Jenny Gillan

Music Analysis
Listening Beyond Hearing

3rd Edition

Analysis of previously unheard music

Student eBook

Deborah Smith Music

3rd Edition

Music Analysis: Listening Beyond Hearing

3rd Edition

Student eBook Edition

Jenny Gillan
jennygillan@gmail.com
jennygillan.com.au

Published by Deborah Smith Music
Melbourne, Victoria

Find us on Facebook: **Classroom Music Teacher Support** and **VCE Music Support**

Music Analysis: Listening Beyond Hearing

by Jenny Gillan

jennygillan@gmail.com

https://jennygillan.com.au

Find us on Facebook: Classroom Music Teacher Support and VCE Music Support.

Please visit https://jennygillan.com.au/updates for corrected links and other information.

Graphic Design: Tony Gillan

August 2016: Third Edition

Contents

Music Analysis: Listening Beyond Hearing

Preface

We are surrounded everyday by music—it is all pervasive. It is piped into our ears while shopping, it encourages us to buy through advertising - it is the soundtrack to films, computer games and even our lives, now it is so portable. If you ask anyone about a significant event in their lives, often it will be attached to some special music. Music has the power to move us to tears, to sing in a stadium of thousands, to dance, to be still.

Given the prevalence of music in our everyday lives, an understanding of its effect and WHY it can make us feel a certain way is a vital skill. The biggest compliment paid to me as a teacher of Musical Analysis was from a student who said - "I can no longer listen to music without hearing it." So to all who wish to comprehend this powerful medium, I give you this book. May it open your ears to the wonder and creativity that is music - and may it supply you with the skills to understand its power.

Learning Outcomes

At the end of this course students will be able to identify and describe the various elements of music; melody, rhythm, tone colour, texture, blend and balance of instrumental voices and dynamics. They will have an extended vocabulary that they can use to describe these elements.

Students will not only be able to describe the music they hear but identify the various techniques composers and performers use to express a musical character or mood.

Glossary of Terms

As students work through this book and read through descriptions of music they will come across important terminology needed for analysis. They will need to define these new words as they go in the Glossary at the back of the book. Through this process of seeing the words in context and finding definitions they are more likely to recall the vocabulary when required.

Assumed Knowledge and Skill Base:

While this text relates mainly to language skills and an ability to describe what is heard in pre-recorded musical examples, it is undeniable that a good understanding of aural and theoretical musicianship will only aid analysis. A student will not be able to identify the contour of a melodic line if they cannot hear when notes go up and down. They will not be able to identify the tonality of a piece of music if they cannot hear the difference between Major and minor. They will not be able to discuss rhythm if they cannot determine time signatures and name simple rhythmic figures; and they will not be able to identify repeated patterns of particular intervals if they cannot identify intervals in the context of a musical work.

To assist with the overall musicianship of your students, I recommend:

http://dsmusic.com.au - Deborah Smith has many texts which work through aural skills from a beginner to an advanced level

http://www.sightsingingschool.com - A sight singing resource developed by Mark O'Leary of the Young Voices of Melbourne.

A note on pedagogy:

Whilst this is not a book on aural skills, some of the sound pedagogical principles I have learned through Kodály's philosophy of music education have been drawn on for this book. For example, the idea that students need to experience elements of music before they are able to use them. They need to be guided to knowledge in logical, sequential steps. This is different to the 'exam' method of teaching where students are only presented with practice examples and expected to get

better at answering questions through completing numerous exam questions. Exams are a means of assessment, not a means of teaching. Hopefully a stronger musical foundation is established as a result.

VCE Music Performance Analysis 2011-2016

The Victorian Certificate of Education states that material used for listening analysis will be "excerpts of pre-recorded performances of Australian works that were created after 1910 by Australian composers/ songwriters". I have used many examples of music that fit into this time period but there are others that do not. The reason for this is that the VCE does not require students to write about what makes the piece 'Australian' and only asks questions about the musical elements and how they are used. Australians have composed in a plethora of styles since 1910. For this reason, responses to analysis questions can be practiced using material that does not fit into this time period or nationality.

Recorded works

YouTube links have been provided for recorded listening examples. If these links no longer work, information is provided for teachers or students to find the correct musical example through research. If you wish to view the links in class without advertisements, http://viewpure.com/ will remove these.

Please visit https://jennygillan.com.au/updates for corrected links and other information.

Online Video Footage

While YouTube links are given, the footage is not meant for students to view. Their analysis needs to be aural, and will be much keener if given without visual stimulus.

About the Author

Jenny currently teaches Musicianship, Analysis and Composition subjects at the Victorian College of the Arts Secondary School. She has a passion for making musical skills, knowledge and experience as accessible as possible. To this end she has studied at the University of Queensland, where she completed her Masters of Music Studies, and at the Kodály Institute in Hungary.

She has taught at the Melbourne University and Melba Conservatoria and a number of secondary schools around Melbourne. She also presents regular workshops in Aural and Analysis Skills for VCE music students with Deborah Smith.

Acknowledgements

Music Analysis: Listening Beyond Hearing

Chapter I
Melody

Melody is one of the most complex musical elements to describe with words. However, a lot can be done by drawing on paper, or tracing in the air, the contour of the melody. It is then possible to have a visual reference to describe using the appropriate terminology.

Charting the ascent and descent of a melodic line is a skill that may need to be practiced. Encourage students to trace the contour in the air with their hands in front of them as a group. Start with folk songs or songs with repetitive, predictable contours and work up to more complex material.

