MUSICAL ELEMENTS & CONCEPTS

TEACHER RESOURCE

HELENE GALETTIS

zeal arts

CONTENTS

PREFACE

The principal aim of *Musical Elements & Concepts* is to help students gain a deeper understanding of the six main elements or concepts of music and to build their confidence in responding to musical excerpts.

Elements and Concepts are often used interchangeably around Australia and also worldwide to describe musical components in analysing music. The title, Musical Elements & Concepts incorporates these two terms to cater for all teachers and students nationally and internationally in the aural analysis of music.

This book is written in NSW, where, for the preparation for the Music 1 Aural Skills Examination, and the course Music 1, the syllabus names these components as Musical Concepts. The content however, can be applied to the NSW Music 1, Music 2 and Stage 5 music courses, as well as nationally. Pre-service teachers can also use this content, as well as Music education teachings internationally. The examination skills preparation advice in the textbook is focused for the NSW Music 1 Aural Skills examination though can be applied to any content delivery.

A broader aim is to enrich students' experience and enjoyment of music through a deeper appreciation of a variety of genres, forms and techniques.

Musical Elements & Concepts: Student Book

- The *Introduction* on page xi revisits the main content areas of the mandatory Music Years 7–10 course for revision before embarking on the Stage 6 Music 1 course.
- *Chapters 1–6* provide comprehensive coverage of each concept of music: duration, pitch, dynamics and expressive techniques, tone colour, texture and structure. *Chapter 7* focuses on the musical features that link all of the concepts — comparison, unity, contrast, tension and climax.
- *Appendix 1* guides students on ways to shape their answers for the Music 1 Aural Skills examination.
- *Appendix 2* sets out a sample NSW HSC Aural Skills examination, using listening excerpts provided on the eBook web-player or links.
- *Sound bites* are listed by chapter at the end of the book for quick reference. These audio examples, accessed via the eBook, demonstrate to students key features and techniques they might recognise in musical excerpts.
- A *Glossary* gathers together all key term definitions from the book.
The specific features of this textbook are explained on pages vi–vii.

Musical Elements & Concepts : Student Workbook

The *Musical Elements & Concepts : Student Workbook* should be used to accompany the *Musical Elements & Concepts : Student Book*.
This book provides the following resources for students:

- Activities on each of the six concepts of music, as well as 'conceptual links' by way of Concept Checks on each of the branches of the mind map
- Three types of activities in a Chapter Review which incorporates score reading activities as well as mind map revision.

- Chapter Eight provides ten activities of varying difficulty, as well as blank Concepts of Music tables for further practice. The chapter finishes with a Sample HSC Music 1 Aural Skills Examination for the NSW Music 1 course, though can be used as a general sample assessment of the aural skills.

Musical Elements & Concepts: Teacher Resource

The Musical Elements & Concepts : Teacher Resource is to be used to accompany the Musical Elements & Concepts : Student Book and Musical Elements & Concepts : Student Workbook and provides the following resources for teachers:

- suggested answers and sample responses for Concept Check activities and Chapter review and listening activities, as well as the Chapter Eight extra activities and lesson ideas.
- Details and excerpt timings for Additional Suggested Listening Pieces.
- For further lesson ideas, please keep up to date by subscribing to the ZealArts website.

Musical Elements & Concepts eBook

- The electronic version of the complete textbook in HTML format
- Soundbites in high-quality MP3 format
- Note that for the Student Workbook, Listening excerpts are provided through a login, on either the web-player or links.

All listening excerpts are carefully selected so that students experience a wide variety of musical styles — from classical to postmodern and contemporary, and including international and Australian composers and artists.

Musical Elements & Concepts — the features

A comprehensive mind map encompasses all important features of the musical element or concept as a memory aid and a visual tool for planning responses.

The Musical element or concept name.

Listening activity pieces represent a wide range of musical styles. The listening activities appear in the Musical Elements & Concepts Student Workbook.

A brief overview of the chapter content and what the student will learn throughout the chapter

Additional suggested listening pieces offer suitable musical alternatives for the study of each element or concept.

Chapter review questions consolidate students' learning, and listening activities provide aural skills practice.

Key terms are defined in clear and concise language in the context of the topic.

Sound bite icons appear throughout each chapter. The 'bank' of sound bites, all in high-quality MP3 format, can be accessed via the eBook web-player.

Mind maps illustrate the progressive development of each element or concept through the chapter.

Samples of traditional notation and graphic notation are included in the chapters, and a score-reading activity is provided for each concept.

Concept check questions are included at regular intervals to test students' understanding.

Listening activities are based on the listening excerpts but may also be applied to a teacher's or student's own choice of excerpts.

Listening activities are based on the listening excerpts on the Student Book eBook web-player and links but may also be applied to a teacher's or student's own choice of excerpts.

The range of questions is designed to help students to critically evaluate music and articulate their understanding in terms of the concepts of music.

ACKNOWLEDGEMENTS

ABOUT THE AUTHOR

Helene Galettis is the bestselling author of 'Musical Concepts' published by Jacaranda in 2009 and is the sole author of the senior textbook aimed at NSW Music 1 students. This resource has assisted music students and teachers around NSW and nationally.

Helene is an accomplished music educator, both junior and secondary, as well as university level with pre-service teachers. She has experience in leading a Creative and Performing Arts department within a secondary school in NSW, and has taught in a combination of primary, secondary and performing arts schools. Helene was a targeted graduate and has experience in the NSW systems of: State School Public Education System; Sydney Catholic Schools and the Independent System.

Her dedication to Music Education resulted as a finalist for the 2008 ASG Inspirational Teacher Awards as part of the National Excellence in Teaching Awards.

Helene writes education resources for the Sydney Symphony Orchestra 'Meet the music' program, as well as for the Sydney Opera House education unit.

Helene is highly experienced in most areas involving the Board of Studies; BOSTES and NESA.

She is a presenter at various HSC workshops for teachers and students around New South Wales.

In 2016, Helene was selected as the Music Advisor to the National Council of Women, NSW.

Helene has self-published *Musical Elements & Concepts: Student Book; Musical Elements & Concepts: Student Workbook and Musical Elements & Concepts: Teacher Resource.*

Helene is the managing director of the publishing company 'ZealArts Enterprises Pty Ltd', a company aimed at resources for the support of the arts.

INTRODUCTION: REVISING YOUR MUSIC KNOWLEDGE

The following revision content covers four broad areas: music concepts, musical notation, music technology and musical contexts.

MUSIC ELEMENTS OR CONCEPTS

We can analyse any piece of music that has ever been written using the six concepts of music: duration, pitch, dynamics and expressive techniques, tone colour, texture and structure.

Duration

Duration refers mainly to length. In music we refer to aspects of duration as beat, metre, tempo and rhythm.

- A beat is the underlying pulse in a piece of music. Beats are arranged into groups; they can be divided into two, three or four beats per bar (a division of music).
- Metre is the division of the beats per bar, referred to as duple metre, triple metre or quadruple metre.
- Tempo refers to the speed at which a piece or song is to be played. Tempo indications on scores are often presented using Italian words. For example, *allegro* means 'fast and lively'. They can indicate either the overall tempo that the composer desires or a change in tempo within a piece of music.
- Rhythm refers to the way patterns of notes of different lengths are organised.

Pitch

A tune in a song is generally made up of high and low sounds. This is called pitch. Like rhythm, pitch is organised into patterns — in this case, of high and low sounds. Aspects of pitch in music include melody, harmony, tonality, indefinite/definite pitch and pitch direction.

- Melody is the organisation of pitch into patterns. Composers can include various features in a melody to make it sound interesting. In a rock band, the lead singer usually holds the melody.
- Harmony is heard at the same time as a melody to complement it musically. In a standard rock band, a harmonic role is played by a bass guitar, a keyboard player or backing vocalists.
- Tonality refers to the scale system used for a piece of music. Most music is written in a major key or minor key, although many other scales exist. A piece in a major key generally has a pleasant, happy sound to it; one in a minor key can sound sad. Composers can use the key signature to portray such moods.
- Definite pitch is a tuned and distinct sound, such as the singing voice; an indefinite pitch is an untuned sound, such as the speaking voice.
- Pitch direction is the movement of the melody. The pattern of notes might have an upward or downward direction or stay at the same level. The pitch direction might include steps from one note to another, leaps of larger intervals or combinations of these.

Dynamics and expressive techniques

Dynamics refers to the volume of sound in music. It is generally described in terms of loud and soft levels, although other dynamic levels are also described in music. Dynamic levels are often indicated using Italian names, ranging from *pianissimo* meaning 'very soft' to *fortissimo* meaning 'very loud'. Dynamic levels in music also include changes in dynamics, for example *crescendo* meaning 'gradually becoming louder'.

Expressive techniques refer to additions made to a piece of music by a composer or performer to portray the stylistic features of the particular piece. For example, an expressive technique for an electric guitar is distortion. Distortion is added to create a certain effect and is associated with a particular style of rock music.

Tone colour

Tone colour refers to the quality of sound. If someone you know very well speaks but you cannot see the person, it is likely that you will recognise their voice. You would decipher first whether it is a male or female voice, then the quality of the sound. In the same way, we identify instruments by the various sounds available to the people performing with them. The table below shows how instruments are categorised in an orchestra into four 'families': strings, woodwind, brass and percussion.

The four families of the orchestra

Families of the orchestra	Examples of instruments
Strings	violin, viola, cello, double bass, harp
Woodwind	flute, oboe, clarinet, bassoon, piccolo, English horn, bass clarinet, double bassoon
Brass	trumpet, trombone, tuba, French horn
Percussion	triangle, maracas, timpani, castanets

When we study world music, we group world music instruments as membranophones, chordophones, idiophones or aerophones. These are described in the table below.

World music classification

World music group	Description	Examples and country of origin
Membranophones	instruments with a stretched skin	steel drums (Caribbean) dundun (Africa)
Idiophones	instruments that are hit, shaken or scraped	gamelan (Indonesia) mbira (Africa)
Aerophones	instruments that are blown into	didgeridoo (Australia) bagpipes (Scotland)
Chordophones	instruments that have strings	bouzouki (Greece) sitar (India)

Musical instruments are occasionally categorised into a class called *performing media*. Performing media refers to the media or instruments used to perform a piece of music.

Sound sources relate to 'other sounds', often unconventional, that may be found in a piece of music, such as bird sounds and human screams.

Descriptive words are used to describe sounds when analysing a piece of music. For example, an oboe can be said to have a 'nasal' quality, or a voice could be described as having a 'raspy' tone.

Texture

The texture of sound in a piece of music is its 'thinness' or 'thickness'. We use the term 'layer' to describe one instrument or a combination of instruments in a piece of music.

Structure

The structure of a building is essentially how it is put together. In music, the structure or form of a piece results from the way the smaller components, the sections of music, are arranged together. For example, the overall structure of a song may take a verse/chorus form, the smaller component being a verse.

Styles of music through history have often provided set, standardised forms commonly used by composers of that time. The table below lists some forms.

Common forms in music

Form	Symbols or terms that indicate musical sections
Binary	AB
Ternary	ABA
Rondo	ABACA
Verse/chorus form	introduction, verse, chorus, bridge, coda
Theme and variations	—
Strophic	—
Through composed	—

Unity and contrast are also a part of the study of structure. Pieces that have a standard or non-standard form can be analysed through their components and the musical aspects that unify or create contrast.

MUSICAL NOTATION

Musical notation is the written representation of music. In the Western music tradition, the time came when it was necessary for music to be written down in order for musicians to perform it. More importantly, it allowed many more musicians to reproduce the music and for the composer's work to live on. Many cultures still rely only on the aural communication of music, although transcriptions of music into a written form have become a common way to help preserve the unique music from these cultures.

Musical notation can be viewed in two different ways:

- conventional or traditional notation, or

- unconventional or non-traditional notation, also known as graphic notation. Graphic notation has been utilised by postmodernist composers, from the twentieth century onwards. This music is represented by symbols drawn graphically, rather than the traditional (notes on a stave) notation.
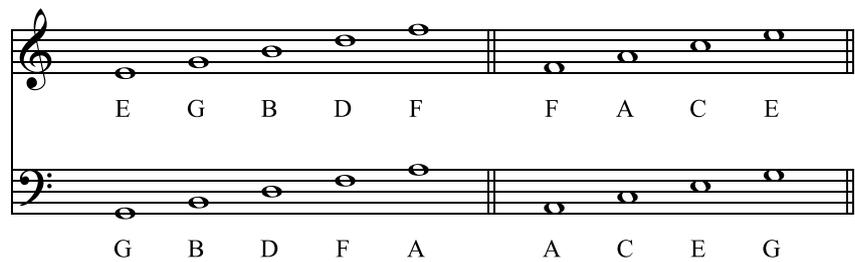
Conventional notation

Conventional or traditional notation is the most regularly used notation. It is also referred to as 'Western notation', from its European origin in the seventeenth century. Sound is represented by notes placed on a grid framework. This grid of four spaces and five lines is called a stave or staff. A blank stave is shown below.
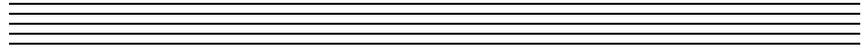
A blank stave

The first seven letters of the alphabet are used when reading music in staves: ABCDEFG. These notes are placed on either a line or a space on the stave.

Notes are placed on a line or in a space on the stave.

Phrases using each letter (known as 'mnemonics') are a useful memory tool for students learning to read a musical score and play an instrument. For example:

- treble clef lines, EGBDF — 'Every Good Boy Deserves Ferraris'
- treble clef spaces, FACE — 'Face'
- bass clef lines, GBDFA — 'Great Big Dreams For Australia'
- bass clef spaces, ACEG — 'All Cows Eat Grass'.

Tones and semitones

Tones and semitones are terms referring to the distances between notes.

- A semitone is the smallest distance between two notes.
- A tone is the distance of two semitones.

Accidentals are sharps, flats and naturals used in front of notes to change the pitch.
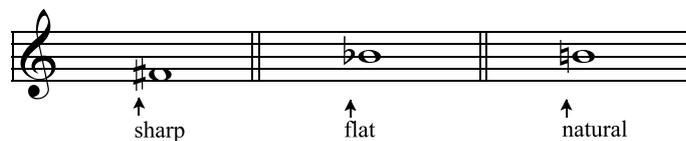
Accidentals

Key signatures

In music, a key is the tonic note from which a system of tones and semitones is established to form different modes or scales. The key note is the most important note. A key signature is the sharps or flats indicating what key the piece is in.

Clefs

Clefs are the signs at the start of a piece of music indicating the relative pitch of notes. The most commonly used clefs in music are the treble clef and the bass clef. Musicians playing higher sounding instruments, such as the violin, clarinet or flute, read the treble

clef. Musicians playing lower sounding instruments, such as the bass guitar or the tuba, read the bass clef.

On the typical piano score shown below, the treble clef indicates the notes played by the right hand, or higher notes, and the bass clef indicates the left hand or lower notes.

Extract from a piano score showing key signature and clefs

Leger lines

Notes can extend higher or lower than the five-line stave. These notes are written on leger lines above and below the stave, and are counted in sequence in the same manner as notes inside the stave.

Examples of leger lines

Note values

Music is read on a stave and each note has a particular count value. The combination of various note values with pitch produces a melody. A musical rest can also be shown, meaning that the performer is silent for that duration of time. The time calculations for these rest values are the same as for their corresponding note values (see below).

| Note | | | | |
English names	American names	Symbol	Rest	Value
Semiquaver	Sixteenth note	♬		¼ beat
Quaver	Eighth note	♪		½ beat
Crotchet	Quarter note	♩		1 beat
Minim	Half note			2 beats
Semibreve	Whole note			4 beats

Common note values and corresponding rests

The English terms for notes, such as semibreve and minim, are used in Australia. However, the American names for notes are helpful when deriving and understanding time signatures.

The range of rhythmic values can also be arranged as a rhythm tree, where the branches indicate the division of beats. Every line is equivalent to four crotchet beats and a semibreve, as shown below.
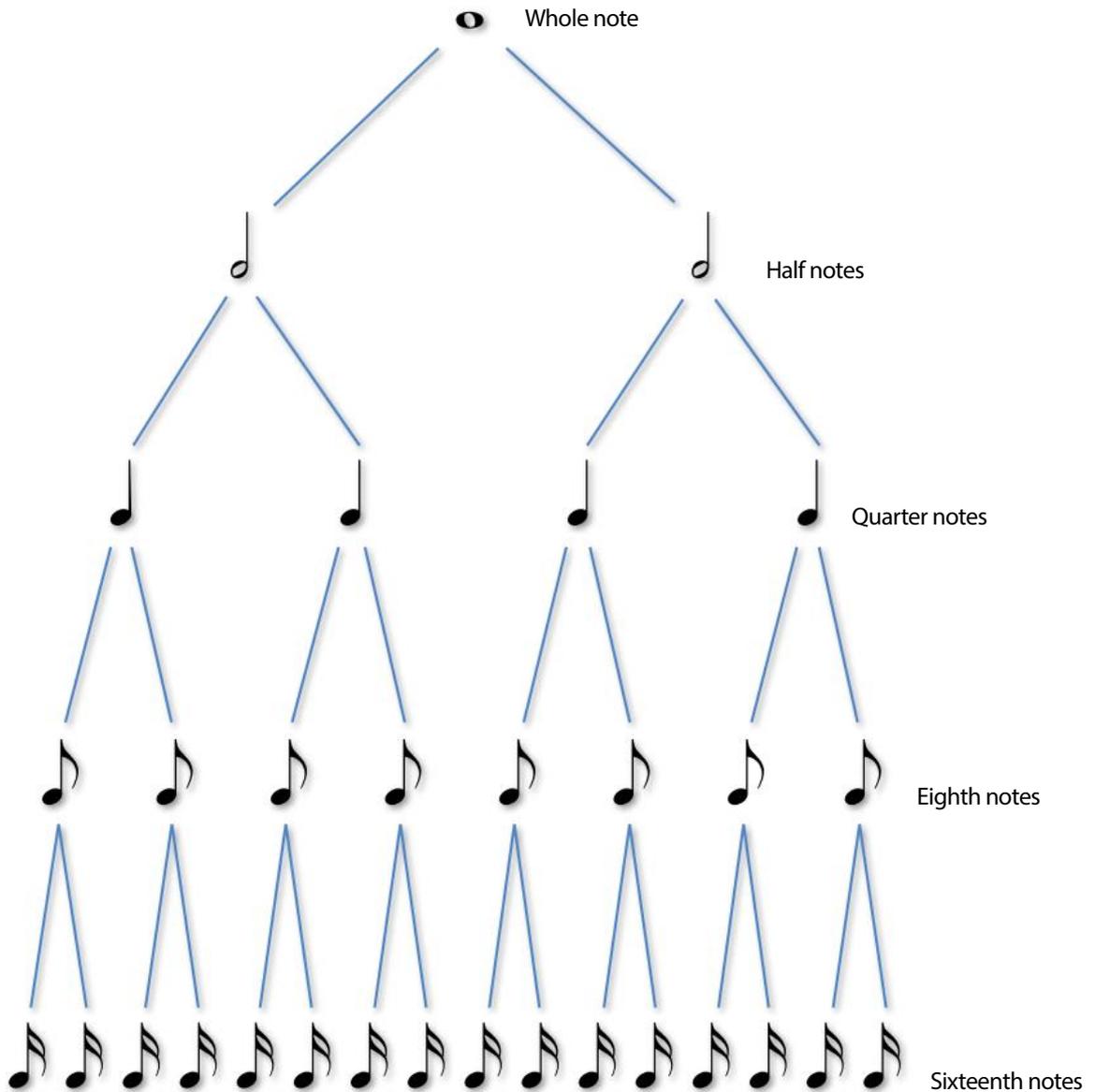
Rhythm tree

Metre

Metre is the organised succession of rhythmic pulses. It is most frequently indicated by the time signature at the beginning of a piece of music. The division of metre can be duple, triple or quadruple.

Time signatures

A time signature is a symbol at the start of a piece of music that indicates the timing for the piece of music. For example, in the table on page xv, we see that the American name for a crotchet is a quarter note. When written as a fraction, the number four is at the bottom. Thus when indicating four crotchet beats per bar, the time signature looks like this: $\frac{4}{4}$

Score reading and analysing

Reading and analysing a score is more than just reading the 'dots on the page' from left to right. When you analyse a score, you will need to consider a number of components and aspects of the score, as shown below.

Analysing a score

MUSIC TECHNOLOGY

Technology plays a significant role in music. Some aspects of music technology that you might study are:

- the ways technology is used to create music
- the music industry and sound recording
- recorded sound through history
- the development of electronic instruments.

Not only have technological developments occurred through music history, but the way we listen to music is based on technology. Today, MP3 and MP4 players are the new digital way to listen, transfer and even manipulate music. As well as this digital mode of listening to music, there are also MIDI tracks. 'MIDI' stands for Musical Instrument Digital Interface. A MIDI track can be imported into sequencing software and edited for the individual.

In Years 7–10, you will have used sequencing and notation software to create or edit music. There are many programs to choose from depending on what is available at your school, although they are all very similar in design. Examples are GarageBand, Cubase, Sibelius, Finale and Logic.

MUSICAL CONTEXTS

In music, a genre is a particular style of music. In Years 7–10 you will have studied Australian music as a mandatory topic, as well as some other genres, such as:

Baroque music	Popular music
Classical music	Jazz music
Nineteenth-century music	Music for radio, film, television,
Medieval music	multimedia
Renaissance music	Theatre music
Art music	Rock music
Music of a culture	Music and technology
Music for small ensembles	Environmental music
Music for large ensembles	

Australian music

The compulsory topic 'Australian Music' is a significant part of the mandatory Music Years 7–10 course. Australian music has many genres that you can study, including the traditional music of the Aboriginal and Torres Strait Islander peoples.

Traditional Australian music

The Australian Aboriginal people use music to preserve their tribal culture, expressing their feelings for the past, present and future through ceremonial songs and dances. Tribal stories, legends and nature are the main subjects of Aboriginal songs and dances. In their songs and dances they often mimic the behaviours of birds, animals and fish.

The most common Aboriginal instrument is the didgeridoo. As in many tribal cultures, the voice plays a major part in their music, as does hand clapping and beating sticks together.

Western art music

Western art music commonly refers to the music of the Medieval, Renaissance, Baroque, Classical and Romantic periods and twentieth- and twenty-first-century art music (postmodernism). It refers to the music of the western region of Europe. The following table of Western art music gives approximate period dates and key composers from those periods.

Western art music

Medieval	476–1400	Guillaume de Machaut (c. 1300–1377)
Renaissance	1400–1600	Josquin Desprez (c. 1450–1521) William Byrd (c. 1534–1623)
Baroque	1600–1750	Johann Sebastian Bach (1685–1750) George Frideric Handel (1685–1759)
Classical	1730–1820	Wolfgang Amadeus Mozart (1756–1791) Joseph Haydn (1732–1809)
Romantic	1815–1900	Ludwig van Beethoven (1770–1827) Franz Schubert (1797–1828)
Twentieth-century art music	1900–2000	Arnold Schoenberg (1874–1951) John Cage (1912–1992) Phillip Glass (born 1937) Peter Sculthorpe (born 1929)
Postmodernism (twenty-first-century art music)	1975–current	Gyorgy Ligeti (1923–2006) Ross Edwards (born 1943)

CHAPTER | ONE

DURATION

This chapter will help you to discuss the element/concept of DURATION in terms of:

- BEAT
- METRE
- RHYTHM
- TEMPO

Listening activity pieces:

'Thank You'
by Dannielle DeAndrea

'Hip'
by Andrew Robertson

'Radetsky March'
by Johann Strauss I

Additional suggested listening pieces:

'Poune Ta Hronia'
by Giorgos Dalaras

'Promises, Promises'
by Burt Bacharach

'Seven Nation Army'
by The White Stripes

'African Journey'
from Baraka by Dead Can Dance

CONCEPT CHECK: ANSWERS

CONCEPT CHECK ⌒⌒⌒ BEAT

1. Upper branch: Definite/strong; Lower branch: Indefinite/weak

2. (a) Beat A = definite/strong

(b) The strong beat gives the music a clear sense of momentum and drive.

