmic vitality and energy of the work. The music is **through-composed**, with new lines of melody for each section, and contains both polyphonic and homophonic textures—that is, **block chords** with all voices singing the same rhythm.

A striking feature of ‘The Voices of Gondwana’ is the use of discords—that is, chords containing intervals of seconds or sevenths. These chords do not sound at rest, unlike triads that are **concord**s. In this piece the composer has used discordant sounds for colour and word-painting (the picturing of words or ideas in a vocal composition by musical means).



▲ *Stephen Leek discussing the finer points of choral singing with his choristers*

 www.stephenleek.com

Listen to 'The Voices of Gondwana', following the score in the *Score Book*. Then listen again to the work and answer the following questions:

1. What compositional device does the composer use to express the lyrics of bars 1–4 and how is this device used?
2. How would you describe the metre of bars 5–7? How is the beat pattern organised here?
3. How does the texture of bars 13–23 compare with that of bars 5–12?
4. Which of the following applies to the chord in bar 14?
 - (a) triad
 - (b) concord
 - (c) discord
5. Which of the following applies to the chord in bar 15?
 - (a) triad
 - (b) concord
 - (c) discord
6. What two musical elements are used by the composer in bar 24 to depict 'screams of the cities' and how are these elements used?
7. How many melismas do you see in bar 32?
8. What is the name given to the rhythmic effect in bar 34 of the soprano parts? Find a different example in the alto parts in section G.
9. How does the texture of bars 48–51 compare with that of bars 28–48?
10. How does the composer indicate 'crazy chaos' in the music of bars 51–52?
11. What is the basic tonality of the piece? Give a reason for your answer.
12. How would you describe the mood of the piece? What musical means are used to create this mood? (Give at least four.)



► *Members of the Gondwana Voices*

 www.gondwanachoirs.com.au



aural activity

Listen to chords played to you by your teacher and identify them as concords or discords.



performance activity

Perform 'Merry-go-round' in the *Score Book*. The graphic notation that pictures merry-go-rounds in the glockenspiel part indicates that the performer should select any two of the three written notes.



creative activity

Write a short piece for voices using your own graphic notation to indicate the types of sounds you require.



Listening example—'Gul Gul Dja Mardji' from *Southern Star* (Christopher Willcock)

Melbourne-based Christopher Willcock is one of the world's most important composers of music for the Catholic Church. He has also been commissioned to write a wide variety of music for the concert hall. Many of his vocal compositions comprise settings of modern poetry and his catalogue includes works for a cappella choir, choir with orchestra, organ or piano, works for soprano, strings and percussion and voice and piano, as well as instrumental music. In addition, Willcock has arranged a large number of traditional folk songs, carols and hymns for a variety of choral groups.

Christopher Willcock's song cycle *Southern Star*, with lyrics by Michael Leunig, is one of his most successful and popular works and was awarded the 2006 Classical Music award for Choral or Vocal Work of the Year. (A **song cycle** is a series of songs based on the same poetic theme grouped together to form one complete work.) *Southern Star* is a brilliant setting of nine poems with the theme of Christmas for SATB choir and harp accompaniment. (The work also exists in a version prepared by the composer for SSA choir and harp.)

In the bright 'Gul Gul Dja Mardji' (translated as 'Long is the journey'), the fifth carol in the work, the **Aboriginal**

words tell of a long journey and rough track to get to the end of the road, while the baby is said to be lying in both a manger and a **coolamon**.

In 'Gul Gul Dja Mardji' the composer combines both Aboriginal and English languages to link Aboriginal and western cultures. Changes of vocal texture and timbre, and pitch and dynamics are used for variety. The work commences with a four-bar introduction of percussive knocks on the harp's soundboard reminiscent of Aboriginal clapsticks. Two main sections follow, the second being a variation of the first (A A'), and the work concludes with a

The **Aboriginal words** are: Gul gul dja mardji—Long is the journey; Gul gul dja mar—Rough is the track; Djoojo mar bool bool dja mar—'Til we get to the end of the road.

Coolamons were shallow dishes with curved sides made from wood or bark that were traditionally used by Aboriginal women to carry water and food they gathered such as fruit and nuts. When lined with paper bark, coolamons were also used as cradles for carrying babies.

seven-bar coda. Dissonant harmonies resolving to concords on the *espressivo* settings of 'Beautiful star' at the ends of each section and the coda provide magical climaxes.

The piece also features:

- ▶ a tonal centre of A
- ▶ a persistent A pedal note played throughout on the harp
- ▶ a constant 'walking' rhythm on the harp and in the male voices
- ▶ dissonant chords containing seconds on the harp
- ▶ a low-pitched bass chant on A
- ▶ the important interval A–D \sharp , the D \sharp being the **tritone dominant** (the note an interval of a tritone above or below the tonic that helps to veil the tonality)
- ▶ ornamentation of **appoggiaturas**
- ▶ harp harmonics in the coda.

Listen to 'Gul Gul Dja Mardji' following the score in the *Score Book*. Then listen again to the music and answer the following questions:

1. What idea is the composer trying to create with the low-pitched harp pedal notes throughout?
2. What mood is produced in bars 1–14?
3. What makes the harp chords in bar 9 dissonant?
4. From where are the semiquaver patterns in bar 10 derived?
5. What is used from bar 13 to picture walking on a long journey?
6. What is the mood created by the off-beat quavers with appoggiaturas commencing at bar 13?



◀ Christopher Willcock

 <http://home.mira.net/~jesuits/cjw/>

An **appoggiatura** is a small note written a step away from and in front of the main note. It is played on the beat and takes half the value of the main note.



7. What word is used to describe the vocal texture of bars 15–22? How would this vocal section be described?
8. What word is used to describe the vocal texture of bars 23–30?
9. What is the mood of bars 23–30? What musical elements help create this mood?
10. What word is used to describe the vocal texture of bars 31–36? How is this texture achieved?
11. What is the mood of this section? What musical elements has the composer used to create this mood and how is the mood created?
12. How are the harp chords in bars 39–42 to be played?
13. How does the composer achieve variety of vocal texture in bars 45–53?
14. What musical elements contribute to the 'magical climax' for 'Beautiful star' in bars 52–53 and how are these elements used?
15. What changes occur in the vocal parts in section A'?
16. What occurs in the coda?



performance activity

1. Sing *Australian Medley* given in the *Score Book*.
2. Perform the arrangement of the Christmas carol 'Good King Wenceslas'.

Good King Wenceslas

Traditional

Cantando

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system (measures 1-4) features a simple melody in the treble clef and a bass line in the bass clef. The second system (measures 5-8) has a more active treble line with eighth notes and a steady bass line. The third system (measures 9-12) includes a treble line with a melodic line and a bass line with a walking bass pattern; the word 'Ped.' is written below the bass line in three places. The fourth system (measures 13-16) begins with a 'rall.' marking above the treble clef and ends with a double bar line. The score is presented in a clean, black-and-white format.



score reading activity 4

Complete the score reading exercises on 'Good King Wenceslas'.

Listening example—*Rainchant* (Paul Stanhope)



Paul Stanhope is one of Australia's leading younger composers whose work has been performed in the United Kingdom, Europe, Japan and America. His impressive catalogue of compositions includes large-scale orchestral works, chamber music and all kinds of choral and vocal ensemble pieces. About his music Stanhope writes, 'My music presents the listener with an optimistic, personal geography ... whether this is a reaction to the elemental aspects of the universe ... or the throbbing energy of the inner-city.'

Rainchant, for SSA choir with solo voices (or a small, 'semi choir') and an orchestra of strings, organ and percussion, was written especially for school and youth performances. Premiered in May 2001 by MLC School at the Sydney Opera House, the piece pictures a spectacular thunderstorm over Sydney and uses a variety of **texts**, both English and **Aboriginal**, for the choral parts. The composer explains:

The chant itself, sung simply to 'oo' and 'ah', is based on a Japanese scale G, A \flat , C, D, E \flat , F and represents the soil or the earth or perhaps even the idea of being earthed. The chant is symbolically calling down rain to quench drought and to revitalise and replenish the earth. It also stands for renewal and replenishment on a personal level.

Rainchant has a free **structure** mainly derived from the opening chant that is heard constantly (especially in the string parts), giving a sense of unity to the piece. The main chant melody is built from the opening three-note motive that commences on G, the tonic of the scale, and comes to rest on D, the dominant. The motive contains an upward leap of a perfect fourth, an interval that is repeatedly heard throughout the piece; a leap downwards of a perfect fourth is heard later in the work and is associated with falling rain.



There are two sources for the **texts** used here. Firstly, a series of adaptations from haiku [a type of Japanese poetry with 17 syllables that often describes scenes of nature] by American poet Richard Wright. From over 200 of these haiku I selected a handful which began to build up a picture of a city which sounded like Sydney, with images of a city on a harbour and nearby houses with red-tile roofs. The other text is a series of words for 'rain' or 'rainstorm' from different Aboriginal languages in the south-eastern parts of Australia. The use of these texts suggests a layering of history in the painting of this musical tableaux.

Paul Stanhope, from the composer's notes to the score

The **Aboriginal** words for 'rain' or 'rainstorm' in Bundjalung, Sydney Language, Paakantyi, Ngijampaa and Kurna are: *walan, bana, guwang, yurru, makarra, manya*

The piece also features:

- ▶ mixed metres
- ▶ complex metres
- ▶ pedal notes on lower strings
- ▶ the notes G–A \flat as an important melodic and harmonic interval
- ▶ use of predominately homophonic texture in the solo vocal group
- ▶ many different string effects for colour
- ▶ suspended cymbal rolls
- ▶ the recorded sound of a thunderclap
- ▶ an improvised section at the end (indicated by notes with crosses instead of note heads) in which each of the choristers clicks a pair of pebbles together to mimic the sound of rain.

The **structure** of *Rainchant* is as follows:

- Section A—bars 1–39
- Link—bars 39–41
- Section B—bars 42–59
- Link—bars 60–63
- Section C—bars 64–87
- Section D—bars 88–110
- Section A'—bars 111–119
- Coda—bars 120–125

Notes on the score of *Rainchant*

1. The indication 'motor off' in the vibraphone part at bar 20 indicates that the notes are to be played without vibrato, an effect that is produced electrically by the fans in the resonating tubes.
2. 'Pizz. front desk only' in the second violins at bar 90 indicates that only two players—the second violin leader and partner—play pizzicato to create variation of colour.
3. The indication *sul pont.* (*sul ponticello*) in the strings at bar 108 indicates that the notes are to be bowed near the bridge of the instrument, producing a peculiar nasal and 'rustling' sound that emphasises the higher harmonics. The composer has used this effect, together with *tremolo*, to help picture the sound of the storm. *Normale* in bar 109 indicates that the notes are to be bowed in the normal position.
4. G.P. in bar 110 indicates a 'General Pause', that is, all performers have a rest of indeterminate length.

Listen to *Rainchant*, following the score in the *Score Book*. Then listen again to the piece and answer the following questions:

1. What is heard on lower strings from bars 1–30?
Why would the composer use these?
2. Which voices sing the chant in bars 1–19 and how do they sing it?
3. How do bars 11–19 differ from bars 1–10?
4. What is the mood of this opening section?
5. What changes in timbre and texture occur in bars 20–30 and how do they change?
6. How do bars 30–39 change?
7. How many times in all is the chant melody heard in section A?
8. From which bar of the opening chant is the repeated motive of the linking section in bars 39–41 derived?
9. Which musical elements change in this linking section and how do they change?
10. What changes in pitch, metre, orchestral timbre, vocal melody and mood occur from bars 42–59?
11. What is heard in the linking section from bars 60–63?
12. What is heard in the vocal parts in bars 64–79?
What is the mood of this section?
13. What changes in tonality, harmony, orchestral accompaniment, dynamics and tempo occur from bars 88–106?
14. What feature is used for the word 'rain' (both English and Aboriginal words)?
15. What is heard in bars 107–110?
16. Where has the music for bars 111–119 been heard before?
17. How does the music end?

► Paul Stanhope

 www.paulstanhope.com/





Select three Australian art music composers not mentioned in this unit and write a short biography on each. Mention the following:

- (a) when and where they were born
- (b) where they studied
- (c) the important compositions they have written
- (d) some CDs that contain their music
- (e) awards they have won.

POPULAR MUSIC

Australian popular music is a huge, thriving industry, involving not only composers and performing artists, but many others as well, such as recording engineers, music video producers and marketing personnel. Since popular music is written for commercial reasons, success is judged in terms of single or albums sales—not only in shops but also downloaded over the internet. An important body in promoting, tracking and rewarding the success of Australian popular music is ARIA—the Australian Recording Industry Association, set up in 1983 by the six major recording companies. ARIA collects retail data from all around Australia and charts the success of new songs, posting the results weekly on their website (www.aria.com.au). Each year at a large and glittering presentation evening, ARIA gives out its awards, recognising excellence and innovation in all genres (styles) of Australian music.



This section of the text studies six pieces by contemporary artists. Each piece has either been nominated for or has won an ARIA award in their particular genre. The pieces will be preceded by a brief outline of the characteristics of the genre to enable you to better appreciate the music.



◀ Australian pop singer-songwriter, musician and actor Missy Higgins, winner of seven ARIA awards, including Best Female Artist for 'On a Clear Night' in 2007

Rock

Rock is a general term that is used to describe most of today's popular music. It began in America in the 1950s and developed into a new way of life for young people with its own culture, which included new fashions in clothes and hairstyles, and modern, energetic dances. This 'rock culture' has been part of rock music ever since, as rock continues to evolve into many diverse styles with the use of new technology.

Features of rock music

1. use of amplified guitars and drum kit
2. an emphasised **backbeat** (accents placed on the second and fourth beats in quadruple metre, driving the music forward) and repetitive, syncopated rhythms
3. lead and backing singers
4. verse-chorus structure with a hook in the chorus
5. improvisation
6. use of some studio recording effects



Listening example—'White Noise' (The Living End)

Melbourne band The Living End emerged towards the end of the 1990s as one of the most original and successful bands in Australia. Made up of only three members playing guitar, 'stand-up' or double bass and drums, The Living End incorporates elements of older styles of rock into their songs, particularly **rockabilly**, **punk** and **heavy rock**, to create an exciting sound that is marked by its raw energy. Since its formation the band has made a number of world tours and had numerous hit songs as well as gold and platinum albums. Their fifth album, *White Noise*, was awarded the ARIA for Best Rock Album of 2008. The song 'White Noise' won the 2009 APRA Awards' Song of the Year for singer-songwriter Chris Cheney. (The Australian Performing Rights Association—APRA—Awards honour the achievements of Australian songwriters.)

Rockabilly was an early rock style that blended rock'n'roll with hillbilly or country music; **punk rock** developed in the 1970s as a loud, aggressive style with anti-establishment lyrics; **heavy rock** style developed in the 1960s with strong, driving rhythms; loud, harsh vocals; distorted guitars; and memorable riffs. (A **riff** is a repeated melodic or chordal phrase used in both rock and jazz.)

'White Noise', from the album of the same name, is in a heavy rock style and has all of the rock features given above. It uses a two-bar syncopated guitar riff that is heard between the first two choruses and verses. The structure of the song is basically chorus-verse, but a number of other sections—including the riff, a **bridge** (a contrasting section) and a **tag** or coda—are added to provide a constant variety of musical ideas, textures and timbres. The underlying beat of the song is a **shuffle rhythm**, where beats are divided into threes and the first and third quavers are played:



Listen to 'White Noise' following the lyrics given on page 156. Then listen again to the song and answer the following questions.

1. What is an unusual feature of chorus 1?
2. What kinds of guitars are heard in chorus 1?
3. How many times is the riff performed after chorus 1?
4. How does the texture of the first part of the verse contrast with that of the riff section?

5. Which instruments of the drum kit are not played in the second part of the verse? On which beat of the bar is the snare drum played in this section?
6. Which beats of the bar in the pre-chorus are played staccato by the guitars?
7. How does the second chorus differ from the first?
8. How many times is the riff performed after chorus 2?
9. How is the accompaniment to verse 2 different from that of verse 1?
10. Which of the following rhythms is heard in the instrumental section?

4/4

(a)  ||

(b)  ||

(c)  ||

11. Which of the following rhythms is sung by the vocalist in chorus 4?

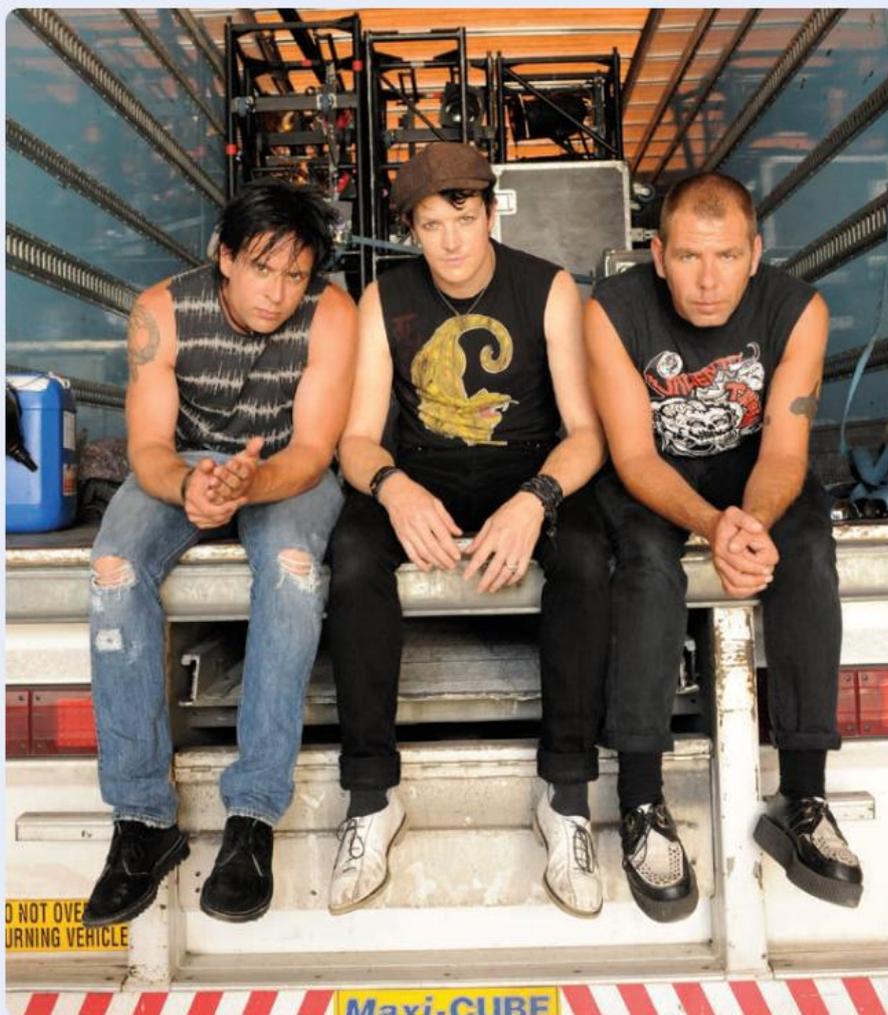
4/4

(a)  ||

(b)  ||

(c)  ||

12. What musical elements in chorus 4 are different from those in chorus 3 and how do these elements change?



◀ *The Living End*

 www.thelivingend.com

White Noise

C Cheney

0:01	<i>Chorus 1</i> All that I'm hearing from you Is White Noise (White Noise) White Noise (White Noise) All that I'm hearing from you Is White Noise (White Noise) White Noise (White Noise)	You're placing yourself in a world of mistrust, Making excuses it's not you, it's us. But how can something unspoken seem so loud.
0:14	<i>Riff</i>	And now
0:28	<i>Verse 1</i> If looks could kill I'd be in trouble right now Time stands still When you're around Well, I gave you all my time, And you gave me all your lies. And you've just come around to say goodbye.	1:59 <i>Chorus 3</i> All that I'm hearing from you Is White Noise (White Noise) White Noise (White Noise) All that I'm hearing from you Is White Noise (White Noise) White Noise (White Noise)
0:56	<i>Pre Chorus</i> Now here we stand With our hearts in our hands Squeezing out all the life All that I hear Is a message, unclear What else is there to decide?	2:12 <i>Bridge</i> The operator comes on the line Says hurry up man 'cos you ain't got much time White Noise White Noise
1:11	<i>Chorus 2</i> All that I'm hearing from you Is White Noise (White Noise) White Noise (White Noise) All that I'm hearing from you Is White Noise (White Noise) White Noise (White Noise) White Noise	2:24 <i>Instrumental</i>
1:25	<i>Riff</i>	2:51 <i>Chorus 4</i> All that I'm hearing from you Is White Noise All that I'm hearing from you Is White Noise White Noise
1:31	<i>Verse 2</i> You promised me your soul But then left me in the cold No warning and without a reason	3:11 <i>Tag</i> 67 White Noise (White Noise) All that I'm hearing from You Is White Noise (White Noise) etc.

© Universal Music Publishing Pty Ltd. International Copyright Secured. All Rights Reserved. Used by Permission. WARNING: It is illegal to copy this work without permission



performance activity

Perform the arrangement of 'Boys Will Be Boys' from the Australian musical *Henry*, provided by your teacher. The piece has an underlying shuffle rhythm as in 'White Noise'.

Pop music

Pop, or **commercial pop**, is rock music written for a popular market, appealing especially to young people. The term 'pop' was used from the 1920s for music with a popular appeal, but was only applied to a youth-oriented musical genre from the 1950s. Commercial pop songs are strongly marketed through music videos and live performances, and often involve spectacular sets, costumes, lighting and dancing—all designed to grab the attention of viewers and encourage them to purchase the song.

Features of pop music

1. simple, catchy melodies
2. use of a memorable hook
3. lyrics that deal with love and relationships, appealing to young people
4. a well-produced sound, usually involving more than just a four-piece band
5. conventional structures such as verse-chorus
6. a lively beat for dancing

Listening example—'Sweet About Me' (Gabriella Cilmi)



Australian–Italian singer/songwriter Gabriella Cilmi (pronounced 'chill me') burst onto the musical scene in 2008, winning six ARIA awards—three for her single 'Sweet about Me', two for the album *Lessons to be Learned* (from which the single was taken) and one for Best Female Artist. Her success was unprecedented for a female pop-singer only 17 years of age. She has also won many admirers around the world struck by her mature, bluesy voice and unique singing style that has been variously described as 'worldly, carefree, feisty and emotive'.

'Sweet About Me' was not only a smash hit in Australia, it also achieved international success, being used in many different TV commercials and soundtracks in Britain, America, Portugal and Brazil. A typical pop song with all of the features listed above, 'Sweet About Me' uses a rock band augmented with keyboards, cello, vibraphone, xylophone and harmonica. The song also uses modern recording techniques, including **multi-tracking**, the recording of voices or instrumental lines over each other to produce stacked-up 'layers' of sound for variety of texture.

Listen to 'Sweet About Me' following the lyrics on page 160. Listen again to the song and do the following:

1. Write the rhythmic pattern played throughout by the snare drum and rhythm guitar.
2. Identify which of the following chord progressions is repeated throughout. (Your teacher will play them for you.) The diagonal lines across the staves are **slash marks** indicating crotchet chords.

(a) Dm G A Dm

(b) Dm F A Dm

(c) Dm F C Dm

3. Explain how lines 3 and 4 of chorus 1 are sung differently from lines 1 and 2.
4. Identify the keyboard percussion instrument heard in verse 2.
5. Explain how the vocals of chorus 2 differ from those of chorus 1.



ACTIVITY
CONT.

I Believe in You

S Hoffman, J Sellards, K Minogue

♩ = 120 Em

1 don't be - lieve_ you know me al - though you know_ my name,
don't be - lieve_ that beau - ty will ev - er be_ re - placed,

3 G Em
don't be - lieve the faults I have are on - ly mine to blame. I don't be - lieve the ma - gic is
don't be - lieve a mas - ter - piece could e - ver match your face. The Jok - er's al - ways smil - ing in

6 G
on - ly in_ the mind, I don't be - lieve I'd love some - bo - dy just to pass the time. But
ev - 'ry hand that's dealt I don't be - lieve that when you die your pre - sence is - n't felt.

9 C G
I be - lieve in you. And I

13 C G To Coda ⊕ I.
be - lieve in you

17 Cmaj⁷

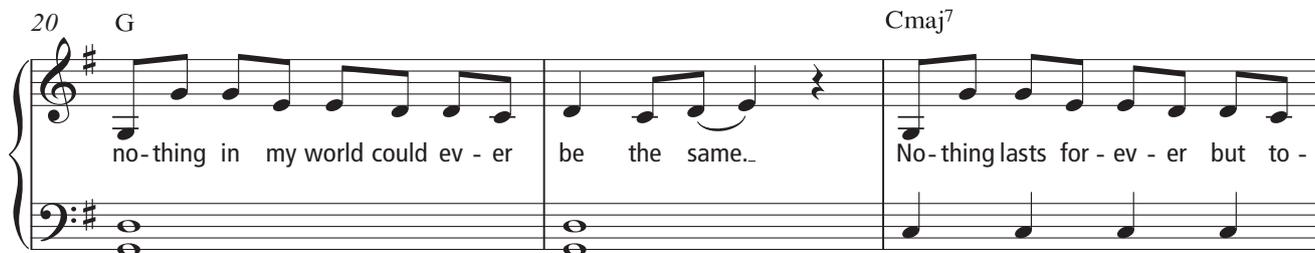
2.

And if you ev - er had to go a - way



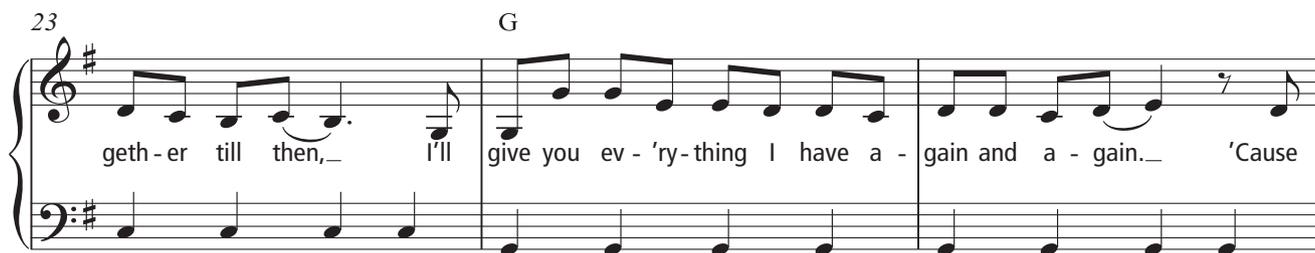
20 G Cmaj⁷

no-thing in my world could ev - er be the same... No-thing lasts for - ev - er but to -



23 G

geth - er till then, I'll give you ev - 'ry-thing I have a - gain and a - gain... 'Cause



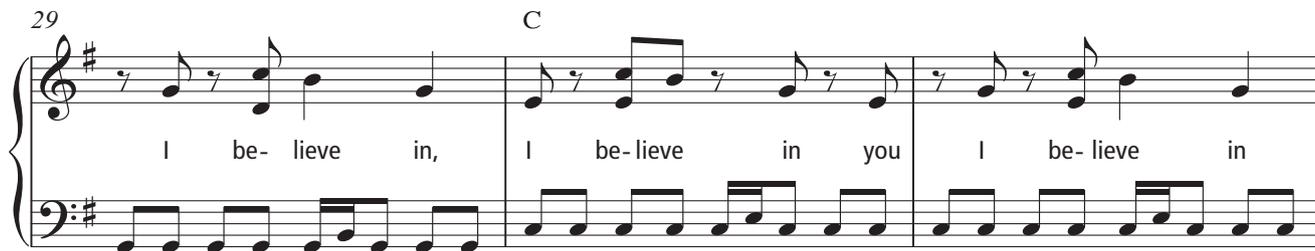
26 C G

I be-lieve in you, I be- lieve in, I be- lieve in you,



29 C

I be- lieve in, I be-lieve in you I be- lieve in



32 G D.S. al Coda ♠ Coda

I be-lieve in you I be- lieve, 'Cause



© Copyright Mushroom Music Publishing. All print rights for Australia and New Zealand administered by Sasha Music Publishing CAN 079 628 434 ABN 79 079 628 434 PO Box 1031 Richmond North Victoria 3121 Australia www.ampd.com.au Unauthorised Reproduction is Illegal.

© 2004 B2D2, Filthy Gorgeous For Australia and New Zealand: Emi Music Publishing Australia Pty Limited (ABN 83 000 040 951) Pyrmont, NSW 2009, Australia. International copyright secured. All rights reserved. Used by permission.

Sweet About Me

G Cilmi, B Higgins

0:00 *Verse 1*
Ohh watching me, hanging by a string this time.
Don't easily, the climax of the perfect life.
Ohh watching me, hanging by a string this time.
Don't easily, a smile worth a hundred lies.

0:32 *Pre-chorus*
If there's lessons to be learned,
I'd rather get my jamming words in first so,
Tell you something that I've found,
That the world's a better place when it's upside
down boy.

If there's lessons to be learned,
I'd rather get my jamming words in first so,
When you're playing with desire,
Don't come running to my place when it burns
like fire boy.

1:00 *Chorus*
Sweet about me, nothing sweet about me, Yehh
Sweet about me, nothing sweet about me, Yehh
Sweet about me, nothing sweet about me, Yehh
Sweet about me, nothing sweet about me, Yehh

1:37 *Verse 2*
Blue, blue, blue, waves they crash
As time goes by, so hard to catch.
Too, too smooth, ain't all that,
Why don't you ride my side of the tracks.

2:06 *Pre-chorus*
If there's lessons to be learned,
I'd rather get my jamming words in first so,
Tell you something that I've found,
That the world's a better place when it's upside
down boy.

If there's lessons to be learned,
I'd rather get my jamming words in first so,
When you're playing with desire,
Don't come running to my place when it burns
like fire boy.

2:34 *Chorus*
Sweet about me, nothing sweet about me, Yehh
(fading out)
Sweet about me, nothing sweet about me, Yehh
Sweet about me, nothing sweet about me, Yehh

G.Cilmi/B.Higgins/M.Cooper/T.Powell/T.Larcombe/N.Coler 2007 EMI Music Publishing Ltd For Australia and New Zealand: EMI Music Publishing Pty Limited (ABN 83 000 040 951) Pyrmont, NSW 2009, Australia. International copyright secured. All rights reserved. Used by permission. Reproduced by Permission of Alfred Publishing (Australia) Pty Ltd. Unauthorised Reproduction is Illegal.