I have been surprised at times how few students can actually show 'where a melody went'. It changed my whole approach to teaching melodic analysis when I discovered that many students could not describe the musical contour of a piece because they could not tell whether the pitch went up or down!

This skill can be improved with practice but the student may need to use large physical movements initially to help with pitch differentiation.

Melodic Contour:
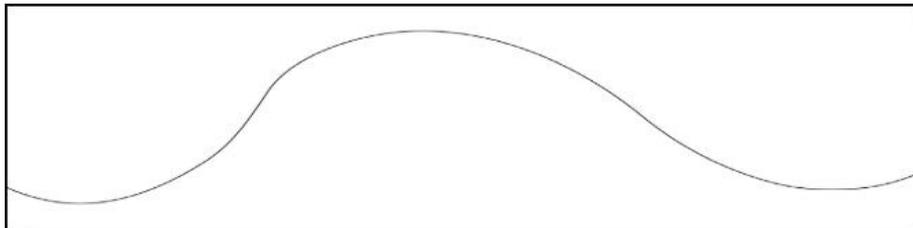
Melodic Contour:

Melodic Contour:

Melodic Contour:

Melodic Contour:

Melodic Contour:

Music Analysis: Listening Beyond Hearing
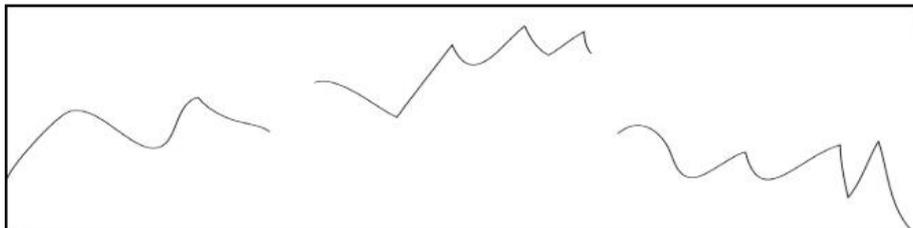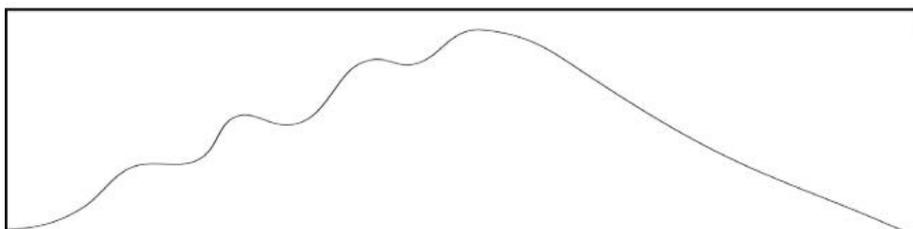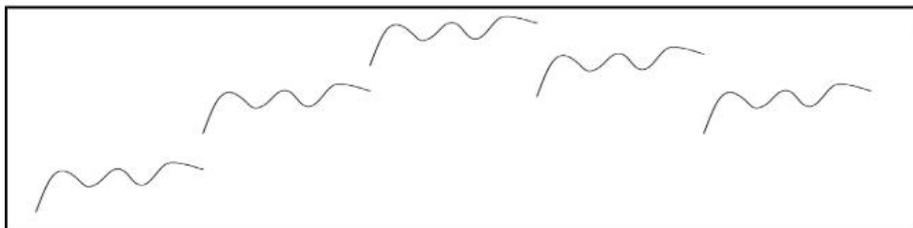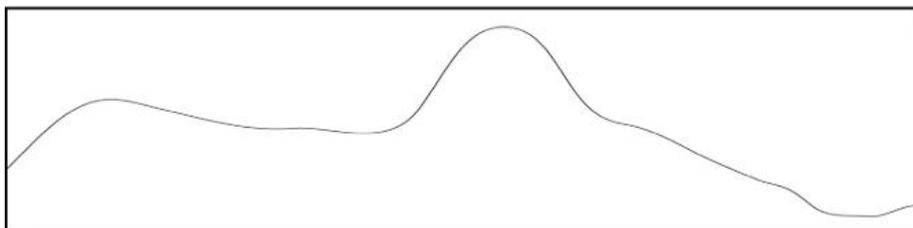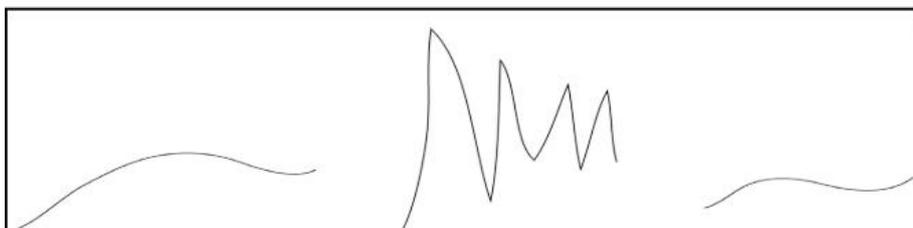
Melodic Contour Match up

1. Read through the following Melodic Contour descriptions as a class.

2. Look up, define and write in your glossary any terms you are unfamiliar with.

3. Trace the contour of each example in the air with your hand, then draw on paper.

4. Match each contour with the picture drawn on the next page.

Melodic Contour 1

Has contrasting sections. Section one has a flowing contour which rises and falls using mostly stepwise motion and has a limited range. Section two has an angular, jagged contour that rises and falls, using large intervallic leaps which decrease in size. Section three is reminiscent of the first section yet uses an even smaller melodic range and rises at the end of the phrase.