3. Student research.

4. Notation of the underlying beat of the first two bars:

CONCEPT CHECK ∽∽∽ METRE

1. Metre mind map.
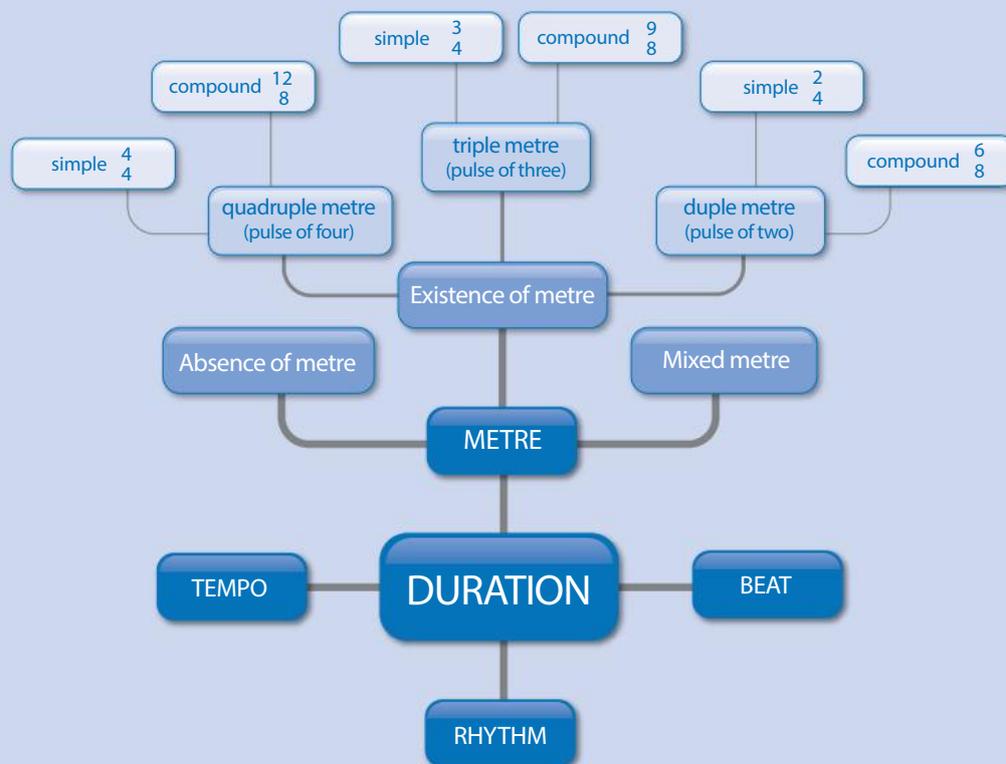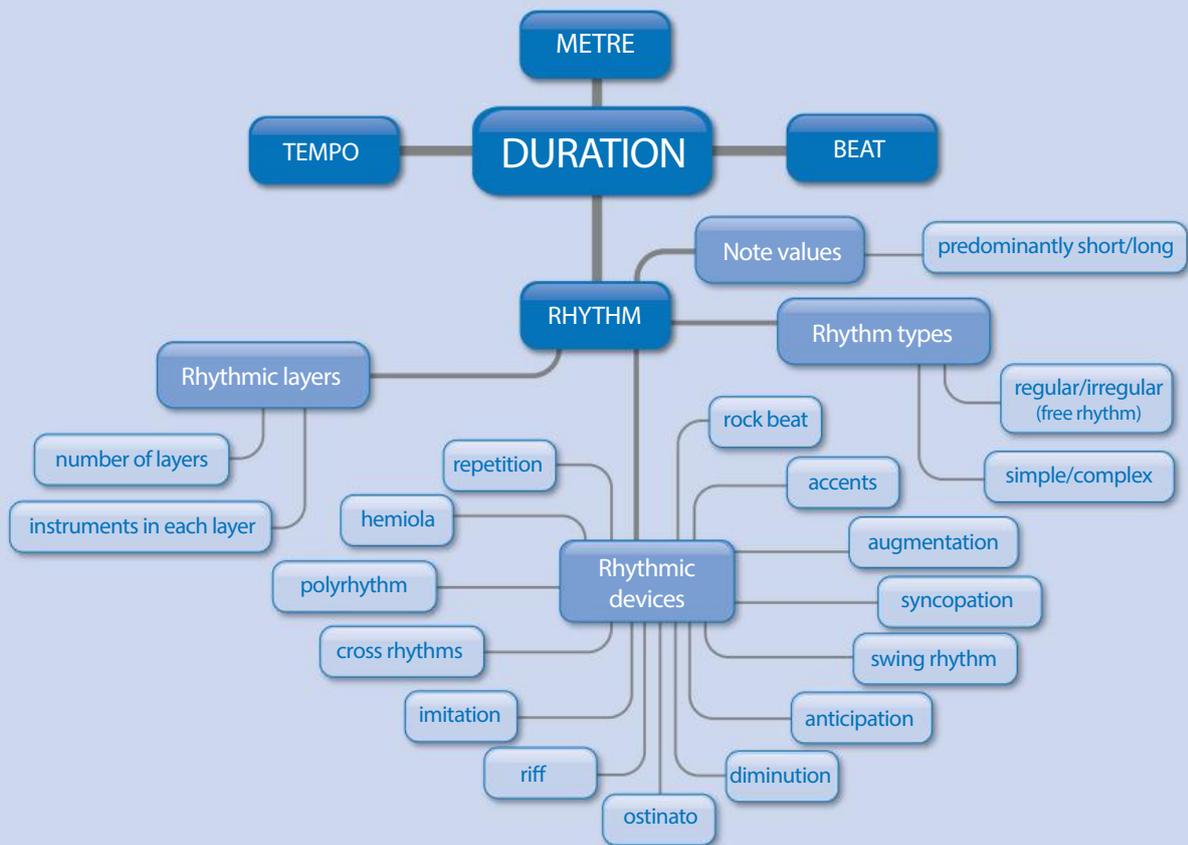
2. (a) Students' mind map should show: 'Existence of metre'; 'Triple metre (pulse of three)'; 'Simple 3/4'.
   (b) Time signature = 3/4 simple triple time.
3. Student research.
4. Student composition.
5. The score/excerpt has an absence of Student research. Metre is indicated by numerical timings in seconds and milliseconds where the musician performs the desired sound in that indication of lapsed time. For example, the first section is 10.4 seconds of the desired sound or music.

CONCEPT CHECK: RHYTHM

1. Rhythm Mind Map

2. (a) Students' rhythm mind map from the sound bite may show:

Rhythmic layers: four rhythmic layers; drums, bass guitar; keyboard; saxophone.

Rhythmic devices: accents; syncopation; swing rhythm; anticipation; ostinato; riff; repetition.

Rhythm types: regular; simple and complex.

Note values: predominantly short.

(b) Traditional notation of first two bars of sound bite the:

3. Student research.

4. First row = diminution

Second row = augmentation

Third row = syncopation

Fourth row = polyrhythm

5. Student performance.

6. Aspects may include the following:

- Composer uses both long and short note values, though mainly short in this excerpt.
- The range of note values used is quavers to semibreves.
- Rhythm is irregular throughout due to the non-structured form of the piece.
- Complex rhythms dominate the score excerpt.
- As this is an unconventional piece, the more common rhythmic devices that rely on a highly structured form (such as syncopation, anticipation, swing rhythm) either do not apply or could only be applied loosely to a piece such as Kontakte by Stockhausen.
- Three general rhythmic layers.
- The piece is scored for electronic sounds, piano and percussion.

7. Student composition

CONCEPT CHECK ⌐⌐⌐ TEMPO

1. (a) Mind map should indicate 'Changes in tempo', 'Getting faster' and 'Getting slower'.
   (b) Description might include the following:
   - There are changes in the tempo.
   - All changes are gradual.
   - The changes do affect the mood. The piece begins at an easy walking pace that is steady. The excerpt slows down to a brief pause causing much anticipation. The performer uses *rubato* (with freedom) to achieve this effect. The excerpt then slowly builds up, with the beat lifting the piece faster and faster, creating much excitement.
   - There are pauses.

2. Student research.

3. Tempo Mind Map
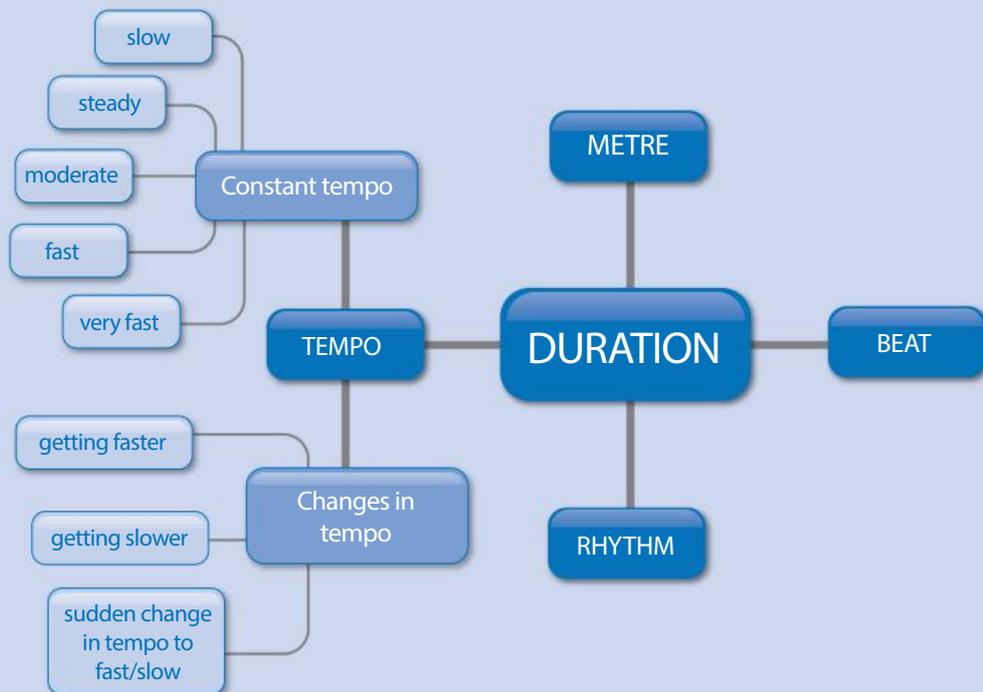
LISTENING ACTIVITIES: SUGGESTED ANSWERS

1. (a) Student revision.

    (b) Mind map entries relating to *Thank You*:

METRE: Existence of metre; quadruple metre (pulse of four); simple 4/4.

BEAT: definite/strong.

RHYTHM:

Note values: predominantly short.

Rhythm types: regular; simple.

Rhythmic devices: accents; syncopation; anticipation; ostinato; imitation; repetition; salsa beat.

Rhythmic layers: four layers; instruments in each layer: (1) voice; (2) piano; (3) drums and other percussion; (4) double bass.

TEMPO: constant tempo; steady; moderate.

Discussion of *Thank You*:

(i) The use of metre in the excerpt

- The metre has an even feel, therefore there is an existence of a metre.
- The metre is quadruple with the time signature an even 4/4. In the faster section a feel of 2/4 exists, though 4/4 remains as the time signature.

(ii) The use of tempo in the excerpt

- A constant tempo that is moderate to fast and steady throughout. The change of section (33") feels that the tempo is faster, though this remains the same moderate speed while the note values are shorter and faster.

(iii) The use of duration overall

- Duration is a significant musical concept for the piece *Thank You* by Dannielle DeAndrea, mainly through stylistic features such as syncopation and a clear samba rhythm.
- There are three sections ABA. They are characterised by slight changes in feel through the note values; section B has shorter note values making the tempo appear to be faster.
- The metre is an even quadruple metre in simple time, with a time signature of 4/4. A strong secure feel of four is coloured and filled in with intricate rhythms and a steady samba beat to characterise the piece.
- There is a steady 'walking pace-like' beat underlying the piece, creating a moderate and steady tempo throughout.
- The beat is definite and strong provided by the double bass harmonic ostinato (students might represent this using traditional or graphic notation). The double bass has a harmonic and rhythmic role. A strong beat is also provided by the drum kit, with the percussionist emphasising the strong first beat of the bar.
- There are several rhythmic features in the excerpt that help to convey the samba style of music, assisted by the choice of instruments.
- Overall there are four rhythmic layers in the excerpt.
  - The first is the female voice in the mezzo-soprano range with the main melodic role.
  - The second is the piano with a predominantly harmonic role. Its role features many interesting and intricate melodic lines, serving as countermelodies complementing the melodic line, either at the same time or in 'answer' to the melodic 'question' from the singer.
  - The drums and percussion are the third rhythmic layer conveying a clear samba feel. The drums in the A section have a samba drum beat,

with the shakers, castanets and congas also contributing through rhythmic ostinati (students may represent the samba drum beat using traditional or graphic notation).
- The double bass is the fourth rhythmic layer with a harmonic ostinato underlying it, adding to the samba feel.

2. Student research.

3. (a) Notation of rhythm of piano part in bars 1 and 2 of *Hip*:
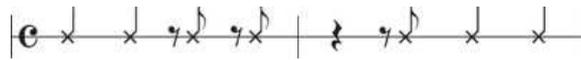
(b) Suggested/possible rhythmic graphic notation of piano part.

(c) Rhythmic device is syncopation. (Other although weaker answers might be diminution – first bar, and accents.)

(d) Four aspects of duration observed from the score. Answers may include:
- Metre – quadruple
- Common time (4/4 time signature)
- Definite beat punctuated by the drum set's strong beat
- Constant, steady and moderate tempo
- Five rhythmic layers overall:
  - piano
  - drum set
  - brass and baritone and tenor saxophone
  - voice
  - bass guitar (electric guitar is a weak layer as the part follows and imitates the piano part which gives the piece much rhythmic momentum).
- Rhythmic devices may include:
  - repetition
  - polyrhythm
  - imitation
  - ostinato
  - diminution
  - syncopation
  - accents.

4. Responses to *Hip*:

(a) There is metre and it is quadruple metre. Time signature is Common time (4/4 – four crotchets beats per bar).

(b) The rhythm overall and individual parts are simple and regular.

(c) The tempo is fast (allegro). The tempo is constant throughout the excerpt.

(d) Based on structure of Introduction, Verse 1, Pre-chorus, Chorus:
- *Introduction:* predominantly medium note values
- *Verse 1:* Accompaniment has medium note values. The vocals predominantly have short note values, mainly to convey the lyrics.
- *Pre-chorus:* Vocals predominantly long note values characterising the pre-chorus.

- *Chorus:* Predominantly short note values, with the steady accompaniment remaining with medium note values.

(e) Overall there are five rhythmic layers:

- Piano - providing the main rhythmic ostinato.
- Drum set - providing a constant main feel to the piece.
- Brass (trumpet 1/2; trombone 1/2) and saxophone (tenor and baritone) - providing a characteristic arch-shaped melody acting as a harmonic device before the voice enters in verse one.
- Voice/s - providing the melody with both straight and syncopated rhythms. When the backing vocals enter on the pre-chorus, semibreves are used to extend the melodic line, preparing the listener for the chorus.
- Bass guitar - provides a riff with both a harmonic and rhythmic role. This riff is heard throughout the excerpt.

(f) The beat is strong throughout the excerpt. There are many instruments that help provide this strong, steady feel.

(g) Rhythmic devices used:

- Syncopation - accompaniment and melodic (vocal) lines.
- Diminution - example in the first bar of the piano part.
- Ostinato, rhythmic ostinato in the piano part, as well as the brass and saxophone parts.
- Riff in the bass guitar.
- Imitation.
- Repetition, piano and brass with saxophone part providing repetitive patterns underlying the vocal melody.

HSC-STYLE QUESTION

Question:

Discuss the use of duration in this excerpt. *Radetzky March*

Sample response:

The use of duration in the excerpt is a prominent musical concept, with the aspect providing a significant musical feature.

The composer has written a strong and definite beat that provides the piece of music with a 'foot tapping', 'galloping' feel to it. The rhythm of the main melodic line helps portray the 'galloping' feel, adding to the music to convey a joyful, animated, bouncy mood.

The rhythm of the main melodic line is as follows (students may notate in traditional or graphic notation).

If the structure of the excerpt is **A   A¹   B   A   A¹**

A - main melody played by the woodwind and strings

A¹ - main melody A with snare drum and louder dynamically

B - different melody than **A**, though it has many qualities of melody A rhythmically, particularly at the beginning of B. Towards the end of section B, the rhythm (in graphic notation: •• - •• - | •• - •• -) almost exists as a transition, preparing the listener for the return of melody A, unifying the piece.

Melody **A¹** is the melody **A** repeated with a snare drum, rhythmically similar to the main melody **A** with added snare rolls.

Section **B** begins similarly to section **A¹** with the snare drum still playing and louder in volume. Also the brass instruments have long sustained notes to harmonise. The piccolo decorates the harmony with an ascending counter melody to add contrast.
The snare drum carries a version of the melody **A** rhythm throughout and unifies the piece.

The beat is definite and strong throughout. There is a constant walking-pace tempo that is moderate and steady throughout. There are no tempo changes.

Note values are predominantly short throughout. Section **B** is characterised by slightly longer note values, though not many. The range overall is minims to quavers. The sustained notes in section **B** contrast with the shorter note values in the main melody.

Repetition is a main rhythmic device, with the composer using the main rhythm throughout (students may notate this: •• - •• - | •• - - -), providing much unity. This rhythm is imitated throughout, for example in the snare drum part with rhythmic additions.

There is use of polyrhythm, with the main melodic rhythm and the snare drum rhythmic line.

There are two main rhythmic layers, broken up into melody and accompaniment.

The strings and woodwind comprise the main rhythmic layer. The second rhythmic layer is the snare drum.

A possible third (though weak) rhythmic layer is in the brass and piccolo parts, adding harmonies.

GENERAL QUESTIONS ON DURATION

Listen to an excerpt and answer the following questions in extended point form.

1. Is there a metre? If so, name the time signature. (If you think there is no metre, describe why you think this. If you think there are several metres, describe why the composer might have chosen mixed metre.)

2. Describe the rhythm. Is it simple or complex? Is it regular or irregular?

3. Name the overall tempo of the excerpt. Is the tempo constant or are there changes?

4. Identify where in the piece the note values are short and where they are long.

5. How many rhythmic layers are in the excerpt? Outline the instruments in each layer.

6. Describe the beat. Is it strong or indefinite?

7. Composers use rhythmic devices as tools when composing music. List the rhythmic devices you can hear in this excerpt.

ADDITIONAL SUGGESTED LISTENING PIECES

Suggested listening piece	Details	Excerpt (from/to)	Main DURATION feature
Poune Ta Hronia by Giorgos Dalaras	From album Greece – The Greatest Songs Ever, track 4; Zomba Records Australia Pty Ltd/Sony BMG); artist's website: www.dalaras.gr	0:00-1:21	Hemiola
Promises, Promises by Burt Bacharach	Burt Bacharach (music), Hal David (lyrics), from Broadway musical Promises, Promises	0:00-0:39	Mixed metre
Seven Nation Army by The White Stripes	From album Elephant, Advance Vinyl, 2003	1:00-1:14	Rhythmic ostinato (riff)
African Journey by Dead Can Dance	From Baraka soundtrack	0:00-1:33	Complex rhythms

CHAPTER | TWO

PITCH

This chapter will help you to discuss the element/concept of PITCH in terms of:

- TONALITY
- MELODY
- HARMONY

Listening activity pieces:

'Bolero'
by Maurice Ravel

'Kaval Sviri'
('A Kaval is Playing')
Bulgarian Folk Ensemble

'Vide Cor Meum'
by Patrick Cassidy

Additional suggested listening pieces:

'Wozzeck'
Opera by Alban Berg
(Act 1, Scene 3)

'Zanku'
by Angelique Kidjo

'Work It Out'
by Beyonce

CONCEPT CHECK: ANSWERS

CONCEPT CHECK ∽∽∽ TONALITY

1. Tonality Mind Map.
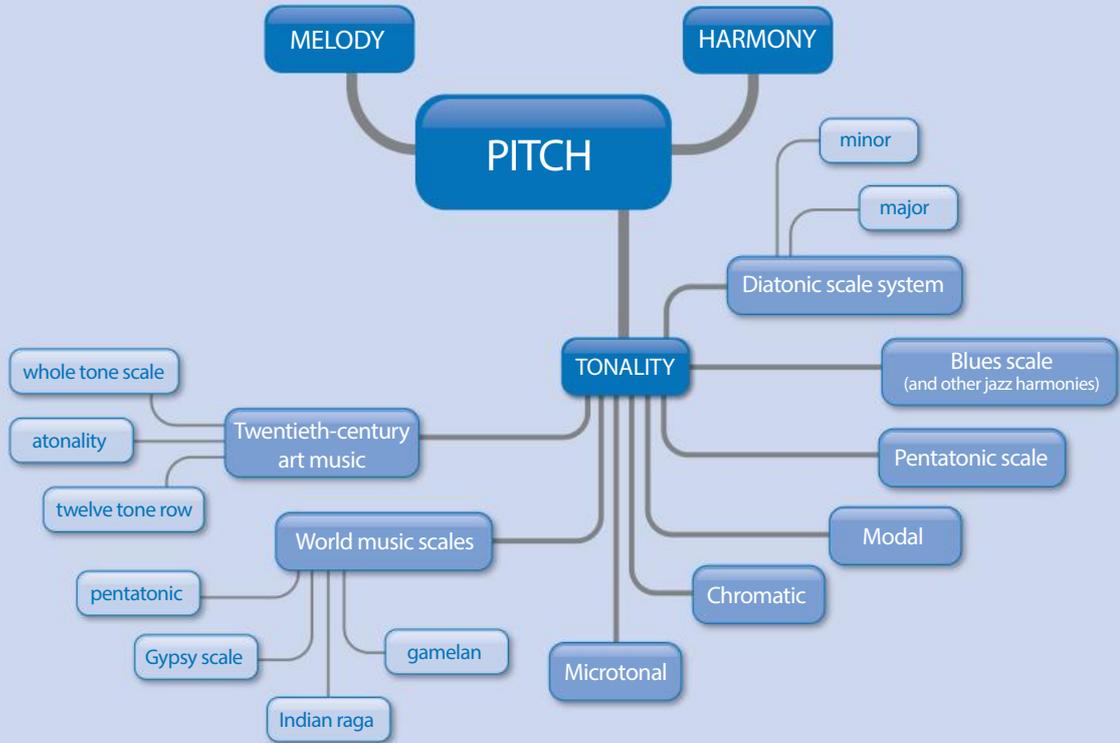
2. Student research.

3. Student composition.

4. Student performance.

5. Student improvisation.

6. (a) Tonality 5/ Tonality 6

(b) Tonality 4

(c) Tonality 2

(d) Tonality 5/ Tonality 6

(e) Tonality 7

(f) Tonality 1

(g) Tonality 3

7. Student research.

CONCEPT CHECK ⤳⤳ MELODY

1. Melody Mind Map.
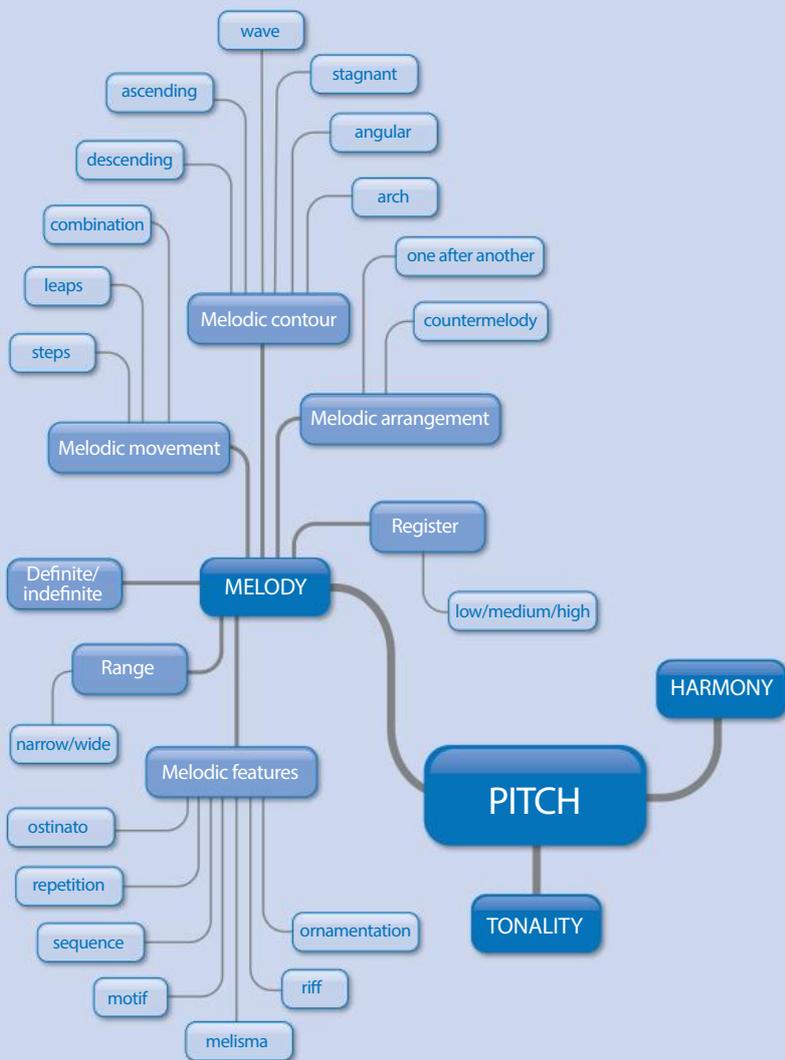
2.

Definite sounds	Indefinite sounds
bass	alarm
vibraslap	snore/heavy breathing
marimba	sheep
drums	birds
shaker	
triangle	

3.