▲ Gabriella Cilmi performs at the Sound Relief Victorian Bushfire Appeal

 www.gabriellacilmi.com



performance activity

Perform 'I Believe in You', a pop hit sung by Kylie Minogue, given on pages 158–159.

Dance

The wide-ranging term **dance** refers to music that is played primarily on radio and in dance clubs. Much dance music is electronic, being produced by one or two people using computers, synthesisers and drum machines. (Purely electronic dance music is often called **electronica**.) Contemporary electronic dance music can be subdivided into many subgenres such as techno, house, trance, electro, ambient, jungle and tribal-house.

Features of dance

1. an emphasised dance beat, often with a heavy four-to-the-bar bass drum beat
2. unchanging quadruple metre
3. emphasis on smooth and stylish production
4. catchy melodies
5. entirely created and performed in the recording studio
6. electronic accompaniment (synthesisers, drum machines, and so on)
7. repetitive lyrics

Listening example—‘Kicking and Screaming’ (The Presets)



The Sydney-based electro-dance duo The Presets, consisting of Julian Hamilton (vocals and keyboards) and Kim Moyes (drums and keyboards) have dominated the Australian dance scene since their formation in 2003. Though heavily reliant on computers and synthesisers, their music is not completely electronic, incorporating live or recorded sounds in their songs. At the 2008 ARIA Awards, the duo's album *Apocalypse* dominated the ceremony, winning three major awards—Best Dance Release, Best Group and Album of the Year—and they were the first electronic music group to receive the ARIA for Album of the Year. In addition, at the 2009 APRA Awards Julian Hamilton and Kim Noyes won the Songwriter of the Year award for *Apocalypse*. The Presets do not confine themselves to the studio; they also perform their energetic and fun-filled music on the stage, not only in Australia but in America and the United Kingdom as well.

‘Kicking and Screaming’ is typical of the whole *Apocalypse* album from which it is taken. In the words of Julian Hamilton, ‘For this record we wanted to try and write cold, stark club music, but inject the music with warm, romantic pop songs.’ The song is constructed of sequences or sections in multiples of eight bars. These sequences



▲ The Presets

 www.thepresets.com

contain repeated melodic/rhythmic patterns or **loops** played by synthesisers that are overlaid with other loops (such as drum beats) and electronic and vocal sounds (often altered electronically), producing at times complex and dense

textures. Some of the sequences are repeated and form the basis of the verses and choruses; others are inserted to produce variety or to extend the vocal sections.

Listen to 'Kicking and Screaming' following the lyrics below and noticing the ever-changing textures. Note

that beside each of the sections indicated, the length of the sequence(s) on which it is based is given in square brackets. Listen again to the song and determine which of the dance features listed on page 161 are heard in the performance. Write down the number corresponding to each feature you hear.

Kicking & Screaming

J Hamilton, K Moynes

0:00 Introduction [16 bars]

0:29 Verse 1 [32 bars]
 When I was young
 I collected my heroes
 When I was young
 I was a star amongst zeros
 But then I grew up
 And now I'm heading up river
 I'm gonna cover myself in mud, mud
 Yeah I'm-a-deliver

1:30 Chorus [8 bars]
 Never can believe how much fun we're having,
 Can't believe how much fun we're having,
 Never can believe how much fun we're having
 (Incomprehensible)

1:43 Verse 2 [16 bars]
 When I was young
 Yeah I used to believe it
 That the stars in the night sky
 Were suns that refused to sing
 And then I sank

2:15 Instrumental [24 bars]

2:59 Chorus [8 bars]

Never can believe how much fun we're having,
 Can't believe how much fun we're having,
 Never can believe how much fun we're having
 (Incomprehensible)

3:14 Instrumental [8 bars]

3:29 Verse 3 (Instrumental) [16 bars]

3:59 Instrumental [8 bars]

4:13 Chorus [16 bars]
 Never can believe how much fun we're having,
 Can't believe how much fun we're having,
 Never can believe how much fun we're having
 No, no, no etc.

4:44 Instrumental [16 bars]

5:13 Chorus [8 bars]
 Never can believe how much fun we're having,
 Can't believe how much fun we're having,
 Never can believe how much fun we're having
 (Incomprehensible)

5:28 Tag [8 bars]

© 2008 EMI Music Publishing Australia Pty Limited (ABN 83 000 040 951) Pyrmont, NSW 2009, Australia. International copyright secured. All rights reserved. Used by permission.



computer activity

Create a number of four-bar sequences containing melody, chordal, bass and drum patterns. (The sequences should have a heavy dance beat.) Combine and loop these sequences to create a piece of dance/electonica.

Blues and roots

Blues and **roots** music combines blues characteristics (see below) with traditional folk music styles of earlier times. In more recent times a folk or roots revival has seen folk music adapted and made newly popular with modern pop or rock elements.

Features of blues and roots

Blues

1. 12-bar blues form (AAB)
2. blues chord progression
3. the use of jazz quavers
4. expressive vocal effects such as slides, bends and moans, and singing notes slightly flat, the origins of which are to be found in African singing
5. lyrics that are often intensely personal or that deal with suffering

Roots

1. traditional anonymous lyrics and melodies
2. **strophic form**—a song form that uses the same melody for each verse
3. tuneful, easily remembered melodies
4. simple, acoustic stringed-instrument accompaniment
5. traditional instruments with a predominance of strings—guitar, violin, banjo
6. lyrics about simple past or present way of life

Listening example—‘Banjo and Violin’ (The Audreys)



The Audreys, a five-piece Adelaide band, shot to prominence in 2006 when their debut album *Between Last Night and Us* won the ARIA award for best Blues and Roots album and in 2007 the songs from this album were used as the soundtrack for the popular Australian ABC TV series, *Rain Shadow*. The band's second album, *When the Flood Comes*, continued their success and won the same ARIA award in 2008. The Audreys have appeared at many Australian music festivals as well as in the United Kingdom, France, Russia and Canada. They perform all their own

original music on a variety of instruments—Taasha Coates (vocals, melodica, harmonica, ukulele), Tristan Goodall (acoustic and electric guitars and banjo), Michael Green (violin, lap steel guitar and backing vocals), Lyndon Gray (double bass and electric bass) and Toby Lang (drums).

‘Banjo and Violin’ from the blues and roots album *Between Last Night and Us* features the following variation of a minor key 12-bar blues chord progression in each section of the song. (See page 177 for an explanation of minor keys.)

Dm

Gm Dm

C E Eb Dm

© Copyright ABC Music Publishing

Listen as your teacher plays the chord progression so that you will recognise it when you hear it in the song.

Listen to 'Banjo and Violin' following the lyrics given below. Then listen again to the song and answer the following questions.

1. Which of the blues features listed on page 163 are heard in the song?
2. Which of the roots features listed on page 163 are heard in the performance?
3. What rock elements are heard in the song?
4. Which three instruments are heard in the introduction?
5. Which solo instrument is featured in the instrumental interlude?



▲ The Audreys performing at the Australian Open in 2008

 www.theaudreys.com.au/music.htm

Banjo & Violin

0:00 *Instrumental introduction*

0:22 *Verse 1*

I've gone a bit country since I met you baby
I used to be so rock'n'roll
it's a question of confidence, maybe
wandering off down a long, dusty road
banjo and violin

0:48 *Verse 2*

once I was lost in the crush of the crowd
and drums coming up through the floor
now it's lone strings that cry out loud
in minor keys whispered through cracks in the
door
banjo and violin

1:18 *Instrumental interlude*

1:45 *Verse 3*

you walked in like a lonesome highway
tumbleweed at your heel
the question is, 'how big does the sky get?'
and am I alone in what I feel
banjo and violin

2:15 *Outro (coda)*

if this is the state you find me in
blame it on the banjo and violin
blame it on the way I've been travelling
blame it on the banjo and violin

© Copyright ABC Music Publishing

Country music

Country music is a simple folk-based popular music style that originated in the rural southern states of America and achieved popularity in the 1920s. The term was used in the 1940s to replace the derogatory term 'hillbilly music' as it was known to that time. Country music flourished commercially during the 1950s and 60s in various forms that made it more acceptable to urban listeners and still has enormous appeal today.

Features of country music

1. lyrics that deal with country life or a yearning to return to old-fashioned country ways
2. simple melody lines, usually based on the three primary triads
3. vocal harmonies
4. simple bass lines with repeated-note patterns
5. predominantly stringed instrument accompaniment (frequently including acoustic guitar, mandolin, banjo and violin)
6. a singing style that uses regional accents; for example, outback Australian
7. a warm and sincere performing style

performance activity

Perform 'This Flower' by the popular Australian country singer Kasey Chambers given on pages 166–167.



◀ Country singer Liam Brew, winner of the grand final of the 30th presentation of The Telstra Star Maker competition at the 37th Tamworth Country Music Festival in January 2009 in Tamworth, NSW. During the ten-day festival over 800 artists performed and more than 50,000 music fans attended



This Flower

Kasey Chambers

Well this flo - wer is my soul, but it's not half of what I owe, I should

Chords: C, F, C, F, C

5 give you ev - 'ry rose that e - ver grew. But take this

Chords: F, C, G, Gsus⁴, G

9 one here for a start and you can keep it in your heart, I have

Chords: C, F, C, F, C

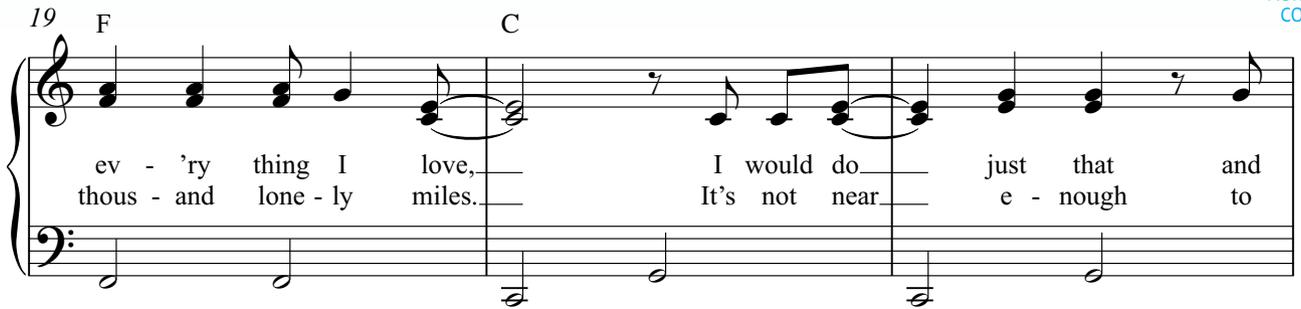
13 ev - 'ry - thing I need be - cause of you. **To Coda** ☐

Chords: G, C

16 Well if my life was long e - nough, to pack up
Well all the flo - wers grow - ing wild, for ten

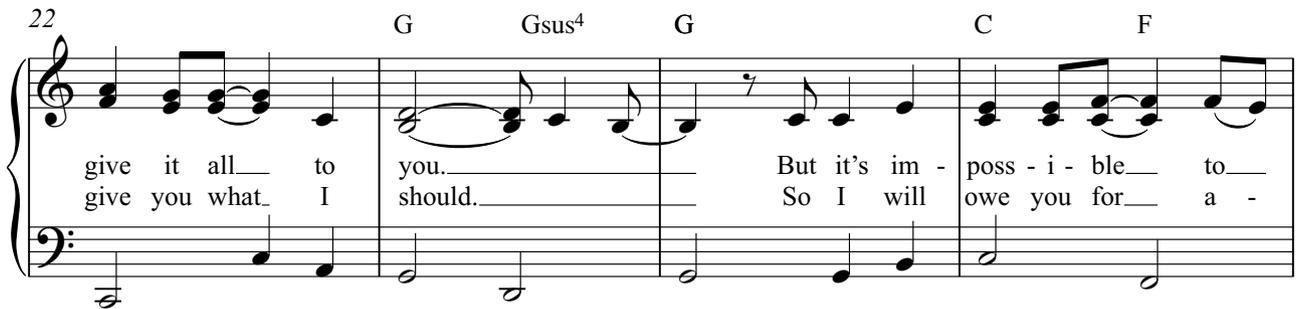
Chords: C, F, C

19 F C



ev - 'ry thing I love, I would do just that and
thous - and lone - ly miles. It's not near e - nough to

22 G Gsus⁴ G C F



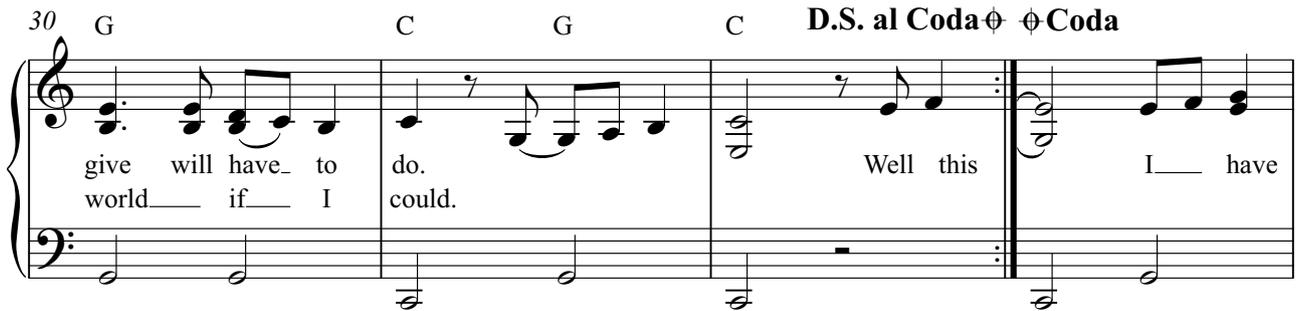
give it all to you. But it's im - poss - i - ble to
give you what I should. So I will owe you for a -

26 C F C



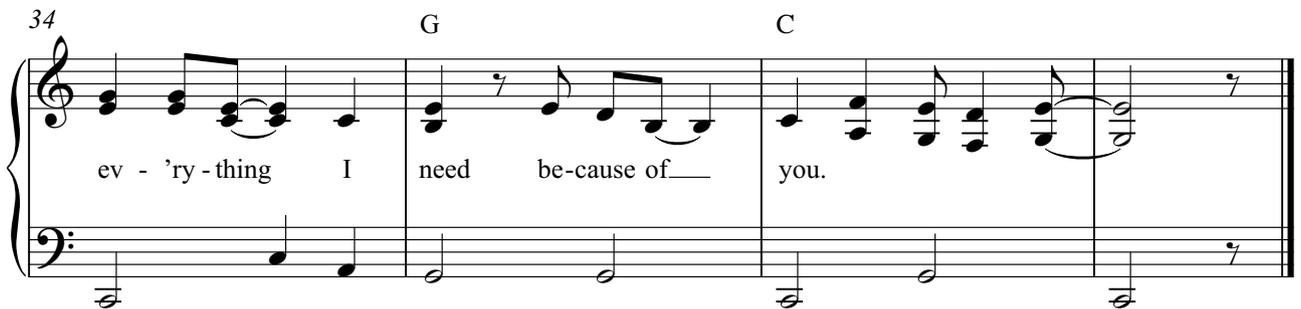
pay all the things you gave a - way so this flo - wer I
while, may - be long - er than my time. I would give you all the

30 G C G C **D.S. al Coda** **Coda**



give will have to do. Well this I have
world if I could.

34 G C



ev - 'ry - thing I need be-cause of you.



Listening example—'Live It' (Gina Jeffreys)

Queensland singer/songwriter Gina Jeffreys is Australia's leading female country music artist. Since 1993, she has produced five popular albums from which have come a number of hit singles. Much in demand for live and television performance, Jeffreys has received many awards, including the 2002 APRA award for Most Performed Country Work—the song 'Angel'.

The hit song 'Live It', from the 2007 ARIA award-nominated album *Walks of Life*, reflects Gina Jeffreys's positive philosophy of life. In the singer's own words, 'The song talks about making the most of every moment and enjoying your life whatever it may be, wherever it may be.' It is a good example of Jeffreys's **pop-country** style, in which elements of country music are fused with those of pop music. Like many country music songs, 'Live It' has a verse-chorus structure, and the verse-chord progression provides the basis for a solo instrumental improvisation towards the end of the song.

Listen to 'Live It' following the lyrics given below. Then listen again to the song and answer the following questions.

1. Which of the country music features listed on page 165 are heard in the song? Write down the number corresponding to each feature you hear.
2. What pop music elements are heard in the song?
3. What stringed instruments are used?
4. Which of the following provides the vocal harmony?
 - (a) solo male voice
 - (b) solo female voice
 - (c) female backing vocalists
5. Which solo instrument plays the improvisation in the instrumental section?

Live It

Harley Allen

0:00 Verse 1
Well you can live it hard or live it fast
Live it slow and make it last
Live like you did yesterday
Or live it in a brand new way
Live it bold or live it shy
Live it any way you like
Just live it now

0:34 Verse 2
Well you can live it up or live it down
In the country or the town
Live it way out on the coast
Or live it where you like it most
Live it in the northern lights
Live it where the seagulls fly
Just live it now

0:51 Chorus
Don't you know that we're all
Running slowly out of time
You've got yours and I've got mine
Don't you know that love is all we really need
to do
So love the ones that love you too

1:26 Verse 3
Well you can live it right there in your house
With your family on the couch
Walk in singing in your door
Kids are dancing on the floor
Wake the neighbours in the night
Live it any way you like
Just live it now

1:43 Chorus

2:17 Instrumental

2:34 Chorus

3:08 Verse 4
Well you can live it like nobody will
Live it like you can't stand still
Live it like it's your last chance
Live it like it's your last dance
Live it any way you can
Live it like you give a damn
Just live it now
Before you die

© Mushroom Music Publishing All print rights for Australia and New Zealand administered by Sasha Music Publishing, a division of All Music Publishing & Distribution Pty Ltd ACN 079 628 434 ABN 79 079 628 434 PO Box 1031 Richmond North Victoria 3121 Australia www.ampd.com.au Used by Permission. All Rights Reserved. Unauthorised Reproduction is Illegal.



◀ Gina Jeffreys

 www.ginajeffreys.com.au

Writing a bass part

Most popular songs are made up of four basic elements:

1. the melody
2. the supporting chords
3. a bass line providing the foundation
4. a drum kit accompaniment.

The first three elements are based on the same chord progression and therefore blend together. In earlier units you learnt how to write melodies and perform them with chordal accompaniments; you will now learn to write simple bass parts.

An example of a simple and frequently used bass part is to be heard in the chorus sections of 'Live It'. Such a part consists of the root note of each chord in the chord progression played to a particular repeated rhythmic pattern.

Listen to the bass guitar in the chorus sections of 'Live It' and notate the rhythmic pattern used.

As the notes of the chords are already indicated by the chord symbols above the melody line, writing a bass line to the melody is quite simple. Following, on page 170, is a bass part written to 'Michael Row the Boat Ashore' as an example. You will notice that the note value in the last bar matches that of the melody.

Listen to the bass part played by itself. Then, in your class group, perform the bass part with the melody and chords.

Michael Row the Boat Ashore

The musical score for 'Michael Row the Boat Ashore' is presented in two systems. The first system contains four measures. The first measure has a C chord above it. The second measure has a C chord above it. The third measure has a C chord above it. The fourth measure has an F chord above it. The second system contains five measures. The first measure has a C chord above it. The second measure has a G chord above it. The third measure has an F chord above it. The fourth measure has a G chord above it. The fifth measure has a C chord above it. The bass line in both systems consists of quarter notes and rests.



performance activity

Perform songs incorporating simple bass parts. Use different rhythmic patterns in the bass parts of each song.



written activity 3

Complete the exercises on bass part writing.



creative activity

Write an eight-bar melody in G major in common time to your own rhythmic pattern. Add a bass line and perform your melody with bass and chordal accompaniment.

Jazz

Jazz is a genre of music that originated in America in the early twentieth century. The creation of jazz by the African-Americans is one of the most important musical achievements of the twentieth century. Its influence is to be seen in all kinds of popular music styles and also in serious music.

Features of jazz

1. an instrumental line-up of a rhythm section (piano, guitar, bass and drums) and a front-line group, also called horns, consisting of wind instruments
2. an underlying swing rhythm with the use of jazz quavers (see page 77)
3. rhythmic effects, including syncopation and polyrhythms (different rhythms heard together)
4. improvisation
5. call-and-response
6. jazz intonation, including slides to and away from notes, slides between notes, shakes, squeaks and squeals, and singing or playing notes slightly flat for expressive purposes
7. **chorus form**—where the main melody of the song is played first by the group and is then improvised on by soloists

Listening example—‘Lines on My Face’ (Andrea Keller)



The Andrea Keller Quartet is one of the foremost small jazz ensembles in Australia and features the artists Andrea Keller (piano), Eugene Ball (trumpet), Ian Whitehead (tenor saxophone) and Joe Talia (drums). Formed in 1999, they have performed to great acclaim at major jazz festivals in Australia as well as in Germany and Denmark.

The Quartet has twice been nominated for Best Jazz Album at the Aria Awards and in 2008 their album *Little Claps* won the Bell Award for the Best Australian Contemporary Jazz Album. (The Bell Awards, named after the great Australian jazz musician Graeme Bell, are bestowed annually for the jazz genre. Winning a Bell Award is a major accomplishment for an Australian jazz artist.) The quartet concentrates on performing unique modern improvised jazz with the instrumentalists employing a method rather like chamber music in which each has his or her own individual importance throughout, rather than one performer after another improvising as in more traditional jazz styles.

‘Lines on My Face’ from *Little Claps* (2007) is heavily influenced by **be-bop**, a jazz style popular in the 1940s and 1950s and characterised by a small group of virtuoso musicians playing angular melodies, streams of short notes and complex, highly syncopated rhythms. As in be-bop the front-line instruments in ‘Lines on My Face’ play the main melody in unison at the beginning and at the end of the piece.

Listen to ‘Lines on My Face’ and determine which of the jazz features listed above are heard in the performance. Write down the number corresponding to each feature you hear.



▲ The Andrea Keller Quartet



www.andreakellerpiano.com/akq.html



research activity

List the current year's ARIA Award winners for the genres studied in the popular music section of this text, naming the single or album for which they won the award. Write a short biography on each artist or group, mentioning the following:

1. when and where they achieved their first success
2. albums they have produced
3. chart successes they have had
4. awards they have won
5. their tours.



revision activity

Complete the revision activity for Unit 3.

WORDS TO KNOW

art music (p. 116)	inverted pedal notes (p. 129)	appoggiatura (p. 149)
system (p. 117)	duplets (p. 129)	backbeat (p. 154)
program music (p. 118)	quadruplets (p. 129)	rockabilly (p. 154)
tonality (p. 118)	tritone (p. 129)	punk rock (p. 154)
rondo form (p. 118)	bluegrass (p. 131)	heavy rock (p. 154)
Mixolydian mode (p. 118)	mixed metres (p. 132)	riff (p. 154)
mordents (p. 118)	harmonics (p. 132)	bridge (p. 154)
pedal note (p. 118)	tenor clef (p. 139)	tag (p. 154)
cluster (p. 118)	concerto (p. 142)	shuffle rhythm (p. 154)
discord (p. 118)	cadenza (p. 142)	pop (p. 157)
dissonance (p. 119)	Dorian mode (p. 142)	commercial pop (p. 157)
discordant harmony (p. 119)	soprano (p. 146)	multi-tracking (p. 157)
dissonant harmony (p. 119)	alto (p. 146)	slash marks (p. 157)
organum (p. 119)	tenor (p. 146)	dance (p. 161)
quintuplet (p. 119)	bass (p. 146)	electronica (p. 161)
upper mordents (p. 119)	SATB (p. 146)	loops (p. 161)
complex metre (p. 122)	a cappella (p. 146)	blues (p. 163)
suite (p. 122)	aleatoric music (p. 146)	roots (p. 163)
arch form (p. 123)	chance music (p. 146)	strophic form (p. 163)
trill (p. 123)	graphic notation (p. 146)	country music (p. 165)
articulation (p. 123)	through-composed (p. 146)	pop-country (p. 168)
tonal centre (p. 124)	block chords (p. 146)	jazz (p. 170)
chamber music (p. 127)	concord (p. 146)	chorus form (p. 171)
string quartet (p. 127)	song cycle (p. 148)	bebop (p. 171)
alto clef (p. 127)	tritone dominant (p. 149)	

MUSIC'S CLASSIC HITS

In this unit you will learn about some of the world's famous composers and their music by studying examples that have achieved great popularity and have lasting appeal. The historical periods included in the unit are:

- ▶ baroque
- ▶ classical
- ▶ romantic
- ▶ twentieth century.



You will learn about the musical concepts of:

- ▶ *duration*—demisemi-quavers and hemidemisemi-quavers; rubato; cross rhythms
- ▶ *pitch*—modulation to related keys; minor scales, minor keys and key signatures; relative major and minor; minor interval; major and minor triads; major and minor chord symbols; broken chord figures; chromatic chords; dissonance; fundamental pedal notes; added note chords; blue notes; tierce de Picardie
- ▶ *dynamics and expressive techniques*—terraced dynamics; lower mordent; grace notes, acciaccatura, turn; rubato
- ▶ *timbre*—pipe organ, violin family and harpsichord; basso continuo; string orchestra; grand piano; celeste, cor anglais, bass clarinet; *col legno* strings; wah-wah mutes on trumpets
- ▶ *texture*—imitation; monophonic, polyphonic and homophonic textures
- ▶ *structure*—toccata; fugue, subject, answer, voice, exposition; ritornello form, ritornello, episode; oratorio; sonata form, development, recapitulation, transition, codetta; symphony; theme and variations form.

By the end of the unit, you should be able to:

- ▶ notate the A, D, E and G minor scales
- ▶ identify and write minor intervals
- ▶ identify minor keys used in musical examples
- ▶ recognise relative major and minor keys and identify modulation to different keys
- ▶ perform pieces written in minor keys
- ▶ visually identify the subject, answer and voices used in a fugue
- ▶ visually and aurally recognise imitation, and monophonic, polyphonic and homophonic textures in musical examples
- ▶ visually and aurally identify ritornellos and episodes used in ritornello form
- ▶ visually identify the exposition, development and recapitulation used in sonata form
- ▶ visually and aurally identify variation used in theme and variations form
- ▶ compose variations on a theme melody
- ▶ notate minor intervals
- ▶ aurally identify major, minor and perfect intervals
- ▶ notate major and minor triads
- ▶ aurally identify major and minor triads
- ▶ aurally identify a chromatic scale
- ▶ recognise and write major and minor chord symbols
- ▶ compose an eight-bar song to given words using a simple chord progression
- ▶ perform a percussion score containing cross rhythms
- ▶ perform baroque, classical, romantic and twentieth-century compositions related to the works studied
- ▶ score read and analyse music from the baroque, classical and romantic periods and from the twentieth century with regard to musical concepts studied.



MUSIC'S CLASSIC HITS

German composer Johann Sebastian **Bach** (1685–1750) is the towering figure of the baroque period. He composed a huge number of works for organ, harpsichord and various orchestral groups and instruments as well as sacred choral works.

The Italian Antonio **Vivaldi** (1678–1741), conductor, teacher and leading Venetian composer, wrote works of many different genres, including more than 450 concertos for which he is best remembered today.

George Frederic **Handel** (1685–1759) was born in Germany but lived much of his life in England where he wrote his greatest compositions, including works for orchestra and solo instruments, as well as operas and oratorios.

Western music, like art and literature, has been evolving for well over a thousand years through a number of eras, or periods, that have been given specific names. These are the medieval period (450–1450), the renaissance period (1450–1600), the baroque period (1600–1750), the classical period (1750–1825), the romantic period (1825–1900) and the twentieth century. (The dates of these periods are approximate and are given as a guide only, as the end of one period always overlaps the beginning of the next.)

Music notated as it is today appeared during the baroque period and from this time composers wrote certain works that have proved to be masterpieces and that are still popular. In this unit we study some of these 'classic hits' to discover the characteristics of the particular historical periods through the use of instruments and the treatment of musical elements.

The baroque period (1600–1750)

The music, art, architecture and literature of the seventeenth and early eighteenth centuries is usually referred to as 'baroque', a term which now implies ornate design, magnificent effects, dramatic contrasts and an overall theatrical quality. The period was marked by the rise in importance of instrumental music, the birth of the modern orchestra and the beginnings of large vocal forms such as opera and oratorio. The leading baroque composers were **Bach**, **Vivaldi** and **Handel**.

Characteristics of baroque music

1. melody—one melodic idea spun out throughout the work with frequent use of sequences
2. rhythm—forward rhythmic drive with continuous movement
3. tonality—use of major and minor keys; modulation to related keys (see page 177)
4. texture—frequently polyphonic; **imitation** (the repetition of a melodic pattern by a different voice or instrument); pedal notes
5. timbre—new violin family, harpsichord, organ
6. dynamics—**terraced dynamics** (contrasting levels or blocks of sound); no crescendos or diminuendos
7. forms—fugue, ritornello (see pages 180 and 183)



▲ The magnificent Palace of Versailles, outside Paris, France, an example of ornate baroque architecture

Listening example—Toccatina from Toccata and Fugue in D minor (Bach)



The seventeenth century was the high point in the development and popularity of the **pipe organ**, an instrument whose magnificent sound and ornate appearance was in keeping with the fashion of the day. The greatest organ composer and performer was Johann Sebastian Bach, who was renowned for his brilliant improvisational skills. His most famous work for the organ is the Toccata and Fugue in D minor, composed about 1709 when he was employed as organist at the court of the Duke of Weimar. The work is made up of two contrasting pieces. The first is a **toccatina**, a brilliant showpiece with a free, improvised feeling; this is followed immediately by the polyphonic fugue (see page 180) in strict time. Like most organ pieces, the Toccata and Fugue in D minor is written on three staves—two for the manuals to be played by the hands and one for the pedal keyboard to be played by the feet.

The **pipe organ**, although a keyboard instrument, is really an aerophone as its sounds are produced by air being blown through or across pipes. It consists of between two and five 'manuals' or keyboards played by the hands and a pedal keyboard played by the feet that usually produces very low notes, an octave lower than written. Each manual is connected to a 'rank' or row of pipes. Different types of pipes, for example wood or brass, produce different timbres and these can be connected to the manuals by pulling out tone controls called 'stops'. Changes of volume can be produced by the player adding or reducing the number of pipes or by pressing a swell pedal with the foot to open or close shutters around the swell box. (See the picture on page 176.)