Melodic Contour 2

Contrasting phrases have similar ranges but vary in register from middle to high, then low. The melodic contour of all three sections is erratic and unpredictable though ascending lines are often balanced by descending lines. The middle, climactic phrase reaches extremes of the high register before dramatically dropping in range for the third phrase. This third phrase balances the intensity of the climax through its lower range and register.

Melodic Contour 3

Using sequential, fragmented movement, the climax of this melody continues this logical progression before cascading down in pitch, again using sequential motion. The melody itself spans a wide melodic range but the range of each sequential unit is fairly limited.

Melodic Contour 4

The smooth contour of this melody leads gently up to its climax, gradually building in register. This ascending movement is balanced by a scalic line that descends lower than its starting pitch.

Melodic Contour 5

Starting on the tonic, this melody rises gradually using sequential movement which builds its intensity. The range is extended and climax reached through stepwise intervals. The climax is left in the same way. A chromatic run then descends back to the tonic and contrasts, through its descent, the melody's gently rising opening.

Melodic Contour 6

Flowing and lyrical, this melody rises to a central, gently approached climax. The climax is left the same way it is reached, creating a balanced, arch-like contour for the whole melody.

Melodic Description Match Up

1. Read through the following descriptions as a class.

2. Look up, define and write in your glossary any terms you are unfamiliar with.

3. Draw the contour of each description example in the air with your hand, then on paper.

4. Listen to the excerpts as played by your teacher; trace their contour as you hear them; number the order in which you hear them.

Number	Description
	1. An unfolding contour in a minor tonality. Ascends in a scalic pattern to the upper tonic before descending using wider intervals in an arpeggiated fashion. The second half of the melody contains more erratic leaps which imply two melodic lines, one higher and one lower. This second melody seems to modulate and repeat at a higher pitch. The accompaniment consists largely of flowing scalic movement.
	2. A sinister character is created through a repeated descending minor 2nd interval. This is balanced by an ascending line that extends this initial theme. The range is limited.
	3. A repeated arpeggiated accompaniment contrasts with a more erratic, ornamented melody that ascends and descends rapidly. This is balanced by longer held pitches that occur at the end of each short phrase, each with a Major 2nd interval. The major tonality is complimented by a lyrical, folk-song style containing repeated phrases.
	4. This piece's main motif is based around the descending Major scale. The accompanying melodic line uses an occasional chromatic/raised note (5th degree) and uses contrary motion in contrast to the main melodic line. Between sections, the lower melodic line's ascending Major scalic run complements the main melody's descending scalic run.
	5. The lowest accompanying line uses a repeated interval: a rising perfect 5th, while the main melody uses falling then rising 4ths. Contrasting with this are sequential scalic runs that have the same range of a 4th. This melody is repeated at the 8ve.
	6. The conversational elements of this melody are emphasized by the use of repeated notes and the use of syllabic phrases. Lyrics are often repeated with the final interval ascending first, then descending. The walking bass line uses some chromaticism.

Music Analysis: Listening Beyond Hearing

Description

The description of a piece refers to its general movement and overall impression. For example, the melody could be 'simple' or 'child-like'; 'complex' or 'virtuosic'; 'meandering' or 'improvisatory'. These words describe more objectively what the melody is like but they are not general character words, which describe the more subjective mood of a piece.

General Character or Mood

Character is the mood or 'feel' of a piece of music. The best way of discovering character is to listen and take note of what 'mood words' or 'character words' come into your head - for example 'joyous', 'sombre', 'energetic', 'relaxed'. There are few 'wrong' answers as much of this is subjective, however, you must be able to explain your interpretation of character or mood by providing relevant musical examples. Two different students could legitimately describe the character 'energetic' and 'relaxed' by choosing different musical examples to support their point. Still, some descriptions of character are easier to justify than others through their links to elements of the music. For example, the character word 'uplifting' has immediate and obvious links to musical elements. Anything musical that ascends or moves up, is more directly linked to the idea of 'uplifting'. Thus, 'uplifting' may be a stronger word choice than 'happy'.

For this reason it is a good idea to stay away from simple, general emotive words such as 'happy' and 'sad'. Instead try to use more specific words like 'uplifting' and 'joyous'; or 'energetic' and 'frantic'; or 'melancholic' and 'brooding'.

You may start collecting examples from the music to support a particular character description - for example, an ascending melodic line for a 'joyous' character - and find there is a better character word given the examples you have discovered - eg. 'elated' and 'soaring'. It is not too late to change your words if you find others are more suitable along the way.

Melodic Features:

Once you have identified the words to describe the mood of a piece, your task is to identify the musical features that contribute to that sense of character.

These features include aspects of Melody such as:

Contour: The shape or outline of the melody

Tonality: The key or notes of a scale that are used gravitating (or pulling) towards a certain home note or tonic

Register: The part of a voice or instrument used to play a melody - high, mid or low

Range: The distance between the lowest and highest note in a melody

Intervals: The distance between two notes

Accompaniment-melody relationship: Any additional, supporting melodic lines. This may include the bass line and harmonic melodic lines, or any counter melodies. In analysis, discuss how these relate to the melody.

Climax: The highest point in a melody or point of greatest intensity or power

Phrases: Like a musical sentence; often separated by a breath or break

Lyrics: The words or text of a song

Musical Character Spectrum

Below, placed in a spectrum from one extreme of emotional energy to the other, is a chart of musical character words. When committing a number of suitable character words to memory, it can be useful to categorise them. It is unadvisable to directly use simplistic vocabulary such as 'happy' and 'sad' as character words but these can be used as headings to memorise a set of quality alternatives.