Sound bite	Melodic arrangement
Melodic arrangement 1	One after another
Melodic arrangement 2	countermelody
Melodic arrangement 3	countermelody

4.

Sound bite	Melodic contour
Melodic contour 1	
Melodic contour 2	
Melodic contour 3	

5. Student research.

6. Student research.

7.

Sound bite	Melodic feature
Melodic feature 1	motif
Melodic feature 2	trill
Melodic feature 3	glissando
Melodic feature 4	riff
Melodic feature 5	sequence
Melodic feature 6	vocal lick
Melodic feature 7	melodic ostinato

8. Student improvisation.
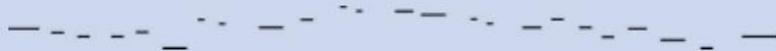
9. (a) Student performance.

(b) Starting note: Treble Clef A

(c)

(d)

CONCEPT CHECK ∽∽∽ HARMONY

1. Harmony Mind Map

2. Sound bite has a fast harmonic rhythm.

3. Student research.

4.

Sound bite	Chord structure type
Chord structure 1	Simple chord structure
Chord structure 2	Complex chord structure

5. Higher modulation (change to a higher key) occurs in bar 9.

6. Student research.

7. Student research.

8.

Sound bite	Melodic feature
Harmonic feature 1	Pedal point
Harmonic feature 2	Cadence
Harmonic feature 3	Drone
Harmonic feature 4	Harmonic ostinato
Harmonic feature 5	Riff

LISTENING ACTIVITIES

1. (a) Student revision.

(b) Responses to *Bolero*:

Use of melody

- Though the melody is highly repetitious, there are numerous musical aspects that can be associated with the main melody.
- There are two main melodies that identify the piece.
- Melody A plays a highly significant part in identifying Bolero and is what makes the piece famous and gives it much character.
- The composer (Ravel) experiments with various tone colours, moving the main melody A across many different instruments of the orchestra.
- Melody A spans an octave range, with steps predominantly characterising the melody's movement.
- The melodic contour is wave shaped, the composer using instruments that flow to help portray a flowing melody.
- The melodic arrangement is one after the other, with melody A and B clearly heard and distinguished.
- The register is mainly medium for the instrument at hand, though due to the various changes in instruments, it is difficult here to generalise.
- Other than the snare drum, all instruments in this excerpt of 'Bolero' are of definite pitch.
- The snare drum is providing a rhythmic ostinato throughout that is unchanging, providing the piece with much unity, and allowing room for contrast through instrumentation.
- Repetition is a dominant musical feature as the melodies A and B are repeated throughout. Repetition within melody A and B is also a main musical feature.

Use of harmony

- The accompaniment in the excerpt of Bolero is mainly the snare drum playing the rhythmic ostinato throughout, with the melodies to colour the piece. This accompaniment provides the piece with much consistency and unity overall.
- Other than this rhythmic accompaniment, several other orchestral instruments, such as the double bass, provide a constant harmonic ostinato.

2. (a), (b)

E													
D				•									
C	•		•		•			•	•		•		•
B		•				•						•	
A							•			•			
G													
F													

(c) The melodic contour of bars 1 and 2 is wave shaped.

(d) The melody of the bars moves in steps.

(e) The range of these bars is narrow.

(f) Student response.

3. Student research.

4. Student/class research.

5. Responses to *Kaval Sviri*:

Tonality

(a) Non-Western sound. World music sound – Bulgarian music. It is all vocal (soprano and alto).

(b) Non-western sound, though moments of diatonicism despite dissonant and consonant changes.

(c) No specific world music scale, though dissonance is a prominent feature. The music is Bulgarian music, also evident through the style of singing.

Melody

(d) The pitch is definite and is sustained throughout. There is some forced singing that could sound almost speech-like so indefinite pitch, though all definite singing voices are used.

(e) (Analysis using structure to identify parts of the piece:

A	'Kaval Sviri…' - Two female soprano voices. - 'Ti, ti' part is almost a response. - Free rhythm.
A1	'Go re …' - Same melody as beginning though harmonised, with an added alto voice. - Moments of consonance here, on 'go re, do le'. 'Ma mo' dissonant at the end of the section. The range widens. - Free rhythm.
A1	- Repetition of A1; end of the section softer and gentler, preparing for the next section. - Free rhythm
B	- Alto voice sustains the note from the end of section A1. - Time signature: 9/16. - Faster section, note values shorter, with mostly the same lyrics: 'Kafal sviri, ma mo, gore, dole gore, dole, ma mo pod seloto'.
B1	- Same melody as section B, with different lyrics: 'Ya she ida, mamo, dago vida, dago vida, mamo da go chuya'. - Melody is harmonised by a predominantly ascending alto line.
B	Repetition
B1	Repetition
C	Bridge-like section: - Thinner texture. - Call and response between soprano and alto voices: Call: 'titi' (last 'ti' sustained note acts as a harmony for 'dubdu dubdu'. Response: 'dubdu dubdu' (indefinite pitch).
D	Bridge-like section: - Ascending melodic line, increasing in intensity through dynamics and style of singing.
E	'Akomie yabandji che shte …' Predominantly dissonant, 'che' is in unison and one note, which sounds consonant.
E	Repetition
F	Coda/outro-like section. Ascending lines building in intensity (a chord building). One part singing a static vocal line with a narrow range assisting with the dissonance.

- B1 section has a countermelody, with lower voices providing the harmony, with some melodic interest. All other sections have melodies one after the other (though closely harmonised).

- Soprano and alto parts have similar (almost the same) rhythmic movement throughout. Most melodies are one after the other.
- Section B1 has an ascending harmony line sung by the alto part that could act as a countermelody.

(f)   All sections have narrow-range wave-shaped melodies.
Section B1 alto line has a predominant ascending contour. Section D melodic contour is ascending throughout the section, building up to the last section.

(g)   The melody moves mainly in steps throughout.

(h)   Soprano and alto vocal ranges are used, middle register in the soprano tessitura and mid to low register sung mainly in the alto section. The soprano is heard in the high tessitura towards the end - 'Kav-al' (both soprano and alto).

(i)   The range of notes mainly spans an octave, though this is stretched higher towards the end when the piece reaches the climax (1'55") – 'Kav-al'.

(j)   Examples of melodic features:
- Repetition is a melodic feature in most sections.
- All parts are imitating throughout.
- Melodic melisma is heard throughout (for example in third line 'go - re, do - le').
- Acciaccatura is used as the main ornamentation (for example, in first two bars). (Students may notate these.)

Harmony

(k)   Section A in free rhythm has a slow harmonic rhythm. The remainder of the piece (Section B onwards) has a fast harmonic rhythm, mainly dictated and driven by the changing alto part.

(l)   Though there are close harmonies (mainly dissonant), parallel harmonies are mainly heard.
Section B1 is almost a walking bass line from the alto harmony.

(m)   There is no modulation in the piece.

(n)   The use of consonance and dissonance is a prominent feature. (Students might use a table to map out where and when each is heard.)

(o)   The composer uses a drone as the main harmonic device, particularly the bridge section A1 and section B.

HSC-STYLE QUESTION

Question:

Discuss the use of duration in this excerpt. *Vide Cor Meum*

Sample response:

Pitch is used in many ways by the composer in this excerpt, helping to convey an emotional and dramatic feel.

Western tonality is heard, with the piece being diatonic in sound, a major sounding key.

The style of the piece is classical, with classical voices (male tenor and female soprano), as well as being scored for a standard orchestra.

The following melodic motif is heard throughout the excerpt, unifying the piece.

(a) Traditional notation

(b) Graphic notation

This melodic motif is imitated and carried through many instruments throughout the excerpt. It is first heard in the chorus; then the soprano 'Ego dominus tuus'.

The composer tags the motifs to each other, that is, the last note of the motif is sung or played at the same time as the next voices or instruments begin the motif. For example, at 1'19" the tenor voice begins the motif and, on his last note at 1'28", the chorus begins the first note of the motif, with the first and last notes harmonising each other.
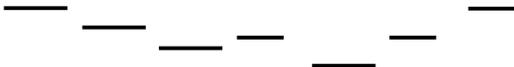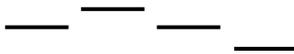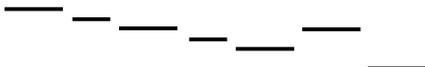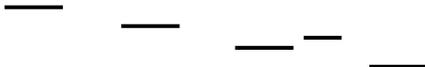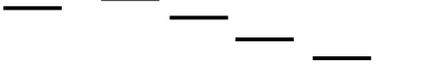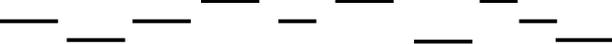
Repetition of the main motif in many voices is a prominent feature in this excerpt.

The text is Italian and short melismatic passages are heard in the melodic line, for example, 'cor tu … um'.

Alto and tenor solo voices have been composed, and both are in the mid to high register of their voice. The chorus is female only and alto and soprano ranges are used.

The bass of the instrument, whilst the chorus is singing, provides the music with depth in these sections.

The main melodic motif has a narrow range, mainly descending in melodic contour. The following table shows some melodic contours.

Chorus	... soave sonno	
Soprano	ego dominus tuus	
	vide	
	cor tuum	
Tenor	e d'esto core ardento	
Chorus	vide cor tuum	
Soprano	cor tuum, tuum (chorus: lei paventosa)	
Chorus and tenor	umilmente pascea	

Definite pitch overall through the use of vocals and orchestra.

When the chorus sings 'soave sonno' for the first time, the main motif is heard, with sustained notes by the strings in the same rhythm as the motif. A brief answer phrase ends the musical phrase to a cadence.

Cadences end most phrases. Imitation is also heard, particularly through the main melodic motif.

Drone is used to lengthen phrases and join sections, with a slight pause, and there is much use of rubato.

The harmonic rhythm is slow and often repetitive.

The orchestra is harmonising the melodic lines of the soprano, tenor voices and occasionally the chorus. The quaver-quaver-crotchet figure heard at the end of the main motif is imitated in the harmony, strengthening this motif and thus unifying the piece.

The chorus occasionally acts as a harmony as well, heard in the tenor part 'e'esto core ardento', on the lines 'd'esto core'. The chorus sings the motif as a harmonic feature, later repeating the motif as a melodic role; the tenor part then harmonises, having a harmonic role with sustained notes to resolve the phrase.

The motif acts as a melody and countermelody throughout and the melodic fragment is imitated, passing through the strings, chorus, soprano and tenor voices. The remainder of the harmonies are provided by the orchestra in thick harmonies with a wide range of notes (includes all instruments).

Overall, the concept of pitch is a significant feature of the piece *Vide Cor Meum*, mainly through the predominant use of the main melodic motif.

GENERAL QUESTIONS ON PITCH

Listen to an excerpt and answer the following questions in extended point form.

Tonality

1. Does the music have a Western or non-Western sound to it? Try to pick the style of music.

2. If it sounds Western, which scale system has the composer chosen for the piece/song?

3. If it sounds non-Western, which world music scales have been used? Can you identify the region of the world the music is from or, even better, its country of origin?

Melody

4. Is the pitch definite or indefinite? If definite, is this sustained throughout the piece? If indefinite, is this demonstrated throughout the piece or only in parts?

5. Describe the melodic arrangement. Do the melodies follow one after another or is there a countermelody?

6. Describe the shape of the melodies or melody. Draw the contour.

7. Does the melody move in steps or leaps, or a combination of the two?

8. Which register, or vocal tessitura, has the composer chosen for the main melody? If there is more than one melody, specify the register of each.

9. For the main melody or melodies, has the composer chosen to use a wide range of notes (more than an octave) or a narrow range?

10. To make a melody interesting, composers use various melodic features. Which melodic features has the composer used in this excerpt? List as many as you can and specific where they are heard, and from which instrument(s).

Harmony

11. Describe the harmonic rhythm that you hear. Are the harmonic changes fast or slow?

12. Which accompaniment technique is used? After you have identified it, draw it in relation to the melody you have described above.

13. Is there a change of key? If so, does it sound higher or lower than when the piece began?

14. Has the composer used consonant sounds throughout, or are there some dissonant sounds as well? If so, where or from which instrument do they occur?

15. Harmony is usually used to support the melody, although features are also applied to make the harmony sound interesting. Which harmonic features has the composer used in this excerpt? List as many as you can and specify where they are heard, and from which instrument(s).

ADDITIONAL SUGGESTED LISTENING PIECES

Suggested listening piece	Details	Excerpt (from/to)	Main PITCH feature
Wozzeck, opera by Alban Berg (Act 1, Scene 3)	Vienna Philharmonic Orchestra, mp3 download	0:11-1:29	• Atonality • Indefinite pitch – *Sprechstimme* • Dissonance • Angular melodies
Zankou by Angelique Kidjo	www.imeem.com download	0:00-1:49	• Pop melody/ harmony relationship • Diatonic
Work It Out by Beyonce	From album Dangerously in Love, also on *Austin Powers*: Goldmember soundtrack	0:00-1:19	• Harmonic ostinato • Limited harmonic movement

CHAPTER | THREE

DYNAMICS & EXPRESSIVE TECHNIQUES

This chapter will help you to discuss the element/concept of DYNAMIC & EXPRESSIVE TECHNIQUES in terms of:

- DYNAMICS (Dynamic Levels; Changes in dynamic levels; Emphasis on sounds)
- EXPRESSIVE TECHNIQUES (Tempo Indications; Articulation; Ornamentation; Instrumental and vocal techniques; Electronic manipulation)

Listening activity pieces:

'If You Keep Losing Sleep"
by Silverchair

'Overture: Marriage of Figaro'
by Wolfgang Amadeus Mozart

'Drift'
by Sean Haefeli

'Le Maux de Georgette'
by The Hipstones

Additional suggested listening pieces:

'Ta Douleur'
by Camille

'Ancient Voices of Children'
by George Crumb

'Hung Up'
by Madonna
(featuring ABBA)

DYNAMICS AND EXPRESSIVE TECHNIQUES

CONCEPT CHECK ∞∞∞ DYNAMICS

1. Dynamics Mind Map
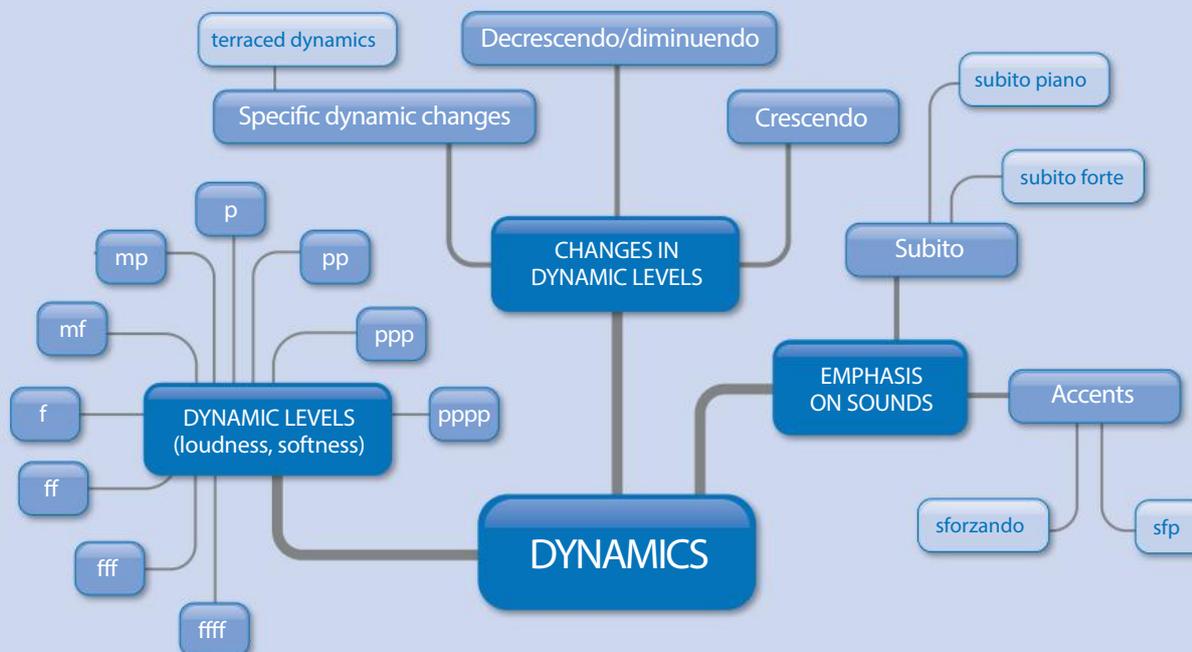
2. (a) Students might hear:

Dynamic levels (loudness levels): p; mp; mf; f; fff

Changes in dynamic levels: Crescendo

Emphasis on sounds: Subito; subito piano; subito forte

Emphasis on sounds: Accents; sforzando; sfp

(b)
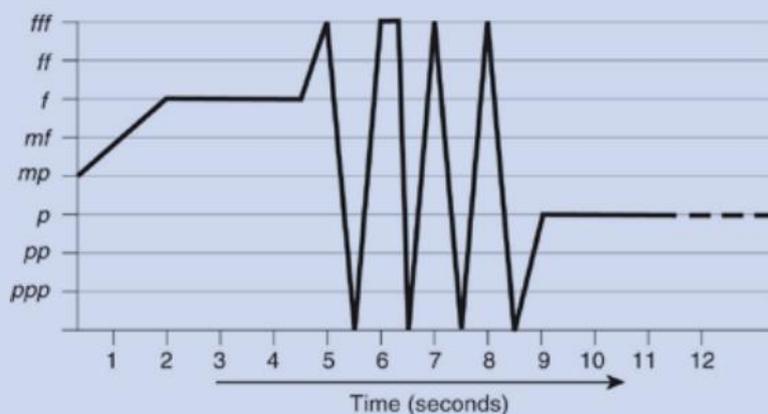
3. Student response.

4. Overall dynamic level in sound bite: soft (*piano* or *p*)

CONCEPT CHECK ⌐⌐⌐ EXPRESSIVE TECHNIQUES AND STYLE

1. Tempo Indications Mind Map

Changes in tempo	TEMPO INDICATIONS	**EXPRESSIVE TECHNIQUES**	ELECTRONIC MANIPULATION

- gradually getting faster
- gradually getting slower
- immediately slowing down
- immediately faster
- return to original speed

STYLISTIC INDICATIONS

INSTRUMENTAL AND VOCAL TECHNIQUES

ORNAMENTATION

ARTICULATION

Constant tempo
- very fast
- fast
- moderate
- slow
- steady
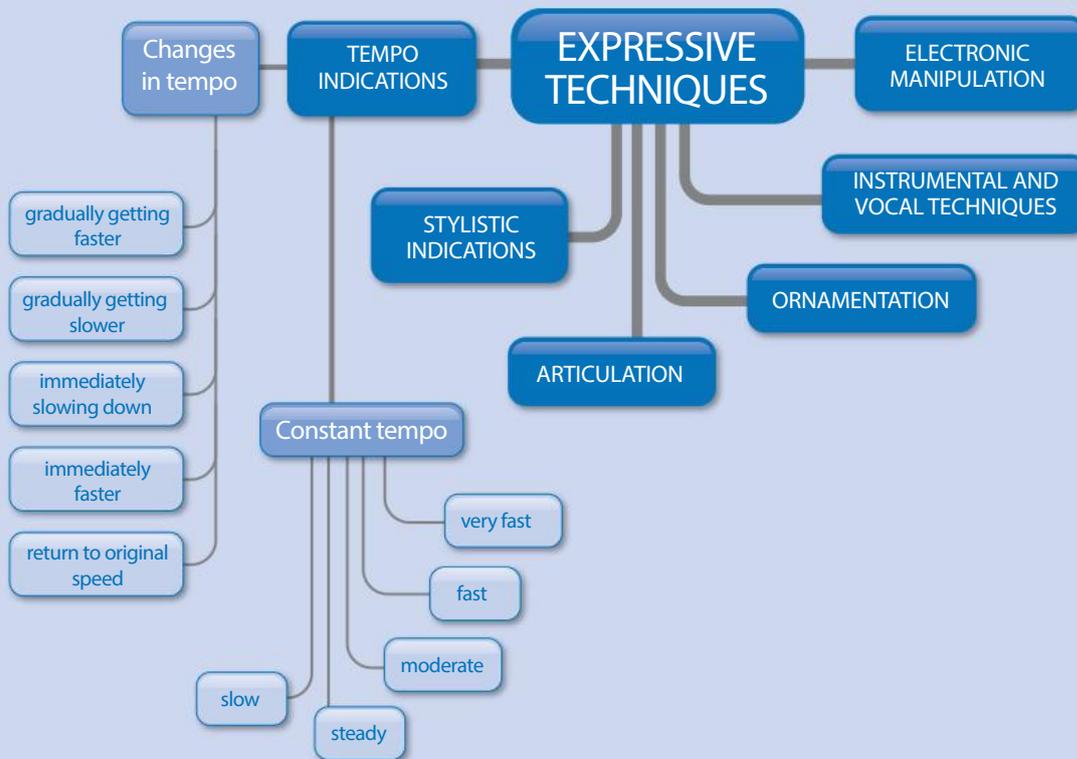
2. (a) Students' mind maps might show:

Changes in tempo: Gradually getting faster; immediately slowing down; return to original speed.

Constant tempo: fast.

(b) The tempo is mainly fast therefore the overall tempo is fast.

(c) Yes, the sound bite includes changes in tempo. Changes of tempo occur at 0'15" (immediately slowing down) from a steady fast tempo (0'00"–0'15"). Then at 0'18"–0'25" the tempo is gradually becoming faster, returning to the original fast tempo (fast) at 0'25" until the end of the excerpt (0'32").

3. Suggested words to describe the style of the excerpt:

Sad	Light	Serene
Expressive	Tranquil, calm	Peaceful
Graceful	Sombre	Relaxing
Smooth	Dreamy	Soothing

4. Articulation: accent; slur; staccato; tenuto.
Ornamentation: trill; mordant.

5.

Instrumental technique/s	Vocal technique/s
General techniques: Legato Tenuto *Specific instrumental techniques (guitar):* Finger picking Strumming Double stopping	*General techniques:* Glissando Legato Slur Vibrato *Specific vocal techniques:* Head voice (female) Vibrato Melisma (very brief) Sprechstimme (almost speech-like)

6.