Because of its dark, dramatic and mysterious mood, the Toccata is often heard by itself in horror and mystery **movies**. It has no set form, but is made up of short



▲ The pipes and console of the organ at Morrows Clayton College and State University, Georgia, USA.

contrasting sections because it is improvisatory in character. Contributing to the brilliance of the music, the composer uses **ornaments** and **very short notes**.

Some of the **movies** using the Bach Toccata include Walt Disney's *Fantasia* (1940), *20,000 Leagues under the Sea* (1954), *Phantom of the Opera* (1962 version) and *Tales from the Crypt* (1989).

The **ornaments** used in the Toccata are a lower mordent ♯ in bars 1 and 2, which indicates playing very quickly the note, the note below and the note again, as shown



or

a trill (*tr*) in bar 11 and an arpeggio or rolled chord ♩ in bar 2.

The **very short notes** in bars 1 and 2 are hemidemiquavers with four beams and demisiquavers with three beams. Their values are as follows:



(Note also the demisiquaver rests in bar 1.)

Listen to the Toccata from Toccata and Fugue in D minor, following bars 1–30 of the score given in the Score Book. Then listen again to the piece and determine how contrast is achieved in the music. Make a list of the following musical elements and explain how they are used to produce this contrast: (1) rhythm, (2) tempo, (3) dynamics and (4) texture.

Minor scales and keys

One of the factors contributing to the dark and mysterious mood of the Toccata is the use of a **minor key**—that is, the music is based on a **minor scale**, which has a different arrangement of tones and semitones from that of a major scale. If you were to write out as a scale all the different notes in the music of bars 4, 5 and 6, using the key signature of the piece, it would appear as follows:



Write the D minor scale in your manuscript book, play it and then work out the tone and semitone pattern, marking the semitones with **S** and the tones with **T**. (Remember to take into account the key signature.) The interval between the sixth and seventh scale degrees is neither a tone nor a semitone. What size is the interval?

In a minor scale, the semitones occur between the second and third, fifth and sixth, and seventh and eighth scale degrees. The interval between the sixth and seventh degrees is three semitones, or one and a half tones.

Look at the D minor scale above then answer these questions:

1. Which major scale has the same key signature as D minor?
2. How far apart in pitch are these two scales?
3. Which note in the minor scale is different from the major scale with the same key signature? How is this note different?

Major and minor scales that have the same key signatures are said to be related; for example, D minor is the **relative minor** of F major and F major is the **relative major** of D minor. Minor scales are three semitones lower in pitch than their relative major scales.

In a minor scale, the seventh degree, the leading note, is raised one semitone by an added accidental. It is never written as part of the key signature.

The key signatures of all the minor keys are given on page 287. Note that **A minor** is the relative minor of C major and therefore has no key signature.

The **A minor** scale is different from the A natural minor scale or Aeolian mode (see page 99) in that it has a raised leading note (G \sharp).



aural activities

1. Three scales, one of which is a minor scale, will be played to you by your teacher. Identify the minor scale.
2. Identify the particular scales played to you by your teacher as major, minor or modal.



performance activity

Perform the minor melodies below and on page 179. Work out their keys and give reasons for your answers.



written activity 1

Complete the exercises on minor scales.

Minor melodies

Coventry Carol

English folk tune

Moderato

Em D B⁷ Em D

7 G D Em

12 Am B⁷ Em

English Folk Tune

Andantino

Chords: Gm, D7, Gm, Cm, Gm

5 B \flat F Gm D7 Gm D7 Gm Cm Gm

Minka

Russian folk tune

Vivace

Chords: Dm, A7, Dm

6 A7 Dm F

11 C7 A7 Dm Gm7 A7 Dm

performance activity



Perform 'A Little Canonic Piece' on page 182, either solo on keyboard or in pairs on other instruments, or record each part separately on computer.

score reading activity 1



Complete the score reading exercises on 'A Little Canonic Piece'.

computer activity



Write a four-part round, a polyphonic composition similar to a fugue, in which the voices enter in turn to play the theme unaltered over and over. Use the chord progression I-IV-V-I and follow this procedure:

1. Record or write on screen four different four-bar melodies to the given chord progression on track 1 as one complete sequence. End the first three melodies on different notes of chord I, but make sure the fourth melody finishes on the tonic.
2. Copy the track 1 sequence and paste it into track 2, beginning at bar 5.
3. Paste the track 1 sequence into track 3, beginning at bar 9.
4. Paste the track 1 sequence into track 4, beginning at bar 13.
5. Loop all four tracks and play your round.



◀ A typically ornate baroque organ

A Little Canonic Piece

Bach

Andantino

Musical notation for measures 1-5. The piece is in 3/4 time. The first staff (treble clef) begins with a melody starting on G4. The second staff (bass clef) provides a harmonic accompaniment. Dynamics include *mf* and *(second time p)*. There are accents (>) over the first notes of measures 2, 3, and 4.

Musical notation for measures 6-11. The melody continues in the treble clef, and the bass clef accompaniment features a consistent rhythmic pattern. The key signature changes to one sharp (F#) at the beginning of measure 6.

Musical notation for measures 12-17. A repeat sign is present at the start of measure 12. The dynamics are marked *mp*. The melody in the treble clef and accompaniment in the bass clef continue.

Musical notation for measures 18-23. The melody in the treble clef and accompaniment in the bass clef continue. The dynamic *mf* is indicated. There are accents (>) over the first notes of measures 19 and 23.

Musical notation for measures 24-28. The piece concludes with a final cadence. The melody in the treble clef and accompaniment in the bass clef continue. There are accents (>) over the first notes of measures 24 and 25.

Listening example—‘Spring’ from *The Four Seasons*, first movement (Vivaldi)



Antonio Vivaldi's most popular work is undoubtedly ‘Spring’, one of the set of four concertos (see page 142) written for solo violin and small string orchestra known as *The Four Seasons*, published in 1724. Each concerto is really a piece of program music describing the sights and sounds of one of the four seasons of the year. The first concerto, ‘Spring’, contains images of singing birds, murmuring breezes and sudden storms with thunder, lightning and rain, all of which are indicated in the corresponding places above the score. The work is written for solo violin (called ‘Violino principale’ in the score), first and second violins, violas, and cello, bass and **harpichord**, known as the **basso continuo**. (This is a bass line in baroque music played by a low stringed or wind instrument with a keyboard filling in the chords, which are indicated by numbers above or below the music.)

A **harpichord** is a keyboard instrument popular between 1550 and 1800. When the keys are pressed the strings are plucked by small picks or plectrums made of quill or leather to produce a brittle, ‘twangy’ sound.

Like most concertos, ‘Spring’ comprises three movements: fast, slow, fast. The first movement, Allegro (lively and fast), is written in **ritornello form**. In this form, developed in the baroque period, the opening section, called the **ritornello** (meaning ‘returned to’), returns wholly or in part a number of times during the piece. The ritornello is always played by the full group, called ‘tutti’ in the score. Different sections, known as **episodes**, are heard between appearances of the ritornello. These episodes provide contrasting textures and levels of sounds that create the typical baroque ‘terraced dynamics’. The ritornello theme, written in G major, is given on page 184 for you to play. Become familiar with it so that you can recognise the ritornello sections when they occur.

Listen to the first movement of ‘Spring’, following the score given in the *Score Book*. There are six ritornello sections separated by five episodes. Then listen again to the piece and, referring to the score, write a listening guide using the headings ‘Ritornello 1’, ‘Episode 1’, ‘Ritornello 2’,

‘Episode 2’, and so on. In your listening guide, do the following:

- 1. Give the bar numbers for each section.**
- 2. Work out the key of the music of each section.**
- 3. Identify the programmatic idea heard in each episode.**
- 4. Explain how musical elements are used to portray the programmatic idea. Mention such things as pitch, rhythm, texture, dynamics and ornamentation.**
- 5. Identify the musical element used in ritornellos 1 and 6 to produce contrast.**

▼ A baroque period harpichord



Ritornello Theme from 'Spring', first movement

Vivaldi

The musical score is written on a single treble staff in G major (one sharp) and common time (C). It consists of 10 measures. Measure 1 starts with a forte (*f*) dynamic. Measure 2 ends with a piano (*p*) dynamic. Measure 4 ends with a forte (*f*) dynamic. Measure 7 ends with a trill (*tr*) over a note. Measure 10 ends with a piano (*p*) dynamic and a trill (*tr*) over a note.



Listening example—'Hallelujah Chorus' from *Messiah* (Handel)

George Frederic Handel was the greatest composer of oratorios in the baroque period. (An **oratorio** is a large work based on a religious theme written for choir, solo singers and orchestra. Unlike an opera, it is not acted or performed with costumes and sets, but is sung in a church or a concert hall.) Handel's oratorio *Messiah* (1741) is in three parts. The first part deals with biblical prophecies of the birth of Jesus; the second part deals with Jesus's sufferings, death and resurrection; and the third part refers to the second coming of Christ and redemption through faith.

The 'Hallelujah Chorus', the most famous of all oratorio choruses, occurs at the end of Part II. It is a triumphant song of praise for Christ's resurrection. At the first London performance in 1743, King George II was so moved by the chorus that he stood up, prompting the audience to stand also. This established the tradition of standing for the 'Hallelujah Chorus'. The music features the use of monophonic, polyphonic and homophonic textures for dramatic expression. It has a recurring motive  on the word 'Hallelujah', which helps to unify the piece (that is, tie the sections together).

Listen to the 'Hallelujah Chorus', following the vocal score in the *Score Book*, and paying attention to the composer's

use of texture for dramatic purposes. (Note that the music for the tenor voices is written on the treble staff an octave higher than it sounds to avoid ledger lines, and that the orchestral music has been 'reduced' to a piano score.) Then listen again to the piece and answer the following questions:

1. What are the four voice types that are used in this chorus? Write them in order from the highest to the lowest and state whether they are male or female voices.
2. Which voices use the treble staff? Which voice uses the bass staff?
3. What is the key of the music?
4. What texture is used in the following bars?
 - (a) bars 1–16
 - (b) bars 17–19
 - (c) bars 22–32
 - (d) bars 34–41
5. Which voices sing the melody in bars 41–43? What happens to this melody in bars 44–51? What texture is heard here?
6. What is the basic texture of the final section, bars 51–95?

7. What is the key of the music in bars 61–63 and bars 64–66?
8. For what reason does Handel use monophonic and homophonic texture in the 'Hallelujah Chorus'?
 - (a) to create tension
 - (b) to emphasise the words
 - (c) to create a feeling of movement
9. For what reason does Handel use polyphonic texture in the 'Hallelujah Chorus'?
 - (a) to make the words clearer
 - (b) to create a calm and peaceful mood
 - (c) to create a feeling of excitement



► An oratorio performance by the Llewellyn Choir, Canberra ACT

performance activities

1. Perform the baroque melodies given below and on the following page.
2. Perform the arrangement of the Trumpet Voluntary by the English baroque composer Jeremiah Clarke provided by your teacher.

Baroque melodies

The Harmonious Blacksmith Theme

Handel

Moderato

mf (2nd time) p

mf mp mf

mp f rit.



Danza Pastorale

Third Movement Ritornello from 'Spring'

Vivaldi

Allegro

Musical notation for measures 1-3. The piece is in G major and 12/8 time. The first system shows the beginning of the piece with a forte dynamic (*f*) for the second time, followed by a piano dynamic (*p*). The first ending bracket covers measures 1-3.

Musical notation for measures 4-6. The second system shows the continuation of the piece with dynamics of *f*, *p*, and *f*. The second ending bracket covers measures 4-6.

Musical notation for measures 7-9. The third system shows the continuation of the piece with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Musical notation for measures 10-13. The fourth system shows the continuation of the piece with a piano dynamic (*p*). The piece concludes with a final cadence in measure 13.

The classical period (1750–1825)

In the second half of the eighteenth century public tastes in art, literature and architecture changed from the grandiose to the less ornate, more balanced forms reminiscent of ancient Greece and Rome. In music this was reflected in a shift away from the complex **polyphony** (music with polyphonic texture) of the baroque to simpler, homophonic music in which emotional restraint, balance and clear-cut forms prevailed. Melodies were tuneful, often folk-like, with little or no ornamentation. The period was marked by the emergence of the symphony orchestra, the string quartet and the piano and the development of important forms such as the symphony and the solo concerto. The most important composers were **Mozart**, **Haydn** and **Beethoven**.

Wolfgang Amadeus **Mozart** (1756–91), born in Austria, was one of the greatest musical geniuses of all time. In his short life he wrote many masterpieces of instrumental and vocal music that are still enormously popular today. These include symphonies, chamber works, concertos and operas. Some of his greatest contributions to classical music are considered to be his 21 piano concertos and his great operas, *The Magic Flute*, *The Marriage of Figaro* and *Don Giovanni*.

The Austrian Franz Joseph **Haydn** (1732–1809) is known today as the ‘father of the symphony’ because he standardised both the classical symphonic form and the classical symphony orchestra. He wrote a huge number of works, including 104 symphonies and about 80 string quartets, many of which were for his patrons the Hungarian Princes of Esterházy.

The German composer Ludwig van **Beethoven** (1770–1827), like Mozart, wrote many masterpieces, including nine symphonies and a number of concertos, and is considered to be one of the greatest figures of musical history. He regarded music not only as entertainment but also as a moral force, which was capable of expressing his beliefs in the freedom and fraternity of the human race. Under Beethoven, music of the **classical period** reached its highest level as he explored new areas of musical expression. Because of the many changes he introduced that influenced nineteenth-century composers, Beethoven is regarded as the link between the classical and romantic periods.

Characteristics of classical music

1. melody—short, balanced four-bar phrases; two or more contrasting themes in a movement
2. rhythm—clearly defined and regular
3. tonality—contrast of tonic and dominant keys; modulation to a range of keys
4. texture—homophonic
5. timbre—fortepiano (the term used for the early piano that had a smaller range, a lighter touch and softer volume than the modern piano), string quartet and symphony orchestra
6. dynamics—wide range of dynamic levels including crescendo and diminuendo
7. form—sonata form (see page 189)



▲ This painting shows typical classical emotional restraint, balance and references to antiquity with the statue of Venus and Roman temple in the background.

TRINQUESSE, Louis Roland (c.1745 – c.1800). *Making an offering to Venus*, 1786. Musée des Beaux Arts Dijon.

Listening example—*Eine kleine Nachtmusik*, first movement (Mozart)



Eine kleine Nachtmusik (*A Little Night Music*) is one of Mozart's most popular compositions. Written in 1787, it is a 'serenade', a light and tuneful work intended purely for entertainment of the upper classes, either indoors or outdoors. *Eine kleine Nachtmusik* is scored for string quintet or string orchestra and has four movements. The first of these is written in **sonata form**, a form developed in the classical period and used mainly for the first movement of multi-movement works.

A movement in sonata form has three sections: the exposition, where the main contrasting themes or subjects are presented in different keys (usually tonic/dominant); the **development**, where the themes are expanded; and the **recapitulation**, where the themes of the exposition return in the tonic key. Study the table below, which represents in more detail the structure of sonata form.

Sonata form

EXPOSITION	DEVELOPMENT	RECAPITULATION
<i>First subject</i> Tonic key	Previous material or new material in a variety of keys	<i>First subject</i> Tonic key
<i>Transition</i> (passage of modulation)		<i>Transition</i> (altered)
<i>Second subject</i> Dominant key		<i>Second subject</i> Tonic key
<i>Codetta</i> (short rounding-off passage for the exposition)		<i>Coda</i>

The exposition melody of the first movement of *Eine kleine Nachtmusik* is given on pages 190–191 for you to play. After you have done this, listen to the movement, following the score in the *Score Book*. The various sections of sonata form have been marked for you in the score.

Take notice of the ornamentation in the violin parts, including trills and acciaccaturas (see the box below). Notice also the classical period characteristics in the music.

An **acciaccatura** is a 'crushed' note played just before the main one and indicated by a small note with a stroke through the stem.



Exposition Melody, first movement from *Eine kleine Nachtmusik*

Mozart

Allegro

Chord symbols: G, D7, G, D7, G, D7, G, C, D7, Em, Am, D7, G, D, G, C, D7, Em, Am, D7s, G, D7, G, D7, G, A7, D, A7, D, A7, D, A7, D, A7, D, G, Em, A, Bm, G, D, A, D, G, Em, A, Bm, A, D, A, D, A, D, A, D, G, Em, A7, D, G.

Dynamics: *f*, *p*, *sf*, *p*, *sf*, *p*, *cresc.*, *f*, *p*, *f*.

42 D A⁷ D A D

46 A D Em A⁷ D G

50 D A⁷ D A⁷ D A⁷

53 D G Em A⁷ D

performance activity 

Perform the 'Minuet' from *Don Giovanni* by Mozart.

'Minuet' from *Don Giovanni*

Mozart

Andante

mp

6

mf

12



score reading activity 2

Complete the score reading exercises on 'Minuet' from *Don Giovanni* on page 191.



Listening example—Symphony no. 94, 'Surprise', second movement (Haydn)

The four-movement **symphony** was the most important large instrumental form of the classical period. Its development went hand in hand with the development of the orchestra, which was standardised to include pairs of woodwind and brass instruments in addition to the strings. It gave composers like Haydn a new medium with a wealth of instrumental timbres and dynamics to express the contrasting ideas and moods of classical period music.

A **symphony** is a large instrumental work for orchestra, usually with four pieces or **movements** in different forms and contrasting keys and tempos. The standard design was as follows:

- *First movement*—fast; sonata form
- *Second movement*—slow and tuneful; ternary, rondo or theme and variations form
- *Third movement*—moderate tempo; minuet and trio form
- *Fourth movement*—fast; rondo or sonata form

One of Haydn's most popular orchestral works is the 'Surprise' Symphony, written in 1792. The nickname refers to the sudden fortissimo chord that occurs unexpectedly in the second movement (reputedly to 'make the ladies jump'). The symphony is scored for a small classical orchestra without clarinets. The second movement is in **theme and variations** form, whereby Haydn varies the theme melody, as well as all other musical elements. For example, in one variation he uses **sextuplets** (six notes played in the time of four of the same value) to vary the rhythm of the theme.

Theme and variations is a musical form in which a simple harmonised theme is stated then restated with variation to one or more of its musical elements.

The Theme Melody from the 'Surprise' Symphony, second movement, is given opposite. Play it with

chordal accompaniment, then listen to the movement as you follow the score in the *Score Book* and answer the following questions:

Theme (bars 1–32)

1. What is the key?
2. What is the form? Use letters to indicate the sections.
3. Which instruments play the theme melody?
4. How are bars 25–32 different from bars 17–24 in pitch, timbre and texture?

Variation 1 (bars 33–48)

5. Which instruments play the theme melody?
6. What is heard against the theme melody?

Variation 2 (bars 49–74)

7. What is the key?
8. To which key does the music modulate at the end of section A? Give a reason to justify your answer. What relation is this to the key used at the beginning of the variation?
9. Which instruments play the theme melody throughout section A?
10. Which of the following are features of section B?
 - (a) imitation
 - (b) countermelody
 - (c) sequences

Variation 3 (bars 75–106)

11. What is the key?
12. Which instruments play the varied theme melody for the first A section?
13. How has the theme melody been varied?
14. Which instruments play the theme melody for the remainder of the variation?
15. What is heard against the theme melody?

Variation 4 (bars 107–138)

16. How has the theme been varied in the first A section? (Mention at least four musical elements and explain how they have been varied.)
17. What is heard after this variation (commencing at bar 139)?

18. What compositional device is used for the second violins and violas from bars 139–142? What effect does this create?
19. What type of chord occurs on beat 2 of bar 142? How has this been emphasised?

Theme Melody from the 'Surprise' Symphony, second movement

Haydn

Andante

17

21

creative activity



Write two variations on this simple melody. You may like to alter the rhythm, add extra notes or even change the key.

Minor intervals

In your study of variation 2 of Haydn's 'Surprise' Symphony, you discovered that the composer used C minor instead of C major.

The first two bars of the theme melody and the variation 2 melody are given below. Listen carefully as they are played to you and then answer the following questions:

Theme melody



Variation 2 melody



1. How is the variation 2 melody different from the theme melody?
2. What is the difference between the interval C–E \flat and the interval C–E?
3. What interval is C–E?

An interval that is a semitone smaller than a major interval is called a **minor interval**.

Because the interval C–E \flat is a semitone smaller than a major third, it is a minor third. You will remember that the major intervals are seconds, thirds, sixths and sevenths; therefore, minor seconds, thirds, sixths and sevenths are possible.

Minor intervals have a different quality from the corresponding major intervals.

Listen as your teacher plays the major and minor intervals below and note the differences in quality.



Major 2nd Minor 2nd Major 3rd Minor 3rd



Major 6th Minor 6th Major 7th Minor 7th

Minor intervals can be sung using solfege, as follows:

- ▶ minor second—mi-fah or ti-doh¹
- ▶ minor third—re-fah, mi-soh or la-doh¹
- ▶ minor sixth—mi-doh¹
- ▶ minor seventh—re-doh¹



Complete the exercises on major, minor and perfect intervals.



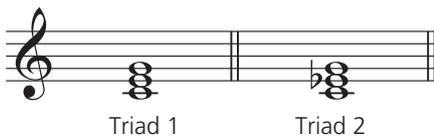
Identify each of the major, minor and perfect intervals played to you by your teacher according to its size and quality.



Perform 'Serenade' by Haydn on page 196.

Major and minor triads

Look closely at the two melodic excerpts given on page 194. You will notice that each is based on triad notes. If these were written as triads, they would appear as below:



Listen as each triad is played to you and you will hear a difference in quality. Triad 1 is a major triad and has a bright sound, while triad 2 is a minor triad and has a darker sound. Work out the intervals above the root note in the major and minor triads. Compare the intervals of each triad. Which interval determines whether the triad is major or minor?

A **major triad** contains a major third and a perfect fifth above the root; a **minor triad** contains a minor third and a perfect fifth above the root. The size of the third above the root determines whether a triad is major or minor.



ACTIVITY
CONT.

Serenade

Haydn

Andante cantabile

5

p dolce

Measures 1-4: The piece begins in G major, 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple bass line. Dynamics are *p* and *dolce*.

10

Measures 5-8: The melody continues with more eighth notes and quarter notes. The left hand accompaniment remains steady.

15

mf

Measures 9-12: The right hand introduces sixteenth-note patterns. Dynamics are *mf*.

20

f

Measures 13-16: The right hand features a series of sixteenth-note runs. Dynamics are *f*.

25

p dolce

Measures 17-20: The piece returns to a more lyrical style with eighth and quarter notes. Dynamics are *p* and *dolce*.

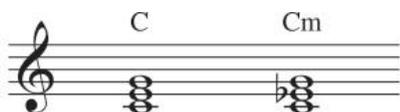
30

dim. e rall.

Measures 21-24: The final section of the page, ending with a fermata. Dynamics are *dim. e rall.*

Major and minor chord symbols

Chord symbols written above the music can indicate major or minor triads. A chord symbol consisting of a single letter, such as C, F, G or B^b, represents a major triad; to represent a minor triad the small letter 'm' is written after the chord letter; for example Em, Gm, Dm and Am. (See the numerous examples in the music for performance in this text.)



aural activity



Listen to triads played to you by your teacher and determine whether they are major or minor.

written activity 3



Complete the exercises on major and minor triads.

Listening example—'Für Elise' (Beethoven)



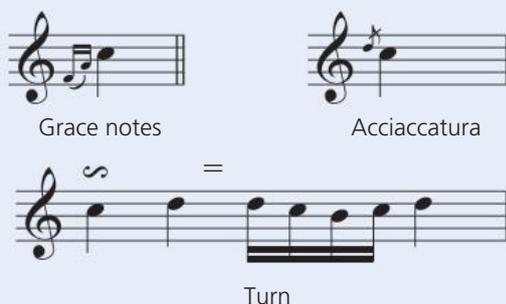
Beethoven's well-loved piano piece 'Für Elise' (For **Elise**), a favourite of young pianists, is a **bagatelle**, a short, light piece, written in 1808 for a lady he was hoping to marry.

The young lady Beethoven intended to marry was actually Therese Malfatti. The '**Elise**' in the title of the piano piece is the result of an error by the publisher in reading Beethoven's untidy handwriting. The marriage did not take place due to the objection of Therese's father.

The music has a number of repeated and contrasting sections and features the following:

- ▶ pedalling marks, indicated by brackets underneath the bass staff to sustain the sounds
- ▶ **broken-chord figures** (notes of a chord played one after the other, not necessarily in order)
- ▶ **arpeggios** in the right hand (notes of a chord played in order over more than one octave)
- ▶ a pedal note
- ▶ a passage based on a **chromatic scale** (a scale that moves by semitone steps)

- ▶ mezzo staccato articulation, indicated by staccato dots and a slur used together, meaning that the note is shortened by a quarter of its value (it may also be indicated for single notes by a staccato dot with a small horizontal line)
- ▶ ornaments (shown below), including: **grace notes**, played quickly before the main note; **acciaccatura** (see page 189); and a **turn**, a four- or five-note figure in which extra notes above and below the main one are played quickly.



The melody of the first section of 'Für Elise' is given below. Learn to play it, and listen to the piece as you follow the score in the *Score Book*. Then listen again to the piece and answer the following questions:

1. What is the key of the music? Give three reasons for your answer.
2. How would you describe the time signature? What does it mean?
3. What is the form of the music? Use letters and bar numbers to indicate the various sections.
4. What is the mood of section A? What musical elements has the composer used to create this mood and how have they been used?
5. What do we call the $D\sharp$ used in the melody of section A?
 - (a) appoggiatura
 - (b) chromatic auxiliary note
 - (c) chromatic passing note
6. Which of the following is used for the accompaniment to the section A melody?
 - (a) a pedal note
 - (b) chords
 - (c) arpeggio figures
7. In which three bars do you see sequences in the right-hand melody?
8. What is the mood of section B? What musical elements has the composer used to create this mood and how have they been used?
9. In which bars do you see the following ornamentation?
 - (a) grace notes
 - (b) an acciaccatura
 - (c) a turn
10. What chord is formed by the notes of the left-hand figure of bar 45? What name is given to this kind of figure? Is this chord major or minor?
11. What is the mood of section C? What musical elements has the composer used to create this mood and how have they been used?
12. What is the meaning of the Italian word in bar 124?

Für Elise

Beethoven

Poco moto
No chord

6

12

19

p

Am *E7* *Am* *N.C.*

E7 *Am* *Am* *C* *G*

Am *E* *N.C.* *Am* *E7*

Am *N.C.* *E7* *Am* *Am*

più f

dim.

1. *Am* 2. *Am*

1. *Am* 2. *Am*



Listen to scales played to you by your teacher and determine whether they are major, minor, modal or chromatic.



Perform 'Romanze' from Sonatina in G major by Beethoven on page 200.



Complete the score reading exercises on 'Romanze'.

Triads in major and minor keys

The music of bars 2 and 3 of 'Für Elise' comprises broken chord figures of two different triads in the key of A minor. These triads are given below.



Listen as these triads are played to you. You will notice that they have different qualities. Which is the major triad and which is the minor triad? In both major and minor keys, some of the triads built on the scale notes are major and some are minor. From now on we will indicate major triads with large, upper-case Roman numerals and minor triads with small, lower-case Roman numerals.

Study the triads built on the notes of the major and minor scales opposite. Each major or minor triad is labelled with a Roman numeral and a chord symbol. Note that in both major and minor keys certain triads, marked with an asterisk, do not contain a perfect fifth and thus do not qualify as either major or minor triads.

C	Dm	Em	F	G	Am	C
I	ii	iii	IV	V	vi	*

Cm	Fm	G	A ^b	Cm
i	*	*	iv	V
			VI	*
				i

In a major key, chords I, IV and V are major and chords ii, iii and vi are minor; in a minor key, chords i and iv are minor and chords V and VI are major.

'Romanze' from *Sonatina* in G major

Beethoven

Andante

mp *mf*

5

p

10

mf *dim.*

15

p *cresc.* *f* *dim.*

20

rall. A tempo

mp

25

30

35

written activity 4

Complete the exercises on chord symbols for major and minor triads.

creative activity

Write an eight-bar song in B flat major in simple duple metre to the following words using the chord progression I-IV-I-V-I-ii-V⁷-I.

A horseman rides over the hill
The bright moon shines and the night is still.

The romantic period (1825–1900)

The **industrial revolution** took place in the late eighteenth and early nineteenth centuries when mechanical means of manufacture were invented. This caused social upheaval as people moved from the countryside to the cities where they worked long hours in the new factories for very low wages.

The **French revolution** began in 1789 when the peasants overthrew the monarchy and privileged upper classes, many of whom were executed by the infamous guillotine. The revolution ended in 1799 when Napoleon seized power.

Frédéric **Chopin** (1810–1849), although born in Poland, lived most of his adult life in France. He was one of the leading romantic composers for the piano, composing many albums of short pieces including etudes (studies), mazurkas, waltzes and polonaises.

The Italian Giuseppe **Verdi** (1813–1901) was one of the greatest opera composers of all time. He loved dramatic plots that provided opportunities for the characters to express strong emotions such as love, hate and revenge. His most famous operas include *Rigoletto*, *Il Trovatore*, *La Traviata* and *Aida*.

Bedrich **Smetana** (1824–1884) is regarded as the first Czech nationalist composer. He used rhythms, melodies and dance forms of Czech folk music in his operas and orchestral compositions. His best-known works are the opera *The Bartered Bride* and a series of six related orchestral works called *Má Vlast* (My Country).

Leading Russian composer Piotr Ilyich **Tchaikovsky** (1840–1893) is best known for his colourful ballet music, including *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*, and his symphonies and concertos.

The romantic period represented a reaction against the balance, order and emotional restraint of the classical period. Born out of the social turmoil caused by the **industrial and French revolutions**, romanticism stressed the importance of freedom, individuality and free expression of emotions.

The artists, writers and composers of this period drew inspiration from the past, the natural and the supernatural world, and the exotic and the fantastic, and explored a wide range of emotions, especially love and longing. This period also saw the rise of nationalism as the people in the different countries of Europe became more aware of their history and national character. Nationalist composers were inspired by their country's folk music, often using folk melodies and traditional dance forms in their compositions. Some of the leading romantic composers were **Chopin**, **Verdi**, **Smetana** and **Tchaikovsky**.

► This painting displays typical romantic characteristics: the forces of nature with swirling, menacing clouds and windswept trees, and emotion depicted by the lone horseman galloping feverishly across the landscape.