These character words have been divided into the following categories:

- sad with energy
- sad
- happy
- happy with energy

General Character

sad with energy	sad	happy	happy with energy
Aggressive	Sombre	Tranquil	Excited
Forceful	Ominous	Serene	Energetic
Terrifying	Desolate	Tender	Uplifting
Menacing	Melancholic	Relaxed	Cheerful
Chaotic	Dark	Peaceful	Elated
Restless	Brooding	Laid Back	Joyous
Dramatic	Foreboding		Soaring
Frantic			

Music Analysis: Listening Beyond Hearing
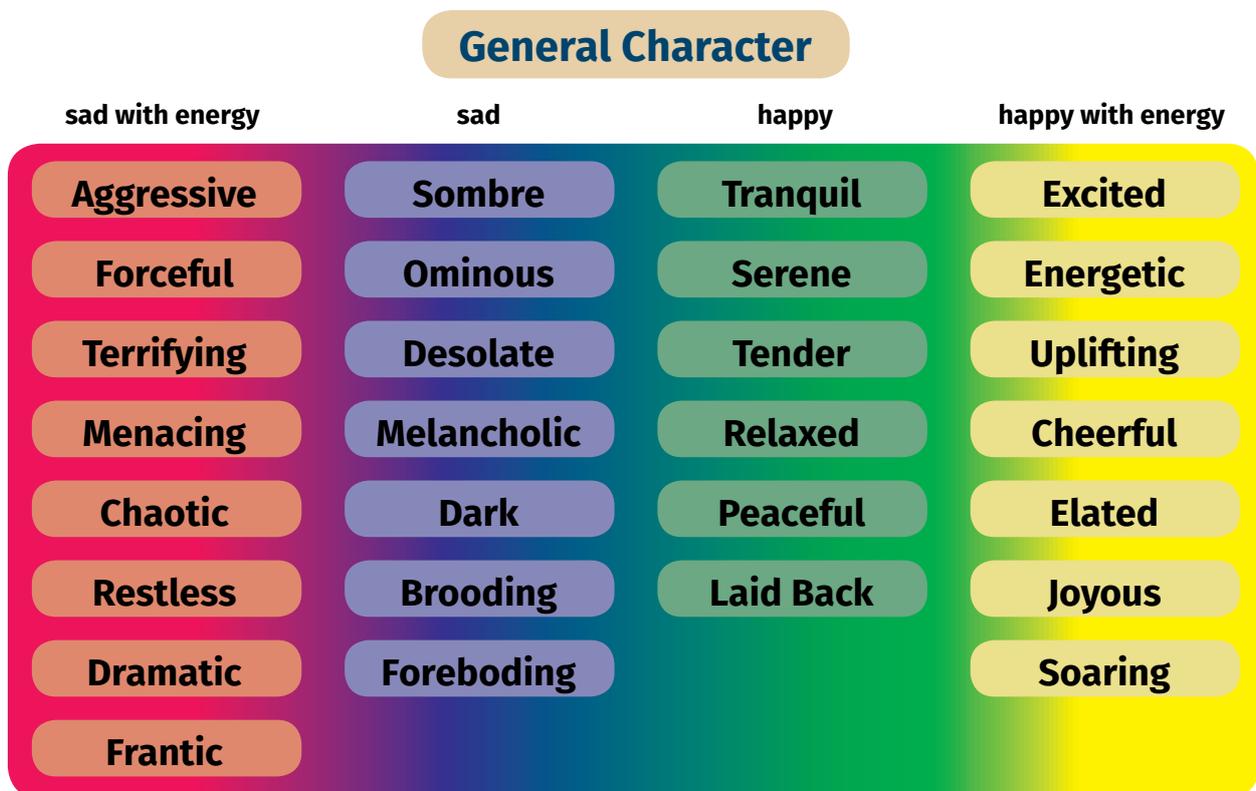
Musical Character Exercise

Complete the table below:

Choose four words and discuss how these characters might be created through the use of Melody.

Musical Character Words	How created through Melody
eg. Frantic	*Use of chromaticism, large leaps and jagged contour, unpredictable and uneven phrase lengths.*

Character through Melody Activity

1. Listen to the musical excerpts played by your teacher.
2. Decide on appropriate Musical Character words that describe the mood of the piece and note them in the table.
3. Describe how these moods are created through the use of melody.

Musical Character Words	How created through Melody

Music Analysis: Listening Beyond Hearing

Melody Practice Example One

Composer: **My Friend The Chocolate Cake**
Title: **I Got A Plan**
Location: `http://www.youtube.com/watch?v=HLs3aLq8quw` *(whole work)*

Question: **How does melody help create character in this piece?**

Circle words that describe the character of this melody:

melancholy	tranquil	aggressive	nervous	gentle	triumphant
intense	eerie	foreboding	sinister	dramatic	child-like
relaxed	joyous	laid back	peaceful	soaring	excited

Circle words that describe this melody:

improvisatory	complex	simple	virtuosic	dramatic	child-like
ornamented/ embellished	speech-like	meandering	motivic	lyrical/lilting	catchy

Circle aspects of melody that create this mood:

Contour:

smooth	flowing	angular / jagged	fragmented	balanced
ascending	descending	unfolding	linear	broken
speech-like	arch-like	wave like		

Notes on how contour develops: _____
_____
_____
_____

Tonality:

major	minor	pentatonic	modulating	atonal
chromatic	whole tone	blues scale	modal	'non-western' scale

Climax:

Approached by:

climbing	sequential movement	8ve leap	stepwise movement	gradual increase in range and register
use of chromatic rising phrases	arpeggiated movement	approached from above		

Resolved through:

arpeggiated movement	stepwise/scalic motion	chromatic	gradual decrease of range/register	large intervals
small intervals				

Register:

high	low	mid	changing gradually	changing suddenly

Range:

comfortable range	uncomfortable range	large/unconfined	small/narrow	moderate

Contributes to creating character through: _____ eg. relaxed range can contribute to a

laid back character. Uncomfortable range can contribute to a tense, menacing character.