Tempo Sound bite:

(a) The style of the piece: World Music (Jewish Klezmer sound)

(b) The expressive techniques that created the style:

- Characteristic change in tempo.
- Drum and percussive parts heavily accented to provide a dance feel (particularly when the tempo returns to the original speed).
- Instrumentation is characteristic of the style, also helping to create the dance-like feel.
- Much staccato is used to emphasise the main melodic line carrying through the excerpt.
- Frequent acciaccatura heard in the melodic line; could also be pitch bends.
- The syncopated musical conversation between the main melodic instrument (clarinet) and the underlying percussion is also characteristic of this style.
- The return of the main melodic theme towards the end of the excerpt.

Instrumental and vocal techniques Sound bite:

(a) The style of the piece: Popular music (New Age)

(b) The expressive techniques that created the style:

- The piece conveys a dreamy quality, mainly through the voice and smoothness and simplicity of the acoustic guitar part.
- There is acoustic guitar finger picking in a broken chord accompaniment style.
- The female voice uses many slurs and glissandi to move from one note to the next.
- The flute-like instrument plays a countermelody to decorate the main vocal melody, also ending the piece.
- The vocal diction is not precise which helps blend into the dreamy quality of the piece.

LISTENING ACTIVITIES: SUGGESTED ANSWERS

1. (a) Student revision.

(b) Responses to *If You Keep Losing Sleep*:

Structure overall: A B C C1 D D1 E

A – 'If you're up chimney sweep under rubble covers / If you keep counting sheep and being adored'

B – 'You're a tombstone in the mud / Playing twister in a bubble again'

C – 'I need a breath a wind so pure / To dry up the mud over me'

C' – 'To be reborn not born again / Erase my regret from the start.'

D – 'Shot the model / Flaking temporary skin you're no burden.'

D' – 'Such reduction / Such seductive silent wine hopscotch trigger.'

E – Outro/Coda

A	0"-13"	Staccato melody and accompaniment. Question and answer between vocals and orchestra.
B	14"- 28"	Staccato melody and accompaniment apart from 'again' sustained note at the end of the section.
C	29"- 42"	Slower tempo. Descending strings line.
C1	43"- 55"	Different strings accompaniment.
D	56"-1'09"	Thinner texture.
D1	1'10"-1'22"	Slows down at the end of section.
E	1'23"-1'33"	Snare drum dominates the section.

(i) Use of dynamics in the excerpt

The excerpt is predominantly loud in volume. Section E (1'23") drops down to moderately loud volume, building louder, preparing the listener for the next section at 1'33". This build-up in dynamics and intensity is helped by the snare drum rolls at 1'26", and by an ascending rapid scales run by the strings section. The transition between sections play an important part; the ends of sections A and B increase in volume. Sections C, C1, D and D' remain at the same volume. There is a quick drop in volume at the end of section D', but section E is entirely characterised by a build-up in dynamics.Accents are also a prominent feature, particularly the emphasis on every beat by the drums in section A.

(ii) Use of expressive techniques in the excerpt

- Overall the excerpt has tempo changes to characterise the piece. The tempo is at an easy walking pace in section A, provided by the beat and piano parts, as well as a structured rhythm from the strings on the answer phrase. Section B also has a strongly accented beat on 'again'. On the long ascending melisma, the beat is growing looser and not as frequent as in previous sections, also preparing the listener for the section. Section C and C1 are doubled in tempo, and the vocalist has much longer note values when singing the lyrics. Sections D and D1 have the same tempo as the previous section. The end of section D1 is slowing down, with the entire section E a transition section, slowing right down and then becoming faster with the help of snare drum rolls. This prepares the listener for the return of section A at 1'33", which then continues to the end of the song.
- Accents and staccato are used extensively in the excerpt through the singer's vocals enunciating most syllables. The overall style of the piece is energetic, almost exhausting through constant sounds of instruments and voice. The sections at a slower tempo are smooth.

- General instrumental techniques used: accent; glissando; slur; vibrato.
- Specific vocal techniques: falsetto male vocals; vibrato.
- The style of the piece is rock due to the instruments used.
- Overall the piece has a manic style, due to the consistency of sound and loud volume throughout. When the male vocalist is singing there is much happening in the composition. The strings play a prominent part, both while the singer is singing the lyrics, and also in between as bridge-like sections. The high and piercing tone colours of the strings chosen are appropriate for the style of the song, also due to the unconventional flow of the lyrics. The singer is very passionate in singing every word with much accent and force.
- The dynamics and expressive techniques play a prominent part, conveying a manic and powerful piece of music.

2. Student research.

3. Student research and performance.

4. (a), (b) Student tasks.
(c) (i) An overture is an introductory piece of orchestral music preceding an opera, oratorio or choral or dramatic work.
(ii) Mozart has used the vast contrasts in dynamics, with sudden changes, to portray a dramatic and exciting mood to introduce the opera. Tremolo is used often in the string part to build up the music's intensity. There are many emphases on notes, such as *subito forte and sforzando*.
The overture suits the section of the opera due to its dramatic opening and introduction to what may come when the opera begins. It also contains much variety in terms of melodic material, with this contrast providing an exciting overture. The fast tempo (*presto*) with many short note values, as well as the frequent termeli, add to this excitement.

5. Responses to *Drift*
Dynamics
(a) The dynamic range in the excerpt is moderately soft (*mezzo-piano, mp*) to loud (*forte, f*). The dynamics in the excerpt are mainly affected by the texture, the first section (*mp*) having a thin texture, increasing as the excerpt progresses, thus increasing the volume level. The heavy sound of the bass guitar also provides a thicker sound and contributes to the loud dynamic level.
(b) The dynamic level is *mp* (moderately soft) when the violins are playing. When the thick sounding bass guitar and cymbals enter, this helps the dynamics build, preparing the listener for the introduction of the male tenor voice.
(c) Yes, there are changes to the dynamic levels in the excerpt.

Timing	Instrument/s	Dynamic level/s
0"-17"	Violins (2)	mp (*mezzo piano*) Moderately soft
18"-20"	Bass guitar	*mf*
21"-25"	Bass guitar and cymbals	Crescendo
26"-28"	Bass guitar	*mf*
29"-1'41"	Male tenor voice Bass guitar	Crescendo (mainly on male vocals sustained notes) *mf* overall in this section

Expressive techniques

(d) The tempo of the excerpt is slow.

(e) The first section (approx. 35"–46") has a free rhythm, and no set tempo feel. When the bass guitar provides a rhythmic pulse with a harmonic ostinato, the tempo sets at slow and steady for the remainder of the excerpt (47"–2'10"). Italian terms to describe the tempo could be *largo* (slow), or even *grave* (slow and solemn).

(f) Stylistic indications may include:
Rubato for the beginning part of the excerpt (35"–46")
Largo for the overall stylistic indication.
Other suggested terms could be: relaxed; laid back; slow; solemn; laboured.

(g) Articulation: slur (violins and male vocals), slurs are used extensively and effectively in the vocals; accent (bass guitar part to emphasise the ostinato).

(h) Glissando is the main ornamentation used, mainly in the vocal line; also pitch bends where the singer uses the glissando to reach the pitch.

(i) General techniques: accent; glissando; legato; slur and vibrato.
Orchestral string techniques: double stopping; vibrato.
Bass guitar techniques: vibrato; finger-picking; glissando (48") of short detached notes.
Vocal techniques: vibrato; melismas; Sprechstimme; exaggeration of words, e.g., 'flesh'.
Other techniques: cymbal rolls.

(j) An electric keyboard has been used.

HSC-STYLE QUESTION

Question:

Discuss the use of dynamics and expressive techniques in this excerpt. *Le Maux de Georgette*

Sample response:

The use of dynamics and expressive techniques is effective, extensive and original in the excerpt from *Le Maux de Georgette* by The Hipstones.

The main dynamics are moderately loud (*mf*) which suits the style of the piece well. Only when more expression is needed - for example, the piano towards the end of the flute solo and the vocals towards the end of the excerpt - does the dynamic level increase to loud, though not by much nor suddenly. All changes are appropriate, expressive and effective.

Tempo is not constant, due mainly to expressive qualities by the instrumentalists. The sense of *rubato* is driven and dictated by the block chords heard throughout. At 46", when the vocals enter, the piece returns to the former speed for a short time.

Stylistically the excerpt has much *rubato*. There is use of *legato* (1' 23") as well. At 1'23', the excerpt slows down significantly and then increases in volume slightly to finish. The entire excerpt is smooth, passionate, expressive and very light, with much freedom overall by all instruments and vocalists.

Instruments:

Piano: block chords predominantly throughout.
Flute: flutter tonguing; breathy (forced at times, almost boxed).
Violin-like: fiddle-like.
Vocals: male (tenor) and female (mezzo-soprano).
Piano accordion: main harmonic movement with long sustained drone-like chords.

Instrumental and vocal techniques:

Flute: flutter tonguing and boxed (speaking through instrument); staccato; slur; glissando.
Fiddle: vibrato; arco; sul ponticello; trill; lightness on the string (almost harmonic-like); rapid succession of notes.
Vocals: singing in a foreign language (French); head voice and falsetto; vocal slides.

GENERAL QUESTIONS ON DYNAMICS & EXPRESSIVE TECHNIQUES

Listen to an excerpt and answer the following questions in extended point form

Dynamics

1. Comment on the dynamic levels overall in the music. Identify the range of dynamics used; you may use Italian words to describe the volume levels.

2. Comment on the dynamic levels in a particular section, or sections of the piece of music.

3. Are there changes in dynamic levels in the music? If so, where, and can you name some dynamic changes used?

Expressive techniques

4. Name the tempo of the musical excerpt.

5. Are there any changes to this tempo, or any other tempo changes? If so, can you put an Italian name to this change(s)? Describe the changes.

6. Write an Italian name, or names, that best describe the stylistic indication from the composer in this excerpt. You may do this for the piece overall and then perhaps for a particular section of the piece.

7. Comment on any use of articulation in the music to portray expressive qualities.

8. Have the notes been ornamented by the composer? If so, what specifically has been used?

9. Are there any instrumental techniques applied to the instruments in the music? If so, be specific as to which techniques the composer has chosen.

10. Are there any electronic modifications to the sound to manipulate it for effect? If so, what specifically has been used?

ADDITIONAL SUGGESTED LISTENING PIECES

Suggested listening piece	Details	Excerpt (from/to)	Main DYNAMICS AND EXPRESSIVE TECHNIQUES feature
Ta Douleur by Camille	From Camille Dalmais album *Le Fil* (2005); also *Triple J's Hottest 100*, Vol. 14 Artist website: www.camille-lefils.com	0:00-2:02	Unconventional vocal techniques and sounds
It's Oh So Quiet by Björk	From album *Post* (1995)	1:36-3:36	Varying dynamic ranges and textures
Ancient Voices of Children by George Crumb	Various recordings or download	any	Unconventional vocal and instrumental techniques
Hung Up by Madonna (featuring ABBA)	From album *Confessions* on a *Dance Floor* (2005)	0:00-1:40	Emphasis on sounds (clock) Electronic manipulation

CHAPTER | FOUR

TONE COLOUR

This chapter will help you to discuss the concept of duration in terms of:

- SOUND
- SOUND SOURCES
- INSTRUMENTAL AND VOCAL TECHNIQUES
- COMBINING SOUND SOURCES
- DESCRIPTIONS OF TONE COLOUR
- MUSICAL EFFECTS

Listening activity pieces:

'Pelican Dreaming'
by Darren Percival

'Down in Africa'
by Mr Percival

'Nexus'
by Don Banks

Additional suggested listening pieces:

'Malcolm Smith'
by Tiddas

'Barcelona'
by Freddie Mercury and Montserrat Caballé

'Maninyas'
by Ross Edwards

'Habanera'
from Bizet's Carmen by Filippa Giordano
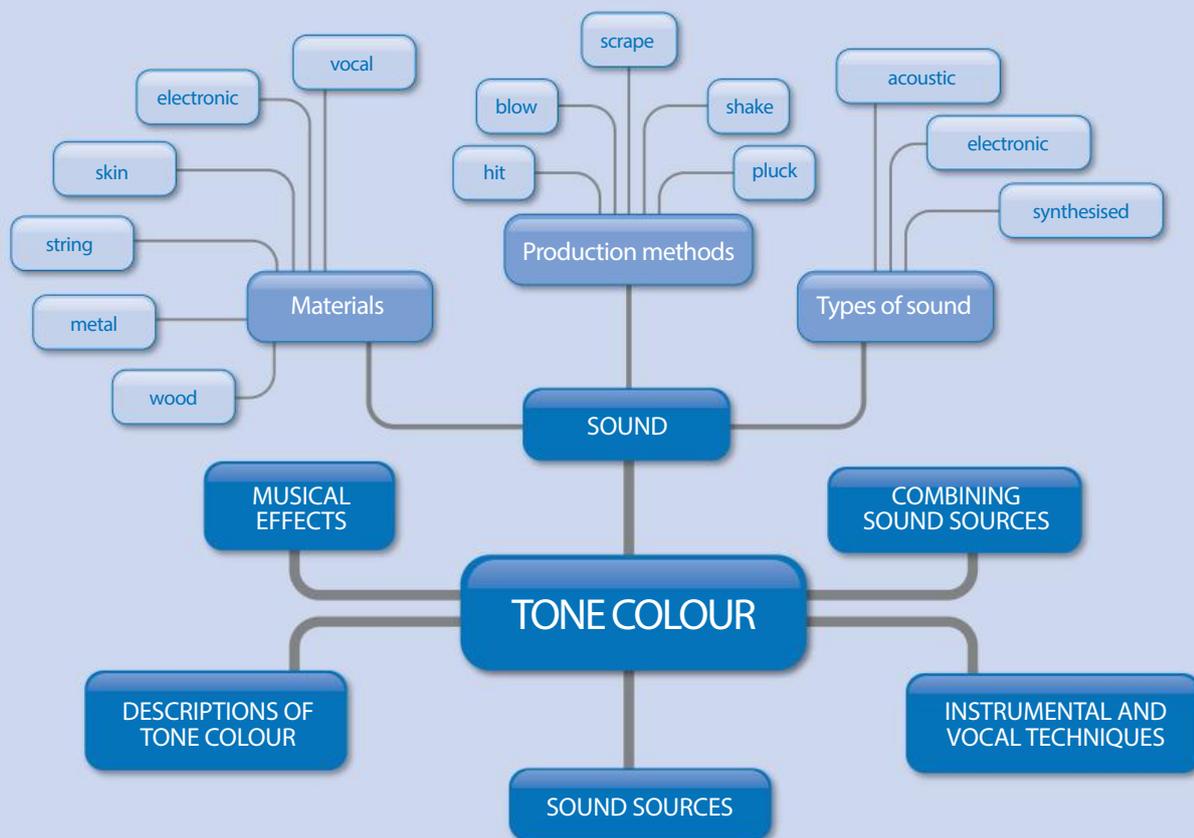
'Star Tribes'
by Stephen Leek

CONCEPT CHECKS: ANSWERS

CONCEPT CHECK ⟳⟳ MAKING SOUND

1. Making Sound Mind Map

2. Wood, metal, string, skin, electronic or vocal.

3. Skin.

4. Examples of instruments that you hit to make produce sound: drum kit; bongoes; congas; xylophone; marimba; vibraphone; timpani; woodblock; gong.

5. Scraping.

6. Acoustic: sounds that are not electronic, a 'raw' sound.

7. Electronic.

CONCEPT CHECK ➩➩ SOUND SOURCES

1. Sound Sources Mind Map.

SOUND

MUSICAL EFFECTS

COMBINING SOUND SOURCES

TONE COLOUR

DESCRIPTIONS OF TONE COLOUR

INSTRUMENTAL AND VOCAL TECHNIQUES

SOUND SOURCES

soprano

alto

tenor

bass

vocal

Performing media

Sounds

electronic

unconventional

membranophone

world

western

aerophone

chordophone

idiophone

strings

woodwind
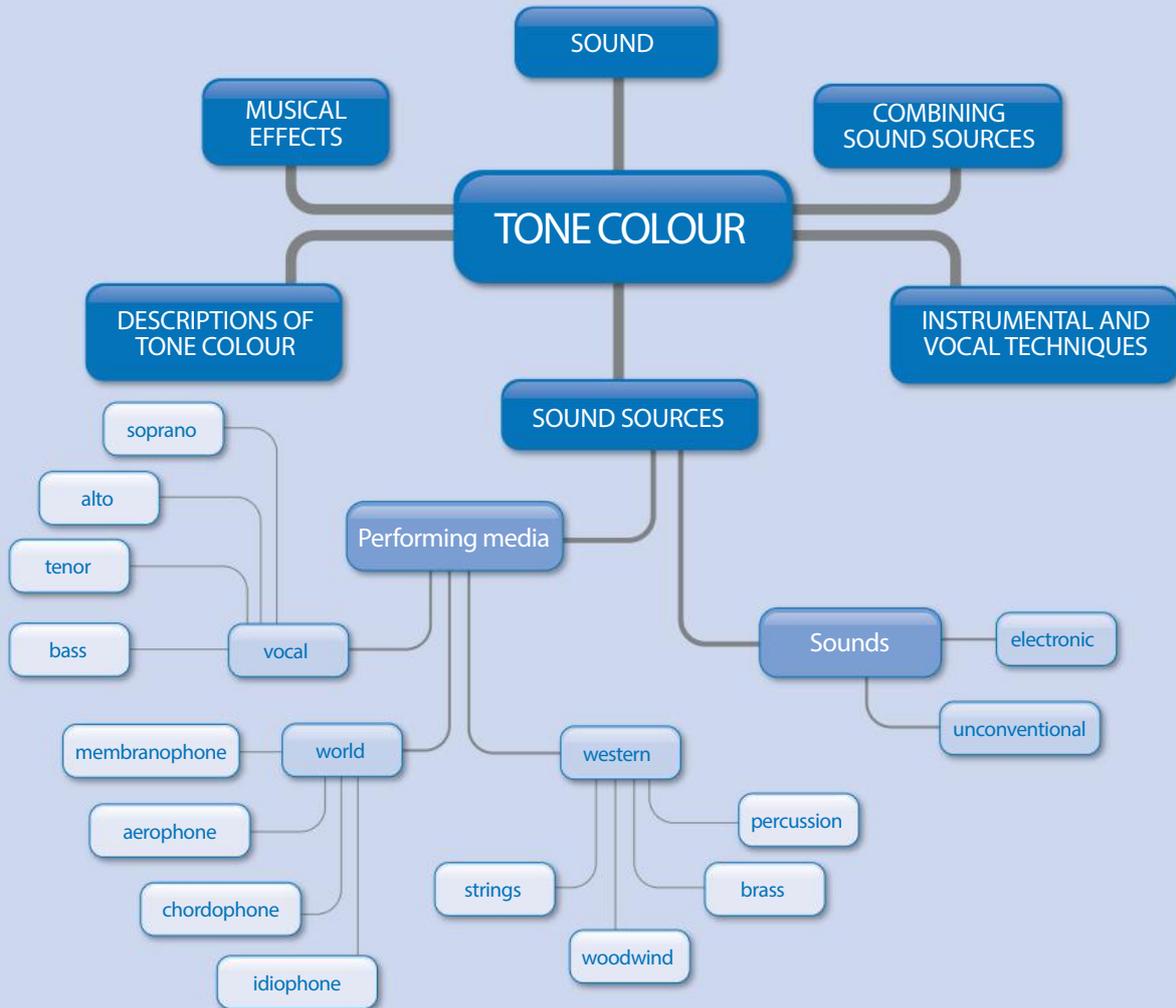
percussion

brass

2. Strings; woodwind; brass; percussion.

3. Strings; cymbals; flutes.

4. Female voice of an alto range. Singer's range in the excerpt is from A (below middle C) to C (octave above middle C). The excerpt is a solo voice with accompaniment (guitar).

5.

Sound bite	Instrument
Sound sources 3	Saxophone Alto
Sound sources 4	Flute

6. Sound bite 4.15: Unconventional sounds: alarm bell; snoring (with heavy breathing); sheep (baa).

CONCEPT CHECK ∼∼∼ INSTRUMENTAL AND VOCAL TECHNIQUES

1. Refer to the instrumental techniques listed in this chapter.

2. Vocal techniques: bend; effects derived from the speaking voice; falsetto/head voice; rap; scat; Sprechstimme; syllabic/melismas; vibrato.

3. Student composition/improvisation.

4. Student performance/evaluation.

5. Possible response using violin as the example of an instrument:

	Traditional techniques	Non-traditional techniques
1	*Arco*	*Sul ponticello*
2	*Pizzicato*	*Sul tasto*
3	*Double stopping*	*Col legno*
4	*Tremolo*	*Spiccato*

CONCEPT CHECK ∼∼∼ COMBINING SOUND SOURCES

1. Combining Sounds Sources Mind Map

2.
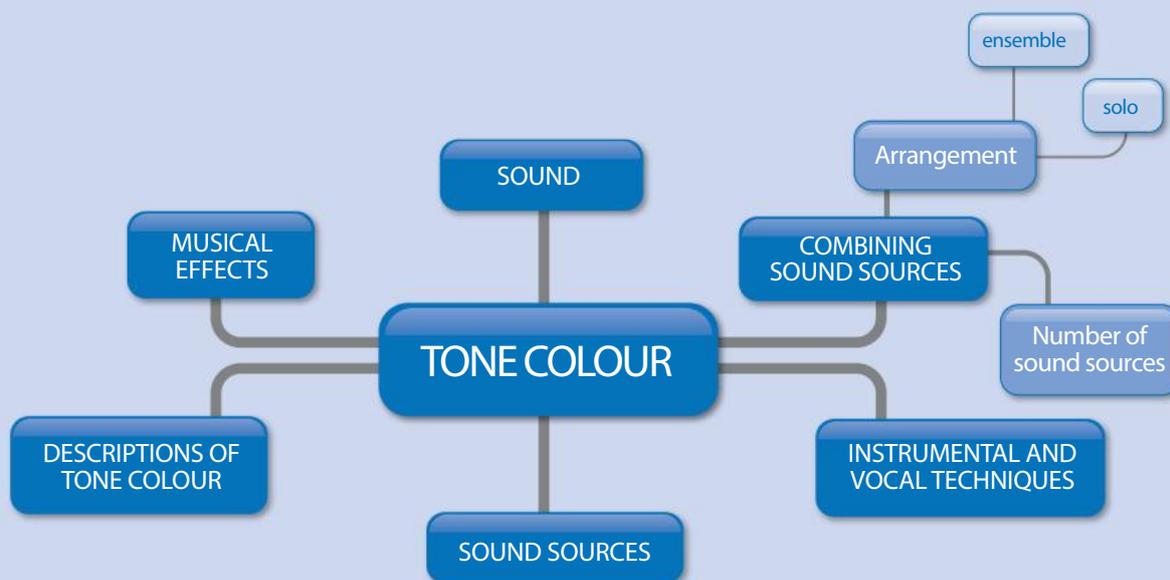
Sound bite	Instrumental group
Instrumental group 1	Baroque small ensemble Harpsichord continuo with flute soloist
Instrumental group 2	Jazz band (Modern jazz band, almost funk with the strong drum kit)

CONCEPT CHECK ⋙ DESCRIPTIONS

1. Student task.

2.

Sound bite	Instrument	Description of instrument providing the main melody
Tone colour description 1	Flute	Light, clear, bright, flowing
Tone colour description 2	Keyboard	High-pitched, mellow, smooth
Tone colour description 3	Guitar	Solemn, strong, deep

CONCEPT CHECK ⋙ MUSICAL EFFECT

1. Student task.

2. (a)-(c) Student composition.

LISTENING ACTIVITIES : SUGGESTED ANSWERS

1. Student revision.

2. Responses to *Pelican Dreaming*:

(a) Student response.

(b) *Describe, discuss and analyse the use of tone colour in the excerpt.*

Instruments/sound sources in order:

- Didgeridoo
- Bird sounds
- Electric piano
- Shaker
- Indigenous chanting (low sound mumbling)
- Baby
- Crowd
- Bell
- Traffic (with horns)
- Dog bark
- Whistle
- Children
- Horns driving by (Doppler effect)
- Train
- Baby
- Car with loud stereo
- Female policewoman talking through a radio

The excerpt explores many different sounds that have been sampled and ordered together. The list above is a rough order of the instruments heard but some sounds overlap.

The didgeridoo remains as the drone and indigenous chanting throughout is constant, with frequent motifs by the electric keyboard.