COROT, Camille, (1796–1875)
Windswept landscape, c.1870.
Galleria d'Arte Moderna Milan



Characteristics of romantic music

1. melody—singing or lyrical; irregular phrase lengths
2. rhythm—not clearly defined; use of **rubato** (a flexibility in the rhythm by speeding up or slowing down for expressive purposes)
3. harmony—frequent use of **chromatic chords** (containing notes foreign to the key) and dissonance for colour and mood (see page 119)
4. pitch—expanded range in upper and lower registers of the piano and orchestra
5. texture—homophonic
6. timbre—grand piano, use of pedal to add richness; new instruments such as the cor anglais, lower brass, celeste and other percussion added to the orchestra
7. dynamics—wide range of levels

Listening example—Etude, Opus 10, No. 3 (Chopin)



The **piano** was the most important and popular instrument of the romantic period, providing the main means of entertainment in the home. Most educated people learnt to play the instrument and a huge number of piano pieces were written to meet the public's demand. One of the most influential piano composers was Frédéric Chopin, who developed new techniques of playing and wrote many studies or **etudes** to demonstrate and practise these techniques.

Early development of the **piano** in the nineteenth century occurred in response to demands by composers such as Beethoven for an instrument capable of producing dramatic contrasts in dynamics. Piano makers therefore increased the string tension and strengthened the frames of their pianos. By the middle of the century the grand piano had acquired an iron frame to support thicker strings with increased tension, a range of seven octaves, felt-covered hammers and an improved action allowing fast repetition of notes.

Chopin's well-known E major Etude, **Opus** 10, No. 3, is a good example of a romantic piano piece with its lyrical melody, chromatic harmonies and contrasts of dynamics and mood.

This ternary-form piece is played in a typical romantic style with great expression and much rubato. In sections

Opus (Op.), from the Latin meaning 'a work', is a term used with a number to indicate the order in which works were written or published.

A and A¹ the pianist is required to make the melody notes, played by the third, fourth and fifth right-hand fingers, 'sing' while the thumb and second finger play chord notes softly underneath. The extended section B (bars 21–61) with its dissonance and extreme **chromaticism** (the use of chromatic notes and chromatic harmonies) and semiquaver chords moving in contrary motion requires great pianistic skill. Like all romantic music the piece contains many specific tempo and dynamic markings to enable the performer to interpret the composer's ideas. (These markings are defined on pages 283–285.)

The melody of section A, transposed into the key of F major, is given on page 204. Learn to play it, then listen to the piece as you follow the score in the *Score Book*. Listen again to the piece and compare and contrast the musical features of sections A and B under these headings: (1) tempo, (2) rhythm, (3) pitch, (4) melody, (5) melodic contour, (6) harmony, (7) dynamics and (8) mood.

Etude Melody, Opus 10, No. 3

Chopin

Lento

p

5

1. *mf* *p* *cresc.*

2.

10 *stretto* **rit.** **A tempo** *f* *mf* *dimin.*

14 *p* *dim.e rall.* *pp*



performance activity

Perform Fantaisie-Impromptu (excerpt) by Chopin on page 205.



score reading activity 4

Complete the score reading exercises on Fantaisie-Impromptu (excerpt).

Fantaisie-Impromptu (excerpt), Opus 66

Chopin

Moderato cantabile

Measures 1-5 of the Fantaisie-Impromptu. The piece is in G major and 3/4 time. The tempo is Moderato cantabile. The first measure starts with a piano (*p*) dynamic. The melody in the right hand features a series of eighth notes and quarter notes, often grouped with slurs. The left hand provides a harmonic accompaniment with chords and single notes.

Measures 6-10. Measure 6 begins with a mezzo-forte (*mf*) dynamic. The melody continues with slurs and grace notes. Measure 9 features a piano (*p*) dynamic marking. The left hand accompaniment consists of chords and moving lines.

Measures 11-15. Measure 11 starts with a mezzo-forte (*mf*) dynamic. Measure 14 has a mezzo-piano (*mp*) dynamic marking. The melodic line in the right hand is characterized by slurs and grace notes. The left hand accompaniment includes chords and moving lines.

Measures 16-19. Measure 16 begins with a forte (*f*) dynamic. The melody in the right hand includes triplets and slurs. The left hand accompaniment features chords and moving lines.

Measures 20-24. Measure 20 starts with a piano (*p*) dynamic. The melody in the right hand includes a triplet. The left hand accompaniment consists of chords and moving lines.

Measures 25-28. Measure 25 begins with a mezzo-forte (*mf*) dynamic. The tempo is marked *rall.* (rallentando). The melody in the right hand includes slurs and grace notes. The left hand accompaniment features chords and moving lines.



Listening example—‘The Anvil Chorus’ from *Il Trovatore* (Verdi)

One of the most popular forms of public entertainment in the romantic period was **opera**, a large-scale musical drama with orchestral accompaniment in which all or most of the text is sung. Operas were normally performed in grand opera houses with spectacular stage settings and lavish costumes.

An **opera** usually contains recitatives (short sections of a type of sung speech with little accompaniment), arias (dramatic solo songs), duets, ensembles (songs for three or more singers with one singer per part), choruses (usually in four parts), overtures and interludes (pieces played by the orchestra to set the mood and create atmosphere). Operas are normally written in three or four acts to a text called the libretto.

Verdi’s popular four-act opera *Il Trovatore* (*The Troubadour*) was premiered in Rome in 1853. The action of the opera takes place in fifteenth-century Spain. The story concerns the army commander Count di Luna and the rebel Manrico, who are rivals for the love of Leonora (lady-in-waiting to the Queen), and the gypsy woman Azucena who has vowed to avenge the death of her mother, burnt at the stake by Count di Luna’s father.

As the curtain rises on Act II, Manrico and Azucena are by the fire in the gypsy camp while the gypsies work. They sing ‘The Anvil Chorus’, one of the most famous opera

choruses, while beating pieces of metal in time to the colourful music as they work at their anvils.

The structure of the chorus is as follows:

Bars 1–20	Orchestral introduction
Bars 20–33	Verse 1
Bars 34–48	Chorus
Bars 48–60	Orchestral with some added vocal music
Bars 60–69	Verse 2
Bars 70–84	Chorus

Listen to ‘The Anvil Chorus’ while following the score in the *Score Book*. Then listen again to the piece and answer the following questions:

1. What is the mood of bars 1–20 played by the orchestra?
2. What musical elements has the composer used to create this mood and how have they been used?
3. What is the tonality of bars 1–7? What is the tonality of bars 14–20?
4. What is the texture of bars 1–12? What is the texture of bars 13–20?
5. How does the composer use texture, pitch, contour and dynamics for dramatic effect in bars 20–28?
6. What changes in tonality, melodic contour, rhythm, dynamics, texture, vocal timbre and orchestral timbre occur from bars 34–48?
7. What is the mood of the chorus section?



► A scene in the gypsy camp during a performance of *Il Trovatore* in the San Francisco Opera House in 1986



Sing 'The Soldiers' Chorus' from *Il Trovatore* in the *Score Book*.

Listening example—*The Moldau* (Smetana)



The Moldau is the best known of Smetana's set of six symphonic poems called *Má Vlast* (*My Country*) that were written between 1874 and 1879. (A **symphonic poem** is a programmatic orchestral composition with a number of different descriptive sections.) The work depicts the long journey of the river Moldau (Vltava) through the Czech Republic as it flows from its source to its junction with the river Elbe. Like much of Smetana's music it has a strong Czech flavour from the use of folk-like tunes and rhythms.

The work begins by depicting two bubbling springs, the first warm and the second cool. These join to form a stream and then a river that flows through meadows and forests, past a hunt and a peasant wedding. At night, nymphs (beautiful supernatural forest maidens) dance on the waters in the moonlight and the river flows past medieval castles and ruins. It reaches the turbulent St Johns rapids and emerges majestically. After flowing past Vysehrad, an ancient fortress in Prague, it disappears into the distance to join the river Elbe. Themes for most of these programmatic ideas are given in the *Score Book* for you to study.

Listen to *The Moldau* and identify the themes for the various programmatic ideas as they occur.



▲ *The Moldau* flowing through the countryside where it rises in Upper Bohemia in the Czech Republic

Listen again to the work and answer the following questions relating to the various sections. For some of these questions you will need to refer to the particular themes in the *Score Book*.

The springs

1. What musical elements depict the bubbling springs?
2. What aspects of the music suggest the warm spring?
3. What aspects of the music suggest the cool spring?

The river

4. What is the key of the music?
5. What is the metre of the music? (Use words such as 'simple triple!') What does this time signature indicate?
6. What is the contour of the melody? Suggest a reason for the composer using this contour.

Forest; hunt

7. Which instrumental family dominates the hunt section? Why is the use of this family appropriate?
8. How many notes of different letter names are used in the first eight bars of the hunt theme? Name these



▲ *The Moldau* flowing under the Charles Bridge, Prague, in the Czech Republic

► *The Moldau flowing broadly along through Prague, the capital of the Czech Republic, past Prague Castle, St Vitas Cathedral and the Charles Bridge*



notes. What do you notice about these particular notes?

9. Which of the following best describes the hunt theme?
 - (a) smooth
 - (b) triadic
 - (c) step-wise

Peasants' wedding

10. Is the key of this section E minor or G major? Give a reason to justify your answer.
11. How would you describe the metre of the music?
12. What aspects of the music make this sound like a traditional country dance?
13. What is the mood of the music?

Moonlight; nymphs' dance

14. What is the key of the music?
15. Which Italian words are used to indicate that the violins are muted in this section? What is the effect of the mutes on the string sound?
16. What sign is used to indicate that the violins are playing one octave higher than they are written?
17. Which instruments suggest the idea of moonlight? What aspects of the music suit this programmatic idea?
18. Which instruments suggest the idea of nymphs dancing? What aspect of the music suggests this programmatic idea?
19. What is the mood of this section?

The old castles

20. Which instrumental family plays the theme? Why is the use of this family appropriate?
21. What aspects of the music suit the programmatic idea?
22. Which theme is heard at the end of this section?

St John's rapids

23. How does the composer depict the programmatic idea with each of the following musical elements?
 - (a) dynamics
 - (b) pitch
 - (c) texture
 - (d) duration of notes
24. Which percussion instruments dominate in this section?
25. Which high-pitched instrument adds to the drama?
26. What is the mood of the music?

The Moldau flows broadly along

27. What is the key of the music? How is this key different from that of the river theme heard earlier?
28. What is the mood of the music?

Vysehrad (the ancient fortress)

29. What aspect of the music suggests the thick walls of the fortress?
30. How does the rhythm of the Vysehrad theme differ from that of the river theme? Suggest a reason for the change.
31. How does the composer depict the river flowing away into the distance?

'Polka' from *The Bartered Bride*

Smetana

Con moto

Musical notation for measures 1-5. The piece is in 2/4 time. The right hand starts with a piano (*p*) dynamic, playing a melody of eighth notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *p*, *cresc.*, and *mp*. There are accents over several notes in the right hand.

Musical notation for measures 6-10. The right hand continues the melody with eighth notes. The left hand accompaniment remains consistent. Dynamics include *mp* and *piu cresc.*. Accents are present over notes in the right hand.

Musical notation for measures 11-15. The right hand melody continues with eighth notes. The left hand accompaniment is steady. Dynamics include *mp*. Accents are present over notes in the right hand.

Musical notation for measures 16-21. The right hand melody continues with eighth notes. The left hand accompaniment is steady. Dynamics include *fz*, *f*, and *p*. Accents are present over notes in the right hand.

Musical notation for measures 22-27. The right hand melody continues with eighth notes. The left hand accompaniment is steady. Dynamics include *f*. Accents are present over notes in the right hand.

Musical notation for measures 28-32. The right hand melody continues with eighth notes. The left hand accompaniment is steady. Dynamics include *f*. Accents are present over notes in the right hand.



performance activities

1. Perform 'Polka' from *The Bartered Bride* by Smetana on page 209.
2. Perform the arrangement of 'The Blue Danube Waltz' by the Austrian romantic composer Johann Strauss Jr. provided by your teacher.



Listening example—'Dance of the Sugar Plum Fairy' from *The Nutcracker Suite* (Tchaikovsky)

Tchaikovsky's popular *The Nutcracker Suite* is a concert version of some of the music from his 1892 ballet *The Nutcracker*. Based on a fairytale by the writer E. T. A. Hoffman, the ballet tells the story of the young girl Claire whose Christmas present, a nutcracker, comes to life and does battle with the King of the Mice and his army. Claire kills the mouse king and rescues the nutcracker, who changes into a handsome prince and takes her to his magic castle. There they are welcomed by the sugar plum fairy who dances for them. To present a picture of the enchanting scene, Tchaikovsky used the newly invented **celeste**. 'Dance of the Sugar Plum Fairy' is scored for a large woodwind section including **cor anglais** and **bass**

clarinet, horns, celeste and strings. (See the pictures below.)

The **celeste**, invented in the 1880s, is a tuned percussion instrument like a small upright piano with felt hammers that strike metal bars, giving a tinkling, bell-like sound.

The **cor anglais** is a larger, lower-pitched version of the oboe that produces a darker, more mournful sound.

The **bass clarinet** is larger than a clarinet with a large upward-pointing metal bell and plays an octave lower. It has a rich, dark timbre.

► Bass clarinet



► Celeste



The music demonstrates Tchaikovsky's brilliant orchestral skills with his clever use of instrumental colours and textures to describe the scene. The main theme

in E minor, transposed down an octave, is given below for you to play.

Theme from 'Dance of the Sugar Plum Fairy'

Tchaikovsky

Andante non troppo

7

12

Notes on the score of 'Dance of the Sugar Plum Fairy'

1. The Italian names of the instruments in the orchestra are as follows: *flauto* (flute), *oboi* (oboes), *corno inglese* (cor anglais), *clarinetto* (clarinet), *clarinetto basso* (bass clarinet), *fagotto* (bassoon), *corni* (French horns), *celesta* (celeste), *violini* (violins), *viole* (violas), *celli* (cellos), *c-bassi* (double basses).
2. A number of the instruments have different key signatures from the main part of the orchestra. These instruments—cor anglais, clarinets, bass clarinet and French horns—are transposing instruments and read their music in different keys.
3. At bar 35 the strings play a *punto d'arco*—with the point of the bow—for a light touch.



► *The Sugar Plum Fairy in a scene from The Nutcracker ballet*

Listen to 'Dance of the Sugar Plum Fairy' following the score in the *Score Book*, then answer the following questions:

1. What is the key of the music? (Refer to the first five bars of the basses, cellos and first violins.)
2. What term would be used for the music played by the cellos and basses in bars 1–7?
3. What effect is heard on the strings at the start?
4. Which instrument plays a counter melody in bars 8–16?
5. What term would be used for the music played by the clarinets in bars 16–19?
6. What clef is used for the first bassoon in bar 17?
7. What term would be used for the music played by the celeste in bars 33 and 34?
8. What is the name of the notes played by the celeste in bar 34? What is the total value of each group of eight of these notes?
9. What is the form of the music?
10. What aspect of the music suggests a dance?
11. Why do you think Tchaikovsky has used only horns from the brass family and only the celeste from the percussion family?
12. How do the elements listed below contribute to the depiction of the sugar plum fairy and the magical and mystical mood?
 - (a) tonality
 - (b) articulation
 - (c) dynamics
 - (d) timbre
 - (e) texture
 - (f) pitch



performance activity

Perform the Theme from *Swan Lake* by Tchaikovsky opposite.



score reading activity 5

Complete the score reading exercises on the Theme from *Swan Lake*.

Theme from *Swan Lake*

Tchaikovsky

Andante cantabile

Measures 1-4 of the musical score. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante cantabile'. The first system shows the beginning of the melody in the right hand and a supporting bass line in the left hand. The dynamic is marked *p* (piano).

Measures 5-8 of the musical score. The melody continues in the right hand. The dynamic remains *p*. Measure 8 ends with a fermata over the final note.

Measures 9-12 of the musical score. The melody continues in the right hand. The dynamic is marked *mp* (mezzo-piano) at measure 9 and *mf* (mezzo-forte) at measure 11.

Measures 13-16 of the musical score. The melody continues in the right hand. The dynamic is marked *mp* (mezzo-piano) at measure 13.

Measures 17-20 of the musical score. The melody continues in the right hand. The dynamic is marked *f* (forte) at measure 17 and *p* (piano) at measure 18.

Measures 21-24 of the musical score. The melody continues in the right hand. The dynamic is marked *pp* (pianissimo) at measure 23. The piece concludes with a fermata over the final note. The tempo marking *rit.* (ritardando) is present above the staff.

Gustav Holst (1874–1934), an English composer of Swedish descent, was a pianist, trombonist, teacher and conductor who was influenced by oriental philosophy and astrology. He wrote operas, choral works and instrumental works, the best known being *The Planets* suite for orchestra.

The American **George Gershwin** (1898–1937) was the most important composer to successfully combine classical and jazz elements into works that can be classified as **symphonic jazz**.

A composer of many popular songs, he is best remembered for his folk opera *Porgy and Bess*, his piano and orchestral work *Rhapsody in Blue* and his programmatic orchestral work *An American in Paris*.

The German composer and music educator **Carl Orff** (1895–1982) wrote many dramatic works for the stage using large choral and instrumental forces. His compositional style has at times been described as simple, 'neo-medieval' and sometimes even primitive. His most performed work is *Carmina Burana*.

The American conductor, composer, pianist, author and music educator **Leonard Bernstein** (1918–1990) has been described as one of the most talented and successful musicians in American history. Closely associated with the New York Philharmonic Orchestra for many years, Bernstein is also famous for his compositions, including the musical theatre works *West Side Story*, *Candide* and *On the Town*.

John Williams, born in America in 1932, began his career as a Hollywood composer writing scores for television series. His first critical movie success was his terrifying score for *Jaws* (1975), which won him his first Oscar. Since then he has written music for such popular films as *Raiders of the Lost Ark*, *ET the Extra-Terrestrial*, *Jurassic Park* and the first three *Harry Potter* films. His award-winning score for *Star Wars* in 1977 influenced other film composers to write for large symphony orchestras.

Michael Nyman, music critic, author and one of Britain's most innovative and celebrated composers, was born in London in 1944. He has composed vocal and choral works, music for orchestra, chamber groups, operas, ballet, dance, television and 19 film soundtracks, including *The Piano* in 1994. He has also written for the Michael Nyman Band. An interest in folk music led him to collect folk songs in Romania, and this interest in folk music is evident in the score of *The Piano*.

The twentieth century

In the twentieth century, great changes occurred in both compositional techniques and compositional styles. Like the abstract artists of the early twentieth century, some composers totally broke with the past and used revolutionary new styles, while some returned to styles of past eras to which they added twentieth-century characteristics. Other composers continued development from the romantic period, while still others absorbed influences from different types of music, such as popular, ethnic and electronic, to create new hybrid styles. It is therefore difficult to make comments about characteristics that would apply to twentieth-century music in general. However, most twentieth-century composers have explored new instrumental timbres and harmonic colours, especially dissonance, and employed a freer use of rhythm. In this section, we see evidence of these features in six classic hits by major composers of the twentieth century: **Gustav Holst**, **George Gershwin**, **Carl Orff**, **Leonard Bernstein**, **John Williams** and **Michael Nyman**, and investigate their use of musical elements.



▲ The Guggenheim Museum, Bilbao, Spain, one of the most striking buildings of the twentieth century

Some characteristics of twentieth-century music

1. rhythm—use of ostinatos and polyrhythms, complex time signatures and mixed metres; use of jazz rhythms
2. harmony—use of dissonant chords; **fundamental pedal notes** (very low pedal notes establishing the tonality); use of jazz chords (also known as added note chords) (See page 274.)
3. tonality—new concepts of tonal centres; new scales; free use of tonality
4. melody—may be angular and fragmented; use of new scales; use of blue notes
5. timbre—use of new and unusual instruments, including electronic; unconventional combinations of instruments; new ways of using instruments
6. pitch—use of extreme registers
7. dynamics—very wide range of levels

Listening example—‘Mars, the Bringer of War’ from *The Planets* (excerpt) (Holst)



The Planets suite by Gustav Holst, completed in 1917, is a large **post-romantic** orchestral work of seven movements, based on the extra-musical ideas of the astrological significance of the planets.

The term **post-romantic** is applied to compositions of the twentieth century that continue in the nineteenth-century romantic style with music that has an emotional, philosophical or programmatic basis and uses a large orchestra.

The composer’s interest in astrology and mythology helped him to create a powerful and dramatic composition that has remained one of the most performed works by a twentieth-century English composer. The opening movement is the terrifying and bleak ‘Mars, the Bringer of War’, elements of which have been imitated in science fiction films and war documentaries. Many commentators have suggested that the piece, written during the horrors of World War I, depicts a military scene—the tramp of advancing soldiers, the rumble of tanks and the explosion of bombs.

‘Mars, the Bringer of War’ is scored for a huge orchestra (see the opening page of the score on page 217, noting the added instruments, especially the six timpani,

two harps and organ). This huge orchestra provided Holst with a vast palette of colours to paint his dark vision of warfare. A skilled orchestrator, Holst used many special effects, including: *col legno* strings (playing with the wood of the bow) for a stark, percussive sound; wooden sticks on the timpani for a sharp, dry sound; and gong rolls, providing an underlying rumble.

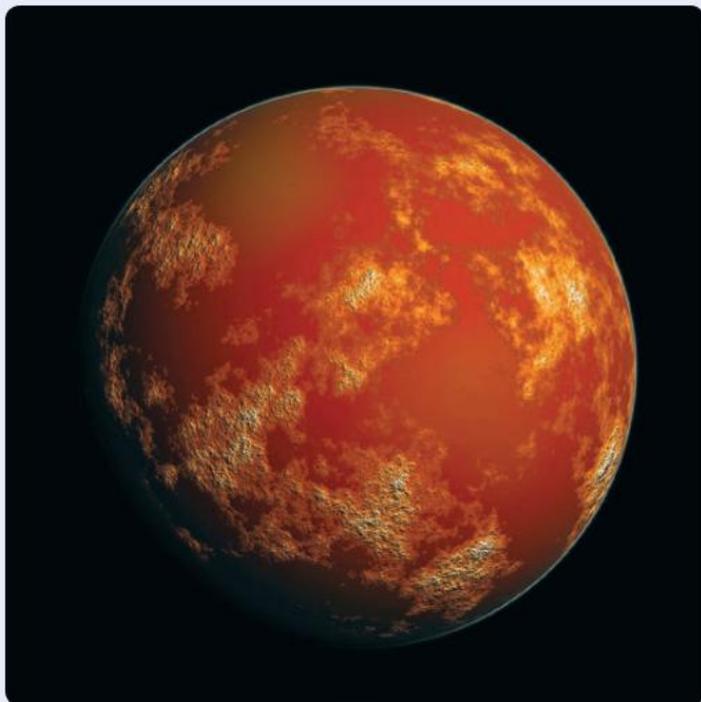
‘Mars, the Bringer of War’ has a tonal centre of C and commences on a repeated G, the dominant. It is written in the complex metre $\frac{5}{4}$ and features the following rhythmic ostinato that is heard for much of the excerpt.



The composer also uses many other elements, especially dissonance, to depict the violence of war.

Learn to clap the rhythmic ostinato above, then listen to ‘Mars, the Bringer of War’ and answer the following questions. (You may like to refer to the characteristics of twentieth-century music above to help you with your answers.)

1. Why did the composer use a $\frac{5}{4}$ time signature? What mood was he trying to create?
2. What idea is suggested by the ostinato pattern?



▲ This dramatic photo of Mars shows numerous dust storms and craters on the surface

3. What is the name given to the low repeated G played on the strings and timpani over which the harmonies change?
4. Which of the following applies to the melody that enters at bar 3?
 - (a) lyrical
 - (b) smooth
 - (c) angular
5. Which instruments play the opening melody? (Refer to the page of score opposite.) Which of the following best describes the timbre used for this melody?
 - (a) dark
 - (b) bright
 - (c) mellow
6. What is the composer trying to suggest by the fanfare-like figures on brass heard towards the end of the excerpt?
7. What changes to the pitch, volume, timbre and texture occur in the excerpt? What emotional effect do these changes produce?
8. Why is dissonance such an important aspect of the music? What is the composer trying to communicate?



performance activity

Perform the Theme from 'Jupiter' from *The Planets* by Holst on page 218.



score reading activity 6

Complete the score reading exercises on the Theme from 'Jupiter'.

Mars, the Bringer of War

The Planets

Holst

Allegro

2 Piccolos
2 Flutes
2 Oboes
English Horn
Bass Oboe
3 Clarinets in B \flat
Bass Clarinet in B \flat
3 Bassoons
Double Bassoon
6 Horns in F
4 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tenor Tuba in B \flat
Bass Tuba
6 Timpani (two players)
Side Drum
Cymbals
Bass Drum
Gong
Harp I
Harp II
Organ
1st Violins
2nd Violins
Violas
Violoncellos
Doublebasses

Allegro

Used by permission of Boosey & Hawkes Pty Limited

Theme from 'Jupiter'

The Planets

Holst

Maestoso

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *mp* at the start, *cresc.* in measure 2, *dim.* in measure 3, and *mp* in measure 4.

5

A tempo

Musical notation for measures 5-8. The right hand continues the melodic line. The left hand has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *cresc.* in measure 5, *f* in measure 6, *dim. e rall.* in measure 7, and *p* in measure 8.

9

Musical notation for measures 9-12. The right hand continues the melodic line. The left hand has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *mp* in measure 10 and *mf* in measure 12.

13

Musical notation for measures 13-16. The right hand continues the melodic line. The left hand has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *dim.* in measure 14 and *mp* in measure 16.

17

Musical notation for measures 17-20. The right hand continues the melodic line. The left hand has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *cresc.* in measure 17, *dim.* in measure 19, and *mp* in measure 20.

21

rit.

Musical notation for measures 21-24. The right hand continues the melodic line. The left hand has a bass line with notes G2, A2, B2, C3, B2, A2, G2. Dynamics: *cresc.* in measure 21, *f* in measure 23, and *mp* in measure 24. The piece ends with a double bar line.

Used by permission of Boosey & Hawkes Pty Limited

Listening example—*Rhapsody in Blue* (excerpt) (Gershwin)



In 1924, George Gershwin was commissioned by American bandleader Paul Whiteman to write an extended work for a jazz concert. After three weeks of feverish composition, the piano score of *Rhapsody in Blue* was completed. Whiteman's band arranger Ferde Grofé then arranged the work for piano and small orchestra. The *Rhapsody* was enthusiastically received at the concert but was given a mixed reception by the music critics, some of whom objected to the use of a popular dance music style, jazz, in a classical work. Two years later, Grofé rescored the orchestral part for full symphony orchestra and this 'symphonic jazz' version became one of the most important orchestral compositions of the twentieth century.

To fully appreciate *Rhapsody in Blue* you need to be

aware of the jazz features that are heard throughout the work. These are given in the box below.

Rhapsody in Blue, in B flat major, is scored for piano and orchestra with added saxophones (alto, tenor and baritone), banjo and drums. The name 'rhapsody' indicates an emotional work written in a free form. The piece is in a symphonic jazz style and has a deliberate improvisatory feeling. The structure is like a piano concerto based on the idea of statements of contrasting themes in different keys introduced by the orchestra or piano. Sections of solo piano comment on or develop the themes. This excerpt of the *Rhapsody* contains four themes, given on page 220. Listen as they are played to you (or play them yourself) so that you will recognise them when you hear them.

Jazz features heard in *Rhapsody in Blue*

1. syncopation and **cross rhythms** (simultaneous use of differently grouped rhythmic patterns, such as two against three)
2. blue notes (see the box below)
3. jazz chords, including **added note chords** in which one or more notes have been added to the basic major or minor triad
4. jazz instrumentation (in this work, saxophones, banjo and drum kit)
5. jazz timbre and pitch effects (wah-wah mutes on trumpets, slap and flutter tonguing, glissando)

The word 'blue' used in the title refers to the use of **blue notes**. These notes, which originated in African-American vocal blues songs in the nineteenth century, are produced by flattening—that is, lowering by a semitone—the third, fifth and seventh degrees of the major scale, as shown below.



These notes appear throughout, sometimes disguised by different letter names and accidentals. For example, in Theme B in E flat major, the flattened third (G \flat) is written as F \sharp , its alternate spelling or 'enharmonic' form.

Themes from *Rhapsody in Blue*

Theme A (B flat major)



Theme B (E flat major)



Theme C (A flat major)



Theme D (C major)



Listen to the excerpt of *Rhapsody in Blue*, following the score in the *Score Book*. (Note that the second piano part is a reduction of the orchestral score.) Then listen again and answer the following questions:

- Which instrument plays theme A at the beginning?
- What jazz pitch effect is used to introduce this theme?
- Which blue notes are used in theme A? Give their letter names and state whether they are the flattened third, fifth or seventh.
- How many examples of syncopation do you see in this theme?
- In which bar is theme B first heard?
- Which blue notes are used in theme B?
- How does theme B contrast with theme A? Give at least three ways.
- Which theme is heard at bar 16? Which instrument plays this theme?
- In which bar do you first hear theme C? Which instrument plays this theme?
- Which jazz features are evident in theme C?
- Which theme is heard at bar 21? How is this theme presented?
- Which theme is developed by piano from bar 24?
- Which of the following compositional devices are used in the solo piano section in bars 30–35?
 - sequences
 - imitation
 - pedal notes
- To which key does the music modulate at bar 72? Which theme is heard here?
- In which bar is theme D first heard? Which instruments play this theme?
- How is theme D different from the other themes?
- What is the name given to the rhythmic effect resulting from the quavers grouped in threes against the quavers grouped in twos of theme D?

1. What chords are used throughout the introduction?
 - (a) discords
 - (b) concords
 - (c) triads

Suggest a reason why Orff has used these chords.

2. What is the mood of the music at the beginning? What musical elements does the composer use to create this mood and how are they used? (Give at least four.)
3. What term is used for the repeated notes in the bass instruments after the introduction?
4. What type of articulation is indicated in the vocal lines of A and A'?
 - (a) staccato
 - (b) accent
 - (c) mezzo staccato
5. How does the mood of the A sections differ from that of section A'?
6. How does the composer use the musical elements of dynamics, articulation, pitch and orchestral timbre to create the moods you identified in Question 5?