_____

Intervals:

scalic	triadic / arpeggiated	chromatic	diatonic	repeated
sequential				

Phrases:

short	long	regular	irregular	contrasting
repeated	balanced	recurring	extended	moderate length

Music Analysis: Listening Beyond Hearing

Lyrics:

syllabic (one note per syllable)	melismatic (many notes on a syllable)	mostly syllabic occasionally melismatic	mostly melismatic, occasionally syllabic

Examples of word painting:

_____

_____

_____

_____

_____

_____

_____

Development of melodic treatment of particular words:

_____

_____

_____

_____

_____

Accompaniment melody relationship:

complements / contrasts with main melodic line	plays elements of the melody	is unrelated to melodic movement	provides chordal foundation	uses canonic movement (moves in canon)
has a walking bass that is step-wise/arpeggiated	mirrors the melody/plays in unison	plays in parallel intervals		

_____

_____

_____

_____

_____

From the words you circled and notes taken, come up with a paragraph describing the melody you heard:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Rewrite the paragraph you have just written in point form:

A _____ character is created through melody by a combination of:

· _____

· _____

· _____

· _____

· _____

· _____

· _____

· _____

· _____

· _____

· _____

· _____

· _____

· _____

Music Analysis: Listening Beyond Hearing

Melody Practice Example Two

Composer: **Peggy Glanville Hicks**
Title: **Come Sleep**
Location: http://www.youtube.com/watch?v=tzfSO9vNYiU *(first 1 min 45 secs)*

Question: **How does melody express the character of this piece?**

Circle words that describe the character of this melody:

melancholy	tranquil	aggressive	nervous	gentle	triumphant
intense	eerie	foreboding	sinister	dramatic	child-like
relaxed	joyous	laid back	peaceful	soaring	excited

Circle words that describe the description of this melody:

improvisatory	complex	simple	virtuosic	dramatic	child-like
ornamented/ embellished	speech-like	meandering	motivic	lyrical/lilting	catchy

Circle aspects of melody that create this mood:

Contour:

smooth	flowing	angular / jagged	fragmented	balanced
ascending	descending	unfolding	linear	broken
speech-like	archlike	wave like		

Notes on how contour develops: _____

_____

_____

_____

Tonality:

major	minor	pentatonic	modulating	atonal
chromatic	whole tone	blues scale	modal	'non-western' scale

Climax:

Approached by:

climbing	sequential movement	8ve leap	stepwise movement	gradual increase in range & register
use of chromatic rising phrases	arpeggiated movement	approached fronm above		

Resolved through:

arpeggiated movement	stepwise/scalic motion	chromatic	gradual decrease of range/register	large intervals
small intervals				

Register:

high	low	mid	changing gradually	changing suddenly

Range:

comfortable range	uncomfortable range	large/unconfined	small/narrow	moderate

Contributes to creating character through: _____

_____

_____

Intervals:

scalic	triadic / arpeggiated	chromatic	diatonic	repeated
sequential				

Phrases:

short	long	regular	irregular	contrasting
repeated	balanced	recurring	extended	moderate length

Music Analysis: Listening Beyond Hearing

Lyrics:

syllabic (one note per syllable)	melismatic (many notes on a syllable)	mostly syllabic, occasionally melismatic	mostly melismatic occasionally syllabic

Examples of word painting:

_____
_____
_____
_____
_____
_____
_____
_____

Development of melodic treatment of particular words:

_____
_____
_____
_____

Accompaniment-melody relationship:

compliments / contrasts with main melodic line	plays elements of the melody	is unrelated to melodic movement	provides chordal foundation	uses canonic movement (moves in canon)
has a walking bass that is stepwise/ arpeggiated	mirrors the melody/plays in unison	plays in parallel intervals		

_____
_____
_____
_____
_____

From the words you circled, come up with a paragraph describing the melody you heard:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Rewrite your paragraph in point form:

A _____ _____ character is created through melody by a combination of:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Mnemonic Device - Melody

The elements of melody that need to be discussed can be remembered using the mnemonic device below:

Generally - **General Description**

Count - **Contour**

To - **Tonality**

Regular - **Register**

Rows - **Range**

In - **Intervals**

A - **Accompaniment / Melody relationship**

Climbing - **Climax**

Phrase - **Phrases**

The student book provides a blank chart on the following page to fill in aspects of Melody.

Melody Summary

General Description

Range

Intervals

Accompaniment / Melody Relationship

Contour

Climax

Tonality

Phrases

Register

Music Analysis: Listening Beyond Hearing

Melodic Analysis - Question One

Composer: Hector Berlioz

Title: Symphony Fantastique: 2nd Movement, 'A Ball'

Location: http://www.youtube.com/watch?v=dMbWdkJAb9I *(The first 1 min 45 secs)*

Describe the melody of this piece.
(Generally Count to Regular Rows in a Climbing Phrase)

Melodic Analysis - Question Two

Composer: The Whitlams
Title: Blow Up the Pokies
Location: https://www.youtube.com/watch?v=Ogj5ztTE0zw *(first 1 min 45 secs)*

Describe the melody of this piece and how it is supported by the accompaniment.