Vocal sounds include:

- the male indigenous singer (bass range) chanting at a low pitch with a very narrow range, almost speech-like
- the baby sounds
- the policewoman briefly at the end of the excerpt.

A few conventional musical instruments are heard, such as the keyboard (hit); shakes (shaken) and didgeridoo (blown). Most other sound sources heard are unconventional and non-traditional, such as baby sounds, traffic noises and dogs barking.

The arrangement of the excerpt has the didgeridoo and male vocals acting as a drone, and occasionally an ascending three-note motif played by the electric keyboard. These three instruments help unify the excerpt, with the unconventional sound sources adding some contrast.

The overall musical effect could be sad and sombre. The spiritual sounds of the didgeridoo and indigenous chanting juxtapose with the modern sounds of traffic. This mixture of sounds conveys a sense of disturbance.

3. Student research.

4. Responses to *Down in Africa*:

Note: The entire excerpt is sung by the same singer, Darren Percival, using a delay machine.

(a) & (b) Though the piece is derived from one sound source only (male tenor), the artist provides the listener with many different sounds that emulate instruments and also various vocal parts.

First minute only (up until the first chorus)

Introduction:

Improvised section (0'0"–0'14").

'I have a dream, say I have a dream / That I have been to Africa.'
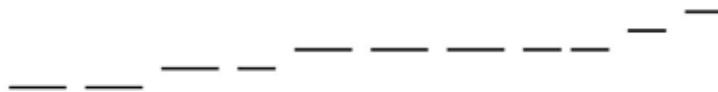
Male tenor vocals singing.

Improvised section with much rubato.

Monophonic (solo voice only).

Verse 1:

'Um deh …' (0'15"-0'18"):

A harmonic ostinato.

A high hat at 0'19".

Sound enters with rhythm:

A harmonic ostinato.

Also at 0'19", another part - 'gu gle glu go':

Then harmonised a third above at 0'23" and then at 0'27", providing a three-part harmony.

The three points above are all in preparation and the accompaniment for the remainder of the excerpt, with the exception of the instrumental at 1'20".

At 0'34", the verse begins with the male voice singing the lyrics in song style: 'Come on and get your tickets …'

At 0'49" when the singer sings 'Flying over mountain side …' a bass part enters:

Before the chorus begins (1'30"), the bass voice sings one short detached note for every beat of the bar:

Ee… Air…

Chorus (1'05" – 1'19"):

The accompaniment is the 'Um deh …', 'gu gle glu go …' in three-part harmony.

The bass part, short detached 'euh' (almost speech-like), is singing every crotchet beat to provide a strong driving beat.

The male singer sings 'eh air…, down in Africa', the 'air' syllable with several descending notes, then 'Down in Africa' on the same note.

E   Air… …………………… Down in Af-ri-ca

The 'air' is harmonised a third above in two-part harmony, heterophonic in texture (two vocals singing only).

The singer introduces the instrumental effectively, giving it context by singing: 'And all the children gathered round to hear the drum in the morning light.'

Instrumental (1'20"–1'27"):
The parts include:
1. A higher voice singing short detached notes, 'de du dah':

2. Bass short notes; the second crotchet of each bar is a higher note:
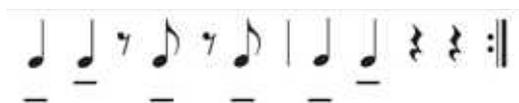
Verse 2:
'I dreamt I found a Rhino …' is unaccompanied, just the solo male voice.
At the end of this sentence there is the introduction of the high-hat sounds, and then the 'Um deh' ostinato. This time in the accompaniment mix, there are higher 'do do' in crotchet triplets.

Chorus:
Same as above.

5. Student response.
6. Class discussion.

HSC-STYLE QUESTION

Question:

Discuss the use of tone colour in this excerpt. *Nexus*

Sample response:

Time	Full symphony orchestra/jazz quintet	Section
0'00"-0'16"	Orchestral	A
0'17"-0'36"	Jazz	*B*
0'37"-0'50"	Orchestral	C
0'51"-1'16"	Jazz and orchestral	*D*
1'17"-2'18"	Jazz	E
2'19"-2'25"	Orchestral	F

Tone colour is a prominent concept in the excerpt from *Nexus* by Don Banks, mainly through the use of polystylism, a full symphony orchestra and a jazz quintet.

'Nexus', from Latin, generally means 'to connect' or 'to bind'.

Nexus is scored for a full symphony orchestra and a jazz quintet (trumpet; alto saxophone; piano; double bass and drum kit). The stylistic differences are apparent through the changes in performing media as well as stylistic characteristics, such as frequent syncopation in the jazz section.

Features that indicate that the music is jazz are: the instrumentation; swing rhythm; use of syncopation; use of the blues scale; and ornamentation specific to jazz music.

Thematic material is shared between the orchestra and jazz quintet.

Features that indicate that the music is orchestral are the use of orchestral instruments with traditional and non-traditional playing techniques.

There are acoustic sounds overall.

There is absence of metre, therefore a lack of a sense of momentum, apart from when the drums enter in the jazz sections.

The use of tone colour creates a sense of chaos, though there are some calmer parts in the jazz section. On the whole, the excerpt displays a general uneasy quality.

When each instrumental group enters it is only for a brief time and usually there is a sudden contrast.

The return of each of the two styles is a unifying feature.

Traditional and non-traditional instrumental techniques are used.

There are contrasting tone colours.

Sections with orchestral sonorities contrast with sections with jazz sonorities and there are sections with both combined.

Tutti versus solo sections and small ensemble sections (that is, jazz quintet).

Contrast exists through the change of register.

Non-traditional tone colour techniques include orchestral percussive bombs.

Thematic melodic material unifies the piece.

GENERAL QUESTIONS ON TONE COLOUR

1. Identify the category of sounds, either as Western instruments, World music instruments or vocal sounds.

2. Name all the sound sources used in the piece of music.

3. Describe the overall and individual sounds in the piece of music. Discuss the material the instruments may be made from, the production method used, and also the type of sound, whether acoustic, electronic or synthesised.

4. Is there any use of unconventional or electronic sounds? If so, explain why you have identified the sounds as belonging in these categories.

5. Comment on any instrumental techniques used in the excerpt and state whether they are traditional or non-traditional techniques.

6. Sectionalise the piece according to the various tone colours. In each section discuss:
   (a) the number of instruments
   (b) the arrangement of instruments – solo or ensemble.

7. Use adjectives to describe the sound source combinations for:
   (a) the overall tone colour of the composition
   (b) the individual tone colours of instruments chosen by the composer for the piece of music.

8. Describe the overall musical effect created by the composer through the use of tone colour.

Helpful tools for answering a question based on the concept of tone colour:

General questions		
WHAT? **What is making the sound?**	**HOW?** **How is the sound being produced?**	**COMBINATION?** **Is it solo or ensemble?**
Identify: • material • type of sound • Western instruments • instruments of the world • vocal	*Identify:* instrumental or vocal technique (traditional or non-traditional)	*Identify:* • number of instruments • instrumental arrangement (solo or ensemble)
Specific questions		
WHEN? **When is it happening?**	**WHO?** **Who is performing?**	**WHAT?** **What are they doing?**
Identify: section of the piece of music (e.g. verse 1)	*Identify:* specific sound sources (instruments, voices, unconventional sounds, electronic sounds)	*Identify:* specific detail as to what the solo or group of instruments or voices is playing or singing

ADDITIONAL SUGGESTED LISTENING PIECES

Suggested listening piece	Details	Excerpt	Main TONE COLOUR feature
Malcolm Smith by Tiddas	From album *Sing About Life* (1994), track 7, label: Phonogram	0:00-1:04	Aboriginal music – didgeridoo and various other natural sounds
Barcelona by Freddie Mercury and Montserrat Caballé	From album *Voices*, compilation, 2002, Universal International Music BV. Original album *Barcelona*, 1988, Polydor, Hollywood	3:41-5:01	Polystylism: pop vs classical
Maninyas by Ross Edwards	ABC Classics	any	Non-traditional instrumental techniques
George Bizet's Carmen: Habanera by Filippa Giordano	From album *Filippa Giordano*, 2000, track 25	0:00-2:08	Polystylism (singer's voice lends a contemporary sound to a classical piece)
Star Tribes by Stephen Leek	www.stephenleek.com/?page_id=40	0:00-1:00	

CHAPTER | FIVE

TEXTURE

This chapter will help you to discuss the element/concept of TEXTURE in terms of:

- ■ LAYERS
- ■ DENSITY
- ■ TYPE OF TEXTURE

Listening activity pieces:

'Summer Overture'
from Requiem for a Dream by Clint Mansell

'Unfinished Symphony'
by Franz Schubert

'It's Gonna Be Good for You'
by The Hipstones

'Tobias'
by Darren Percival

Additional suggested listening pieces:

'Magic'
by Ben Folds Five

'Behind the Wall'
by Tracy Chapman

'One Big Holiday'
by My Morning Jacket

'Hand in Hand'
by Joseph Tawadros, with Bobby Singh

CONCEPT CHECKS: ANSWERS

CONCEPT CHECK ∾∾ LAYERS

1. Layers Mind Map
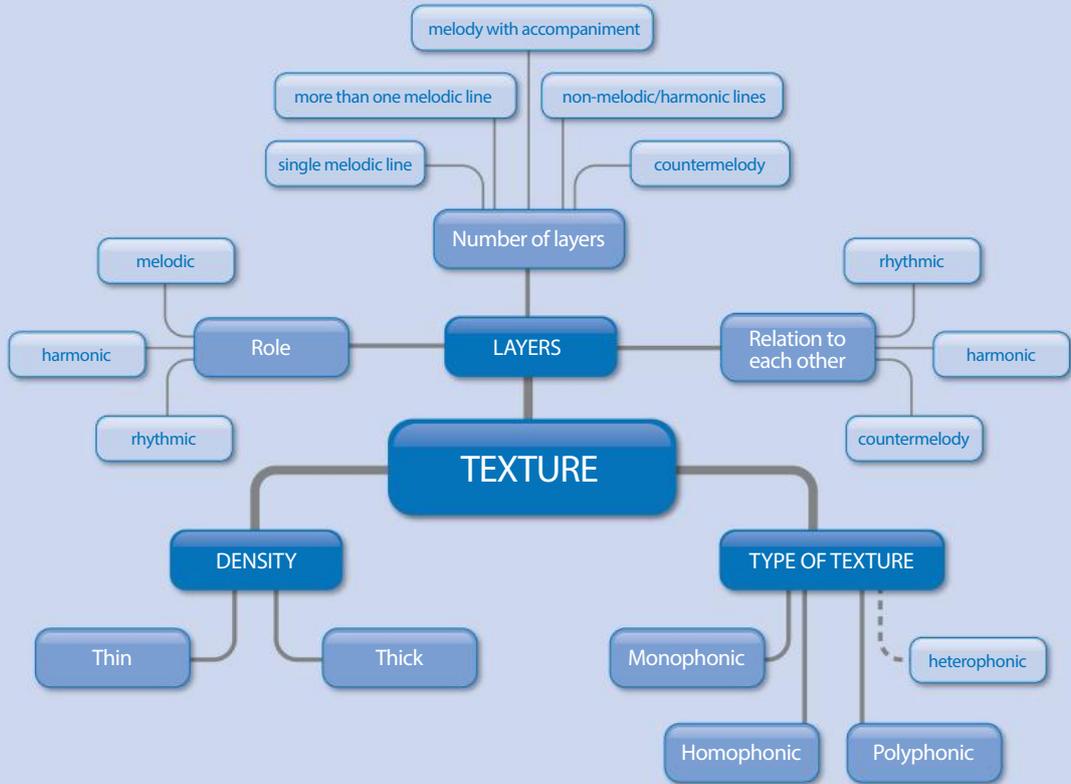
2. (a) Sound bite 5.6 – countermelody
(b) Sound bite 5.7 – melody with chords
(c) Sound bite 5.8 – single melodic line
(d) Sound bite 5.9 – more than one melodic line

3.

Sound bite	Instrument	Role
Concept check – Role 1	Acoustic guitar	Harmonic
Concept check – Role 2	Organ	Harmonic
Concept check – Role 3	Shaker (percussion)	Rhythmic

4. Layer Relationship Sound bite:
- An electric guitar holds the melody, having the main melodic role.
- The accompaniment and the instruments providing the harmony are: acoustic guitar (strumming chords); organ (descending harmonic line); electric guitar answering the main melodic question, with a few notes complementing the line by 'filling in the gaps'.
- The drum kit and shaker are providing the rhythm therefore have the rhythmic role.

CONCEPT CHECK ⤳⤳ DENSITY

1. Density Mind Map
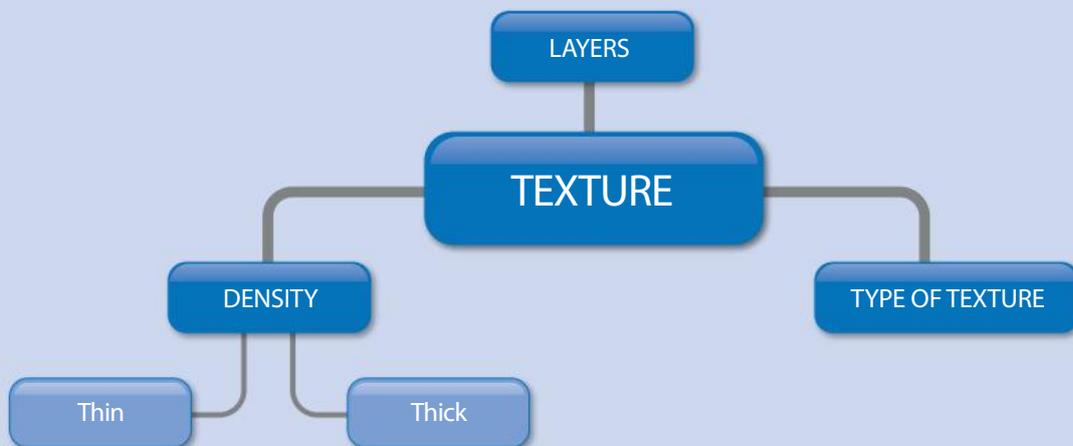
2. Refer to the Student Book, Chapter FIVE : TEXTURE
3. Refer to the Student Book, Chapter FIVE : TEXTURE
4.

Sound bites	Texture density
Concept check — Texture 1	Thick
Concept check — Texture 2	Thin
Concept check — Texture 3	Thick

CONCEPT CHECK ∽∽∽ TEXTURE TYPES

1. Texture Type Mind Map
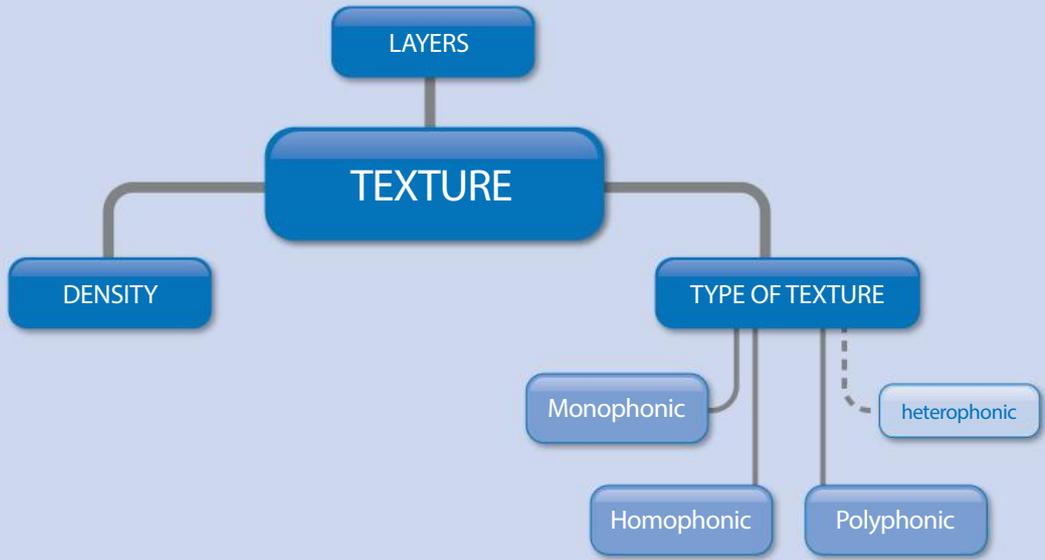
2.

Sound bites	Texture density
Concept check – Texture type 1	Polyphonic
Concept check – Texture type 2	Heterophonic (and homophonic)
Concept check – Texture type 3	Homophonic
Concept check – Texture type 3	Monophonic

LISTENING ACTIVITIES : SUGGESTED ANSWERS

1. Student revision.

2. Responses to *Summer Overture*:

   (a) Student response.

   (b) *Discuss the use of texture overall in the excerpt.*

   The piece begins with a cello line doubled with a three-note ostinato that introduces the piece, and later acts as a harmony.
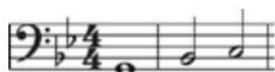
   The ostinato is heard twice, with a held G note semibreve to finish the introduction.

   Therefore the piece begins with a thin texture and is monophonic in texture type.

   The piece drops down in texture to even thinner, though one layer remains; the instrument is the high register of the piano, and therefore a thin sounding instrument. This part is being played softly, almost silently.

   The pianist plays a repetitive figure:

   The texture type is monophonic here with the melodic fragment being played three times.

   At 38", the ostinato continues, though added layers make the texture thicker.

   When the drum beat enters, it places an emphasis on the first beat of the bar, rather than the notes being fairly even previously.

   The violins are playing the main ostinato from the beginning of the excerpt, though an octave higher. Cello plays staccato notes on every beat. The texture type is homophonic for the first time in the excerpt so far.

   The following is an outline of the layers:

	SECTION A (0'00"-0'16")	SECTION B (0'17"-0'37")	SECTION C (0'38"-1'07")
Piano		_ – ‾ _ _ – ‾ _ etc...	....
Strings (higher)			Cello ostinato, an octave higher
Cello	o 𝅗𝅥 𝅗𝅥		Same ostinato as section A
Drums and percussion			....

   The cello part has a harmonic role throughout. The drums have a rhythmic role when they enter. The piano ostinato has a melodic role.

The violins are louder than the piano when all instruments are playing towards the end yet they have a mainly harmonic role, though both the piano and violin almost change roles in this section, between harmonic and melodic.

In the excerpt, the texture builds thicker in layers from the beginning.

The cello and piano parts are first heard separately in a monophonic texture where the parts' characteristic motifs and ostinati are heard. These melodic fragments are then embedded into the texture, acting as harmony.

The narrow ranged piano ostinato could be heard as a melodic ostinato in section C.

The drums and percussion (on every beat of a four-crotchet cycle) have a rhythmic role, providing the piece with stability and momentum at the beginning of section C.

3. Student research.

4. Student research.

5. Student performance.

6. Student composition.

7. Responses to *Schubert's Symphony No. 8, 'Unfinished Symphony'*

(a) Layers seen in the score excerpt provided:
- Double bass and cello
- Cello and viola
- Violins
- Oboi and clarinets
- Bassoon and French horn

Layers heard in the listening excerpt:
1. Double Bass and cello
2. Cello and viola
3. Violins (I and II)
4. Oboes and clarinets
5. Bassoon and French horn
6. Horn
7. 1'02" – Woodwind and French horns
8. Bassoon; French horn; clarinet and viola with double bass (a weak layer as it is a transition to the next section)

(b) The oboes and clarinets have a melodic role.

(c) The strings (double bass; cello; viola and violin parts) have a harmonic role throughout the excerpt. The double bass and cello introduce the piece with a melodic figure, with sustained notes in bars 6-8 to prepare for the introduction of the rapid violins' part.
Note: The double bass part, though notated the same as the cello part, is heard an octave lower than the cello part. Also in the score provided, the double bass and cello part is written as the one part. Though there are slight variations in octaves, it is ultimately the same or a very similar part.
There are three layers in the score excerpt, with a fourth entering as a harmony towards the end of the score excerpt:
1. Cello/Double bass and viola
2. Violin I and II
3. Oboes and clarinets
4. Bassoons and horns

The double bass, cello and viola parts are all playing the same note though an octave each apart. The violins (I and II) enter at bar 9, both a major third apart, with a semiquaver pattern, creating much urgency with notes being doubled. The layers one and two match neatly in the last three quaver beats of each bar.

(e) The density in bars 1-8 is thin and sparse. In this section of the excerpt, two instrumental parts are heard: cello and double bass. The instruments are playing the same notes (though an octave apart) to emphasise this dramatic line. Though they are both heavy sounding instruments, the texture remains quite thin.

The density of texture is significantly thicker at the end of the excerpt compared with the beginning with one layer in monophonic texture. The texture build from 0'55" with an ascending melodic line to help create this climax, and then down at 1'08", only to build up again using layers, dynamic increase and pitch ascending lines to dramatic chordal staccato notes.

At 1' 08" is one horn line, the texture monophonic, with a light build of one more layer in preparation for the viola to enter with a soft melody at 1'20".

Bars	Texture type	Instruments
1-8	Monophonic	Cello and double bass
9-12	Homophonic (the violins' part becoming a harmony at bar 13)	Violins; viola; cello; double bass
13-19	Homophonic	Oboe; clarinets; violins; viola; cello; double bass

(f) *The use of texture overall and the effectiveness of this for the listener*

Overall the use of texture in the excerpt is based on the building of layers.

The piece begins with a monophonic type of texture of the double bass and cello parts, then is built up again by the violins' part, and then a light melody by the oboes and clarinets. The texture from then on is increased and decreased, creating much tension at the start of the piece.

The composer uses many musical features, such as an ascending melodic line, to build the texture, and then suddenly drops down to one layer, in preparation for the next section of a legato viola line.

8. Responses to *It's Gonna be Good for You*

(a)-(c)

Layers	Instruments	Layer description overall	Role
1	Choir (SATB)	Single melodic line Melody with accompaniment (CHORUS)	Melodic and harmonic
2	Tenor solo Mezzo-soprano solo	Melody with accompaniment	Melodic
3	Strings	Countermelody	Harmonic
4	Drums; bass guitar; keyboard	Non-melodic line (harmonic and rhythmic parts)	Harmonic; rhythmic (drums)
5	Oud (Egyptian string instrument)	Single melodic line	Melodic

(d) See following table in part (g) for texture relationships between all layers. Overall the texture can be analysed horizontally.

Density

(e) The texture is thickest at the chorus, which is common with verse/chorus form, the chorus being the climax of the song. The remainder of the excerpt has a medium to heavy thickness overall.

Type

(f) The entire excerpt (verse 1 – instrumental) is a homophonic type of texture, except for the introduction which, though harmonised, has a monophonic texture.

Diagram

(g) Demonstrate visually your understanding of texture in this piece by drawing a diagram to represent the layers heard in the music.

	Introduction	Verse 1	Pre-chorus	Chorus	Verse 2	Pre-chorus	Bridge	Instrumental
	0'00"-0'16"	0'17"-0'37"	0'38"-0'56"	0'57"-1'06"	1'07"-1'26"	1'27"-1'47"	1'48"-2'05"	2'06"-2'25"
Male tenor		'Whenever the rain …'	'Sounds there are…'			'Sounds there are …'	'It's gonna be …'	
Mezzo soprano							'It's gonna be …'	
Choir (SATB)	Gospel sounding; 'Um a now a …'	Call and response style; 'It's gonna be … good for you '		'Um a now a …'				
Strings		descending harmonic line					syncopated ascending passage	counter-melody
Oud								Oud solo
Keyboard								
Bass guitar								
Drums								

HSC-STYLE QUESTION

Question:

Discuss the use of texture in this excerpt. *Tobias*

Sample response:

The overall texture of the excerpt varies in thickness, with each layer contributing a different musical role.

The texture overall is homophonic, with melody and accompaniment predominantly throughout.

The texture is at its thickest in section A, with all instruments scored playing, except for flugelhorn and backing vocalists.

The excerpt is scored for vocal solo (male tenor); backing vocalists (alto and tenor); guitar; keyboard; bass guitar; percussion; drums; and flugelhorn.