7. What percussion instruments are added for colour at the end?

O Fortune

O Fortune like the moon you are changeable.
 Ever waxing and waning,
 Hateful life first oppresses and then soothes as fancy takes it;
 Poverty and power it melts them like ice.
 Fate—monstrous and empty, you whirling wheel, you are malevolent,
 Wellbeing is in vain and always fades to nothing,
 Shadowed and veiled you plague me too;
 Now through the game I bring my bare back to your villainy.
 Fate is against me in health and virtue,
 Driven on and weighted down, always enslaved.
 So at this hour without delay pluck the vibrating strings;
 Since fate strikes down the strong man, everyone weep with me!

I Got Rhythm

George and Ira Gershwin

Lively

F Gm7 C7 F Gm7 C7 F

I got rhy - thm, I got mu - sic, I got

6 Gm7 C7 F C7 F F Gm7 C7

my man Who could ask for an - y - thing more? I got dai - sies

11 F Gm7 C7 F Gm7 C7 F C7

In green pas-tures I got my man Who could ask for an-y-thing

16 F A7 D D7

more? Old man Trou-ble, I don't mind him,

21 G7 C7

You won't find him 'Round my door.

25 F Gm7 C7 F Gm7 C7 F

I got star-light, I got sweet dreams, I got

30 Gm7 C7 F Cm D7 G7 C7 F

my man Who could ask for an-y-thing more, Who could ask for an-y thing more?

Reproduced by Permission of Alfred Publishing (Australia) Pty Ltd. Unauthorised Reproduction is Illegal.



Listening example—Overture to *Candide* (Bernstein)

Leonard Bernstein's operetta *Candide* (*Optimism*) (1956) is a musical adaptation of the novella of the same name by the eighteenth-century French writer Voltaire. The classic comedy tells the tale of Candide, the handsome illegitimate nephew of Baron Thunder-Ten-Tronck whose tutor, the idealistic Dr. Pangloss, impresses upon him that 'all is for the best in this best of all possible worlds'. However, when the baron learns that Candide has become romantically involved with his daughter Cunegonde, the young man is banished from his home in Westphalia and it isn't long before his experiences wandering the world put his mindlessly optimistic views to a severe test.

The premiere production of *Candide* in 1957 was a commercial failure and even though the work has undergone many revisions, it has yet to match the success of Bernstein's musical *West Side Story*. (Because of its involved plot, many changing scenes and the need for a multitude of props and costumes, many opera houses consider *Candide* too difficult to stage.) However, the overture to the operetta was an immediate hit and has become one of the most played orchestral compositions by a twentieth-century composer. The overture begins with a fanfare that recurs a number of times and incorporates melodies from the songs 'Battle Music,' 'Oh, Happy We' and 'Glitter and Be Gay.' It also contains a new theme, composed specifically for the overture. (These melodies and themes, not in the order heard, are given opposite.)

Like much of Bernstein's music, the overture is rhythmically dynamic, incorporating mixed and complex metres and frequent use of syncopation. The structure of the music is not based on any traditional form, but rather features short, sporadic ideas that constantly change direction, allowing for little development. The music is brilliantly orchestrated with strong percussion accents, alternating groupings of orchestral families, such as brasses or woodwinds, and harsh attacks on full orchestra.

Listen to the melodies and themes used in the Overture to *Candide* played by your teacher. Become familiar with them so that you can recognise them when they occur in the work. Then listen to the Overture, completing the table below with the names of the themes you hear beside their track times. The first two have been done for you.

0:00	Fanfare	2:22
0:11	Overture Theme	2:39
0:19		2:53
0:24		3:23
0:42		4:02
1:06		4:07
1:22		4:13
2:17		4:19



performance activity

Perform 'Oh, Happy We' from *Candide*, a duet between the main character, Candide, and Cunegonde on pages 226–227.



► A scene from the 2003 production of *Candide* by the Peabody Opera Company, Baltimore, USA

Themes used in the Overture to *Candide*

Leonard Bernstein

Fanfare

Musical notation for the Fanfare theme, consisting of two staves. The first staff is in 3/4 time and the second in 3/2 time. Both are in B-flat major. The first staff features a melody with accents and a fortissimo (*ff*) dynamic. The second staff features a bass line with trills (*tr*) and accents.

Battle Music

Musical notation for the Battle Music theme, consisting of two staves. Both are in 3/4 time and B-flat major. The first staff features a melody with accents and a fortissimo (*ff*) dynamic. The second staff features a bass line with accents and a triplet of eighth notes.

Glitter and Be Gay

Musical notation for the Glitter and Be Gay theme, consisting of two staves. Both are in 3/4 time and B-flat major. The first staff features a melody with accents and a pianissimo (*pp*) dynamic. The second staff features a bass line with accents.

Oh, Happy We

Musical notation for the Oh, Happy We theme, consisting of two staves. Both are in 3/4 time and B-flat major. The first staff features a melody with accents and a mezzo-forte (*mf*) dynamic. The second staff features a bass line with accents.

Overture theme

Musical notation for the Overture theme, consisting of two staves. Both are in 3/4 time and B-flat major. The first staff features a melody with accents and a fortissimo (*f*) dynamic. The second staff features a bass line with accents.

'Oh, Happy We' from *Candide*

Music by Leonard Bernstein
Lyrics by Richard Wilbur

Allegretto con anima

Candide



1. Soon, when we feel we can af-ford it, We'll build a mod - est lit - tle farm.
2. Soon there'll be lit - tle ones be - side us; We'll have a sweet West-pha - lian home.

3 Cunegonde



We'll buy a yacht and live a-board it, Roll - ing in lux - u - ry and styl-ish charm.
Some - how we'll grow as rich as Mi - das, We'll live in Par-is when we're not in Rome.

5 Candide

Cunegonde

Candide



Cows and chick - ens. So - cial whirls. Peas and cab - bage.
Smil - ing bab - ies. Mar - ble halls. Sun - day pic - nics.

8 Cunegonde



Ropes of pearls. Oh, won't my robes of silk and sat - in Be
Cos - tume balls.

10

Candide



chic! I'll have all that I de-sire. Pan - gloss will tu - tor us in Lat - in And

12 **Cunegonde**



Greek, while we sit be - fore the fire. Glow - ing ru - bies.

14 **Candide** **Cunegonde** **Candide**



Glow - ing logs. Faith - ful ser - vants. Faith - ful dogs.

17 **Cunegonde**



We'll round the world en - joy - ing high life; All will be pink cham - pagne and gold.

19 **Candide**



We'll lead a rus - tic and a shy life, Feed - ing the pigs and sweet - ly grow - ing old.

21 **Cunegonde** **Candide** **Cunegonde** **Candide**



Breast of pea - cock. Ap - ple pie. I love mar - riage. So do I.



Listening example—‘The Heart Asks Pleasure First’ from *The Piano* (Michael Nyman)

The Piano was one of the most unusual films of 1993. Directed by New Zealander Jane Campion, it tells the story of the mute Ada, who leaves Scotland in the middle of the nineteenth century to marry an unknown man, Stewart, living in rugged country in New Zealand’s South Island. Ada is shown in the film making a spectacular arrival in her new homeland in a Maori boat which also transports her most prized possession—her piano. It is the piano that gives her consolation in her uncertain situation and which enables her to express her innermost feelings. Unfortunately her new husband Stewart does not understand her need for the piano and it is left on the beach, a stark and powerful symbol of civilisation in an uncivilised land.

The Piano was nominated for eight Academy awards, including Best Picture, and was the winner of the award for Best Actress, Best Supporting Actress and Best Original Screenplay.

The score of *The Piano*, written by Michael Nyman, reflects the composer’s interest in folk music with his use of simple Scottish popular and folk songs as a basis for Ada’s piano pieces.

‘The Heart Asks Pleasure First’ is first played by Ada on her beloved piano, still in its packing case on the beach, after she has persuaded her new neighbour George Baines to take her back to it. The rippling music, with its simple hypnotic melody and restless accompaniment, portrays her as a naive, tender romantic, restless and full of longing for happiness. It is as if she is under the piano’s spell and it is only when she is playing that she is truly happy.

‘The Heart Asks Pleasure First’ features the following:

- ▶ changing metres
- ▶ modal melodies
- ▶ unceasing semiquaver broken-chord accompanying figures
- ▶ cross rhythms.

Learn to play the excerpt of the main melody of ‘The Heart Asks Pleasure First’ given below and then listen to the recording following the music in the *Score Book*. After you have listened to the piece, answer the following questions.

1. How is the melody of this piece to be played? (Give the Italian words and their meaning.)
2. How would you describe the initial time signature?
3. Which mode is mainly used in this piece? (Refer to bars 1–4 and bars 7–13.) What mood is created by the use of this mode?
4. How would you describe the contour of the melody (the notes in the treble staff with upward stems)? What effect does this contour produce?
5. What aspect of the music depicts the scene on the beach?
6. What rhythmic effect is heard in bars 7–8 and bars 17–18? How is this rhythmic effect achieved?
7. What happens to the dynamics throughout the piece?

Theme from ‘The Heart Asks Pleasure First’

Michael Nyman

© Michael Nyman Ltd. International Copyright Secured. All Rights Reserved. Reprinted with kind permission of G. Schirmer (Australia) Pty Ltd.



▲ A scene from *The Piano* (1993) showing Ada and her daughter Flora on the beach with the piano still in its crate

research activity



Select one important composer not mentioned in this unit and do the following:

1. Give his or her biographical information, for example when and where he or she was born.
2. Classify the composer as baroque, classical, romantic or twentieth-century.
3. Identify the features that make this composer's music distinctive or important, for example the use of nationalistic elements.
4. Select one well-known work by the composer and briefly discuss it, mentioning such things as its background, the type of work it is, the instruments or voices for which it is written, and so on.
5. Using the Internet, find a picture of the composer and a MIDI file of at least one of his or her works.

revision activity



Complete the revision activity for Unit 4.

WORDS TO KNOW

baroque period (p. 174)
imitation (p. 174)
terraced dynamics (p. 174)
toccata (p. 175)
minor key (p. 177)
minor scale (p. 177)
relative minor (p. 177)
relative major (p. 177)
fugue (p. 181)
subject (p. 181)
voice (p. 181)
modulation (p. 181)
exposition (p. 181)
answer (p. 181)
basso continuo (p. 183)
ritornello form (p. 183)
ritornello (p. 183)
episodes (p. 183)

oratorio (p. 184)
polyphony (p. 187)
classical period (p. 187)
sonata form (p. 189)
development (p. 189)
recapitulation (p. 189)
acciaccatura (p. 189)
symphony (p. 192)
movement (p. 192)
sextuplet (p. 192)
theme and variations (p. 192)
minor interval (p. 194)
major triad (p. 195)
minor triad (p. 195)
bagatelle (p. 197)
broken-chord figures (p. 197)
arpeggios (p. 197)
chromatic scale (p. 197)

grace notes (p. 197)
turn (p. 197)
romantic period (p. 202)
rubato (p. 203)
chromatic chords (p. 203)
etudes (p. 203)
opus (p. 203)
chromaticism (p. 203)
symphonic poem (p. 207)
symphonic jazz (p. 214)
fundamental pedal note (p. 215)
cross rhythms (p. 219)
added note chords (p. 219)
blue notes (p. 219)
cantata (p. 221)
scenic cantata (p. 221)
tierce de Picardie (p. 221)

THE PIONEERS OF ROCK

In this unit you will learn about the evolution of different rock styles and their characteristics from the early 1950s to the 1980s, by studying representative examples and their important performers. These rock styles are:

- ▶ rock'n'roll
- ▶ soul
- ▶ heavy rock
- ▶ progressive rock
- ▶ reggae
- ▶ commercial pop
- ▶ disco
- ▶ rap.

In addition you will study The Beatles and their important place in the development of rock music.



You will also learn about the musical concepts of:

- ▶ *duration*—backbeat; shuffle rhythm; breaks; anticipation and delay in syncopation; typical polyrhythms associated with the various rock styles
- ▶ *pitch*—blue notes and blues progression; perfect and imperfect cadences; augmented triad and augmented interval; seventh chord, minor seventh chord, major seventh chord and diminished seventh chord; diminished triad and diminished interval
- ▶ *dynamics and expressive techniques*—shouting, glissando, melisma and vibrato
- ▶ *timbre*—acoustic and electronic instruments associated with particular rock styles; raucous singing; use of sound effects such as distortion, reverberation, scratching, quick mixing, and synthesised and computerised sounds; falsetto singing
- ▶ *texture*—small groups with amplified guitars, double bass, piano, drums; lead singer and vocal backing group; harmony singing; small groups with electric rhythm and bass guitars, electric keyboards and drums; multi-tracking and stereophonic effects
- ▶ *structure*—twelve-bar blues or blues progression; hook; break; vamp; riff,

By the end of the unit, you should be able to:

- ▶ aurally identify blues chord progressions in songs
- ▶ notate blues chord progressions
- ▶ aurally and visually identify blue notes
- ▶ improvise melodies to blues progressions and shuffle rhythms
- ▶ perform rock'n'roll, soul, heavy rock, reggae, disco and rap drumbeats
- ▶ perform songs written in the styles studied
- ▶ aurally identify examples of distortion, reverberation, multi-tracking and stereophonic effects, and sound effects such as scratching, quick mixing, and synthesised and computerised sounds
- ▶ aurally and visually identify perfect and imperfect cadences
- ▶ create eight-bar melodies using perfect and imperfect cadences
- ▶ aurally identify chords I, IV and V when played in musical examples
- ▶ aurally identify the structure of songs studied
- ▶ identify examples of anticipation and delay in syncopation
- ▶ clap rhythmic patterns containing anticipation and delay
- ▶ improvise syncopation into melodies
- ▶ notate syncopated rhythmic patterns
- ▶ aurally and visually identify and notate augmented triads and augmented intervals
- ▶ aurally and visually identify and notate chords with added sevenths
- ▶ aurally and visually identify and notate diminished triads and diminished intervals
- ▶ create eight-bar songs to given words using some seventh chords with added bass line
- ▶ analyse scores of songs with regard to the musical concepts studied
- ▶ aurally determine the particular styles of recorded examples of early rock songs.

THE PIONEERS OF ROCK

Rock, a general term given to the youth-oriented popular music of today, has spread through all areas of the entertainment industry from radio and television to films and theatre. Little more than 50 years old, rock has a fascinating history. Unlike classical music, which in its early development moved progressively through a certain number of clearly defined periods, rock's development is a kaleidoscope of differing styles and substyles, many of which occurred simultaneously.

In this unit, we investigate the major styles of the first two decades of rock, including rock'n'roll, soul, heavy rock, progressive rock, reggae, commercial pop, disco and rap, paying particular attention to the 'pioneers'—those leading rock artists who were responsible for popularising the particular style.

Far from being old-fashioned and obsolete, the music of the rock pioneers still continues to influence modern popular music today. Many current rock artists and groups incorporate elements of the early styles into their albums, whether it is a particular rhythmic pattern, chord progression, instrumental timbre or singing style. (The names of contemporary Australian artists related to the styles as well as suggested listening examples by them are given throughout the unit.) Understanding the legacy of the pioneers of rock is therefore essential for fully appreciating the music of today.

► *Young people in the 1950s dancing to the new and wild rock 'n' roll music*



Jerry Lee Lewis—rock’n’roll

The early 1950s saw a revolution in popular music with the emergence of a new style called **rock’n’roll**. What made this style so different was its accent on youth. In the new affluent society that developed after World War II, teenagers were financially independent of their parents and wanted their own kind of music, fashion and dances. Rock’n’roll was aimed directly at this youth market and became its voice, expressing the hopes, fears and rebelliousness of young people who were eager to break away from their parents. Southern American artist Jerry Lee Lewis is one of the pioneers of rock’n’roll, along with Elvis Presley, Chuck Berry and Little Richard. Often called ‘The Human Whirlwind’ and ‘The Killer’, Lewis was famous for his wild performances and energetic **boogie** piano playing.

In the **boogie** piano style, the left hand plays a steady quaver bass line, while the right hand plays syncopated figures with runs, glissandos, trills and other ornaments.

The characteristics of rock’n’roll

1. a frenzied, raucous sound
2. small instrumental groups consisting of amplified guitars, double bass, piano, drums and sometimes saxophone
3. a strong beat for dancing
4. a heavy backbeat (accents placed on the second and fourth beats in quadruple metre, driving the music forward)
5. simple chord progressions based on only a few chords
6. vocal and instrumental improvisation
7. simple lyrics on uncontroversial subject matter

Listening example—‘Whole Lotta Shakin’ Goin’ On’ (David Williams)



‘**Whole Lotta Shakin’ Goin’ On**’, a Top-10 hit single in 1957, has all the rock’n’roll characteristics listed above as well as the following features:

- ▶ a boogie piano style with hammered right-hand chords
- ▶ a repeated twelve-bar blues chord progression (see pages 237 and 238)
- ▶ a melody containing blue notes, especially the use of the flattened third for the first note of each phrase (see page 219)
- ▶ an underlying shuffle rhythm (see page 154)
- ▶ a hook line that is sung at the end of every vocal section.

On Sunday 28 July 1957, Jerry Lee Lewis performed ‘**Whole Lotta Shakin’ Goin’ On**’ to a national American television audience on the *Steve Allen Show*. As a result, the song started moving up the charts and eventually reached the number one position in all fields of popular music of the time—pop, country and western, and rhythm and blues.

The song has a four-bar instrumental introduction followed by nine twelve-bar sections, some of which are verses, some choruses and others vocal or instrumental improvisations.

Listen to 'Whole Lotta Shakin' Goin' On', following the lyrics opposite and taking note of the rock'n'roll characteristics. Listen again to the song and write a listening guide explaining what you hear in each section. The first two sections have been done for you below.

Listening guide

<i>Introduction</i>	Piano, then acoustic bass, drums and electric guitar
<i>Verse 1</i>	Vocalist and band with loud backbeat on snare drum, ending with a drum fill



▲ Jerry Lee Lewis



www.jerryleewis.com

Whole Lotta Shakin' Goin' On

David Williams

0:01 *Introduction*

0:06 *Verse 1*

Come on over baby, whole lotta shakin' goin' on
Yes, I said come on over baby, baby you can't go wrong
We ain't fakin', whole lotta shakin' goin' on.

0:23 *Verse 2*

Well, I said come on over baby, we got chicken in the corn
Woo-huh, come along my baby, really got the bull by the horn
We ain't fakin', whole lotta shakin' goin' on.

0:40 *Chorus 1*

Well, I said shake, baby, shake,
I said shake, baby, shake
I said shake it, baby, shake it
I said shake, baby, shake
Come on over, whole lotta shakin' goin' on.

Oh, let's go

0:58 *Instrumental 1*

1:15 *Instrumental 2*

1:33 *Verse 2*

Well, I said come on over baby, we got chicken in the barn,
Whose barn, what barn, my barn
Come on over baby, really got the bull by the horn
We ain't fakin', whole lotta shakin' goin' on.

Easy now

1:51 *Interlude*

Shake.
Ah, shake it baby
Yeah, you can shake it one time for me
Yeah-huh-huh-ha-ha, Come on over baby,
Whole lotta shakin' goin' on.

Now let's get down real low one time now

2:09 *Chorus 2*

Shake, baby, shake
All you gotta do, honey, is kinda stand in one spot
Wiggle around just a little bit, that's what you got
Yeah, come on baby, whole lotta shakin' goin' on.

Now let's go one time

2:27 *Chorus 3*

Shake it baby, shake, shake it baby, shake
Woo, shake baby, come on baby, shake it, baby, shake
Come on over, whole lotta shakin' go-in' on.

Reproduced by Permission of Alfred Publishing (Australia) Pty Ltd. Unauthorised Reproduction is Illegal.

The twelve-bar blues chord progression

Listen again to 'Whole Lotta Shakin' Goin' On' and do the following:

1. Count the number of different chords used.
2. Work out the Roman numerals that correspond to these chords. (The first you hear is chord I.)
3. Give the name that is used for these particular chords.

As you have now seen, 'Whole Lotta Shakin' Goin' On' has repeated twelve-bar sections and chords based on the three primary triads.

In your manuscript book draw up 12 empty bars as shown below. Then, using the Roman numerals for the primary triads, write out the order in which they occur in the first verse, with one numeral per bar. The first two bars have been done for you:

I | I | | | | | | | | | | ||

The particular chord progression you have written, repeated throughout 'Whole Lotta Shakin' Goin' On', is called the **twelve-bar blues** or the **blues progression** and is a feature of many early rock songs. This arrangement of Roman numerals is a formula for working out the chord symbols of blues progressions in any key. Thus, the blues progression for 'Whole Lotta Shakin' Goin' On' in C major is as follows:

C | C | C | C | F | F | C | C | G | F | C | C ||



performance activities

1. Sing some famous rock'n'roll songs.
2. Perform the following rock'n'roll drumbeat heard in 'Whole Lotta Shakin' Goin' On'.

Hi-hats



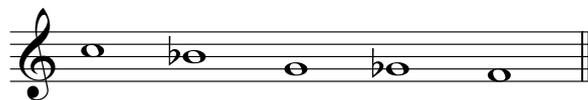
Snare drum



Bass drum



3. Perform 'Rock around the Clock' (the first giant rock'n'roll hit of the 1950s) on page 240. Accompany the song on keyboard or guitar and drums playing the rock'n'roll beat given above.
4. Using the notes below in C, F and G major (some of which are blue notes) improvise simple four-bar melodic phrases while your classmates play the corresponding blues progressions. Use the underlying rock'n'roll shuffle rhythm in both the melody and accompaniment.



5. Perform the arrangement of 'Mambo Rock' provided by your teacher. (Note: All quavers should be played to a shuffle rhythm.)

score reading activity 1



Complete the score reading exercises on 'Rock around the Clock' on page 240.

written activity 1



Complete the exercises on blues progressions.

creative activity



Write a twelve-bar melody to the blues progression in G major using your own rhythmic pattern. Play the melody with chordal and rhythmic accompaniment.

computer activities



1. On track 1, record or write on screen the chorus melody of 'Rock around the Clock' (beginning at bar 9) or your own melody. On track 2, devise a chordal accompaniment based on the indicated triads. On tracks 3–5, loop the rock'n'roll drumbeat given on page 238. Quantise all tracks to a shuffle rhythm. You may need to experiment to find the right 'groove'.
2. Using the accompaniment you created in Computer activity 1, mute track 1 and on track 6 improvise a new melody incorporating some blue notes.

research activities



1. Name the two popular music styles that were combined to create rock'n'roll. Give a brief description of each of these styles.
2. Name the disc jockey who coined the phrase 'rock'n'roll'.
3. List three other hit songs of Jerry Lee Lewis.
4. Identify the artist known as 'The King of Rock'n'roll' and list three of his hit songs.
5. Name two other famous American rock'n'roll artists not mentioned in this text, plus a hit song for each.

Rock around the Clock

Max C. Freedman and Jimmy de Knight

Lively shuffle beat

D

One, two, three o'- clock, four o'- clock rock, Five, six, sev - en o'- clock eight o'- clock rock,

Detailed description: This system contains the first four measures of the song. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is written for piano with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. Measure 1: 'One, two, three o'- clock,'. Measure 2: 'four o'- clock rock,'. Measure 3: 'Five, six, sev - en o'- clock'. Measure 4: 'eight o'- clock rock,'. A '3' with a bracket is placed over the notes for 'sev - en' in measure 3. A 'D' chord symbol is placed above the first measure.

5 A

Nine, ten, e - lev - en o'- clock twelve o'- clock rock, We're gon - na rock a - round the

Detailed description: This system contains measures 5, 6, and 7. Measure 5: 'Nine, ten, e - lev - en o'- clock'. Measure 6: 'twelve o'- clock rock, We're gon - na'. Measure 7: 'rock a - round the'. A '3' with a bracket is placed over the notes for 'e - lev - en' in measure 5. An 'A' chord symbol is placed above measure 7.

8 D

clock to - night. 1. Put your glad rags on and join me, hon, We'll have some fun when the

Detailed description: This system contains measures 8, 9, 10, and 11. Measure 8: 'clock to - night. 1. Put your'. Measure 9: 'glad rags on and'. Measure 10: 'join me, hon, We'll'. Measure 11: 'have some fun when the'. A 'D' chord symbol is placed above measure 8. A double bar line with repeat dots is at the end of measure 8.

12 G7

clock strikes one, We're gon - na rock a - round the clock to - night, We're gon - na

Detailed description: This system contains measures 12, 13, and 14. Measure 12: 'clock strikes one, We're gon - na'. Measure 13: 'rock a - round the clock to - night, We're gon - na'. A 'G7' chord symbol is placed above measure 12.

15 D A

rock, rock, rock, till broad day - light, We're gon - na rock, gon - na rock a -

Detailed description: This system contains measures 15, 16, and 17. Measure 15: 'rock, rock, rock, till'. Measure 16: 'broad day - light, We're gon - na'. Measure 17: 'rock, gon - na rock a -'. A 'D' chord symbol is placed above measure 15, and an 'A' chord symbol is placed above measure 17.

18

round the clock to - night. 1. 2. 3. 4. 2. When the

Detailed description: This system contains measures 18, 19, and 20. Measure 18: 'round the clock to - night. 1. 2. 3. 4.'. Measure 19: '2. When the'. Measure 20: (empty). A 'D' chord symbol is placed above measure 18. A first ending bracket is over measures 18 and 19, and a second ending bracket is over measure 20. A double bar line with repeat dots is at the end of measure 20.

© Myers Music Inc. International Copyright Secured. All Rights Reserved. Used by Permission. WARNING: It is illegal to copy this work without permission

Verse 2 When the clock strikes two, and three and four,
If the band slows down we'll yell for more,
We're gonna rock around the clock tonight, etc.

Verse 3 When the chimes ring five and six and seven,
We'll be rockin' up in seventh heav'n,
We're gonna rock around the clock tonight, etc.

Verse 4 When it's eight, nine, ten, eleven, too,
I'll be goin' strong and so will you,
We're gonna rock around the clock tonight, etc.

Verse 5 When the clock strikes twelve, we'll cool off, then
Start a-rockin' 'round the clock again,
We're gonna rock around the clock tonight, etc.

An Australian rock'n'roll band

The Sydney three-piece band Mississippi Shakedown plays in a blues/rock'n'roll style. Suggested songs for you to listen to are 'Little Miss Dynamite' and 'I Wish Every Night Was Saturday Night' from their 2008 album *The Blues Lives Here*.



◀ Sydney three-piece band
Mississippi Shakedown

 www.mississippishakedown.com.au

Funk is a strongly rhythmic rock style featuring wah-wah guitar, punchy and disjointed bass lines, thin-textured drum accompaniments, call-and-response and the use of piano, organ and brass instruments.

Rhythm and blues was aggressive Chicago-based African-American blues music of the 1940s that used drums, amplified guitars, double bass and saxophones.

Gospel was an emotional African-American religious musical style that developed in the nineteenth century and involved a lively and dynamic call-and-response between the preacher and the congregation.

Aretha Franklin—soul

Rock'n'roll, the dominant popular music style of the 1950s, continued and diversified in the early 1960s. Also popular in the 1960s were a number of styles, including soul (see below) and **funk**, which were developed from **rhythm and blues** by African-American artists. The basic idea behind soul music was that it should convey the deeply felt emotions and convictions of the singer and produce similar feelings in the listener. (The word 'soul' in black slang means authenticity or emotional sincerity.) The heyday of soul music was the 10-year period from 1965 to 1975, which featured artists such as Ray Charles, James Brown and Aretha Franklin. Soul drew heavily on commercial **gospel** music of the 1950s.

Aretha Franklin, one of the world's greatest popular music artists, was the daughter of a Southern American evangelist preacher and was greatly influenced by the gospel singers she heard at church. Dubbed 'The Queen of Soul', she made her first recording in 1960 and went on to produce a large number of hits. In her long performing career, Aretha Franklin has won many music-industry honours and awards.

The characteristics of soul

1. a highly emotional and dynamic delivery
2. call-and-response between the lead singer and a female backing group singing in harmony
3. improvisation by the lead singer
4. the use of expressive vocal techniques such as shouting, *glissandos*, melismas and vibrato
5. the use of a **vamp**—a repeated chord progression over which the lead singer improvises on the melody and lyrics while the backing group repeats a single phrase



Listening example—'Baby, I Love You' (Shannon)

'Baby, I Love You' (1967), is a typical soul song with most of the soul characteristics listed above as well as the following features:

- ▶ an instrumental group consisting of electric rhythm and bass guitars, electric piano, drums and five 'horns'—two trumpets, a trombone and two saxophones
- ▶ a funk-style accompaniment with disjointed, staccato bass lines and punctuating chords

- ▶ **breaks**—short passages in which the rhythm section and other accompanying instruments stop playing and the soloist is unaccompanied
- ▶ frequent use of blue notes in the melody
- ▶ repeated use of the following rhythmic pattern in both instruments and voices:



Learn to clap the rhythmic pattern given on page 242 so that you can recognise it. Then listen to 'Baby, I Love You', noting the soul characteristics and features listed opposite as you follow the score in the *Score Book*. (Note that in this score the clef and key signature have only been printed for the first system; the vocal line is understood to have a treble clef.) Then listen again to the song and answer the following questions:

1. What is the key of the music?
2. What is the form of the song? Use letters A, B, and so on.
3. How is verse 2 different from verse 1? Give at least two ways.
4. What name is given to the final section? What happens in this section?
5. Where do you hear the breaks? What happens in the breaks?
6. What vocal effect do you hear on the syllable 'bye' in bar 30? How is this notated in the score?
7. What are the main blue notes used in this song?
8. In which bar do you see and hear the first melisma?
9. In which bars do you see the rhythmic pattern given opposite and who sings it?



▲ Aretha Franklin, the Queen of Soul, performing at celebrations for the inauguration of President Clinton in Washington, DC in 1993

 www.rockhall.com/inductee/aretha-franklin

performance activities

1. Perform gospel songs, including 'Go Down, Moses' and 'I'm Gonna Sing' on pages 244–245.
2. Perform the following soul drumbeat heard in 'Baby, I Love You'.

Hi-hats



Snare drum



Bass drum



Note: The double-dotted crotchet in the bass drum part has a value of $1\frac{3}{4}$ beats as the second dot is equal to half the value of the first dot ($1 + \frac{1}{2} + \frac{1}{4} = 1\frac{3}{4}$).



Gospel songs

'Go Down, Moses'

1. Em B Em 2. B⁷ Em

When Is - rael was in E - gypt's Land: Op -
 Thus saith the lord, bold Mo - ses said: If
 O let us all from bond - age flee. Let my peo - ple go; And

5 B Em B⁷ 3. Em

press'd so hard they could not stand. Let my peo - ple go;
 not I'll smite your first - born dead,
 let us all in Christ be free!