Melody: _____

_____

_____

_____

_____

_____

Accompaniment: _____

_____

_____

_____

_____

_____

_____

How the accompaniment supports the main melody: ___

_____

_____

_____

_____

_____

_____

_____

_____

_____

Melodic Analysis - Question Three

Composer: Stephen Sondheim
Title: Giants in the Sky
Location: https://www.youtube.com/watch?v=bxVQK3FWmz4 *(whole piece)*

Describe the mood of this piece and the aspects of melody that contribute to creating this character.

Melodic Analysis - Question Four

Composer: James Morrison
Title: Zog's Jog
Location: https://www.youtube.com/watch?v=ZpiCEVHtHXM *(The first 1 min 35 secs)*

Describe the mood of this piece and the aspects of melody that contribute to creating this character.

Music Analysis: Listening Beyond Hearing

Melodic Analysis - Question Five

Composer: **Miriam Hyde**

Title: **Pine Trees in the Wind**

Location: https://www.youtube.com/watch?v=zA7ajoKlPXk *(whole piece)*

This piece is titled "Pine Trees in the Wind". Describe the general character of the work. What aspects of melody create an image as suggested by the title?

General Character: _____

_____

Aspects of the melody that create image suggested by title: _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Music Analysis: Listening Beyond Hearing
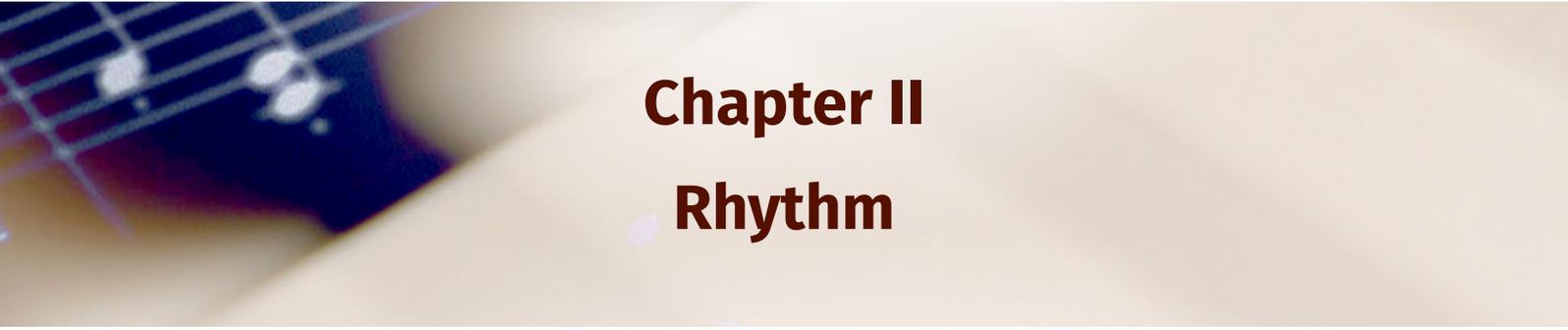
Chapter II
Rhythm

Rhythm is less complex and therefore can be easier for students to grasp than melody in terms of listening analysis. In general, as most students find rhythm easier to understand and transcribe, they find it as easy to write about.

Transcription of rhythmic ideas from the music where possible is recommended. Even if not exactly correct, this will give an indication of what is heard and the rhythmic idea can be used as an example to support a listening interpretation.

Music Analysis: Listening Beyond Hearing

Rhythmic Reading and Matching Activity

1. Read through the following rhythmic examples with time names (e.g. ta, ti-ti, tika-tika) as a class while keeping a beat.

2. Describe the rhythmic features of the example.

3. Describe the rhythmic features of the example when heard in the original musical context.

Rhythmic Example 1

Describe the above rhythm after performing to time names:

_____

_____

Rhythmic features of whole example after listening:

_____

_____

_____

_____

Rhythmic Example 2

Describe the above rhythm after performing to time names:

_____

_____

Rhythmic features of whole example after listening:

_____

_____

_____

_____

_____

Rhythmic Example 3

Describe the rhythm of this excerpt after performing to time names:

_____

_____

Rhythmic features of whole example after listening:

_____

_____

_____

_____

Rhythmic Example 4

Describe the above rhythm after performing to time names:

_____

_____

Rhythmic features of whole example after listening:

_____

_____

_____

_____

Rhythmic Example 5

Describe the above rhythm after performing to time names:

_____

_____

Rhythmic features of whole example after listening:

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Rhythmic Description Match Up

1. Read through the following descriptions as a class.
2. Look up, define and write in your glossary any terms you are unfamiliar with.
3. Listen to the excerpts as played by your teacher; number the order in which you hear them.