There are five layers overall:

1. Vocal solo
2. Drum and bass guitar (and percussion)
3. Keyboard and guitar
4. Backing vocals (male tenor and female alto singers)
5. Flugelhorn.

Each layer has a different role to contribute to the overall texture of the excerpt.

A male vocal soloist has the melodic role, conveying the meaning of the lyrics. The drums and bass guitar (and percussion) are in the same layer as the movement rhythmically is generally the same. This is despite some transitional additions by the chimes (0'27") and the bass guitar (0'46"); this layer is both rhythmic and harmonic (bass guitar only).

The keyboard and guitar have a harmonic role, with many countermelodic phrases adding to the melody, e.g. 0'4" keyboard countermelody.

The backing vocals have a harmonic role, the layer consisting of female alto and male tenor (three singers). The backing singers are heard for the first time at 0'21" singing 'mmm' harmony, with the last note in three-part harmony.

The singers are heard again at 1'12" singing an ascending 'eh' vocal line, then an ostinato: 'Keep on running Tobias'.

In section C (0'47") the flugelhorn has a harmonic role with a repetitive motif that is syncopated.

The flugelhorn motif and the backing vocal ostinato 'keep on running Tobias' are related rhythmically.

Overall the density of texture is a medium thickness with the heaviest texture in section A.

Sample diagram:

	Intro (0'00")	A (0'02")	B (0'20")	C (0'47")	C1 (1'04")	C2 (1'21")	C3 (1'46"), outro
Vocal solo (male tenor)		'Can I ask you ...'	'destiny ...' long held note 'ee', ascending line			'Keep on running ...' response	improvising vocal lines
Backing zocals		Male double up only	'mmm ...', ending in three-part harmony		female SA; 'eh' ascending passage	SA; 'Keep on running Tobias', call	'eh' ascending passage
Guitar							
Keyboard (R & H)							
Bass guitar			transition at 0'46"				
Percussion			chimes (0'27")				
Drums			rock beat from 0'46"	rock beat	rock beat	rock beat	rubato, slow down
Flugelhorn				motif	motif	motif	motif; tag to end

GENERAL QUESTIONS ON TEXTURE

Layers

1. Identify the layers in the excerpt.

2. Label each layer as:
   - single melodic line
   - melody with accompaniment
   - more than one melodic line
   - counter melody, or
   - non-melodic/harmonic lines, for example, rhythm section/percussion.

3. What is the role of each layer (melodic, harmonic or rhythmic)?

4. Describe the relationship between each layer.

   Density

5. Describe the density of the texture.

   Type

6. Label the type of texture used in the piece of music. Comment on the overall type of texture, as well as the texture of specific sections of the piece of music.

   Diagram

7. Show your understanding of texture in the piece visually by drawing a diagram to represent the layers heard in the piece of music.

ADDITIONAL SUGGESTED LISTENING PIECES

Suggested listening piece	Details	Excerpt	Main TEXTURE feature
Magic by Ben Folds Five	From album *The Unauthorized Biography of Reinhold Messner*, 1999	0:00-2:11	Clear build of zexture layers
Behind the Wall by Tracy Chapman	From album *Tracy Chapman*, track 4 www.tracychapman.com	0:00-1:48	Monophonic
One Big Holiday by My Morning Jacket	From album *It Still Moves* album, 2003, and Stick It soundtrack	0:00-1:24	Clear build of texture layers
Hand in Hand by Joseph Tawadros, with Bobby Singh	Australian Oud player, with other Australian musicians; www.josephtawadros.com/listen.htm	7:28–12:40 (any 2-minute excerpt within this range)	Monophonic Polyphonic Heterophonic

CHAPTER | SIX

STRUCTURE

This chapter will help you to discuss the element/concept of STRUCTURE in terms of:

- ■ MACRO STRUTURE
- ■ MICRO STRUCTURE
- ■ TECHNIQUES THAT CREATE UNITY
- ■ TECHNIQUES THAT CREATE CONTRAST

Listening activity pieces:

'Prelude'
from Carmen by Georges Bizet

'Fix My Soul'
by The Hipstones

'Gangsta's Paradise'
by Coolio

Additional suggested listening pieces:

'Another Day'
from Rent by Jonathon Larson

'Bohemian Rhapsody'
by Queen

'The Young Person's Guide to the Orchestra'
by Benjamin Britten

'Tobias'
by Darren Percival

CONCEPT CHECKS: ANSWERS

CONCEPT CHECK ⌣⌣⌣ **MACRO STRUCTURE**

1.

rondo form

ternary form

twelve-bar blues

binary form

verse/chorus form

theme and variation

common forms

through composed

specific forms

vocal forms

verse/chorus form

twelve-bar blues

strophic form

Standard forms

structures in world music

MACRO

Non-standard forms
(structures that don't fit into any standard forms)

TECHNIQUES THAT CREATE UNITY

STRUCTURE

TECHNIQUES THAT CREATE CONTRAST

Analysis of all musical concepts

MICRO

Analysis of all musical concepts

Analysis of all musical concepts with internal structures

2. 3.

Sound bite	Specific standard category	Structure name (if appropriate)	Three musical features of the excerpt
Concept check – Structure 1	Common form	Binary (AB)	1.Duration: Duration plays a significant part in the excerpt. Melodic line is syncopated, particularly against the accompanying line. 2. Texture: Section B is thicker than section A. Predominantly homophonic texture; monophonic in introduction. 3. Tone colour: Use of strings against woodwind orchestral families.
Concept check – Structure 2	Common form	Twelve bar blues	1.Duration: Repetitive rhythm in the left hand bass line; a typical blues feel. 2. Pitch: Blues scale used for improvisation. 3. Texture: Constant style and texture density throughout the excerpt.

CONCEPT CHECK ∽∽∽ MICRO STRUCTURE

1.

MICRO

Analysis of all musical concepts with internal structures
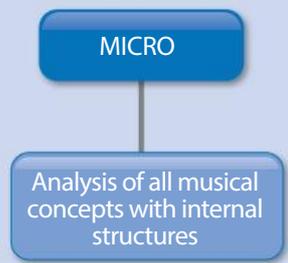
2. Traditional notation of riff:

Non-traditional notation of riff:

3. Student composition.

4. Student improvisation.

5. Student improvisation.

CONCEPT CHECK ∽∽∽ UNITY AND CONTRAST

1. Unity Sound bite, features that unify the piece:

1 Steady drum beat
2 Tone colours for main melodic line contrast; guitar and saxophone
3 Main melodic theme returning, especially when doubled in A1.
   A (guitar); B (saxophone); A1 (guitar and saxophone).

2. Contrast Sound bite, features that contrast the piece:

1 Tempo changes throughout
2 Tone colour change on section change
3 Modulation to a higher key

LISTENING ACTIVITIES : SUGGESTED ANSWERS

1. Student revision.

2. Responses to *Prelude*, from *Carmen*.

    (a) *Macro*.

        Common form: Rondo

        AABACCA = ABACA.

    (b) *Micro*.

Section A: 0'0"–0'29"; 0'47"–1'01"; 1'51"–2'08"

Concept heard	Describe a feature
Duration	Timpani — a stroke on each crotchet beat of 2/4
Pitch	First phrase (4 bars) sequenced, 2nd phrase (4 bars) a 3rd higher
Dynamics and expressive techniques	Trill heard by flutes every four bars
Tone colour	Instrumentation (especially timpani) creates a majestic mood
Texture	Heavy texture
Structure	First four bars unify the sections, with repetition of many musical aspects of the section as well e.g., the main rhythm.

Section B: 0'30"–0'46"

Concept heard	Describe a feature
Duration	Note values predominantly quavers
Pitch	First half of section — melodic contour wave
Dynamics and expressive techniques	Crescendi to prepare for the A section return
Tone colour	Lighter musical effect overall
Texture	Thinner texture, mainly due to choice of instruments
Structure	Call and response, for example, first two bars

Section C: 1'02"–1'50"

Concept heard	Describe a feature
Duration	Short, detached quavers main accompaniment
Pitch	Ascending contour before the repeat of section C
Dynamics and expressive techniques	Gradual crescendo throughout the section
Tone colour	Lighter, smooth melody, mainly strings
Texture	Homophonic type of texture
Structure	Section C repeated, more instruments added, louder and melody with some staccato added

    (c) *Unity*.

Section A

Concept heard	Describe a feature
Duration	Timpani strikes on every beat
Pitch	Repetitive melody
Dynamics and expressive techniques	Frequent trills, usually to end phrases

Concept heard	Describe a feature
Tone colour	Cymbals on beat two and one to enter repeat of melodic phrase
Texture	Same texture density
Structure	Repetition main theme, particularly the recurring rhythm

Section B

Concept heard	Describe a feature
Duration	Recurring rhythms and note values
Pitch	Repetition of melody A.
Dynamics and expressive techniques	Use of ornamentation e.g trill
Tone colour	Strings share melodic role with woodwinds
Texture	Homophonic texture
Structure	Repeat of A and B micro structure

Section C

Concept heard	Describe a feature
Duration	Steady tempo
Pitch	Range (on repeat) same as section A
Dynamics and expressive techniques	Use of staccato
Tone colour	Main orchestral instruments used
Texture	Homophonic
Structure	Repetition of main melody

(d) *Contrast.*

Section A

Concept heard	Describe a feature
Duration	Cymbals on every last and first beat
Pitch	Bar 5 repeat in sequence
Dynamics and expressive techniques	Fourth bar ornamentation
Tone colour	Timpani tone colour versus higher woodwinds
Texture	No major contrast
Structure	Slight variations to melody

Section B

Concept heard	Describe a feature
Duration	Rhythmic variety
Pitch	Predominantly higher than section A
Dynamics and expressive techniques	Softer dynamics level. Crescendo.
Tone colour	Use of woodwind as main instruments
Texture	Thinner texture density than Section A
Structure	AABB1 micro structure

Structure C

Concept heard	Describe a feature
Duration	Long note values predominantly
Pitch	Ascending scalic run to prepare for a higher repeat (octave higher)
Dynamics and expressive techniques	Arco versus pizzicato. Softer volume to begin section.
Tone colour	Lyrical quality due to main melody played by strings
Texture	Lighter texture density due to choice of instruments
Structure	Repeat of section, different musical qualities

3. Student research.

4. Student research.

5. Student performance.

6. Student composition.

7. (a) Lowest note = D (above middle C)

Highest note = A (above middle C, second space)

Narrow range melody

(b) ABABCAB

(c) A: four x four bar phrases

B: two x eight bar phrases

C: seven x four bar phrases

(d) Verse 1: 'I come from the saltwater people …'

Chorus: 'And my Island Home …'

Verse 2: 'Six years I lived in the desert …'

Chorus

Bridge: 'In the evening the dry wind blows …'

Verse 3: 'My home is Australia …'

Chorus

(e) Verse/chorus form

8. Responses to *Fix My Soul*

Macro

(a)

	Introduction		Horns descending line
0'4"	Verse 1	A	"Doctor, fix my soul.." (12 bars)
0'36"	Verse 2	A^1	*"Lover, take my hand..."*
1'10"	Bridge	B	"Save my soul..." Slower tempo.
1'36"	Verse 3	A^2	"Master set me free…."

(b) Standard structure: verse/chorus form, though not a typical verse/chorus/bridge component order of sections.

Micro

(c) Micro refers to analysing the internal structure using the six main concepts of music.

(d) INTRODUCTION: a descending chromatic line played by the horns, and punctuated by a sustained note to end. This section is heard as a transition between each verse.

VERSE 1

Section A (0'4"–0'35")

Concept heard	Describe a feature
Duration	Constant fast tempo throughout section
Pitch	Twelve bar blues progression
Dynamics and expressive techniques	Short and detached vocal notes characterises this section: 'Doctor'
Tone colour	Instruments produce a funk, soul, blues-like style
Texture	Same texture thickness throughout
Structure	Call and response between vocals and electronic organ

Section B (1'10"–1'35")

Concept heard	Describe a feature
Duration	Slower tempo than section A (Andante)
Pitch	Repetitive motif of 'Save my soul' (descending line)
Dynamics and expressive techniques	Softer volume level to section A
Tone colour	Electric guitar used to provide more relaxed feel
Texture	Homophonic type of texture, though transition-like section
Structure	Call and response between the vocals 'Save my soul' and a guitar improvisatory fragment.

Unity

Concept heard	Describe a feature
Duration	Transitional passage (as heard in intro), in free rhythm consistent throughout (same rhythm)
Pitch	Return of main melodic theme, 'Doctor, fix my soul'
Dynamics and expressive techniques	Constant dynamic level throughout
Tone colour	Same vocals and instrumentation throughout
Texture	Same texture thickness and type throughout
Structure	Twelve bar blues on section A return

Contrast

Concept heard	Describe a feature
Duration	Free rhythm in the transitional motif Tempo change on change of section
Pitch	Low male tenor with high female voice
Dynamics and expressive techniques	Overall style is soul-like, mainly due to the guitar
Tone colour	Male and female vocals throughout
Texture	Vocals have a melodic role in section A, and almost a harmonic role, with sustained notes
Structure	Call and response, different instruments respond in section

HSC-STYLE QUESTION

Question:

Describe the structure of the excerpt, supporting your answer with reference to other musical concepts. *Gangsta's Paradise by Coolio*

Sample response:

The overall structure (macro) is verse/chorus form.

Gangsta's Paradise is a rap song that is in a standard verse/chorus form.
The verses are long due to the style of lyrics of the rap style.

The breakdown of the excerpt is outlined below.

Introduction (instrumental)	Section A	0'–0'11"
Verse 1 'As I walk through …'	Section B	0'12"–0'48"
Chorus 'We've been spending most our lives …'	Section C	0'49"–1'12"

The introduction consists of synthesised strings; synthesised cello line (descending); shakers; and heavy backbeat on every first beat of the bar.

Verse one begins with a male (bass sounding) rapper with an almost pitched lyric line. The rapper's voice is in indefinite pitch, through almost 'Sprechstimme' style, providing some kind of melody, with many repetitive notes.
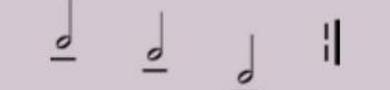
The accompaniment is the same as the introduction with the added bass guitar line, and drum beat. The heavy backbeat is more frequent in the verse than in the introduction.

All parts, when introduced, have ostinato-type fragments that are heard throughout.

Texture type overall is homophonic. In the chorus are musical layers already heard in verse one, with the addition of the gospel choir motif in an arch-type melodic contour.

The gospel choir is in three-part harmony that thickens the texture.

There is an addition of another male, though now a tenor singer, repeating 'We've been spending most of our lives, living in a gangster's paradise'.

	Chorus (section B)	Section A (verse 1)	Introduction
Male rapper		'As I walk though the valley …'	'We've been spending most our lives …'
Synth. strings	(four crotchets with repeat)	ostinato	ostinato
Synth. celli	(minims with repeat)	ostinato	ostinato
Gospel choir			'Ah' (three-part harmony)
Bass guitar		(motif notation)	motif
Drum beat		Rock/pop beat	Pop beat
Back beat	(cross-note beats with repeat)		

The ostinato and motifs heard in most instruments are a main unifying feature to the song.

The four-crotchet ostinato heard at the introduction by the synthesised strings is consistent throughout and helps provide a steady slow tempo throughout the excerpt.

The celli and bass guitar parts both have a harmonic role that is constant throughout. The gospel choir adds a dramatic aspect to the overall tone colour.

The texture type is homophonic throughout. The return of the chorus has much repetition, especially in the lyrics 'We've been spending most of our lives, living in a gangster's paradise'.

Though most layers are highly repetitive, contrast is heard in the male rapper adding tone and pitch to each word to give a meaningful portrayal. Contrast also exists in the backbeat that is varied throughout, a sound source highly significant to the rap genre of music.

The addition of the gospel choir creates contrast, helping the song build when this layer enters. It also signifies and identifies this section as the chorus.

GENERAL QUESTIONS ON STRUCTURE

Macro structure

1. Sectionalise the music and write out, outlining the structure of the piece of music.

2. Identify the macro, or overall style of structure. Is it a standard or non-standard form?
   Micro structure

3. After you have divided the piece of music into sections, analyse each section, using all six concepts of music.
   Unity

4. Comment on the composer's use of unity through the six main concepts of music.
   Contrast

5. Comment on the composer's use of contrast through the six main concepts of music.

ADDITIONAL SUGGESTED LISTENING PIECES

Suggested listening piece	Details	Excerpt	Main TEXTURE feature
Another Day, from musical Rent by Jonathan Larson	Soundtrack by Dreamworks Records, 1996, distributed by BMG Australia Ltd	2:31-4:02	Through composed
Bohemian Rhapsody by Queen	From album *A Night at the Opera*, 1975. Download	Any 2-minute excerpt with a changing of sections. Either sections: AB; BC; CD	ABCD structure in various musical styles
The Young Person's Guide to the Orchestra by Benjamin Britten	Various sources or recordings	0:00–2:01	Showcase of each family in the orchestra
Tobias by Darren Percival	From album *Falling around the Sun*, 2003	1:08-3:20	Various texture densities

CHAPTER | SEVEN

CONCEPTUAL LINKS

This chapter will help you to discuss the following techniques that are linked to the concepts of music:

- comparison
- unity
- contrast
- tension
- climax.

Tension
'Threnody: To the Victims of Hiroshima'
by Krzysztof Penderecki

'La Mamma Morta'
by Umberto Giordano

Climax
'Barcelona'
by Freddie Mercury and Montserrat Caballé

'Bacchanale', from 'Samson et Dalila'
by Camille Saint-Saëns

Listening activity pieces:

Comparison
'Over the Rainbow'
by Judy Garland

'Over the Rainbow'
by Israel Kamakawiwo'ole

Unity and contrast
'Bolero'
By Maurice Ravel

'Bridging the Gap'
by Nas

'Jacaranda Jive'
by Andrew Robertson

LISTENING ACTIVITIES: SUGGESTED ANSWERS

LISTENING ACTIVITIES — COMPARISON

1. Comparison of *Over the Rainbow*.
   Judy Garland version.

Introduction	0'0"–0'30"
Verse 1	0'31"–0'52"
Verse 2	0'53"–1'13"

Israel Kamakawiwo'ole version.

Introduction	0'0"–0'37"
Verse 1	0'38"–1'03"
Verse 2	1'04"–1'27"
Bridge	1'28"–1'50"

Similarities

Concept	Comment
Duration	Duple metre
Pitch	Chord structure Main melody
Dynamics and expressive techniques	Moderate dynamic level and constant
Tone colour	Vocals to portray lyrics
Texture	Homophonic
Structure	Instrumental introduction

Differences

Concept	Comment
Duration	Garland: 2/2 feel Kamakawiwo'ole: 2/4 feel
Pitch	Garland accompaniment more ornate than Kamakawiwo'ole version
Dynamics and expressive techniques	Vocal expression
Tone colour	Female versus male solo singer
Texture	Number of layers
Structure	Garland: orchestral accompaniment providing melodic interest between verses

Version 1 (Garland)

Concept	Comment
Duration	2/2 time signature
Pitch	Orchestral introduction 0'30"
Dynamics and expressive techniques	Staccato accompaniment notes in the verse
Tone colour	Female mezzo soprano lyrical
Texture	Broken chord accompaniment
Structure	Verse/chorus form

Version 2 (Kamakawiwo'ole)

Concept	Comment
Duration	2/4 time signature
Pitch	Vocal melody wave shaped
Dynamics and expressive techniques	Short and detached throughout (melody and harmony)
Tone colour	Male tenor and ukulele constant rhythm provide a relaxed feel
Texture	Homophonic
Structure	Verse/chorus form

2. Student research.

HSC STYLE QUESTION

Answers dependent on versions chosen.

LISTENING ACTIVITIES — UNITY AND CONTRAST

1. Analysis of *Bolero*.

Unity

Concept	Comment
Duration	Snare drum rhythmic ostinato
Pitch	Main melody
Dynamics and expressive techniques	Instrumental parts staccato harmony notes
Tone colour	Orchestral instruments
Texture	Homophonic
Structure	Melody A and B repetitions

Contrast

Concept	Comment
Duration	Melody A and B rhythms compared to snare ostinato
Pitch	Melody B narrow range melody
Dynamics and expressive techniques	Gradually increasing dynamic volume
Tone colour	Various tone colours and instruments of the orchestra playing the main melodies
Texture	Increase in texture density as the excerpt progresses
Structure	Melody A and B

2. Analysis of *On the Beautiful Blue Danube*, 0'06"–1'30"

Unity

(a) Duration	The three quaver slur motif is heard in the introduction in a free rhythm. Free rhythmically. Recurring rhythm throughout (in the main melody).
(b) Pitch	Main motif repeated throughout the first section. Call and response style throughout.
(c) Dynamics and expressive techniques	Staccato is a dominant expressive technique on answering fragment
(d) Tone colour	Orchestral instruments throughout
(e) Texture	Homophonic type of texture throughout
(f) Structure	Call and response throughout

Contrast

(g) Duration	Rubato, particularly in the introductory passage. Tempo change with change of section
(h) Pitch	Call and response between the lower and higher instruments throughout. Change of section, melody and harmony ascending contours.
(i) Dynamics and expressive techniques	Constant changes in dynamic levels for expression. Wide range of dynamic levels.
(j) Tone colour	Variety of orchestral instruments used; low and high contrasts.

(k) Texture	Increase in texture thickness on the section change. Silence after a section creating much tension.
(l) Structure	The excerpt is the introduction to '*On the Beautiful Blue Danube*', though can be sectionalised as below. *Section A*: 0'0"–1'10" Three quaver motif *Section B:* 1'11"–1'18" Transitional passage; ascending melody and harmony *Section C*: 1'19"–1'34" Softer volume; strings - question and answer

HSC-STYLE QUESTION

Question:

Discuss how *variety* is created through the use of tone colour in this excerpt.

Jacaranda Jive

Sample response:

Much variety is created in this excerpt of *Jacaranda Jive* through the use of tone colour in conveying melodic material.

Introduction	0'0"–0'13"	Piano main melody for the introduction with answer phrases by the brass and woodwind
Section A	0'14"–0'25"	Main melody by muted trumpet, tenor saxophones and clarinets
Section A^1	0'26"–0'37"	Same as above
Section B	0'38"–1'02"	Trombones with the main melody
Section A	1'03" –1'14"	Same as section A
Section A^2	1'15" –1'30"	Same as section A
Section C	1'30"–1'56"	Question and answer between the piano and various instrumental groups

[Note that *Jacaranda Jive* is scored for saxophones (alto, tenor and baritone); brass (4 trumpets, 3 trombones and bass trombone); guitar; piano; bass; drums and percussion.]

The drum kit is providing a constant swing rhythm leading to the big band style of music, with some fills to add contrast.

The bassist is playing a walking bass line that varies according to the harmonic rhythm.

The brass and woodwind section hold the melody most of the time. The trumpet is muted, adding variety.

The piano has a melodic role in the introduction and then a harmonic role from section A onwards, often playing a countermelody.

Melodic roles vary throughout, first the muted trumpets with the clarinet and tenor saxophone parts and then the trombones, adding much variety through sound quality and also instrumental range.

Section C, with the question and answer style throughout the section, provides much variety as this style has not been heard yet in the piece.

The second half of Section A^2 is different, building into the next section by ascending pitches and also building of layers.

There is a texture change at the beginning of Section B to a thinner texture for the introduction of a new melody. The addition of the trombones providing the main melody also creates contrast.

Section A is heard four times in the excerpt, with variations at the end two of the sections: A^1 and A^2. The variations are preparing the listener for the next section.

Section C creates most of the contrast with the addition of a new style in playing, the question and answer between the pianist and the instrumentalists.

LISTENING ACTIVITIES – TENSION

1. Analysis of *Threnody: To the Victims of Hiroshima*.

Concept	Tick	How does it create tension?
Duration		Absence of metre No consistency or repetition of rhythms Short note values
Pitch		High pitched Dissonance throughout Indefinite sounds Ascending pitches
Dynamics and expressive techniques		Loud dynamic volume Strings glissando and *sul ponticello* (*sul pont.*) (over the bridge; very high pitched)
Tone colour		Sul ponticello Strings – sul pont. and pizzicato Indefinite sounds Extreme registers used
Texture		Many layers at one time Polyphonic texture Thin and thick density alternates
Structure		All sections are different with no return of any main theme

- Inconsistent overall.
- Screeching at intermittent levels, unexpectedly and suddenly, causing much anticipation.