9 4. Am B⁷ 5. Em

Go down, Mo - ses, 'way down in E - gypt's land, _____

13 C D Em B⁷ 6. Em

Tell _____ ol' Pha - raoh _____ Let my peo - ple go.



score reading activity 2

Complete the score reading exercises on 'Go Down, Moses'.

'I'm Gonna Sing'



Not fast

1. I'm gon - na sing when the Spi - rit says 'Sing', I'm gon - na

3 sing when the Spi - rit says 'Sing', I'm gon - na sing when the Spi - rit says

6 'Sing', and o - bey the Spi - rit of the Lord. 1. 2. 3. 4. 5. Lord. I'm gon - na Lord.

Chords: G, C, G, D7, G, C, D, D7, G, C, G7, C, G, D7, G

Verse 2 I'm gonna shout when the Spirit says 'Shout', etc. Verse 4 I'm gonna pray when the Spirit says 'Pray', etc.
 Verse 3 I'm gonna preach when the Spirit says 'Preach', etc. Verse 5 I'm gonna sing when the Spirit says 'Sing', etc.

computer activity



- Record or write on screen the melody of 'I'm Gonna Sing' on track 1. On track 2, devise a chordal accompaniment based on the indicated triads. On tracks 3–5, loop the soul drumbeat given on page 243.
- Using the accompaniment you created in Computer activity 1, mute track 1 and on track 6 improvise a new melody incorporating some blue notes.

research activities



- Name Aretha Franklin's first hit song and the year it was released.
- List three of Aretha Franklin's top-selling albums and the dates they were released.
- List some of the major awards and distinctions achieved by Aretha Franklin during her career.
- Name at least one film in which Aretha Franklin has appeared.
- Name three other famous soul artists not mentioned in this text.

An Australian soul artist

Sydney vocalist Mahalia Barnes is heavily influenced by the classic soul artists of the 1960s. Suggested songs for you to listen to are 'How Strong Is a Woman' and 'I'm Just Not Ready for Love' from her 2008 album *Mahalia Barnes + The Soul Mates*.

► Sydney vocalist Mahalia Barnes

 www.mahaliabarnes.com.au



▼ The Beatles

 www.beatles.com



The Beatles

The English group the Beatles—John Lennon, Paul McCartney, George Harrison and Ringo Starr—was the leading rock band of the 1960s and has had the greatest influence on the development of popular music. Beginning their success in 1962, the Beatles produced a large number of hit singles before disbanding in 1971. Most of these singles were written by Lennon and McCartney, either together or separately, although they were published under joint names. They wrote approximately 180 songs, many of which have become 'classics' of popular music.

Throughout their creative partnership, Lennon and McCartney tried to be completely original at all times, not wishing even their own songs to sound similar to each other. Consequently, they were always experimenting with lyrics and musical effects to produce songs that were unique.

The Beatles as pioneers

1. They presented themselves as a group, rather than as a band backing up a lead singer who received all the applause.
2. They performed their own songs.
3. They did not worry about commercial considerations when writing a song; for example, whether it would fit one side of a single record or whether it was suitable for dancing.
4. They used non-rock instruments such as orchestral and brass band instruments, harpsichord, recorder and Indian **sitar**.
5. They used elements of other cultures, including the French language and the Indian sitar.
6. They experimented with new sound effects, being one of the first groups to use synthesised sounds.
7. They did not follow one particular style—each album featured different kinds of music, such as rock'n'roll, rhythm and blues, country and western, love songs, sentimental ballads, folk songs, comic songs and songs of social commentary.

The **sitar** is a long-necked fretted Indian instrument that has some strings played by plucking and some sounding 'in sympathy'. It has a long fingerboard attached to two gourds (the dried shells of certain fruit).

Listening example—'Lucy in the Sky with Diamonds' (Lennon and McCartney)



'Lucy in the Sky with Diamonds' comes from the Beatles' 1967 album *Sgt Pepper's Lonely Hearts Club Band*. It was the most important rock album of the 1960s because of its many innovations, including the unusual use of instruments and non-musical sounds. 'Lucy in the Sky with Diamonds' caused much discussion—some people believed it was about drugs (with which the Beatles were experimenting at the time). Certainly, the lyrics suggest hallucination, although the composer, John Lennon, staunchly maintained that the song, with its imaginative lyrics and dreamy mood, was inspired by a picture that his young son had painted. As well as musical elements such as metre, tempo and dynamics, the use of the synthesiser (the sounds of which were quite strange in 1967) and the recording technique of added reverberation (echo effects) contribute to the dreamy mood of the song.

Listen to 'Lucy in the Sky with Diamonds' and do the following:

1. Outline the structure of the song using words and letters.
2. Describe the following features of the section A melody:
 - (a) metre
 - (b) dynamics
 - (c) range.
3. Listen closely to the way the melody is constructed. What seems to be a recurring feature of the melody?
4. Name the accompanying instruments.
5. State whether the key of section B is:
 - (a) the same as the key of section A
 - (b) higher than the key of section A
 - (c) lower than the key of section A
6. Identify the instrument that doubles the voice in section B. The sound of the instrument has been altered electronically. Suggest a reason for this.
7. State how the bass part in section B differs from the bass part in section A.
8. Describe the following features of the melody of section C:
 - (a) metre
 - (b) dynamics
 - (c) range.
9. Explain how the melody of section C is constructed.
10. Contrast the mood of section C with that of sections A and B.
11. List at least three other features of section C that are different from those of sections A and B.



Ob-La-Di Ob-La-Da

J Lennon and P McCartney

Moderately bright

1. Des - mond had a bar - row in the mar - ket place,
 2. Des - mond takes a trol - ley to the jewel - ler's store,
 3. Hap - py ev - er aft - er in the mar - ket place,

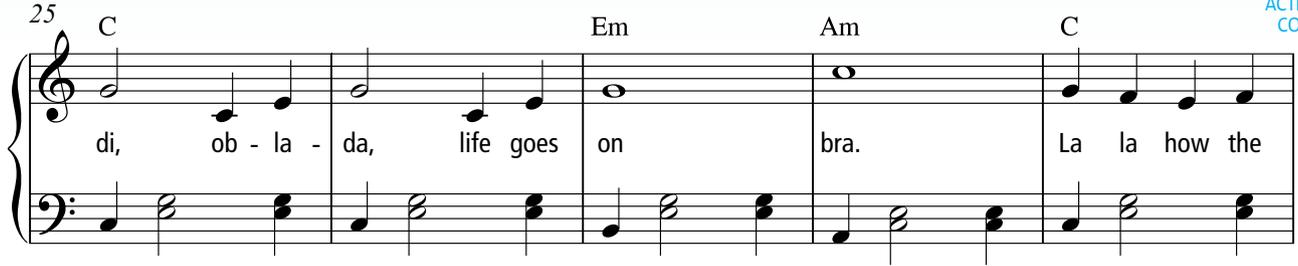
Mol - ly is the sing - er in a band.
 Buys a twen - ty car - at dia - mond ring.
 Des - mond lets the child - ren lend a hand.
 Des - mond says to
 Takes it back to
 Mol - ly stays at

Mol - ly, girl I like your face. And Mol - ly says this as she takes him by the
 Mol - ly, wait - ing at the door. And as he gives it to her she be - gins to
 home and does her pret - ty face. And in the even - ing she still sings it with the

hand.
 sing.
 band.
 Ob - la - di, ob - la - da, life goes on

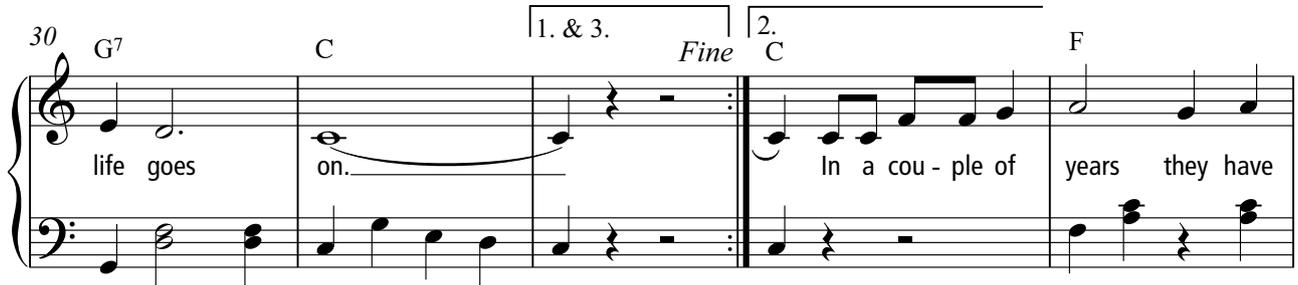
bra.
 La la how the life goes on.
 Ob - la -

25 C Em Am C



di, ob - la - da, life goes on bra. La la how the

30 G7 C 1. & 3. Fine 2. C F



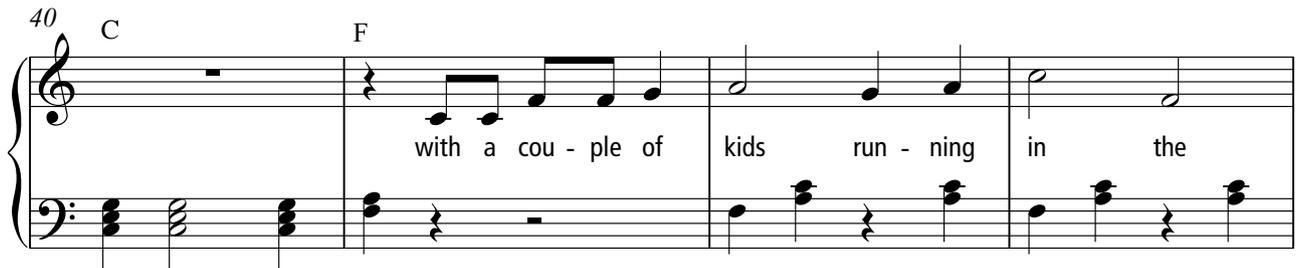
life goes on. In a cou - ple of years they have

35 C C7 F



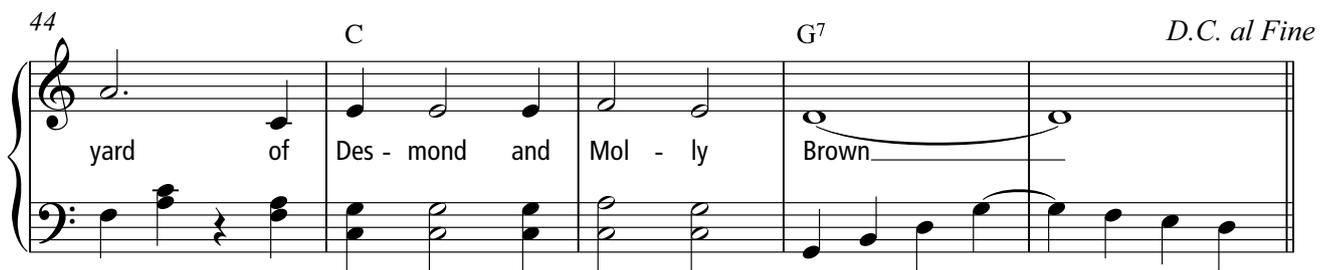
built a home sweet home.

40 C F



with a cou - ple of kids run - ning in the

44 C G7 D.C. al Fine



yard of Des - mond and Mol - ly Brown



performance activities

Sing some famous Beatles' songs, including 'Ob-La-Di Ob-La-Da' on pages 248–249 which you can accompany on keyboard or guitar and drums playing the rock drumbeat given below.

Hi-hats



Snare drum



Bass drum



score reading activity 3

Complete the score reading exercises on 'Ob-La-Di Ob-La-Da'.



computer activity

Record or write on screen the verse melody of 'Ob-La-Di Ob-La-Da' on track 1. On track 2, devise a chordal accompaniment based on the chord symbols. On tracks 3–5, loop the rock drumbeat given above.



research activities

1. Name the English city where the Beatles formed as a group.
2. Name the instruments played by John, Paul, George and Ringo.
3. Name the Beatles' first hit single.
4. List three other Beatles hit songs and the years in which they were first performed.
5. List the names and dates of three Beatles albums not mentioned in this text.

Eight-bar melody writing

Popular song melodies usually comprise four- or eight-bar phrases, resulting in lengths of eight, 16 or 32 bars. They can have a variety of phrase structures, producing forms such as AABA¹, ABAB or even ABCD. (A twelve-bar blues song has an AAB structure.)

Study the music of 'Ob-La-Di Ob-La-Da', which has four four-bar phrases in both the verse and chorus and two eight-bar phrases in the interlude (bars 33–48). Determine the phrase structure of each section. You will notice that the first phrase seems to come to a point of rest on chord V in bars 3–4. This is called a **cadence**.

Cadences are formed at the ends of phrases by a progression of two particular chords. In this song, the first phrase has chord I moving to chord V in bars 3–4 and the second phrase ends with chord V moving to chord I in bars 7–8. Listen to the effect of these two cadences as your teacher plays each phrase to you. Which of the two cadences gives a feeling of finality? Which does not give a feeling of finality?

A cadence that is formed by the chord progression V-I is called a **perfect cadence** and gives a feeling of finality. A cadence that is formed by a progression of two chords, the second of which is chord V, is called an **imperfect cadence** and does not give a feeling of finality. (In 'Ob-La-Di Ob-La-Da' the imperfect cadence is I-V.)

To write an eight-bar melody with two four-bar phrases we need a chord progression that will incorporate an imperfect cadence at the end of the first phrase and a perfect cadence at the end of the second phrase. The simple chord progression outlined below will produce a satisfactory eight-bar melody with an AB phrase structure.

First phrase	I-IV-I-V
Second phrase	I-ii-V-I

Note:

1. Only one chord is used in each bar.
2. The first phrase ends with an imperfect cadence (I-V), and the second phrase ends with a perfect cadence (V-I).
3. Each phrase has a different chord progression.

The following is an example of an eight-bar melody using the chord progression given above. Note that the Roman numerals are written underneath each bar and the chord note letter names above. Perform the melody with chordal accompaniment.

Sample Eight-Bar Melody

The musical notation shows an eight-bar melody in G major. The first four bars (Phrase A) have chords FAC (I), B^bDF (IV), FAC (I), and CEG (V). The last two notes of the fourth bar are a half note G and a quarter rest. The next four bars (Phrase B) have chords FAC (I), GB^bD (ii), CEG (V), and FAC (I). The last two notes of the eighth bar are a half note G and a quarter rest. Roman numerals are written below each bar, and chord letter names are written above each bar.



aural activities

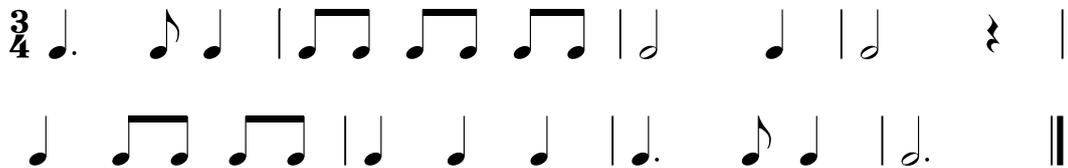
1. Determine the type of cadence, perfect or imperfect, at the ends of the phrases played to you by your teacher.
2. In your manuscript book draw bar lines to make eight blank bars. Your teacher will then play an eight-bar melody accompanied by chords I, IV and V. Listen to it carefully, and identify the chords used. Write either I, IV or V in each corresponding blank bar. When you can identify chords I, IV and V successfully, your teacher will add chord ii.



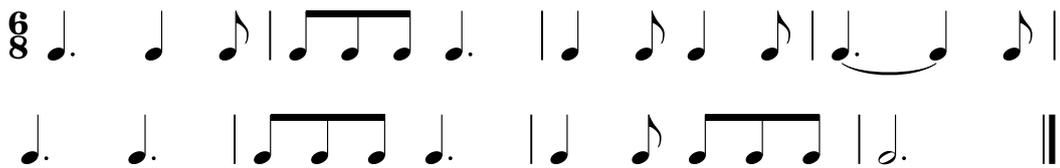
creative activity

Write eight-bar melodies in the required keys, using the rhythmic patterns below and the chord progression given on page 251. For melody 3, you may like to use your own chord progression. (Make sure you end each phrase with the correct cadence.) Perform your melodies with chordal accompaniment.

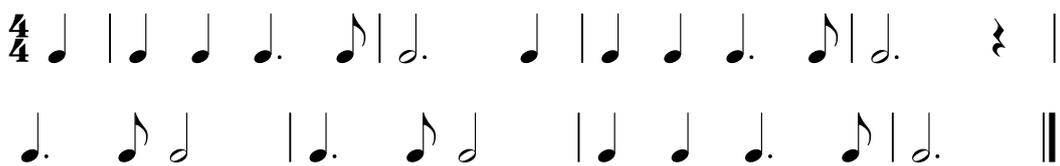
1. C major



2. G major



3. D major



computer activity

1. Record or write on screen an original eight-bar melody. On track 2, devise a chordal accompaniment based on the chord progression. On tracks 3–5, add a drum kit accompaniment.
2. Using the chordal and percussion accompaniment of 1 above, improvise simple eight-bar melodies. (Mute track 1.)

Deep Purple—heavy rock

In the 1970s, two main streams of rock emerged that can be loosely classified as 'hard' and 'soft'. To the former belonged the loud, guitar-based rock styles including **heavy rock** (see below), **heavy metal** and **punk rock**; and to the latter belonged **soft rock**, disco and commercial pop. (See pages 272 and 266.)

Most of the important heavy rock bands of the 1970s were English, such as Deep Purple, Led Zeppelin and Cream. The five-man group Deep Purple, playing electric lead, rhythm and bass guitars, drum kit and keyboard, was formed in 1968 and underwent many line-up changes before disbanding in 1976. However, the group was reformed for a time in 1984 and later in 1996. It is considered by many to be the band that developed the heavy rock style to a fine art.

Heavy metal is similar to heavy rock but it is even wilder, with lyrics that often reflect antisocial and anti-Establishment sentiments.

Punk rock developed at the end of the 1970s and was a raw, unsophisticated music that was part of the antisocial punk culture in England. It set out to offend traditional values (both moral and musical).

Soft rock is a refined commercial music, mainly consisting of romantic ballads, characterised by lyrical melodies, intricate vocal harmonies and the use of acoustic instruments in addition to the basic rock band ensemble.

Characteristics of heavy rock

1. loud, distorted guitars
2. a loud, aggressive singing style to match the roughness of the guitars
3. the use of riffs—repeated rhythmic-melodic phrases that produce exciting and hypnotic effects
4. wild, dazzling improvised lead guitar solos
5. loud drumming with an emphasised backbeat and bass drum played on every beat
6. layers of sound producing thick textures

Listening example—'Smoke on the Water' (Paice, Lord, Gillian, Blackmore and Glover)



Deep Purple's best-known song, 'Smoke on the Water' from the 1972 album *Machine Head*, was inspired by a fire that destroyed the casino at Montreux on Lake Geneva in Switzerland where the group was scheduled to perform. The song contains the most famous riff in rock music, given in the *Score Book*, which you should learn to play before hearing the work so that you can recognise it when it occurs. In its **structure** the song has three different sections: the riff, verse and chorus.

'Smoke on the Water' has the following **structure**:

Riff
Verse 1
Chorus 1
Riff
Verse 2
Chorus 2

Riff
Instrumental (to the chord progression of the verse and chorus)
Riff
Verse 3
Chorus 3
Riff

Listen to 'Smoke on the Water', noting the heavy rock characteristics listed on page 253 as you follow the score. Then listen again to the song and answer the following questions:

1. What is the key of the music?
 - (a) G major
 - (b) G minor
 - (c) G natural minor
2. What word can be used to describe the rhythm of the riff?
3. What name would be given to the chromatic note in bar 2?
4. How many times is the riff played in the introduction?
5. In which order do the instruments enter?
6. How does the cymbal rhythm of the riff section differ from that of the verse and chorus?
7. How is the chorus sung differently from the verse?
8. How many times is the riff heard at the end of verses 1 and 2?
9. What do you hear in the instrumental section?
10. How does verse 3 differ from the other verses?
11. How many times is the riff heard at the end?
12. What is heard after the final riff?



► *Deep Purple, once listed in the Guinness Book of Records as the world's loudest band*

 www.deeppurple.com



performance activities

1. Sing some famous heavy rock songs, including 'Smoke on the Water'.
2. Perform the following heavy rock drumbeat heard in the verse and chorus sections of 'Smoke on the Water'.

Hi-hats



Snare drum



Bass drum



Types of syncopation

As you learnt in Unit 1, syncopation is the accenting of a beat or part of a beat that is not normally accented, creating an irregular but vibrant rhythmic effect. It is therefore a very important aspect of the rhythm of rock melodies. There are two types of syncopation:

- ▶ **Anticipation**, where a note, word or syllable is heard before the beat on which it would normally be expected to occur. Study the riff of 'Smoke on the Water', which contains two examples of anticipation in the first two bars—G, carried forward across the bar line to sound half a beat early, and B♭ carried forward half a beat from beat 2.
- ▶ **Delay**, where a note, word or syllable is heard after it would normally be expected to occur. This is frequently achieved by using a rest on the strong beat, as in bar 15 of 'Smoke on the Water'.

Find another example of anticipation and delay in the music of 'Smoke on the Water'.

performance activities

1. Clap the following rhythmic patterns that contain anticipation and delay.



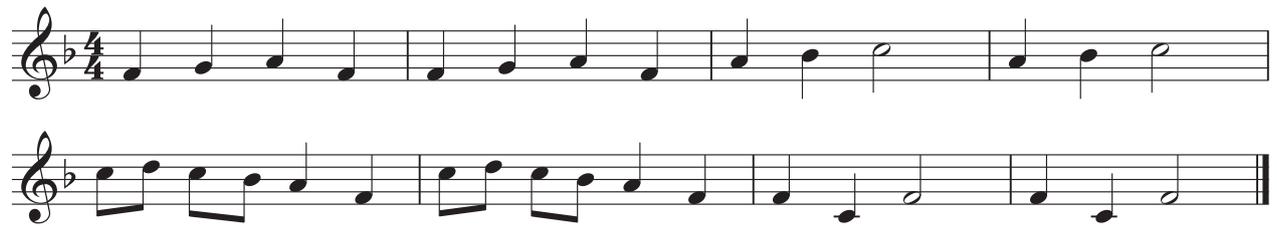


2. Improvise syncopation into the melodies given below and then write out your improvisations.

ACTIVITY (a)
CONT.



(b)



aural activity

Notate the syncopated rhythmic patterns played to you by your teacher.



computer activity

Record or write on screen the riff and vocal melody of 'Smoke on the Water' on tracks 1 and 2, respectively. On track 3, devise a chordal accompaniment for the verse and chorus. On tracks 4–6, loop the heavy rock drumbeat given opposite. End the song with a repeat of the riff.



research activities

1. Name the members of the original Deep Purple line-up and the instrument each played.
2. Name the members of the Deep Purple line-up for the album *Machine Head* and the instrument each played.
3. List three other Deep Purple albums, including the one in which they performed with the Royal Philharmonic Orchestra, and give the years they were released.
4. List three other Deep Purple hit songs and give the years they were released.
5. Name three other heavy rock bands not mentioned in this text and give their countries of origin.

An Australian heavy rock band

The nationally and internationally popular Melbourne band Jet plays many songs in a heavy rock style. Suggested songs for you to listen to are 'Holiday' from their 2006 album *Shine On* and 'She's a Genius' from their 2009 EP of the same name.



◀ The Melbourne band Jet, winner of six ARIA awards in 2004

 <http://jetttheband.ning.com/>

Queen—progressive rock

An important type of rock music of the mid- to late 1970s was **progressive rock** or **art rock**. Mainly associated with English groups such as Pink Floyd, Sky and Queen, and solo artists such as David Bowie and Sting, progressive rock at this time was experimental, non-commercial music, which was more concerned with presenting musical ideas than providing an accompaniment for dancing. Characteristic of this music was the exploration of new sound sources, especially synthesised and non-musical sounds (clocks, cash registers, car engines, and so on) and the use of instruments associated with classical music. The lyrics of progressive rock songs usually had deeper meaning and were more poetic than those of commercial rock songs. Many progressive rock groups had spectacular stage presentations.

Stereophonic effects occur when different instruments and/or voices are reproduced on different channels (left and right) to separate the sounds and suggest a live hearing.

In MIDI files, the stereophonic position of a sound is shown by a 'Pan' value from 0 to 127, 0 being the position furthest to the right of centre and 127 being furthest to the left.

The characteristics of progressive rock

1. frequent changes of mood, tempo, dynamic levels and styles
2. the use of added non-rock instruments for expressive effects
3. emphasis on expressing words rather than providing a beat for dancing
4. virtuoso displays of vocal and instrumental technique
5. the use of recording techniques such as multi-tracking (see page 157) and **stereophonic effects**



Listening example—'Bohemian Rhapsody' (Freddie Mercury)

The song 'Bohemian Rhapsody' comes from the album *A Night at the Opera* (1975) by the rock group Queen, whose lead singer, Freddie Mercury, one of the great figures of rock music, died in 1991. The complex style of '**Bohemian Rhapsody**' represents rock at the opposite end of the musical spectrum from Deep Purple's simple and repetitive heavy rock style.

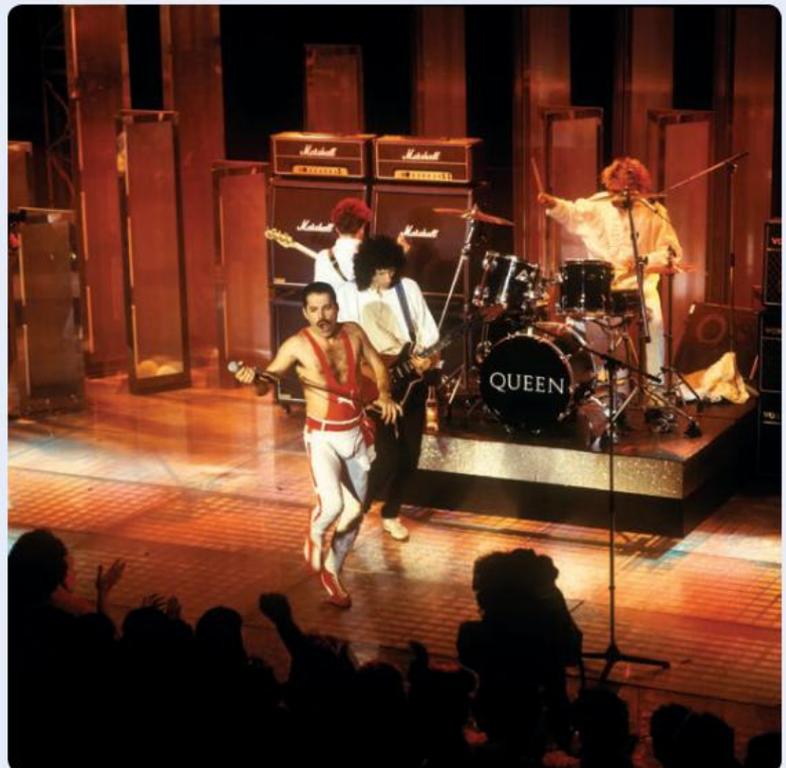
'**Bohemian**' in the title refers to a person who leads an irregular and unconventional life, out of step with the rest of society. '**Rhapsody**' means an exaggerated expression of feeling, a very emotional story. In music, the word also means a composition that is irregular in form—that is, with changing sections.

The song explores the changing mental states of an anguished man who has committed a murder. It has four contrasting sections, each with a different mood and style to reflect the state of mind of the character. The first section depicts his regret at his murderous act and also his self-pity; the second depicts a bizarre, nightmarish trial scene; the third expresses the angry defiance of the condemned man; and the last reflects his hopeless resignation to his inevitable fate.

Listen to 'Bohemian Rhapsody', noting the different moods and the musical means used to depict them. Then listen again and answer the following questions:

Section A

1. Which of the following words best corresponds to the overall mood of the section?
 - (a) sadness
 - (b) unrest
 - (c) torment
2. Which of the following applies to the way the voices are singing at the beginning?
 - (a) a cappella
 - (b) in unison
 - (c) in harmony
3. Which accompanying instrument is heard throughout this section?
4. What two other accompanying instruments are used? Name them in the order they are heard.
5. Which words are illustrated by instrumental sound effects in the background?
6. Which solo instrument is heard towards the end of the section? Why is this instrument appropriate here?



► Queen



www.queenonline.com

Section B

7. How is the bizarre, nightmarish trial scene portrayed in the music? Discuss the nature of the lyrics and the use of musical elements such as pitch, dynamics, texture and rhythm.
8. Which of the following applies to the melodic line(s) in this section?
 - (a) disjointed
 - (b) lyrical
 - (c) legato
 - (d) fragmented
9. Which recording techniques are most noticeable here?
10. Which of the following musical styles is suggested by the music of this section?

- (a) jazz
- (b) heavy rock
- (c) classical
- (d) folk

Section C

11. How would you describe the mood of this section?
12. What style of music is heard here?
13. What characteristics of this style do you hear?

Section D

14. To which other section is this similar?
15. What features do these sections share?
16. Which orchestral instrument is heard at the end of the song?

An Australian progressive rock band

The five-piece band from Perth, Karnivool, has been hailed as one of Australia's most innovative progressive rock bands. Suggested songs for you to listen to are 'Umbra' and 'Roquefort' from their 2009 album *Themata*.



◀ Five-piece Perth band
Karnivool

 www.karnivool.com.au

Au Clair de la Lune

Moderato

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a series of quarter notes in the right hand, followed by a half note, and then continues with a sequence of quarter notes and eighth notes in both hands. The system concludes with a double bar line and repeat dots.

5

The second system of the musical score starts at measure 5. It continues with the same melodic and harmonic patterns as the first system, featuring quarter and eighth notes in both hands. The system ends with a double bar line and repeat dots.

9

The third system of the musical score starts at measure 9. It continues the piece with similar rhythmic and melodic motifs. The system concludes with a double bar line and repeat dots.



Write or record each line of 'Au Clair de la Lune' given on page 260 on a different track and different MIDI channel, each using the same vocal sound. Assign each track a different Pan value from right to left, for example: track 1–5, track 2–40, track 3–75 and track 4–110. Play the music and note the multi-tracking and stereophonic effects.



1. Name the members of Queen and the instrument each played.
2. List three other Queen hit songs and give the years they were released.
3. List three other Queen albums and give the years they were released.
4. Name the film for which Queen wrote the music.
5. Name one other 1970s progressive rock band and one solo artist not mentioned in this text and give their countries of origin.