Number	Description
	1. The repetitive, simple rhythm of this piece expresses characteristics of the Rock genre. The emphasis on beats two and four , as well as the quaver pulse given by the hi-hat are typical rock features. Syncopation at times is given by the snare drum. The main melodic line reflects these elements, though most notes use straightforward syncopation, especially the repeated tied quavers. This is reflected in the rhythm of the synthesiser, that echoes the vocal line after phrases. Strumming on the guitar occurs on the first beat of the bar - in simple quadruple time. The simplicity of the rhythmic elements also contributes to an easy going, relaxed character.
	2. This musical example uses much rubato, slowing down and pushing the beat forward so that the time signature is hard to discern. Longer note values are contrasted with running quavers complemented by scalic runs. These occasionally occur diminuted with semiquavers. The bass and treble lines are sometimes a little disconnected rhythmically as if they are slightly out of sync with each other. This is in line with the relaxed, ethereal character of the work. There are melodic semiquaver embellishments, the use of pauses and occasional use of ponderous or interrupting silence.
	3. This heavily accented work contrasts sections which seem to have a steady beat with others that have an aimless sense of timing. The use of pauses, rubato and extended silence help create an unsettling character through an unpredictable approach to rhythm. Extended note durations and a clear sense of beat are juxtaposed with short flurries of semiquavers which seem almost improvisatory. This is layered with notes of longer duration so that the contrasting rhythmic values overlap.
	4. This work shows aspects of the rock genre, including an emphasis on beats two and four, as well as quaver pulse on the snare. The laid back subdivision of the beat helps reinforce the relaxed atmosphere. The lead vocalists often anticipates the beat and the majority of their line is syncopated. Contrasting with the steady quaver pulse, much of the melody has a swung feel. The rhythm of the synthesiser introduction mirrors and sets up the rhythm used in the main melodic line. For most of the time, the backing vocals' rhythm mirrors the main melody. This rhythm is speech-like in pattern and accent, matched with syllabic treatment of the melodic line.

Number	Description
	5. This work relies on the use of ostinati and in particular the main swung, syncopated theme which recurs throughout. The time signature is 5/4 time, which is reinforced by a swung ostinato: and the beat being kept, with some variation, by the hi hat. The rhythm of the main melodic instrument is much more relaxed and becomes increasingly improvisatory in feel through the use of ornamentation. The tempo of the main melody is less strict resulting in this instrument being a little out of sync with the accompanying lines.
	6. The free approach to time in this excerpt is a key feature of the work and is complemented by a free approach to melodic and dynamic elements. The use of pauses, silence and long held notes is often followed by fast flurries of short notes or by trills adding to the unpredictable nature of the work. There is no clear pulse or beat. The rhythms of the performers interact with each other, sometimes following rhythmic ideas with similar ideas or gradually creating an accelerando or ritardando almost in conversation with each other.

Description

The description of a piece refers to its general movement and overall impression. For example, the rhythm could be 'simple' or 'child-like'; 'complex' or 'virtuosic'; 'meandering' or 'improvisatory'. These words describe more objectively what the rhythm is like but they are not general character words, which describe the more subjective mood of a piece.

General Character or Mood

As previously stated, character is the mood or 'feeling' of a piece of music. The best way of discovering character is to listen and take note of what 'mood' or 'character' words come into your head - for example 'joyous', 'sombre', 'energetic', 'relaxed'. There are few 'wrong' answers as much of this is subjective, however, you must be able to prove a certain character through musical examples. Two different students could legitimately explain your interpretation of character 'energetic' and 'relaxed' by choosing different musical examples to prove their point. Still, some descriptions of character are easier to provide clear evidence of than others through their links to elements of the music. For example, the character word 'uplifting' has immediate and obvious links to musical elements. Anything musical that speeds up or increases rhythmic complexity, is more directly linked to the idea of 'uplifting'. Thus, 'uplifting' may be a stronger word choice than 'happy'.

For this reason it is a good idea to stay away from simple, general emotive words such as 'happy' and 'sad'. Instead try more specific words like 'uplifting' and 'joyous' ; or 'energetic' and 'frantic'; or 'melancholic' and 'brooding'.

Sometimes you may start collecting examples from the music to support a particular character description - for example, an increase in tempo or more complex rhythms may indicate a character of increasing excitement - and find there is a better character given the examples you have discovered - e.g. 'Elated' and 'soaring'. It is not too late to change your words if you find others are more suitable along the way.

Rhythmic Features

Once you have identified the words describing the mood of a piece, your task is to identify the musical features that contribute to that sense of character.

These features include aspects of Rhythm such as:

Beat: The 'heart beat' of a piece of music. A basic unit of time.

Pulse: A subdivision of the beat. In common time this is usually into quaver pulses (two per beat). In compound time quaver pulses (three per beat) or may be changed slightly by being swung (the first part of the beat is extended and the second part is shortened).

Rhythm: The pattern of shorter and longer sounds.

Time Signature: The groupings of rhythms into bars of the same length; the number of beats and type of beats in a bar.

Tempo: The speed or pace at which a musical piece is played. This can also change by speeding up or slowing down the beat.

Structure: Use of repetition, variation, development, ostinati, imitation and motif.

Rhythmic relationship: How rhythms interact and complement or contrast with each other between parts.

Silence: Use of pauses, interruptions to the rhythm by silence, organic or natural end to rhythmic patterns. The absence of sound.

Musical Character Spectrum

Below, placed in a spectrum from one extreme of emotional energy to the other, is a chart of musical character words.