HSC-STYLE QUESTION

Question:

With reference to three of the concepts of music, describe how tension is created in this excerpt. *La Mamma Morta*

Sample response:

Tension is created and achieved in this excerpt through the use of all of the musical concepts, although the musical concepts of tone colour, pitch and dynamics and expressive techniques are prominent features in creating the musical tension.

The excerpt from *La Mamma Morta* is scored for a female soprano vocalist singing in a classical style, as well as orchestral instruments.

The female singer's vocal quality is dark and sombre.
The singer uses much rapid vibrato as an expressive quality throughout to portray the words. The singer adds much emotion at 0'34" when the singer and orchestral instruments increase in dynamics and also pitch.

The piece begins with strings playing a two-chord cadence to introduce the singer. When the singer enters, the soprano is singing solo for 'La mamma morta', with the strings entering at 0'11", adding much suspense to the piece's introduction without accompaniment.

The focus here is on the singer, having a melodic role throughout.

The strings play a chordal accompaniment, with the soprano singing solo again at 0'24".

The entire excerpt is in free rhythm, adding much suspense and tension to the excerpt.

At 0'33", the tension increases, with the pitch increasing in both the vocal and orchestral parts. The vocal line in this section is arch shaped.

High-pitched orchestral instruments are used in this section to add to the suspense, where violins, piccolos and flutes are used.

At 0'40", the singers are again almost solo, with a sudden change in texture, dynamics and a lower pitch. The pitch of all instruments is lower in this section also. Pitch plays a prominent role throughout to create tension.

There are two chords to introduce the singer. The introductory melody begins with the same note for 'La mamma morta' and remains a feature throughout the excerpt.

The melody has a narrow range.

The strings' harmony is block chords for the first section. When the piece reaches its climax from 0'33", the high orchestral instruments play with short note values, adding to the suspense in this suddenly contrasting section.

The harmony overall is inconsistent in momentum flow.

The dynamics are moderate throughout with the exception of the middle section which has sudden changes, including a sudden increase in dynamics. The sections with the soprano singing solo and the accompaniment silent create much tension and suspense throughout.

Overall, tension is created throughout the excerpt, mainly through:

- tone colour in the use of a highly dramatic and sombre sounding voice
- pitch, through predominant sustained notes, as well as static melodies with a narrow range
- sudden changes in dynamics, with much expressive qualities of the soprano singer and various orchestral instruments.

LISTENING ACTIVITIES — CLIMAX

1. Analysis of *O Fortuna,* 1'06"–2'35".

Concept	Tick	How does it create climax?
Duration		Repetition of the same rhythm throughout. Short note values throughout.
Pitch		Sudden increase of pitch at 0'38". Harmony, short note values.
Dynamics and expressive techniques		Staccato notes throughout as a main feature. Sudden increase in dynamics at 0'38", previously all at a soft dynamic level.
Tone colour		At the main climax at 0'38", higher voices, soprano layers are added, as well as lower sounding orchestral instruments (including the timpani) added to create climax.
Texture		0'38", increase in texture density.
Structure		Main motif is the main unifying feature. At 0'38", contrasting section where climax occurs.

HSC-STYLE QUESTION

Question:

With reference to the concepts of music, describe how the composer has created climax in this excerpt. *Bacchanale*

The composer has created climax in this excerpt through the use of all the musical concepts.

Much suspense is created in the introduction, with the oboist playing a narrow ranged melody (with some musical jumps towards the end) in a highly free rhythm with much rubato, particularly on the last two notes.

There is a two second pause before Section A begins. The listeners are prepared for the Section A melody, with an octave quaver leap by the horns.

The section A melody features a rapid scalic ascending run. The melody has short note values; a semiquaver is a main feature. Staccato on most notes also adds tension, creating much anticipation for the listener. The 'oom pah' style accompaniment provides this section with momentum.

The tempo is fast, and due to the staccato and rapid passages, the listener almost hears an increase in tempo. Double bass accentuates the beats, with crotchet notes on every beat of the 2/4 bar.

There is much repetition of some rhythms, such as semi-quaver groups. The section feels like it is reaching a climax through a crescendo and slight quickening of the pace.

More layers are added when Section A repeats, building the texture. There are countermelodies as the main theme is heard.

Section B begins with a soft percussive instrument to introduce the section, sounding like a gallop.

The section is ascending in pitch, very gradually and with a narrow ranged melody.

The repeat of section B has the addition of higher orchestral instruments (mainly violins) to increase the tension, preparing the listener for a climax. The section gradually becomes loud by the end.

The timpani have a prominent role in this section, building the tension. On the repeat of Section B, the timpani play the rhythm of the main melodic line.

The rapidness of Section A through the short note values, as well as syncopation, creates anticipation.

The underlying beat and pulse maintain the momentum throughout.

Narrow ranged melodies dominate.

There is an increase in pitch overall.

There is fast harmonic rhythm overall.

Each section has its own unique tone colour, with all building in layers.

The density increases towards the end of the excerpt, with the entire orchestra contributing in its own way.

Each section is complete in itself, with no repetition of the section again.

The structure is: Introduction; A; A; B; B.

Overall the composer creates much climax in the excerpt, using all the concepts of music. The introduction to Section A and Section B are a build-up of all the musical concepts, effectively creating much suspense.

GENERAL QUESTIONS ON CONCEPTUAL LINKS

Comparison

Analysis table:

Concept	Similarities	Differences
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

Alternative analysis table:

Concept	Version 1	Version 2
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

Unity and contrast

	Concept	Comment
UNITY	Duration	
	Pitch	
	Dynamics and expressive techniques	
	Tone colour	
	Texture	
	Structure	

	Concept	Comment
CONTRAST	Duration	
	Pitch	
	Dynamics and expressive techniques	
	Tone colour	
	Texture	
	Structure	

Tension

Concept	Tick	How does it create Tension?
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

Climax

Concept	Tick	How does it create climax?
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

ADDITIONAL SUGGESTED LISTENING PIECES

Suggested listening piece	Details	Excerpt	Main TEXTURE feature
Bridging the Gap by Nas	Nas (Nasir Jones, hip-hop artist) and Olu Dara (his father), from album *Street's Disciple* 2004, Ill Will Records/Columbia Records	0:00-1:52	Unity and contrast: polystylism
Barcelona by Freddie Mercury and Montserrat Caballé	Original album *Barcelona* released October 1988 by Polydor, Hollywood; also on Voices, Compilation album 2002, Universal International Music BV	3:41-5:01	Unity and contrast Climax

CHAPTER | EIGHT

MUSICAL ELEMENTS AND CONCEPTS ACTIVITIES

ACTIVITY 1 – REMEMBER THOSE MIND MAPS?

Let's see how much of the mind maps you remember and fill in the blank mind maps below:

DURATION

PITCH

A mind map diagram centered on **PITCH** with three main branches:

MELODY
- Melodic contour: wave, ascending, stagnant, descending, angular, combination, arch
- Melodic arrangement: one after another, counter melody
- Melodic movement: leaps, steps
- Register: low/medium/high
- Definite/indefinite
- Range: narrow/wide
- Melodic features: ostinato, repetition, sequence, motif, ornamentation, riff, melisma

HARMONY
- Harmonic features: cadence, drone, harmonic ostinato, pedal point, riff
- Chord structure: simple/complex
- Modulation: higher/lower key
- Harmonic Rhythm: slow/fast progression
- Dissonant/consonant
- Accompaniment: parallel, broken chords, block chords
- stylistic accompaniment: Alberti bass, walking bass, twelve-bar blues

TONALITY
- Diatonic scale system: minor, major
- Blues scale (and other jazz harmonies)
- Pentatonic scale
- Modal
- Chromatic
- Microtonal
- World music scales: pentatonic, Gypsy scale, gamelan, Indian raga
- Twentieth-century art music: whole tone scale, atonality, twelve tone row

DYNAMIC & EXPRESSIVE TECHNIQUES

terraced dynamics

Decrescendo/diminuendo

Specific dynamic changes

Crescendo

subito piano

subito forte

p

mp

pp

mf

ppp

f

DYNAMIC LEVELS (loudness, softness)

pppp

ff

CHANGES IN DYNAMIC LEVELS

Subito

EMPHASIS ON SOUNDS

Accents

fff

ffff

DYNAMICS

sforzando

sfp

EXPRESSIVE TECHNIQUES

Changes in tempo

TEMPO INDICATIONS

ELECTRONIC MANIPULATION

INSTRUMENTAL AND VOCAL TECHNIQUES

General

gradually getting faster

STYLISTIC INDICATIONS

Specific

gradually getting slower

ORNAMENTATION

immediately slowing down

Constant tempo

brass

immediately faster

ARTICULATION

strings

woodwind

return to original speed

very fast

percussion

fast

slow

steady

moderate

TONE COLOUR

TEXTURE

Mind map for TEXTURE:

- **TEXTURE**
  - **LAYERS**
    - **Number of layers**
      - melody with accompaniment
      - more than one melodic line
      - non-melodic/harmonic lines
      - single melodic line
      - countermelody
    - **Role**
      - melodic
      - harmonic
      - rhythmic
    - **Relation to each other**
      - rhythmic
      - harmonic
      - countermelody
  - **DENSITY**
    - Thin
    - Thick
  - **TYPE OF TEXTURE**
    - Monophonic
    - Homophonic
    - Polyphonic
    - heterophonic

STRUCTURE

rondo form

ternary form

twelve-bar blues

binary form

verse/chorus form

theme and variation

common forms

through composed

specific forms

vocal forms

verse/chorus form

twelve-bar blues

strophic form

Standard forms

structures in
world music

MACRO

Non-standard forms
(structures that don't fit
into any standard forms)

TECHNIQUES THAT
CREATE UNITY

STRUCTURE

TECHNIQUES THAT
CREATE CONTRAST

Analysis of all
musical concepts

MICRO

Analysis of all
musical concepts

Analysis of all musical
concepts with internal
structures

ACTIVITY 2: WORDSEARCH

Let's study the first branch

```
A R T I C U L A T I O N R + O
D U R A T I O N + A + + U + P
M S O U N D D + + + E + O E M
A + + S R E Y A L + + B L R E
N O I T A T N E M A N R O U T
I M U S I C A L E F F E C T S
P R H Y T H M + + H + T E X +
U + + E + + I + + A M O N E T
L + S T R U C T U R E N O T S
A + + + + T L + + M L A T F A
T C I R T C E L E O O L M O R
I O R C I M V M + N D I A E T
O Y T I S N E D + Y Y T C P N
N H C T I P L U N I T Y R Y O
S E C R U O S D N U O S O T C
```

```
(Over,Down,Direction)
  ARTICULATION(1,1,E)        MUSICALEFFECTS(2,6,E)
      BEAT(12,4,NW)          ORNAMENTATION(13,5,W)
    CONTRAST(15,15,N)             PITCH(6,14,W)
     DENSITY(8,13,W)             RHYTHM(2,7,E)
     DURATION(1,2,E)             SOUND(2,3,E)
 DYNAMICLEVELS(7,3,S)       SOUNDSOURCES(12,15,W)
    ELECTRIC(9,11,W)           STRUCTURE(3,9,E)
     HARMONY(10,7,S)            TEMPO(15,5,N)
      LAYERS(9,4,W)            TEXTURE(14,9,N)
      MACRO(13,11,S)          TONALITY(12,7,S)
  MANIPULATION(1,3,S)        TONECOLOUR(13,10,N)
      MELODY(11,8,S)       TYPEOFTEXTURE(14,15,N)
     METRE(8,12,NW)             UNITY(8,14,E)
      MICRO(6,12,W)
```

ACTIVITY 3: CROSSWORDS

DURATION CROSSWORD
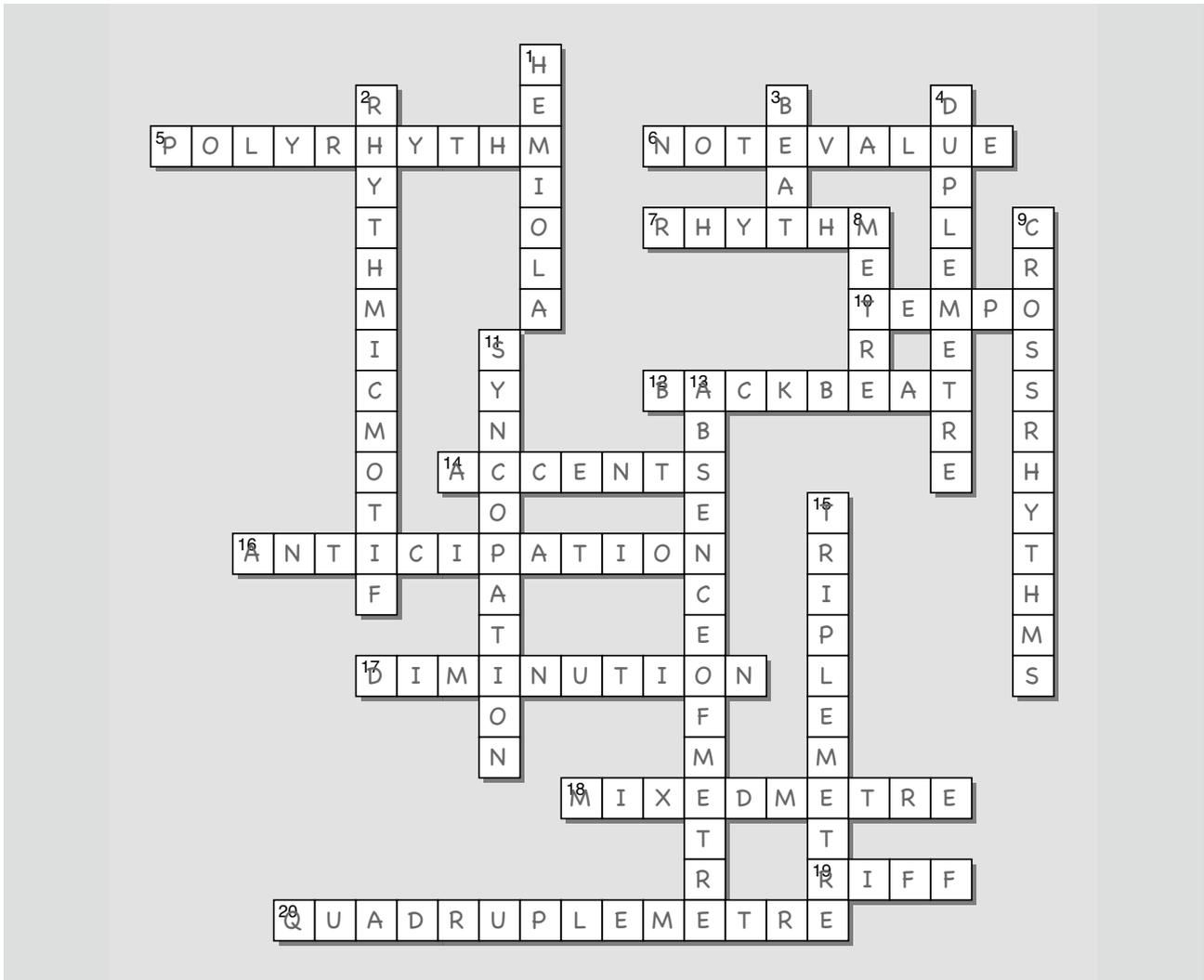
Across
5) two or more independent rhythms played simultaneously in different parts [POLYRHYTHM]. **6)** the length or duration of a note (4,5) [NOTEVALUE]. **7)** the way a composer divides the beat within the bars to create a desired effect (6) [RHYTHM]. **10)** the speed at which a piece of music is performed (5) [TEMPO]. **12)** the strong beat on the two and four beat, mostly heard in popular music (8) [BACKBEAT]. **14)** stresses placed on particular notes for expression (7) [ACCENTS]. **16)** refers a note that is played or sung before a strong beat, such as, a quaver before the first beat of a bar (12) [ANTICIPATION]. **17)** a pattern that is repeated with the notes half their previous duration (10) [DIMINUTION]. **18)** the use of more than one metre in a piece of music (5, 5) [MIXEDMETRE]. **19)** a repeated pattern, either melodic or chordal, that is usually a few bars in length (4) [RIFF]. **20)** four pulses per bar (9, 5) [QUADRUPLEMETRE].

Down
1) a pattern of syncopated beats with two beats played in the time of three, or three in the time of two (7) [HEMIOLA]. **2)** a rhythmic fragment that is repeated in a piece of music, either immediately or throughout the piece as a unifying feature (8,5) [RHYTHMICMOTIF]. **3)** Underlying regular pulse (4) [BEAT]. **4)** two pulses per bar (5,5) [DUPLEMETRE]. **8)** the grouping of beats in a piece of music (5) [METRE]. **9)** conflicting rhythm patterns played simultaneously (5,7) [CROSSRHYTHMS]. **11)** an emphasis on the weak or off beat (11) [SYNCOPATION]. **13)** a piece of music with no metre (7,2,5) [ABSENCEOFMETRE]. **15)** three pulses per bar (6,5) [TRIPLEMETRE].

PITCH CROSSWORD
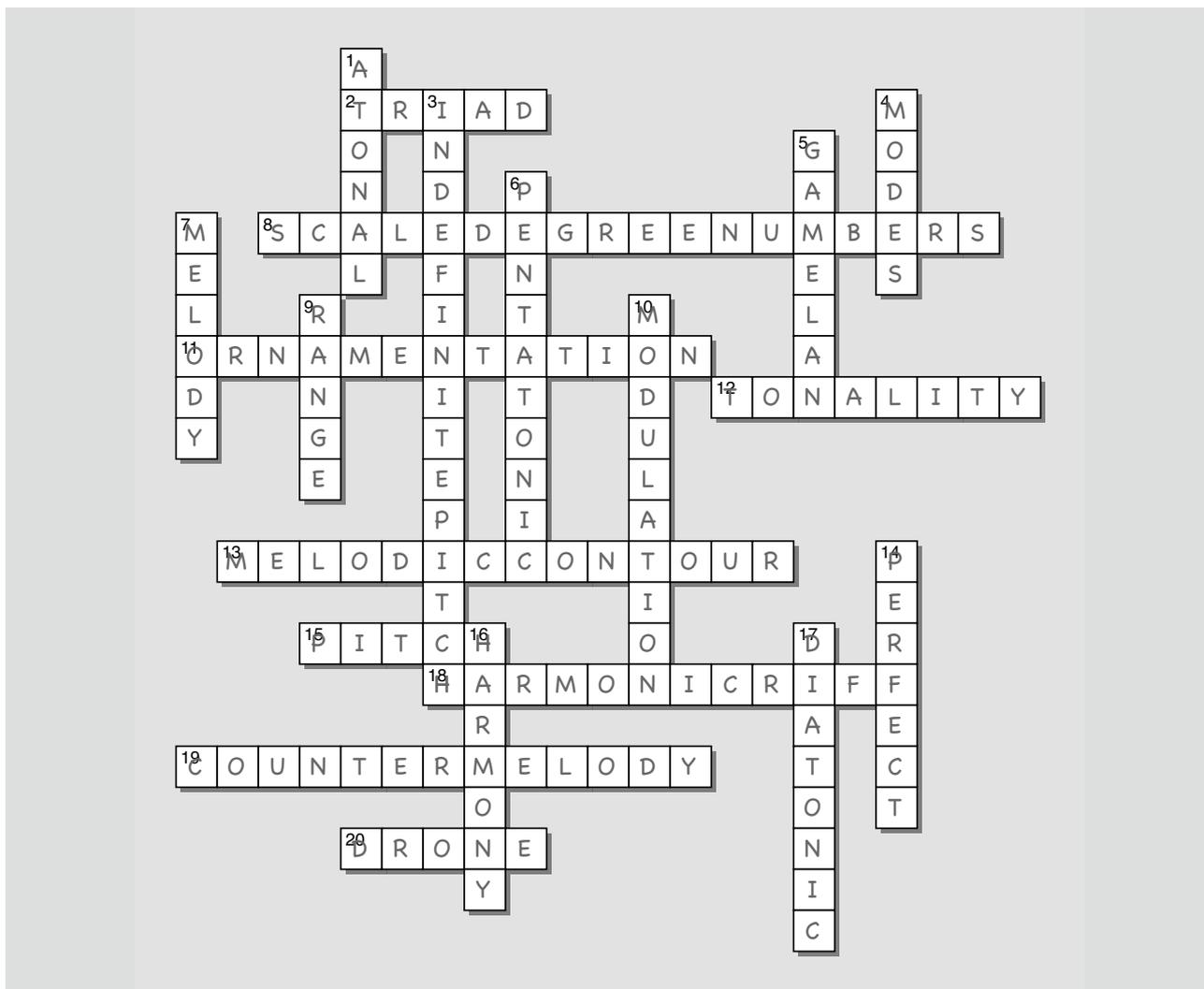
Across

2) a chord with a simple structure of three notes (5) [TRIAD]. **8)** a number used to identify each note in a scale (5,6,7) [SCALEDEGREENUMBERS]. **11)** the decoration of a melody with special features to add interest (13) [ORNAMENTATION]. **12)** the pitch arrangement chosen by the composer, usually based on a scale or mode (8) [TONALITY]. **13)** the shape of a melody (7,7) [MELODICCONTOUR]. **15)** the relative highness and lowness of sound (5) [PITCH]. **18)** a repeated harmonic pattern (8,4) [HARMONICRIFF]. **19)** a melody heard at the same time as the main melody (13) [COUNTERMELODY]. **20)** one or more notes held throughout a piece or section of music (5) [DRONE].

Down

1) music that has no tonal centre or home key (6) [ATONAL]. **3)** an untuned sound such as a speaking voice (10,5) [INDEFINITEPITCH]. **4)** scales o which modal tonality is based (5) [MODES]. **5)** an Indonesian percussion orchestra (7) [GAMELAN]. **6)** a scale that has a particular five notes to an octave (10) [PENTATONIC]. **7)** a horizontal succession of pitches (6) [MELODY]. **9)** the extent of the notes used in a melody (5) [RANGE]. **10)** the change of key (10) [MODULATION]. **14)** a type of cadence (7) [PERFECT]. **16)** two or more pitches sounding together (7) [HARMONY]. **17)** the major and minor scales used in Western music (8) [DIATONIC].