Bob Marley—reggae

During the 1960s Jamaican musicians developed a new musical style called **reggae** (see below), which combined elements of rock, **calypso** and soul. The pioneer artist of reggae music was Bob Marley (1945–1981), the first Jamaican musician to achieve international success. Through his songs Marley popularised the music of his native land and gave expression to the social and political problems of his people, as well as promoting his personal religious philosophy of **Rastafarianism**.

Bob Marley and the Wailers was an extraordinarily successful band in the Caribbean during the 1960s but it wasn't until 1972, with the album *Catch a Fire*, that the band first won worldwide recognition.

Calypso is a pulsating and colourful musical style originating in Trinidad and features call-and-response and much use of syncopation. Calypso lyrics can be topical satire and the words are often deliberately mispronounced for a comic effect. Calypso is essentially dance music in duple or quadruple metre with thick polyrhythms on Latin percussion instruments.

Rastafarianism is a Jamaican cult religion that believes in black supremacy and the back-to-Africa movement.

The characteristics of reggae music

1. laid-back tempos
2. an ensemble of lead, rhythm and bass guitars, organ, piano, drums and Latin percussion
3. prominent disjointed bass lines against which the other instruments play short ostinato patterns
4. thin textures
5. heavily accented second and fourth beats of the bar
6. the use of timbales (see page 58) usually playing a fast introductory 'pick-up' as well as fills
7. lyrics with a social, political or religious message



Listening example—'Roots, Rock, Reggae' (Bob Marley)

'Roots, Rock, Reggae' comes from the 1976 Top-10 album *Rastaman Vibration*. It has all the reggae characteristics listed on page 261, as well as the following features:

- ▶ lead vocals sung by Marley, with backing at times by a female vocal trio (indicated by lyrics in brackets)
- ▶ a four-bar chord progression made up of primary triads that is repeated throughout
- ▶ two main sections: a chorus—consisting of a 'call' phrase and an 'answer' phrase ('dis a reggae music')—and a verse.

Listen to 'Roots, Rock, Reggae,' following the lyrics opposite. Then listen again to the song and answer the following questions:

1. Which instrument is heard first?
2. What other instruments are heard in the instrumental introduction?
3. How is the 'answer' phrase sung differently from the 'call' phrase in the chorus?
4. Which instrument plays on the second and fourth beats of the bar?

5. Which wind instrument enters at the end of the first chorus? What does this instrument play in the first verse and second chorus?
 - (a) accompaniment
 - (b) fillers
 - (c) countermelodies
6. Which instrument is used to illustrate the reference to 'R&B'—rhythm and blues—and 'the top 100' in the lyrics of the second verse?
7. What do you hear in the instrumental section after the third chorus?
8. Which instrument provides the fillers in the fourth chorus?
9. What is the four-bar chord progression that is repeated throughout the song? Write it using Roman numerals.
10. What are the rock characteristics in this song?
11. What are the calypso characteristics in this song?
12. What are the soul characteristics in this song?

▶ Bob Marley



<http://web.bobmarley.com/index.jsp>



Roots, Rock, Reggae

Bob Marley

0:01 *Introduction*

0:16 *Chorus 1*

Play I some music: (dis a) reggae music!
 Play I some music: (dis a) reggae music!
 Roots, rock, reggae: dis a reggae music!
 Roots, rock, reggae: dis a reggae music!

0:44 *Verse 1*

Hey, Mister Music, sure sounds good to me!
 I can't refuse it: what to be got to be.
 Feel like dancing, dance 'cause we are free;
 Feel like dancing, come dance with me!

1:12 *Chorus 2*

Roots, rock, reggae: dis a reggae music!
 Roots, rock, reggae, yeah! Dis a reggae music!
 Play I some music: dis a reggae music!
 Play I some music: dis a reggae music!

1:39 *Verse 2*

Play I on the R&B—wo-oh! Want all my people
 to see:
 We're bubblin' on the Top 100, just like a mighty
 dread!
 Play I on the R&B; want all my people to see:

We bubblin' on the Top 100, just like a mighty
 dread!

2:06 *Chorus 3*

Roots, rock, reggae: dis a reggae music! Uh-uh!
 Roots, rock, reggae, ee-mi duba! Dis a reggae
 music!
 Play I some music: (dis a reggae music!)
 Play I some music: (dis a reggae music!)

Instrumental

(Dis a reggae music!)
 (Dis a reggae music!)

2:47 *Chorus 4*

Play I on the R&B; I want all my people to see:
 (doo-doo-doo-doo!)
 We bubblin' on the Top 100, just like a mighty
 dread!
 (doo-doo-doo-doo!)
 Play I some music: (dis a) reggae music!
 Play I some music: (dis a) reggae music!
 (Dis a reggae music!)
 (Dis a reggae music!)

Published by Blue Mountain Music Administered by Hebbes Music Group Pty. Ltd.

performance activities

1. Perform the following reggae drumbeat heard in 'Roots, Rock, Reggae'.

Hi-hats



Snare drum (snare off)



Bass drum



2. Perform the Jamaican calypso 'Banana Boat Song' given on page 264 in a reggae style. The tempo should be slow, the rhythm guitar should play a short, accented backbeat and the drums should play the drumbeat given above.

score reading activity 4

Complete the score reading exercises on 'Banana Boat Song' on page 264.

Banana Boat Song

Jamaican calypso

Brightly

1 D A G D A⁷ D

Day oh! day oh! Day, de light an' I wan - na go home.

5 D A⁷ D

Six han' sev - en han', eight han' bunch! Day, de light an' I wan - na go home.

9 A⁷ D

Check - er he come check de bunch! Day, de light an' I wan - na go home.

13 A⁷ D A⁷ D

Come, Mis - ter Tal - ly Man, tal - ly me ba - na - nas, Day, de light an' I wan - na go home.

17 A⁷ D A⁷ D

Come, Mis - ter Tal - ly Man, tal - ly me ba - na - nas, Day, de light an' I wan - na go home.

21 A G D A⁷ D

Day oh! Day oh! Day, de light an' I wan - na go home.



Record or write on screen 'Banana Boat Song' on track 1. On track 2, devise a chordal accompaniment for rhythm guitar (playing staccato backbeats). On tracks 3–5, loop the reggae drumbeat given above. Make sure the tempo is slow, befitting the reggae style.



Set the following words to an eight-bar rhythmic pattern in common time and then write a melody to this rhythm using the chord progression I-IV-I-V-I-ii-V-I. Include some syncopation. Write the words neatly underneath your melody, making sure that they are correctly placed under the notes to which they belong. The chord symbols should be written above the melody and the Roman numerals underneath each bar. Perform your song to a reggae accompaniment played by your classmates or created on computer.

Come to Jamaica, the island of fun
 We've got sandy beaches and a tropical sun
 You'll forget all your worries as you move your feet
 To the laid-back, carefree reggae beat.



1. Name the band in which Bob Marley first performed and the year it was formed.
2. Name the other members of Bob Marley and the Wailers (including the female trio) that performed in 'Roots, Rock, Reggae'.
3. List three other Bob Marley albums and give the years they were released.
4. List three other Bob Marley hit songs and give the years they were released.
5. Name three other reggae bands and give their countries of origin.

An Australian reggae band

King Tide, a Sydney band of up to nine players, perform old-style reggae with a modern Australian flavour. Suggested songs for you to listen to are 'Rockers Style' and 'Atomised' from their 2009 album *Roots Pop Reggae*.

► Sydney band King Tide



www.myspace.com/kingtidesydney



The **Eurovision Song Contest** was first held in Geneva in 1956. Beginning with competitors from seven countries, it has grown into a huge televised competition now involving as many as 51 countries. Because of the exposure to a television and internet audience of up to 600 million people, the contest has been responsible for establishing the careers of many European pop musicians.

ABBA—commercial pop

ABBA, a Swedish quartet of two males and two females, was the most popular group of the 1970s. The band's rise to fame began when it won the 1974 **Eurovision Song Contest** with 'Waterloo'. This was followed by a string of hits and by 1983 ABBA's record sales had reached 180 million worldwide. In recent years the group's music has enjoyed a revival, due in part to the international success of the hit musical and film *Mamma Mia!*, which is based on more than 20 of their songs. ABBA's music can best be described as **commercial pop**—rock music written for a popular market, appealing to young people.

The characteristics of commercial pop songs

1. memorable, catchy melodies
2. simple lyrics on 'safe' or uncontroversial themes
3. a light rock sound that has little distortion
4. interesting musical arrangements involving contrasting texture and timbre effects produced by differing combinations of voices or instruments
5. a lively beat suitable for dancing

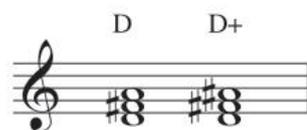


Listening example—'Mamma Mia' (Andersson, Anderson and Ulvaeus)

'Mamma Mia' from the 1975 album *ABBA* was a No. 1 international hit, but Australia was the first country to release it as a single. The song, sung by the two female vocalists, has the typical ABBA characteristics listed above, as well as the following features:

- ▶ synthesised orchestral sounds
- ▶ multi-tracking of the female vocalists
- ▶ the use of an augmented triad to create tension and add harmonic colour (see the box)
- ▶ a two-bar accompanying pattern with which the song begins and over which a riff is heard
- ▶ bass lines comprising repeated root notes of the triads.

An **augmented triad** is indicated by a plus sign after the chord symbol or the letters 'aug', and has a major third and an augmented fifth above the root. (An **augmented interval** is a semitone larger than a major or perfect interval.) To notate an augmented triad, first write a major triad and then raise the fifth a semitone. Study and listen to the following triads:



Listen to 'Mamma Mia', following the music in the *Score Book* and taking note of the commercial pop characteristics and features listed opposite. Then listen again to the song and answer the following questions:

1. What is the key of the music?
2. In which bars of the introduction do you first see and hear an augmented chord?
3. What happens in the instrumental introduction?
4. Which instrument plays the riff?
5. How does the bass guitar rhythm of the verse differ from that of the introduction?
6. What is the main vocal texture of the verse (bars 5–24)?
7. What is heard after each of the first two vocal phrases?
8. On which musical idea is the music of bars 13–17 based?

9. How are bars 25–32 of choruses 1 and 2 different from the verses? Give at least four ways.
10. Which of the following repeated rhythmic patterns do you hear played by the bass in bars 33–36?

(a) 

(b) 

(c) 

11. In which bars of the chorus melody do you see a sequence?
12. Where, apart from the introduction, is the riff heard?



◀ ABBA

 www.abbasite.com

performance activity

Sing other famous ABBA songs, including 'Ring Ring' on pages 268–269.



Ring, Ring

Andersson, Anderson and Ulvaeus

Moderato

B^b

E^b

I was sit - ting by the phone, I was wait - ing all a - lone.
 here and now you're gone, Hey did I do some - thing wrong?

4

B^b

Ba - by by my - self I sit and wait and won - der a - bout you.
 I just can't be - lieve that I could be so bad - ly mis - tak - en

8

E^b

It's a dark and drear - y night, Seems like noth - ing's go - ing right.
 Was it me or was it you, Tell me are we real - ly through.

12

B^b

Won't you tell me hon - ey, How can I go on here with - out you.
 Won't you hear me cry, And you will know that my heart is break - ing.

16

F⁷

Yes I'm down and feel - in' blue, And I don't know what to do.
 Please for - give and then for - get, Or my darl - ing bet - ter yet:

21 B^b $F7$

RING, RING, Why don't you give me a call? RING, RING, The



Musical notation for system 21, featuring a treble and bass clef with lyrics and chord symbols B^b and $F7$.

26 B^b

hap - pi - est sound of them all. RING, RING, I



Musical notation for system 26, featuring a treble and bass clef with lyrics and chord symbol B^b .

30 $F7$ Cm

stare at the phone on the wall And I sit all a - lone im - pa-



Musical notation for system 30, featuring a treble and bass clef with lyrics and chord symbols $F7$ and Cm .

34 $F7$

tient - ly Won't you please un - der - stand the need in me. So RING, RING,



Musical notation for system 34, featuring a treble and bass clef with lyrics and chord symbol $F7$.

38 B^b $F7$

Why don't you give me a call? So RING, RING,



Musical notation for system 38, featuring a treble and bass clef with lyrics and chord symbols B^b and $F7$.

42 1. B^b 2. B^b

Why don't you give me a call? You were call?



Musical notation for system 42, featuring a treble and bass clef with lyrics and chord symbol B^b . It includes first and second endings.



written activity 2

Complete the exercises on augmented triads.



aural activity

Identify the triads played to you by your teacher as major, minor or augmented.



score reading activity 5

Complete the score reading exercises on 'Ring Ring' on pages 268–269.



computer activity

Record or write on screen the verse melody of 'Ring Ring' on track 1. On track 2, devise a chordal accompaniment. On track 3, record or write a bass line using the triad-note pattern given below. (The notes will change according to the chord symbols.) On tracks 4–6, loop a rock drumbeat.



research activities

1. Name the members of ABBA.
2. List at least three ABBA hit songs and give the years they were released.
3. List three ABBA albums not mentioned in this text and give the years they were released.
4. Name the popular Australian film that used ABBA songs in the soundtrack.
5. Name the hit musical written in the 1980s by ABBA's two male vocalists. Give the year it was first produced and name at least two hit songs from the show.



► Amanda Seyfried as Sophie in the 2008 film version of the jukebox musical *Mamma Mia*

An Australian commercial pop artist

Singer-songwriter Kate Miller-Heidke, a talented Brisbane pop artist, won the 2008 International Songwriting Competition for the song 'Caught in the Crowd', written with her husband Keir Nuttall. Listen to this song as well as 'Can't Shake It' from her 2008 album *Curiouser*.



▲ Brisbane singer-songwriter Kate Miller-Heidke

 <http://katemh.com/>

The Bee Gees—disco

During the 1970s, discotheques—nightspots where young people could go and dance to the latest recorded hits—became very popular. These discotheques, or 'discos' for short, consisted essentially of a dance floor, a turntable for playing records, a DJ (disc jockey) and his or her microphone, and a light show with a mirror ball to create the necessary atmosphere. Gradually, a style of music evolved that became associated with these nightspots and the term **disco** was used for the music that was played there. However, like rock'n'roll, **disco** meant more than just the music: it also signified the high-energy dancing, the elegant fashion and the 'underground' setting of dazzling and pulsating coloured lights. The disco style was quite flexible and all kinds of songs could be adapted to it, even classical music such as Beethoven's Fifth Symphony. Popular disco artists included K. C. and The Sunshine Band, The Village People and Diana Ross.

Disco dancing embraced many styles, such as the 'hustle', which applied the techniques of ballroom dancing, and Latin dance styles, the music of which emphasised percussion instruments such as cowbells and timbales.

The characteristics of disco music

1. a lively, hypnotic 'beat' for dancing, frequently with incessant cymbal rhythms and throbbing bass drum with the bass guitar emphasising every beat of the bar
2. much use of harmony singing
3. lavishly produced songs, often featuring strings and horns for a refined, sophisticated sound
4. the incorporation of electronic sounds and guitar effects



Listening example—'Stayin' Alive' (Barry, Robin and Maurice Gibb)

The three English-born brothers making up the Bee Gees have had an illustrious pop-music career spanning four decades. Formed in Brisbane in 1962, the group ranks with the giants of popular music such as Elvis Presley, the Beatles, ABBA and Michael Jackson. As singer-songwriters they have produced over 60 hit singles, sold more than 110 million records, won numerous awards and distinctions and have had their songs recorded by many of the world's top artists. The height of their success occurred in the second half of the 1970s with the popularity of disco. The hugely successful film *Saturday Night Fever* (1977), which dealt with the New York disco scene, featured three of their songs, each of which made No. 1 on the charts. One of these, 'Stayin' Alive' was associated with the hero of the movie, Tony Manero (played by John Travolta), a 20-year-old New Yorker in a dead-end job in his father's paint shop. For Tony, disco dancing on Saturday nights was a means of escaping the boredom of his job.

'Stayin' Alive' is sung in the typical slick, sophisticated Bee Gees style. In the key of F minor, using the notes of the **F natural minor scale**, the song has all the disco characteristics listed above, as well as the following features:

- ▶ **falsetto** singing—singing or speaking by an adult male in higher vocal register than normal

The soundtrack album to *Saturday Night Fever* is one of the biggest-selling soundtrack albums of all times. It won a Grammy award in 1978 as Album of the Year.

The **F natural minor scale** (given below) like all natural minor scales, has the following pattern of tones and semitones: TSTTSTT.



- ▶ a highly syncopated melody containing many semiquavers
- ▶ a chorus hook that is repeated several times
- ▶ many chords with added sevenths for harmonic colour (see page 274)
- ▶ a riff

Listen to 'Stayin' Alive', following the score in the *Score Book*. Then listen again to the song and write a listening guide, outlining the formal structure using the following headings: 'Riff', 'Section A', 'Section B', and so on. List the features you hear in each section, including such things as vocal texture and use of instruments.

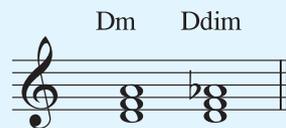
Chords with added sevenths

If you study the chords used in 'Stayin' Alive' and 'Love Is in the Air', you will notice that a number of chord symbols do not indicate simple major or minor triads. Some of these chord symbols contain a '7', indicating that another note, a seventh—either major or minor—is to be added above the root of the triad. These four-note chords produce a particular colour and emotional effect and they are an important element in popular music.

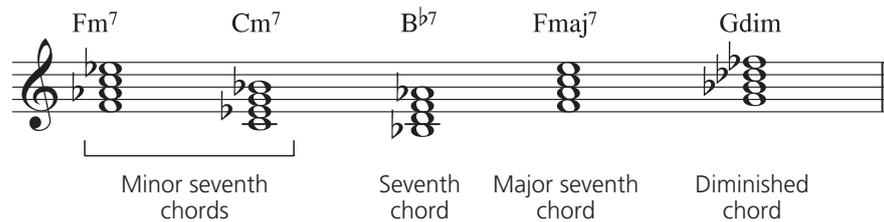
There are two types of chords with added sevenths used in 'Stayin' Alive'. The first consists of a minor seventh added to a minor triad: Fm7 and Cm7. This is called a **minor seventh chord**. (Note that minor seventh chord symbols have a lower case 'm'.) The second consists of a minor seventh added to a major triad: B^b7. This is called a **seventh chord** and is frequently the dominant seventh. 'Love Is in the Air' contains both of these four-note chords as well as a **major seventh chord**—that is, a major triad with an added major seventh: Fmaj7—and a **diminished seventh chord**: G[°]—that is, a diminished triad with an added diminished seventh. (See the box below.)

Both a **diminished triad** and a diminished seventh chord are indicated with the same chord symbol, for example G[°] or Gdim. A diminished seventh chord is the one most frequently performed for this symbol.

A **diminished triad**, indicated by a small circle after the chord symbol or the letters 'dim', has a minor third and a diminished fifth above the root. A **diminished interval** is a semitone smaller than a minor or perfect interval. To notate a diminished triad, first write a minor triad and then lower the fifth a semitone. Study and listen to the following chords:



Study the following examples.



Chords with added sevenths

Type of chord	Symbol	Actual notes of the chord
Seventh	C7	C E G B ^b (major triad plus minor seventh)
Major seventh	Cmaj7	C E G B (major triad plus major seventh)
Minor seventh	Cm7	C E ^b G B ^b (minor triad plus minor seventh)
Diminished seventh	Cdim or C [°]	C E ^b G ^b B ^{bb} (diminished triad plus diminished seventh)

Study the table above, then listen as these seventh chords are played to you by your teacher, noting their different harmonic colours.

aural activity



Identify the chords played to you by your teacher as seventh, minor seventh, major seventh or diminished seventh chords.

written activity 3



Complete the exercises on chords with added sevenths.

computer activity



Record or write on screen the verse melody of 'Love Is in the Air' on track 1. On track 2, devise a chordal accompaniment. On track 3, record or write the bass line given in the score. On tracks 4–6, loop the disco drumbeat given on page 273.

creative activity



Set the following words to an eight-bar rhythmic pattern in common time and then write a melody to this rhythm in D major using the chord progression I-IVmaj7-I-V-I-ii7-V7-I. Include some syncopation. Write the words neatly underneath your melody, making sure that they are correctly placed under the notes to which they belong. The chord symbols should be written above the melody and the Roman numerals underneath each bar. Write a simple bass line according to the chord progression. Perform your song with chordal accompaniment and a disco beat played by your classmates or created on computer.

He's a paint shop worker through the week
Life is boring and incomplete
But Saturday nights he comes alive
To the pounding beat of the disco jive.

research activity



1. Name the Bee Gees' first No. 1 hit song and give the year it was released.
2. Name the other two Bee Gees hit songs featured on the *Saturday Night Fever* soundtrack album.
3. List three other top-selling Bee Gees albums and give the years they were released.
4. Name three famous recording artists who have sung songs by the Bee Gees.
5. List some of the major awards and distinctions achieved by the Bee Gees during their career.

► Sydney-based four-piece band *The Potbelleez*

 www.myspace.com/thepotbelleez

An Australian dance band

The Sydney-based four-piece band *The Potbelleez* produces innovative and highly popular electro-dance music. Suggested songs for you to listen to are 'Don't Hold Back' and 'Everything' from their 2008 album *The Potbelleez*.



The Sugarhill Gang—rap

In the second half of the 1970s, African-American disc jockeys in the South Bronx area of New York developed a high-speed rhyming style for introducing records. Called **rap**, the slang word for conversing, this speaking style was frequently accompanied by a rhythm created by moving the needle backwards or forwards on a record—a technique known as 'scratching'—or a beat provided by a drum machine (an electronic device that can simulate the sound of a drum kit). African-American artists, such as the Sugarhill Gang and Grandmaster Flash and the Furious Five, developed this speaking style further, producing whole rap songs of fast-spoken rhymes to simple accompaniments, usually only drums and bass.

In the early 1980s, rap became closely identified with the black **hip-hop** culture of large American cities such as New York, where street gangs would gather on street corners, improvising rap songs to taped accompaniments blaring from 'ghetto-blasters' and performing vigorous 'breakdances'. The lyrics of these songs contained much 'jive talk', or black street slang, and artists tried to outdo each other in their clever use of rhymes and their manipulation of words.

The terms **hip-hop** and rap are often used to describe the same style of music. However, hip-hop refers to the whole African-American street culture, which included breakdancing, graffiti art, slang and fashion. The term 'hip-hop' was used for the first time in 'Rapper's Delight' (see page 278).

The characteristics of rap

1. words spoken rhythmically in time
2. a lively dance beat
3. lyrics that deal with human relationships, the 'gangsta' lifestyles of urban African-Americans or issues of their history and politics
4. lyrics containing African-American slang, different types of rhyme and word play
5. an underlying accompaniment of bass, drums and keyboard or guitar
6. an emphasis on rhythm and timbre rather than on harmony
7. sound effects, such as scratching, quick-mixing (combining short snippets of sounds by means of the mixing console) and later, synthesised and computerised sounds

Listening example—'Rapper's Delight' (excerpt) (Sugarhill Gang)



In 1979, Sylvia Robinson, founder of newly formed Sugarhill Records, Jersey City, recognised the money-making potential of the rapping heard at the many hip-hop parties in the New York area. For that reason she brought together three Jersey rappers to record the very first rap single, under the name Sugarhill Gang. This historic song, 'Rapper's Delight', which used the bass line from another song—'Good Times' by the American disco group Chic—was an instant American hit, reaching the Top 40 and launching the rap phenomenon.

'Rapper's Delight', which has most of the rap characteristics listed above, features lyrics containing alliteration, nonsense words and many examples of different types of rhyme. These include end rhymes, internal rhymes, unusual rhymes and imperfect rhymes. Study these examples from the first verse:

- ▶ alliteration—'hip, hop, hippie'
- ▶ nonsense words—'hip, hip a hop'
- ▶ end rhyme—'I'm rappin' to the beat'/'try to move your feet' ('beat'/'feet')
- ▶ internal rhyme—'The hip, hip a hop, and you don't stop' ('hop'/'stop')
- ▶ unusual rhyme—'I'd like to say hello'/'The purple and yellow' ('hello'/'yellow')

- ▶ imperfect rhyme—'Let's rock, you don't stop'/'Rock the rhythm that'll make your body rock' ('stop'/'rock').

Listen to the excerpt from 'Rapper's Delight', following the lyrics on pages 278–279 and noting the rap characteristics and features of the lyrics mentioned above. Note: The song commences with an instrumental introduction that has two distinct sections. Then listen again to the song and do the following:

1. List the instruments that you hear in the first part of the introduction.
2. Describe what is heard in the second part of the introduction.
3. Identify any other instrumental or vocal sounds that are brought in from time to time in the verses.
4. Explain how variety is achieved in the verses.
5. Find examples of the following in verses 2–4:
 - (a) alliteration
 - (b) nonsense words
 - (c) end rhyme
 - (d) internal rhyme
 - (e) unusual rhyme
 - (f) imperfect rhyme.

Rapper's Delight (excerpt)

Bernard Edwards/Nile Rodgers

1. I said a hip hop,
Hippie to the hippie,
The hip, hip a hop, and you don't stop, a rock it
To the bang bang boogie, say, up jump the boogie,
To the rhythm of the boogie, the beat.
Now, what you hear is not a test—I'm rappin' to the
beat,
And me, the groove, and my friends are gonna try to
move your feet.
See, I am Wonder Mike, and I'd like to say hello,
To the black, to the white, the red and the brown,
The purple and yellow.
But first, I gotta bang bang, the boogie to the boogie,
Say up jump the boogie to the bang bang boogie,
Let's rock, you don't stop,
Rock the rhythm that'll make your body rock.
Well so far you've heard my voice but I brought two
friends along,
And the next on the mic is my man Hank,
C'mon, Hank, sing that song!
2. Check it out, I'm the C-A-S-A, the N-O-V-A,
And the rest is F-L-Y,
You see I go by the code of the doctor of the mix,
And these reasons I'll tell you why.
You see, I'm six foot one, and I'm tons of fun
When I dress to a T,
You see, I got more clothes than Muhammad Ali
And I dress so viciously.
I got bodyguards, I got two big cars
That definitely ain't the wack,
I got a Lincoln Continental and a sunroofed Cadillac.
So after school I take a dip in the pool,
Which is really on the wall,
I got a colour TV, so I can see
The Knicks play basketball. Hear me talk about
Chequebooks, credit cards, mo' money
Than a sucker could ever spend,
But I wouldn't give a sucker or a bum form the
Rucker
Not a dime 'til I made it again. Everybody go
Ho-tel, Mo-tel, Whatcha gonna do today?
(Say what?)
'Cos I'm a get a fly girl,
Gonna get some spank n' drive off in a def OJ.
Everybody go Ho-tel, Mo-tel, Holiday Inn,
Say if your girl starts actin' up, then you take her
friend.
Master Gee! My mellow!
It's on to you, so whatcha gonna do?
3. Well, it's on'n'on'n'on on'n'on,
The beat don't stop until the break of dawn.
I said M-A-S, T-E-R, a G with a double E,
I said I go by the unforgettable name
Of the man they call the Master Gee.
Well, my name is known all over the world
By all the foxy ladies and the pretty girls.
I'm goin' down in history
As the baddest rapper there ever could be.
Now I'm feelin' the highs and you're feelin' the lows,
The beat starts gettin' into your toes
You start poppin' your fingers and stompin' your feet
And movin' your body while you're sitting in your seat
And then damn! Ya start doin' the freak, I said
Damn! Right outta your seat
Then you throw your hands high in the air,
Ya rockin' to the rhythm, shake your derriere
Ya rockin' to the beat without a care,
With the sureshot MCs for the affair.
Now, I'm not as tall as the rest of the gang
But I rap to the beat just the same.
I got a little face, and a pair of brown eyes
All I'm here to do, ladies, is hypnotise
Singin' on'n'on'n'on on'n'on,
The beat don't stop until the break of dawn
Singin' on'n'on'n'on on'n'on,
Like a hot buttered pop da pop da pop dibbie dibbie
Pop da pop pop, don't you dare stop
Come alive y'all, gimme whatcha got
I guess by now you can take a hunch
And find that I am the baby of the bunch
But that's okay, I still keep in stride,
'Cos all I'm here to do is just wiggle your behind
Singin' on'n'on'n'on on'n'on,
The beat don't stop until the break of dawn.
Singin' on'n'on'n'on on'n'on,
Rock rock, y'all, throw it on the floor
I'm gonna freak you here, I'm gonna freak you there,
I'm gonna move you outta this atmosphere.
'Cos I'm one of a kind and I'll shock your mind
I'll put TNT in your behind. I said
One, two, three, four, come on, girls, get on the floor
A-come alive, y'all, a-gimme whatcha got
'Cos I'm guaranteed to make you rock
I said one, two, three, four, tell me, Wonder Mike
What are you waiting for?
4. I said a hip hop,
The hippie to the hippie
The hip, hip a hop, and you don't stop, a rock it

To the bang bang boogie, say up jump the boogie,
To the rhythm of the boogie, the beat.
A Skiddleebop, we rock, scooby doo,
And guess what, America, we love you
'Cos you rocked and a rolled with so much soul,
You could rock 'til a hundred and one years old.
I don't mean to brag, I don't mean to boast,

But we like hot butter on our breakfast toast
Rock it up, Baby Bubba!
Baby Bubba to the boogie da bang bang da boogie
To the beat, beat, it's unique
Come on everybody and dance to the beat!

Instrumental break

Words and Music by Edwards, Rodgers, O'Brien, Wright and Jackson © Sony/ATV Music Publishing Australia P/L (Reproduced by Permission of Alfred Publishing (Australia) Pty Ltd) International Copyright Secured. All Rights Reserved. Used by Permission. WARNING: It is illegal to copy this work without permission



◀ *The Sugarhill Gang*



performance activities

1. Perform the following rap drumbeat.

Hi-hats



Snare drum



Bass drum



2. Perform 'Go Noah Rap' in the *Score Book* to the rap beat given above or a computer-generated rap beat.



creative activity

Compose a rap song using your own or other lyrics (such as your school war cry). Perform the song to the following patterns, played live or on computer, or write new patterns of your own. If your song has a chorus, use different patterns and different voices for this section to create contrast.