DYNAMICS & EXPRESSIVE TECHNIQUES CROSSWORD
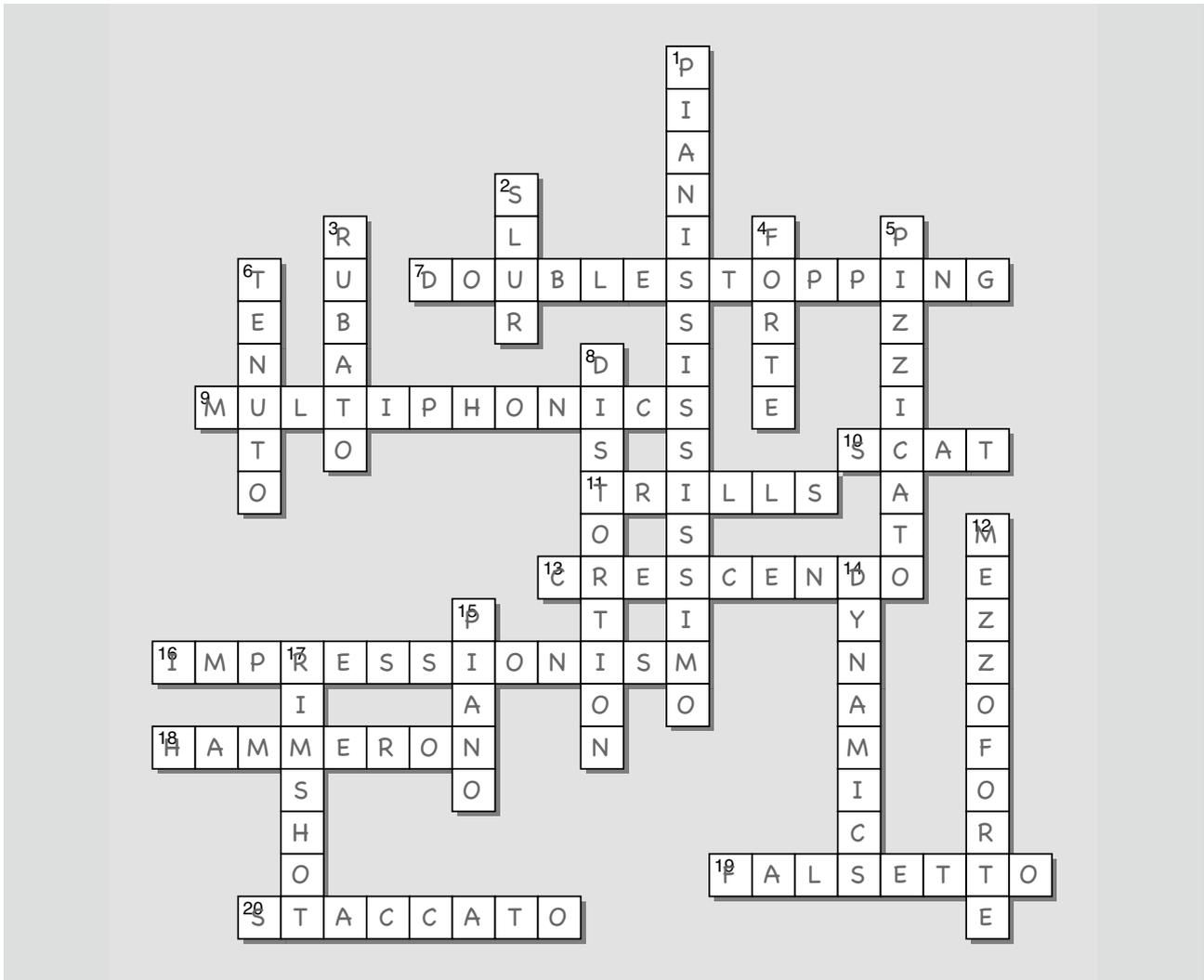
Across

7) playing two notes at the same time, usually on a string instrument (6,8) [DOUBLESTOPPING]. **9)** producing two or more notes simultaneously on a wind instrument (12) [MULTIPHONICS]. **10)** improvised 'nonsense' syllables that are sung, commonly in Jazz (4) [SCAT]. **11)** rapid alternation between notes (6) [TRILLS]. **13)** gradually getting louder (9) [CRESCENDO]. **16)** Claude Debussy composed in this musical style (13) [IMPRESSIONISM]. **18)** hammering, or heavily placing your finger on an already ringing string to create a new higher note (6,2) [HAMMERON]. **19)** the upper register of a male's vocal range or 'high voice' (8) [FALSETTO]. **20)** notes that are short and detached (8) [STACCATO].

Down

1) very very very soft (16) [PIANISSISSISSIMO]. **2)** notes that are joined (must be two different notes) (4) [SLUR]. **3)** with freedom (6) [RUBATO]. **4)** loud (5) [FORTE]. **5)** the strings are plucked: an 'arco' sign cancels out this sound (9) [PIZZICATO]. **6)** held for the full value of the notes (6) [TENUTO]. **8)** changing the sound so that it is distorted (10) [DISTORTION]. **12)** moderately loud (5,5) [MEZZOFORTE] **14)** the volume of sound in music (8) [DYNAMICS]. **15)** soft (5) [PIANO]. **17)** playing the rim of the drum at the same time as the head (3,4) [RIMSHOT].

TONE COLOUR CROSSWORD
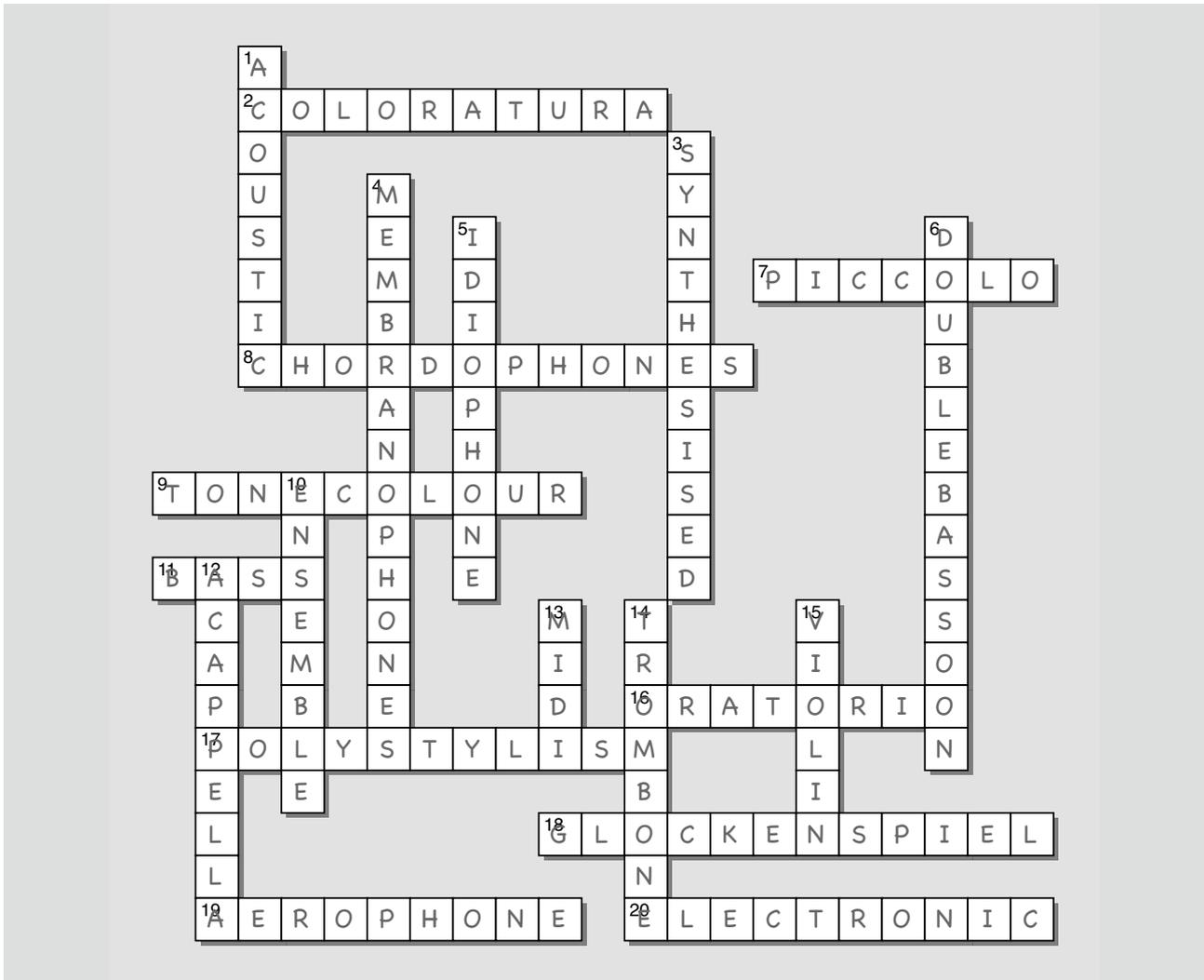
Across

2) a vocal type higher than a soprano (10) [COLORATURA]. **7)** woodwind instrument related to the flute (7) [PICCOLO]. **8)** instruments that use strings for sound production (12) [CHORDOPHONES]. **9)** the aspect of sound that allows the listener to identify the sound source or combinations of sound sources (4,6) [TONECOLOUR]. **11)** lowest vocal type (4) [BASS]. **16)** a solo singer (usually in a classical style) usually accompanied by a full orchestra (8) [ORATORIO]. **17)** music that features two or more styles (11) [POLYSTYLISM]. **18)** tuned percussion instrument with metal bars (12) [GLOCKENSPIEL]. **19)** instruments that are blown into (10) [AEROPHONE]. **20)** sound created by electric technology (10) [ELECTRONIC].

Down

1) a non-electric sound (8) [ACOUSTIC]. **3)** made by combining sounds from electronic outputs (11) [SYNTHESISED]. **4)** instruments with a membrane, or skin, stretched over them (14) [MEMBRANOPHONES]. **5)** characterised by vibration of the entire instrument, usually by shaking (10) [IDIOPHONE]. **6)** woodwind instrument related to the bassoon (6,7) [DOUBLEBASSOON]. **10)** a group of musicians performing with various instruments and/or voices (8) [ENSEMBLE]. **12)** a group (usually small) of unaccompanied singers (1,8) [ACAPPELLA]. **13)** musical, instrument, digital, interface (4) [MIDI]. **14)** a brass instrument that uses a slide (8) [TROMBONE]. **15)** a Western orchestral string instrument smallest in size (6) [VIOLIN].

TEXTURE CROSSWORD
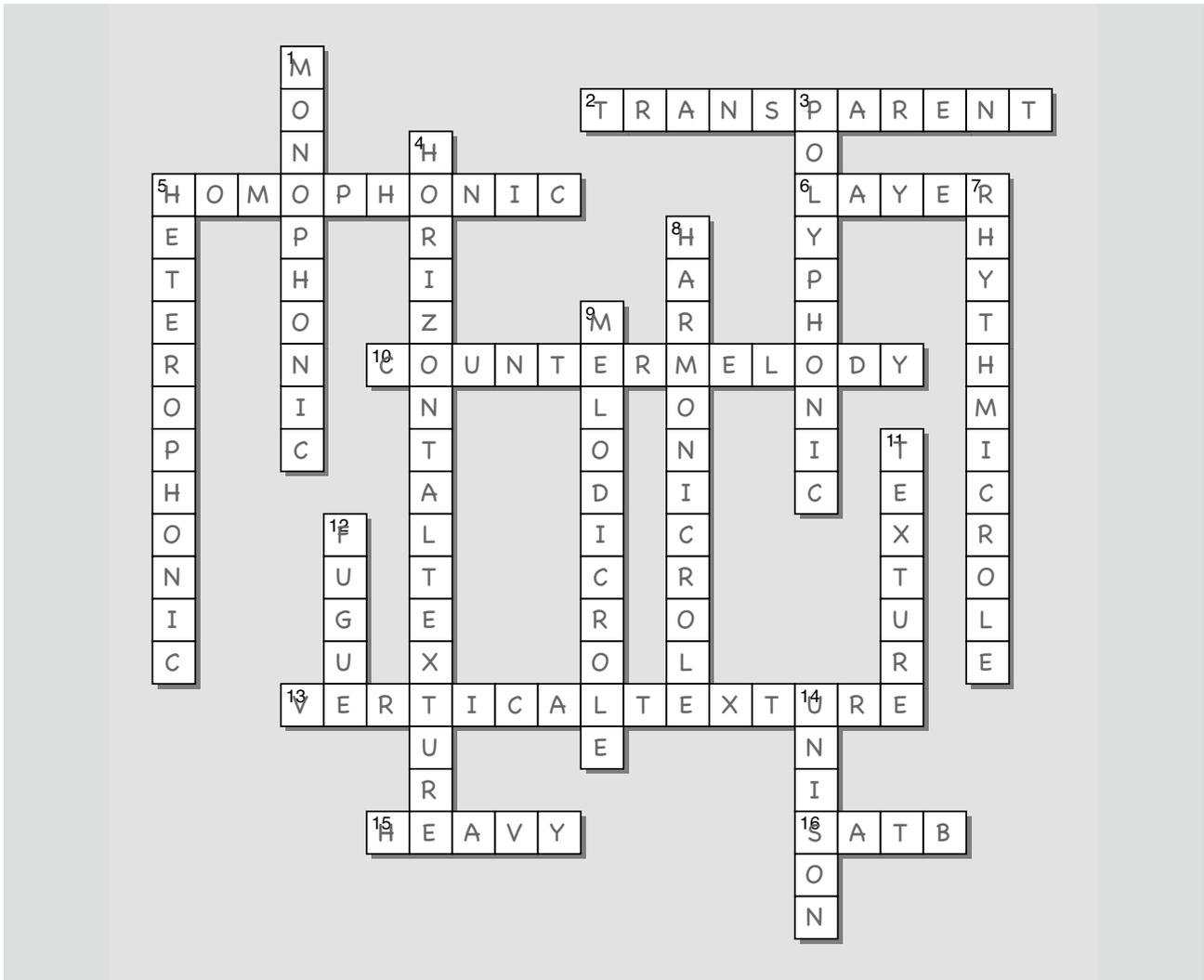
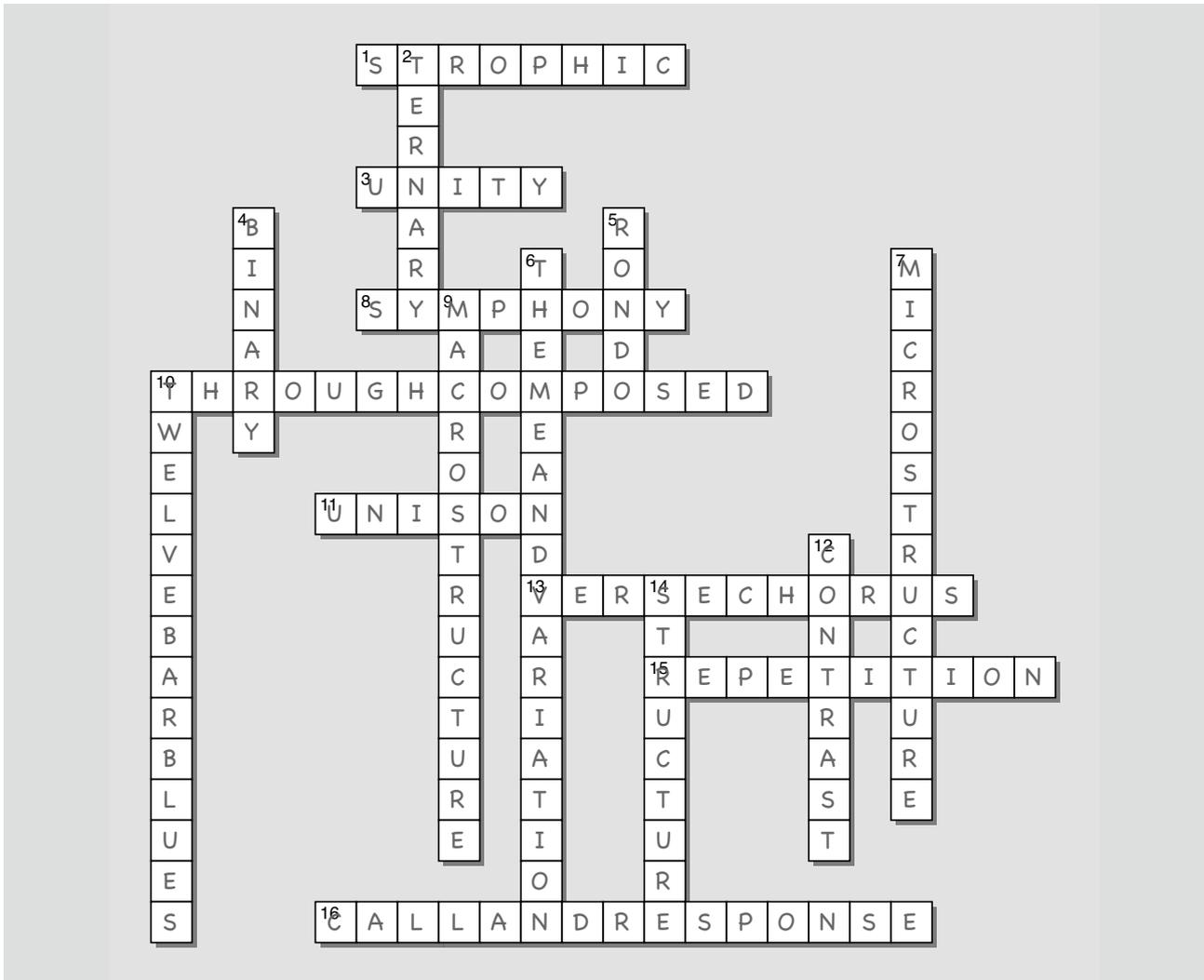

Across

2) another name for a thin texture (11) [TRANSPARENT]. **5)** a texture type that refers to a single melodic line and a harmony (accompaniment) (10) [HOMOPHONIC]. **6)** one or a combination of musical lines provided by an instrument(s), voice(s) or any other sound source(s) (5) [LAYER]. **10)** a melody heard at the same time as the main melody (13) [COUNTERMELODY]. **13)** layers that are vertical (8,7) [VERTICALTEXTURE]. **15)** another name for a thick texture beginning with 'h' (5) [HEAVY]. **16)** Soprano, Alto, Tenor, Bass (4) [SATB].

Down

1) a texture type that refers to a single melodic line (10) [MONOPHONIC]. **3)** a texture type that refers to two or more melodic lines played or sung simultaneously (10) [POLYPHONIC]. **4)** layers that are horizontal (10,7) [HORIZONTALTEXTURE]. **5)** a texture type that refers to two or more lines played or sung at the same time, with different variations of the same melody (12) [HETEROPHONIC]. **7)** an instrument holding the rhythm in a piece of music (8,4) [RHYTHMICROLE]. **8)** an instrument or voice holding the harmony in a piece of music (8,4) [HARMONICROLE]. **9)** an instrument or voice holding the melody in a piece of music (7,4) [MELODICROLE]. **11)** layers of sound in a piece of music (7) [TEXTURE]. **12)** a composition for a group of instruments or voices based on a musical subject that is repeated in a polyphonic texture (5) [FUGUE]. **14)** two or more performers playing or singing at the same pitch. They might also be playing or singing an octave or octaves apart (6) [UNISON].

STRUCTURE CROSSWORD

Across

1) a vocal form in which the music contains verses only, each with the same melody but different lyrics, as in a hymn (8) [STROPHIC].
3) constant r recurring features that bind a piece of music together (5) [UNITY]. **8)** an orchestral form of music containing four
(or occasionally three) movements (8) [SYMPHONY]. **10)** music in which the lyrics and melody change with each verse (7,8)
[THROUGHCOMPOSED]. **11)** two or more performers playing or singing at the same pitch (6) [UNISON]. **13)** a popular structure in
mainstream music (5,6) [VERSECHORUS]. **15)** a melody or melodies heard repeatedly; the reiteration of a pattern (10) [REPETITION].
16) similar to a 'conversation', a piece of music in which a phrase is played or sung and a response by an instrument or voice follows.
Usually refers to vocal pieces (4,3,8) [CALLANDRESPONSE].

Down

2) a structure in which the piece of music is said to 'turn around'; can be labelled as ABA (7) [TERNARY]. **4)** a structure of a piece
of music in which two sections are different, represented as AB (6) [BINARY]. **5)** form of music with a returning main theme and
with contrasting sections between the returns (5) [RONDO]. **6)** music with a clear theme and with variations of the theme (5,3,9)
[THEMEANDVARIATION]. **7)** internal structure of a piece of music, as in specific sections, or a phrase or a verse (5,9) [MICROSTRUCTURE].
9) overall structure of a piece of music; can be standard or non-standard (5,9) [MACROSTRUCTURE]. **10)** a 12 bar pattern with a set
chord structure (6,3,5) [TWELVEBARBLUES]. **12)** anything in music that is new or different, changing or interesting (8) [CONTRAST]. **14)**
the design or form in music; the way a piece of music has been put together (9) [STRUCTURE].

ACTIVITY 4 – MUSICAL TERMS

STRUCTURE	DYNAMICS & EXPRESSIVE TECHNIQUES	TEXTURE
• Theme & Variation • Verse/chorus • Phrase • Coda • Contrast • Antiphonal • Ternary • Rondo • Themes	• Vibrato • Distorted • Trills • Terraced Dynamics • Pizzicato • Crescendo • Cantabile • Loud	• Polyphonic • Light • Heavy • Layers • Dense • Thick • Monophonic

ACTIVITY 5 – LET'S JUMP TO ALL OF THE ELEMENTS OF MUSIC

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE
tempo	dissonant	bowing	instruments	dense	macro
beat	melody	articulation	hollow	monophonic	contrast
pulse	register	staccato	sonorous	homophonic	binary
cross rhythm	melodic device	legato	brassy	polyphonic	strophic
diminution	modulation	scream	piercing	silence	sequence
hemiola	harmony	volume	majestic	heavy	theme & variations
augmentation	minor	*fp*	nasal	transperant	unity
metre	consonant	terraced dynamics	dark	heterophonic	micro
polyrhythm	chords	accent	harsh		verse/chorus
speed	tonality	chorus effect	warm		call & response
9/8; 12/8; 7/8; 21/8	diatonic	rock lick	synthesizer		abaca
syncopation	range	*p*	aerophone		antiphonal
a tempo	contour	*f*	breathy		introduction
rubato	broken chords	pianissimo	chordaphone		coda
rhythm	csus	crescendo	didjeridu		through-composed
	atonal	cantabile	guitar		
	wave-shaped	tonguing	eerie		
	blues	dolce	sitar		
		melisma			
		overdrive			
		whistle			

ACTIVITY 6 – VOCAB WORKOUT

TERM	DEFINITION
beat	the underlying, regular pulses in a piece of music
aerophone	instruments that are blown into; a classification of instruments of world music
homophonic	texture characterised by a single melodic line and a harmony (accompaniment)
tone cluster	a clash of notes that are close together.
binary	structure of a piece of music in which two sections are different, represented as AB
terraced dynamics	dynamics that permit loud and soft elements in a piece of music but no gradations in between
decrescendo	gradually getting softer in volume
strophic	vocal form in which the music contains verses only, each with the same melody but different lyrics, as in a hymn
pentatonic	a scale that has a particular five notes to an octave
unison	two or more performers playing or singing at the same pitch. They might also be playing or singing an octave or octaves apart.
decay	in electronic manipulation of sounds, refers to the dying away of a sound or sounds
rubato	with freedom

ACTIVITY 7 – MIND MAPS

DURATION MIND MAP WITHOUT LINES TO LINK

The answers are filled mind maps. Please refer to the answers from Activity 1.

ACTIVITY 8 – LOGIC PUZZLE

Musician	Instrument	Melodic Contour
Christian	Trumpet	Wave
Jackson	Violin	Arch
Joseph	Tuba	Angular
Micayla	Clarinet	Static

EXTRA ACTIVITY IDEAS

Lyrics elements analysis

Give students an outline of the lyrics of any song in a table. Follow the lyrics and analyse the micro structure, by describing everything in each section. Choose pieces that have a build in texture.

Three Versions Activity

Ask students to prepare three separate pieces of paper. Play three excerpts of pieces with something in common, for example, all have guitar and voice. Play each piece only once, in its entirety if possible, and ask students to analyse each on a separate page, without numbering the pieces. When you have finished, ask the students to jumble the papers and to swap with the person next to them, and the other students will need to decipher the order of the pieces. The main aim is that if the student has a superficial analysis, then the analysis would look very similar, and thus difficult to tell apart. If a deep analysis, then the differences in pieces would be clear. Below are some examples that you can use:

Example Idea ONE: VOCAL
1. Kaval Sviri (Bulgarian Folk Ensembles)
2. Down in Africa (Mr Percival)
3. Kaleidoscope (Sara Bareilles)

Example Idea TWO: VOICE & GUITAR
1. Somewhere over the rainbow – Israel Kamakawiwo'ol
2. Hey Ya – Obidiah Parker
3. Youth – Daughter

- *Note that some pieces will need to be excerpts due to the entrance of more instruments that place beyond the intended criteria. Eg. 'Hey Ya' (Obidiah Parker) will need to be stopped at 52 seconds)*

MIND MAPS- let's put it all together

Play any SIX excerpts, and ask the students to circle the concept Mind Map for each and what they hear. Choose pieces that represent the concepts the best rather than any six pieces.

Notation Activities:

Students who notate portions of an excerpt that they are analysing are usually demonstrating high level listening skills. Ask students to notate the bass part of a song, particularly if it is repetitive and in the form of a riff or ostinato. For example: Seven Nation Army by The White Stripes, where the students can notate the rhythm first, and then the harmonic line, first in graphic, and then in traditional notation.

Further lesson ideas and pieces to analyse

Keep up to date on the Zealarts website for further lesson ideas.