Hi-hats (closed)

Snare drum

Bass drum

Bass guitar



1. Name the three rappers of the Sugarhill Gang.
2. List three other Sugarhill Gang songs and give the years they were released.
3. Name the first rap album by the Sugarhill Gang and give the year it was released.
4. Name at least one 1970s DJ who was important in developing rap techniques, and explain the particular technique he pioneered.
5. Name two rap groups not mentioned in this text from the early era of rap.

An Australian hip-hop group

The Brisbane-based Resin Dogs, a core group of three with extra musicians as required, uses a mixture of live instrumental and electronically generated sounds to create their hip-hop songs. Suggested tracks for you to listen to are 'Coming with the Sound' and 'Peace and Love' from their 2007 album *More*.



◀ The Brisbane-based hip-hop group Resin Dogs



www.resindogs.com.au



Listen to recorded examples of rock songs from 1950 to 1980 and determine the particular style of each. Give reasons to justify your answers.



Complete the revision activity for Unit 5.

WORDS TO KNOW

- rock'n'roll (p. 235)
- boogie (p. 235)
- twelve-bar blues (p. 238)
- blues progression (p. 238)
- funk (p. 242)
- rhythm and blues (p. 242)
- gospel (p. 242)
- vamp (p. 242)
- breaks (p. 242)
- cadence (p. 250)
- perfect cadence (p. 251)
- imperfect cadence (p. 251)
- heavy rock (p. 253)
- heavy metal (p. 253)
- punk rock (p. 253)
- soft rock (p. 253)
- anticipation (p. 255)
- delay (p. 255)
- progressive rock (p. 257)
- art rock (p. 257)
- stereophonic effects (p. 257)
- reggae (p. 261)
- calypso (p. 261)
- commercial pop (p. 266)
- augmented triad (p. 266)
- augmented interval (p. 266)
- disco (p. 271)
- falsetto (p. 272)
- minor seventh chord (p. 274)
- seventh chord (p. 274)
- major seventh chord (p. 274)
- diminished seventh chord (p. 274)
- diminished triad (p. 274)
- diminished interval (p. 274)
- rap (p. 276)

APPENDIXES

Italian terms

Tempo

These terms are written at the beginning of a piece, above the music, in line with the time signature.

adagio: slowly
allargando: growing slower
allegretto: moderately fast
allegro: lively and fast
andante: at an easy walking pace
andantino: slightly faster than andante
a niente: to nothing
con fuoco: with fire
con moto: with movement
largando: broadly
largo: broadly
lento: slowly
moderato: at a moderate speed
pesante: heavy, ponderous
poco moto: with a little movement
presto: very fast
vivace: lively, spirited

Modification of tempo

a tempo: return to former speed
accelerando (*accel.*): gradually becoming faster
meno mosso: slower
mosso: movement, more lively, or quicker, much like *più mosso*, but not as extreme
più mosso: quicker
più animato: more animated
rallentando (*rall.* or *rallent.*): gradually becoming slower
ritardando (*ritard.*): gradually becoming slower
ritenuto (*rit.*): immediately slower, held back
stringendo: suddenly accelerating with a crescendo

Intensity of sound

These signs are usually written underneath the music.

crescendo (*cres.* or *cresc.*),  : gradually becoming louder
diminuendo (*dim.* or *dimin.*),  : gradually becoming softer
forte (***f***): loud
fortissimo (***ff***): very loud
lontano: as from a distance
mancando: dying away
mezzo forte (***mf***): moderately loud
mezzo piano (***mp***): moderately soft
morendo: dying away

pianissimo (**pp**): very soft
pianississimo (**ppp**): very, very soft, as soft as possible
piano (**p**): soft
sforzando (**sf** or **sfz**): strongly accented
smorzando: dying away
tutta forza: with full power

Other terms

8va: play an octave higher than written
8va.b. (*8va bassa*): play an octave lower than written
acuto: sharp and penetrating
alla maniera di bel canto: in the manner of beautiful singing
ancora come bel canto: again like beautiful singing
ben marcato: well marked
cantabile: in a singing style
cantando: in a singing style
con: with
con bravura: with boldness
con forza: with force
da capo al fine (*DC. al fine*): from the beginning to the word 'fine'
dal segno: from the sign (usually **𝄋**)
delicato: delicately
divisi (*div.*): divided
dolce: soft and sweet
espressivo (*espress.*): with expression
legatissimo: very smoothly and evenly
legato: smoothly, well connected
leggiero: lightly
ma non troppo: but not too much
maestoso: majestic
meno: less
mezzo staccato: moderately short and detached
misterioso: mysteriously
molto: very
N.C.: no chord
più: more
poco: a little
quasi: as if, almost
ritmico: rhythmical
semplice: simple
sempre: always
sempre cantabile ma marcato il melodia: always in a singing style but with the melody well marked
sempre marcato (*marc.*): always marked
senza: without
simile (*sim.*): similarly
sostenuto: sustained
staccato: short, detached
stretto: hurried
subito: suddenly
tacet: it is silent (no chord is played on the guitar or an orchestral instrument does not play)
tenuto (*ten.*): hold for the full value
tranquillo: calmly

tre corde: three strings, cancelling the use of the soft pedal on the piano

una corda: one string, indicating the use of the soft pedal on the piano

Terms referring to string playing

a punto d'arco: with the point of the bow

arco: with the bow

con sordino (*con sord.*): with mutes

glissando (*gl.*): sliding between notes

pizzicato (*pizz.*): pluck the string

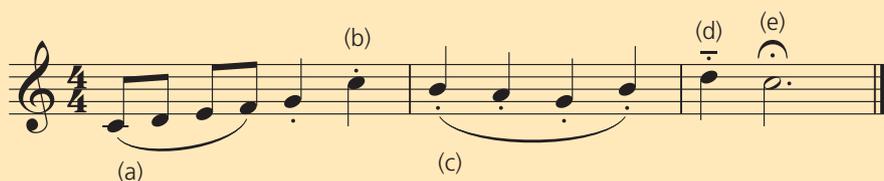
tremolo: a rapid alternation of one or more notes

sul pont. (*sul ponticello*): bow the notes near the bridge of the instrument

tutti: all together

vibrato (*vib.*): rapidly wobbling the finger on the string to produce a wavering effect

Signs used in music



Legato is indicated by a slur placed above or below the notes—see example (a).

Staccato is indicated by dots placed above or below the notes—see example (b). It shortens the note by one half of its value. *Mezzo staccato* is indicated by staccato dots and a slur used together—see example (c). It may also be indicated by a staccato dot with a small horizontal line for individual notes—see example (d). *Mezzo staccato* shortens a note by one quarter of its value.

A pause is indicated by the sign \frown placed above a note or rest. It means that the sound or silence is to be as held for as long as the performer wishes—see example (e).

Accent signs, $>$ or \wedge (*marcato*), are placed above or below notes when the composer wishes them to be played with more strength, or louder than other notes—see examples (f).

The *tenuto* sign, $-$, placed above or below the note indicates that the note is to be held for its full value—see example (g).

A repeat is indicated by a double bar line with two dots placed in front of it. This means to repeat the passage from the beginning—see example (h). Two sets of double bar lines $\| : : \|$ indicate that the passage between them is to be repeated.



Note that signs are placed next to the head of the note, on the opposite side from the stems. Exceptions are \wedge and \frown , that are placed above the note. Note also that accent signs ($>$ and \wedge) are written outside the staff.

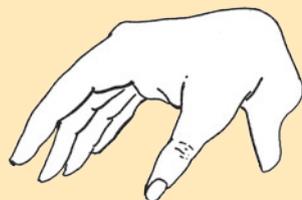
Solfa hand signs



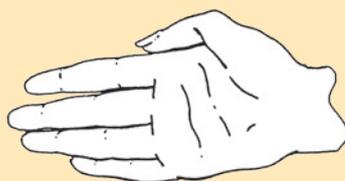
doh¹



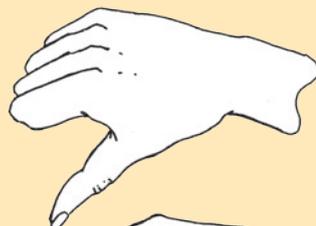
ti



la



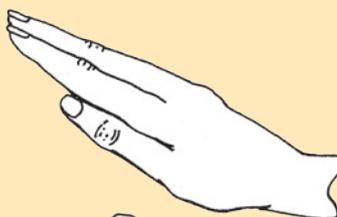
soh



fa



mi



re



doh

Major and minor key signatures

Two staves of musical notation showing the key signatures for G major and E minor. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The notation consists of four measures, each containing a pair of notes representing the key signature.

G major
E minor

D major
B minor

A major
F# minor

E major
C# minor

Two staves of musical notation showing the key signatures for B major and G# minor. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a bass clef and a key signature of two sharps (F# and C#). The notation consists of four measures, each containing a pair of notes representing the key signature.

B major
G# minor

F# major
D# minor

C# major
A# minor

Two staves of musical notation showing the key signatures for F major and D minor. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef and a key signature of one flat (Bb). The notation consists of four measures, each containing a pair of notes representing the key signature.

F major
D minor

Bb major
G minor

Eb major
C minor

Ab major
F minor

Two staves of musical notation showing the key signatures for Db major and Bb minor. The first staff has a treble clef and a key signature of two flats (Bb and Eb). The second staff has a bass clef and a key signature of two flats (Bb and Eb). The notation consists of four measures, each containing a pair of notes representing the key signature.

Db major
Bb minor

Gb major
Eb minor

Cb major
Ab minor

Recorder fingering chart

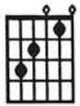
C	D	E	F	G	A

B	C'	D'	E'	F'	G'	A'

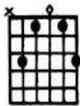
C# Db	D# Eb	F# Gb	G# Ab	A# Bb

C#' Db'	D#' Eb'	F#' Gb'	G#' Ab'

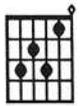
Guitar chord chart



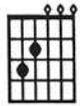
C



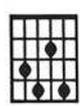
Cm



C7



C maj 7



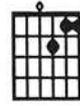
C dim



D



Dm



Dm7



E \flat



E \flat dim



E



Em



E7



Em7



F



Fm



F7



F maj 7



Fm7



F6



F \sharp dim



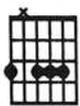
G



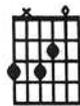
Gm



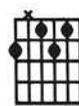
G7



Gm7



G9



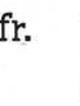
G \sharp dim 3fr.



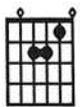
A \flat 4fr.



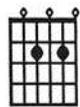
A \flat 7 4fr.



A



Am



A7



Am7



B \flat



B \flat 7



B



B7

GLOSSARY

- a cappella** unaccompanied singing
- A natural minor scale** a scale made up of the white notes of the piano from A to A¹
- acciaccatura** a 'crushed' note played just before the main one and indicated by a small note with a stroke through the stem
- accidental** a sharp, flat or natural sign placed in front of a note
- added note chord** a chord in which one or more notes has been added to the basic major or minor triad
- Aeolian mode** a scale consisting of the white notes of the piano from A to A¹
- aerophones** any kind of wind instrument
- aleatoric** a term used for a compositional technique allowing performers the freedom to perform certain parts of the piece however they wish
- alto** the lowest female voice
- alto clef** the sign C_3 at the beginning of a staff, giving the letter name 'middle C' to the third line
- anacrusis** an unaccented note or notes at the beginning of a piece of music, the value of which is deducted from the final bar
- angular contour** the shape of a melody involving movement mainly by leap
- answer** the second entry of the subject in a fugue
- anticipation** a type of syncopation where a note, word or syllable is heard before the beat on which it would normally be expected to occur
- appoggiatura** a small note written a step away from and in front of the main note; it is played on the beat and takes half the value of the main note
- arch form** a formal structure in which the second half of the piece is a mirror image of the first; for example, A, B, C, D, C, B, A
- arpeggio** (1) a chord whose notes are played quickly from the bottom up; (2) notes of a chord played in order over more than one octave
- art music** music written to express emotions and ideas rather than for commercial profit
- art rock** a non-commercial experimental rock style originating in the late 1970s that is characterised by the exploration of new sound sources, especially synthesisers and non-musical sounds and with an emphasis on expressing words rather than providing a beat for dancing
- articulation** the attack and release of the notes
- augmented interval** an interval that is a semitone larger than a major or perfect interval
- augmented triad** a triad with a major third and an augmented fifth above the root; indicated by a plus sign after the chord symbol or the letters 'aug'
- auxiliary note** a note a step above or step below repeated chord notes
- backbeat** the accented second and fourth beats in quadruple metre in rock music
- bagatelle** a short, light piece
- ballad** a tuneful solo song, usually romantic or sentimental in character
- baroque period** the period of history from approximately 1600–1750
- bass** the lowest male voice
- basso continuo** a bass line in baroque music played by a low stringed or wind instrument with a keyboard filling in the chords that are indicated by numbers above or below the music
- bebop** a jazz style popular in the 1940s and 1950s and characterised by a small group of virtuoso musicians playing angular melodies, streams of short notes and complex, highly syncopated rhythms
- binary form** a structure consisting of two different sections, A and B
- block chords** homophonic texture in which all parts combine to produce chords moving to the same rhythm
- blue note** a note produced by flattening, that is, lowering by a semitone, the third, fifth or seventh degrees of the major scale
- bluegrass** a type of country music with jazz and blues influences that features virtuosic banjo and guitar playing
- blues** African-American folk music, originally for solo voice and guitar, involving a set chord progression, formal structure of AAB, and vocal techniques derived from African singing
- blues progression** a specific chord progression frequently used in rock'n'roll with one chord per bar, and involving the primary triads arranged in the following order: I-I-I-IV-IV-I-I-V-IV-I-I
- boogie** a piano style in which the left hand plays a steady quaver bass line while the right hand plays syncopated figures with runs, glissandos, trills and other ornaments
- break** a short passage in which the rhythm section and other accompanying instruments stop playing and the soloist is unaccompanied
- bridge** a contrasting section in a rock song
- Broadway musical** an American musical performed on Broadway, the theatrical district of New York
- broken-chord figures** the notes of a chord played one after the other, not necessarily in order
- C major scale** a scale comprising all the white notes of the keyboard from C to C¹



cadence a progression of two chords where the music comes to a point of rest

cadenza a solo passage in a concerto, either improvised or sounding like an improvisation in character

call-and-response a short melodic idea sung by a soloist and answered by a group

calypso a pulsating and colourful musical style originating in Trinidad featuring call-and-response and much use of syncopation

cantata a choral work with solos, choruses and orchestral accompaniment that can be either sacred or secular and performed without scenery, costumes or acting

chamber music music written for a small group of instruments with only one player per part

chance music a compositional technique allowing performers the freedom to perform certain parts of the piece however they wish

chant a short vocal ostinato, with repeated words sung to a melody usually made up of one or two notes

character song a song in a musical that reveals the personality of the character singing the song

charm song a cheerful optimistic song in a musical celebrating the positive aspects of a situation

chord notes of different pitch sounding together

chord progression the chords used in a piece of music that are arranged in a particular order

chord symbol the letter name of the root of a triad written above the music to indicate the chord to be played

chordal note a note that belongs to the indicated chord

chordophones any kind of stringed instrument

chorus form a structure used in jazz where the main melody of the song is played first by the group and is then improvised on by soloists

chromatic chord a chord containing a note or notes foreign to the key

chromatic note a note foreign to the key

chromatic scale a scale that moves by semitone steps

chromaticism the use of chromatic notes and chromatic harmonies

classical period the period of history from approximately 1750–1825

cluster the name given to a group of pitches that are close together, creating a block of sound

coda a tailpiece or an ending of a piece of music

commercial pop rock music written for a popular market, appealing to young people

common time metre that has four crotchet beats in the bar indicated by the time signature **C**

complex metre an irregular metre made up of a combination of two-beat and three-beat patterns

compound duple time a time signature that has two dotted beats in the bar

compound quadruple time a time signature that has four dotted beats in the bar

compound time metre that has dotted-note beats

compound triple time a time signature that has three dotted beats in the bar

concept musical a musical based on a specific concept or idea instead of the story line of a traditional plot

concerto a composition written for a solo instrument or a group of solo instruments combined with an orchestra

concord a chord that seems to be at rest

contour the shape of a melody

countermelody a different melody heard against the main melody

country music a simple folk-based popular music style that originated in the rural southern states of America and achieved popularity in the 1920s

couplet two lines of verse

cross rhythms the simultaneous use of differently grouped rhythmic patterns, such as two against three

cut common time metre that has two minim beats in the bar indicated by the time signature **C**

dance rock music (usually electronic) that is played primarily on radio and in dance clubs

delay a type of syncopation where a note, word or syllable is heard after it would be normally expected

development a section of a sonata form composition where the themes are expanded

diminished interval an interval that is a semitone smaller than a minor or perfect interval

diminished seventh chord a diminished triad with an added diminished seventh

diminished triad a triad with a minor third and a diminished fifth above the root; indicated by a small circle after the chord symbol or the letters 'dim'

disco a sophisticated dance-oriented rock style originating in the mid-1970s characterised by a throbbing bass playing with the bass drum on every beat and the use of electronic effects and orchestral sounds

discord a chord that contains intervals of seconds or sevenths or any other intervals that are not major, minor or perfect and which does not sound at rest

discordant harmony harmony using discords

dissonance see discordant harmony

dissonant harmony see discordant harmony

dominant the fifth degree of the scale

Dorian mode a scale consisting of the white notes of the keyboard from D to D¹

drone a note, or notes, of fixed pitch that continues throughout a piece of music

duple metre two beats in the bar

duplet two notes played in the time of three of the same value

dynamics the degrees of softness or loudness in a piece of music

electronica a term often used loosely for purely electronic dance music

ensemble (1) a song in a theatrical production for three or more singers, with one singer per part; (2) a small group of vocal or instrumental performers, with one performer per part

episodes different sections heard between appearances of the ritornello

etude a study for developing new techniques of playing

exposition a section of a composition in which the main ideas are introduced

false alto singing or speaking by an adult male in higher vocal register than normal

filler a short melodic/rhythmic response heard in the rests or long notes of a melody

flat the sign \flat that lowers the note one semitone

fugue a polyphonic composition in which the main theme or subject is heard performed by two or more voices one after the other

fundamental pedal note a very low pedal note establishing the tonality

funk a strongly rhythmic rock style featuring wah-wah guitar, punchy and disjointed bass lines, thin-textured drum accompaniments, call-and-response and the use of piano, organ and brass instruments

glissando a sliding pitch effect

gospel an emotional African-American religious musical style that developed in the nineteenth century and involved a lively and dynamic call-and-response between the preacher and the congregation

grace note an ornament consisting of a note played quickly before the main note

graphic notation visual symbols to represent particular sounds and effects in a score

harmonics higher notes produced by a vibrating string in addition to the basic note

harmony two or more notes sung at the same time

heavy metal a 1970s rock style similar to heavy rock but even wilder, with lyrics that often reflect antisocial and anti-Establishment sentiments

heavy rock a rock style characterised by loud, distorted guitar effects and the use of riffs

heterophonic texture simultaneous playing of one melody by two or more instruments with at least one playing slight variations

homophonic texture texture involving one melodic line heard against a chordal accompaniment; this also includes block chords where all parts have the same rhythm

hook a key phrase of a rock song, usually the title, that is repeated several times

idiophone any instrument whose body vibrates when struck, shaken or scraped

imitation the repetition of a melodic pattern by a different voice or instrument

imperfect cadence a cadence formed by a chord progression of two chords, the second of which is chord V; it does not give a feeling of finality

indigenous roots a term used for Aboriginal rock music with influences of reggae, country and gospel

interval the distance between two notes

intonation the accuracy of pitch in playing or singing

jazz a style of music invented by African-American people about the beginning of the twentieth century and characterised by syncopation, improvisation and call-and-response

jazz quavers a rhythm notated as



or



but sung or played as



jig a Celtic folk dance in compound time

jukebox musical a type of musical in which a loose plot is worked out to link the hit songs of a particular artist or group

key the name of a scale on which a piece of music is based

key note the first degree of the scale

key signature the sharps or flats written after the clef that belong to the scale on which a piece of music is based

Latin rock a fusion style combining elements of Latin American music with rock music

leading note the seventh degree of the scale

leap a distance of more than a tone

loop a repeated melodic/rhythmic pattern used in the recording of a song

lyrics the words of a song

major interval the interval of a second, third, sixth and seventh above the tonic of a major scale

major scale a scale in which the semitones occur between the third and fourth, and seventh and eighth scale degrees



major seventh chord a major triad with an added major seventh

major triad a triad containing a major third and a perfect fifth above the root

melisma two or more notes sung to a word or syllable

membranophone any instrument whose sounds are made by vibrating a stretched membrane or skin

minor interval an interval that is a semitone smaller than a major interval

minor key the key of a piece of music based on a minor scale

minor scale a scale in which the semitones occur between the second and third, fifth and sixth, and seventh and eighth scale degrees

minor seventh chord a chord that consists of a minor seventh added to a minor triad

minor triad a triad containing a minor third and a perfect fifth above the root

mixed metres constantly changing time signatures

Mixolydian mode a scale based on the white notes of the keyboard from G to G¹

modulation movement from one key to another

monophonic texture texture consisting of one line of music heard by itself, including singing or playing in unison or in octaves

mordent an ornament  that indicates playing very quickly the given note, the note above or below and the note again

motive a short musical idea

movement one of the separate pieces of a large work

movie musical a film version of a stage musical or a musical written especially for the screen

multi-tracking the successive recording of voices or instrumental lines over each other to produce stacked-up 'layers' of sound

natural the sign  that cancels a sharp or a flat

non-chordal note a note that does not belong to the indicated chord

opus (Op.) a term used with a number to indicate the order in which works were written or published

oratorio a large work based on a religious theme written for choir, solo singers and orchestra

organum an early type of harmony where a medieval church melody was doubled at the interval of a fourth or fifth above or below as well as at the octave

ornaments added short notes and slides to decorate a melody

ostinato a repeated rhythmic and/or melodic idea

overture an instrumental introduction to a musical containing a collection of the main song melodies

passing note a note that moves by step between two chordal notes

pedal note a repeated or long-held note, usually tonic or dominant, against which the harmony changes

pentatonic scale a five-note scale

perfect cadence a cadence formed by the chord progression V-I that gives a feeling of finality

perfect interval the interval of a unison, fourth, fifth or octave above the tonic of a major or minor scale

phrase a unit of melody

polyphonic texture two or more melodic lines heard together but moving independently

polyphony music with polyphonic texture

polyrhythms the simultaneous playing or singing of different rhythms

pop commercial rock music aimed at the teenage market; characterised by a strong dancing beat

pop-country a crossover rock style combining elements of country music and pop

pre-chorus a short section of a rock song that serves to connect the verse to the chorus, usually involving a chord progression that contrasts with the other two sections

primary triads the triads built on the first, fourth and fifth degrees of the major scale

program music music that paints a picture or tells a story

progressive rock a non-commercial experimental rock style originating in the late 1970s that is characterised by the exploration of new sound sources, especially synthesisers and non-musical sounds and with an emphasis on expressing words rather than providing a beat for dancing

pulses subdivisions of beats

punk rock a rock style that developed at the end of the 1970s and was a raw, unsophisticated music that was part of the antisocial punk culture in England; it set out to offend traditional values, both moral and musical

quadruple metre four beats in the bar

quadruplet four notes played in the time of three or six of the same value

quintuplet five notes played in the time of four of the same value

range the distance between the lowest and highest notes of a melody

rap a rock style in which the performer does not sing, but talks rapidly over a basic music background

recapitulation a restatement of the main ideas occurring after the development in sonata form

recitative a short section in an opera or oratorio featuring a type of sung speech with little accompaniment

- reel** a Celtic country dance in simple time
- reggae** a Jamaican rock style incorporating elements of African and Caribbean music
- relative major** a major scale or key that has the same key signature as a minor scale or key
- relative minor** a minor scale or key that has the same key signature as a major scale or key
- rhythm and blues** an aggressive Chicago-based African-American blues music of the 1940s that used drums, amplified guitars, double bass and saxophone
- riff** a repeated melodic ostinato used in jazz and rock
- ritornello** the opening thematic section that returns wholly or in part at times during a baroque piece; in a baroque concerto ritornellos are played by the soloist and orchestra together
- ritornello form** a structure developed in the baroque period for the fast movements of concertos
- rock'n'roll** a frenzied 1950s rock style that combined elements of rhythm and blues with country and western
- rock musical** a musical in which a rock band replaces the customary theatre orchestra, and rock rhythms and an improvisatory singing style are used
- rockabilly** an early rock style that blended rock'n'roll with hillbilly or country music
- roll** the rapid alternation of beaters on a drum to sustain the sound for the full value of the note
- romantic period** the period of history from approximately 1825–1900
- rondo form** a structure consisting of sections ABACA
- root** the lowest note of a triad
- roots** the term used for traditional songs written in strophic form with simple, acoustic stringed-instrument accompaniment
- rubato** a flexibility in the rhythm by speeding up or slowing down for expressive purposes
- salsa** a type of energetic Cuban dance music
- SATB** a choir using all four voice ranges (soprano, alto, tenor and bass)
- scale** an arrangement of notes in ascending pitch
- scale degree** the position of a note in a scale
- scenic cantata** a cantata meant for the stage as well as the concert hall and having accompanying sets, costumes and movement
- score** music that is written
- semitone** the shortest distance between any two adjacent notes on a keyboard
- sequence** the repetition of a melodic idea at a higher or lower pitch level
- seventh chord** a chord that consists of a minor seventh added to a major triad
- sextuplet** six notes played in the time of four of the same value
- sharp** the sign \sharp that raises the note one semitone
- shuffle rhythm** a rhythmic pattern used in rock'n'roll derived from jazz quavers
- simple duple time** a time signature that has two undotted beats in the bar
- simple quadruple time** a time signature that has four undotted beats in the bar
- simple time** metre that has 2, 3 or 4 for the upper figure of the time signature
- simple triple time** a time signature that has three undotted beats in the bar
- slash marks** diagonal lines across the staves indicating crotchet chords
- smooth contour** the shape of a melody involving movement mainly by step
- soft rock** a refined commercial music, mainly consisting of romantic ballads, characterised by lyrical melodies, intricate vocal harmonies and the use of acoustic instruments in addition to the basic rock band ensemble
- sonata form** a form developed in the classical period and used mainly for the first movement of multi-movement works
- song cycle** a series of songs based on the same poetic theme grouped together to form one complete work
- soprano** the highest female voice
- soul** an African-American rock style combining the call-and-response elements of gospel with the raunchy rhythm and blues sound
- spiritual** a religious folk song sung by African-Americans after they had been transported to America as slaves and had adopted Christianity as their religion
- step** the distance of a tone or semitone
- stereophonic effects** recording effects that occur when different instruments and/or voices are reproduced on different channels (left and right) to separate the sounds and suggest a live hearing
- string quartet** 1. a chamber music group that uses two violins, viola and cello 2. a composition written for two violins, viola and cello
- strophic form** the structure of a song that uses the same melody for each verse
- subject** the main theme of a fugue
- suite** an instrumental work made up of several pieces of music, or movements, grouped together
- swing rhythm** a rhythmic pattern incorporating jazz quavers:





- symphonic jazz** a fusion of orchestral music and jazz
- symphonic poem** a programmatic orchestral composition with a number of different descriptive sections
- symphony** a large instrumental work for orchestra, usually with four movements in different forms and contrasting keys and tempos
- syncopation** the accenting of a beat or part of a beat that is not normally accented
- system** a group of staves played simultaneously and usually joined at the left-hand side by an initial bar line
- tag** another name for coda in rock music
- tenor** the highest male voice
- tenor clef** the sign C_3 at the beginning of a staff, giving the letter name 'middle C' to the fourth line
- ternary form** a structure consisting of three sections, A B A
- terraced dynamics** contrasting levels or blocks of sound in the baroque period
- texture** the number of voices or lines of music heard at the one time and how they relate to each other
- theme** a melody forming the basis or chief idea of a composition and used for repetition and/or development
- theme and variations** a musical structure in which a simple harmonised theme is stated then restated with variation to one or more of its musical elements
- through-composed** the structure of a song in which the music for each verse changes and new lines of melody follow one another
- tierce de Picardie** a major chord used to end a piece that is written in a minor key or is based on a mode
- toccata** a brilliant showpiece with a free, improvised feeling
- tonal centre** a particular note around which the music seems to revolve
- tonality** the key of the music
- tone** the interval of two semitones
- tonic** the first degree of the scale
- triad** a chord of three notes consisting of a root, the lowest note, plus a third and a fifth above it
- trill (tr)** a fast alternation of the written note and the note above
- triple metre** three beats in the bar
- trilet** three notes played in the time of two of the same value
- tritone** an interval of three tones
- tritone dominant** the note an interval of a tritone above or below the tonic that helps to veil the tonality
- turn** a four- or five-note figure in which extra notes above and below the main one are played quickly
- twelve-bar blues** a specific chord progression frequently used in rock'n'roll with one chord per bar, and involving the primary triads arranged in the following order: I-I-I-IV-IV-I-I-V-IV-I-I
- underscoring** music underneath spoken dialogue in a musical
- unison** two or more voices or instruments singing or playing the same notes
- vamp** a repeated chord progression over which the lead singer improvises on the melody and lyrics while the backing group repeats a single phrase
- voice** a term used for a particular melodic line in a fugue
- word-painting** the use of music to illustrate an image in the lyrics of a song



The leading national text *In Tune with Music Book 1* has been extensively updated and now features an extended Australian unit, with a section on popular music as well as extra listening pieces. The perfect follow-on title from *Listen to the Music*, this new edition of *In Tune with Music Book 1* will inspire and guide students in their exploration of all things musical.

CONTENTS

- ▶ **UNIT 1** WORLD MUSIC
- ▶ **UNIT 2** THE MUSICAL
- ▶ **UNIT 3** AUSTRALIAN MUSIC
- ▶ **UNIT 4** MUSIC'S CLASSIC HITS
- ▶ **UNIT 5** THE PIONEERS OF ROCK

NEW EDITION FEATURES

- ▶ Five units that further extend listening, writing and performance skills
- ▶ Updated content
- ▶ An extended *Australian Music* unit
- ▶ Focus on Australian content throughout
- ▶ Aims and outcomes for each unit
- ▶ Works for analysis and discussion
- ▶ Ready-made student worksheets and three types of activity sheets on Teacher's Manual CD-ROM

In Tune with Music is accompanied by a comprehensive ancillary package to assist teachers in the implementation of their music programs:

- ▶ *In Tune with Music Book1 Teacher's Manual*
- ▶ *In Tune with Music Book1 Score Book*
- ▶ *In Tune with Music Book1 Companion CD Set*