General Character

sad with energy	sad	happy	happy with energy
Aggressive	Sombre	Tranquil	Excited
Forceful	Ominous	Serene	Energetic
Terrifying	Desolate	Tender	Uplifting
Menacing	Melancholic	Relaxed	Cheerful
Chaotic	Dark	Peaceful	Elated
Restless	Brooding	Laid Back	Joyous
Dramatic	Foreboding		Soaring
Frantic			
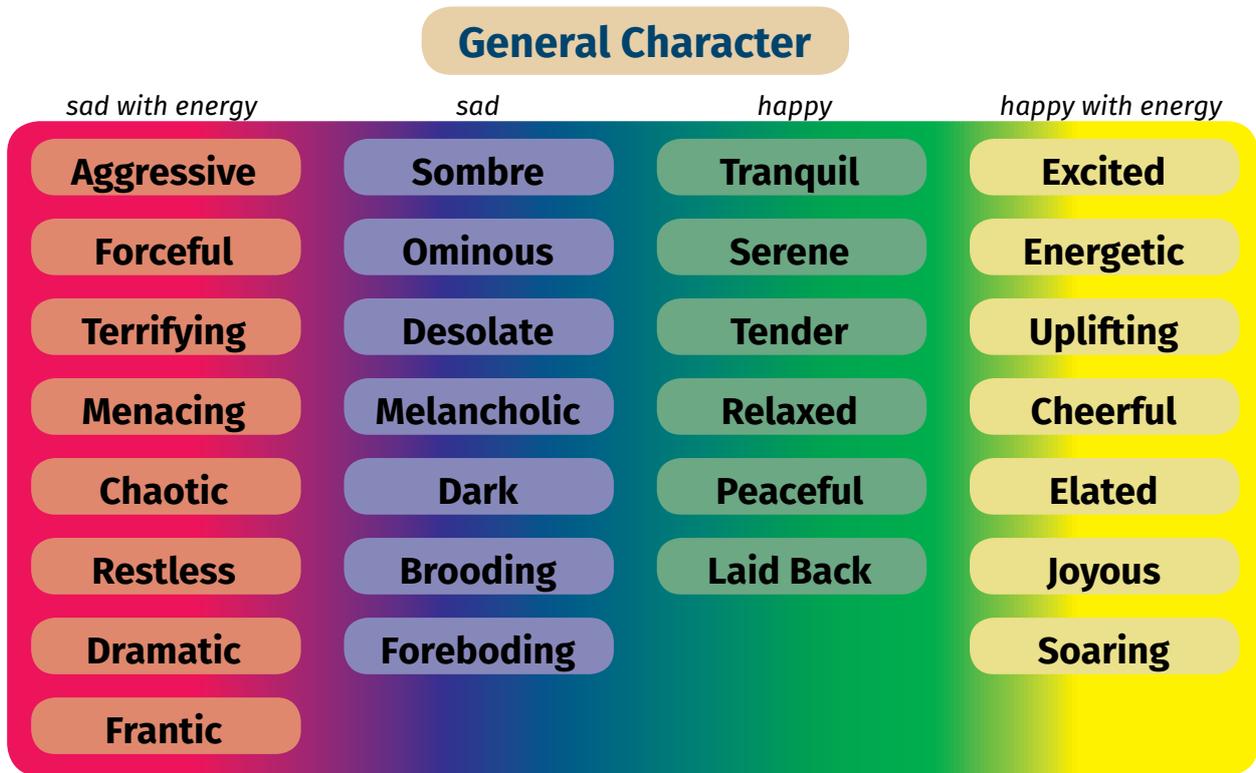
Complete the table below:

Choose four words and discuss how these characters might be created through the use of Rhythm.

Musical Character Words	How created through Rhythm
e.g. Laid Back	Use of swung rhythm, simple time values, steady beat. Use of repetition/ostinati.

Character through Rhythm Activity

1. Listen to the musical excerpts played by your teacher.

2. Decide on appropriate Character words that describe the mood and note them in the table.

3. Describe how these moods are created through the use of rhythm.

Musical Character Words	How created through Rhythm

Rhythm Practice Example One

Composer: **Carl Vine**
Title: **Percussion Symphony**
Location: `http://www.youtube.com/watch?v=3BVcPl3_nj0` *(first three mins)*

Question: **How does rhythm help create character in this piece?**

Circle words that describe the character of this rhythm:

melancholy	tranquil	aggressive	nervous	gentle	triumphant
intense	eerie	foreboding	sinister	dramatic	child-like
relaxed	joyous	laid back	peaceful	soaring	excited

Description

simple	complex	virtuosic	driving	improvisatory	rapid
rapid	busy	relentless	speech-like	dance-like	martial
chaotic	free	rushed	jerky	regular/ irregular	even/uneven

Circle aspects of rhythm that create this mood:

Beat:

steady	constantly changing	predictable/ Unpredictable	even	rubato used
speeding up (accelerando)	slowing down (ritardando)	changing time signature		

Notes on how beat changes or develops: _____

_____

_____

Pulse:

grouped in two	grouped in three	clearly stated	unclear	played by _____

Types of Rhythms:

syncopation	simple	complex	swung	polyrhythms
use of duplets/ triplets	speech like	accented	dotted	fast flurries of short notes
short duration	long duration	mixed duration	drawn out duration	contrasting

Transcribe rhythms or further descriptions: _____

_____

_____

_____

If Syncopation - How the beat is maintained:

beat clearly kept by _____	implied through use of ostinato	implied through strong first beat

Type of Syncopation:

simple quaver syncopation	predictable	repetitive	virtuosic	unpredictable
syncopated semiquavers	mixed duration syncopation	uses anticipation		

Notes on development of syncopation: _____

_____

_____

_____

Time Signature:

Simple:	duple	triple	quadruple	uncommon
Compound:	changing			

Notes on time signature / tempo: _____

_____

_____

_____

Tempo:

fast	changing	slow	speeding up (accelerando)	slowing down (ritardando)
presto	allegro	moderato	andante	largo

Structure:

variation _____	imitation	repetition _____	development	diminution
augmentation	interjection	fragmentation	retrograde	ostinato

Further descriptions: _____

_____

_____

_____

Rhythmic relationship between parts:

complements / contrasts with main melodic line	plays elements of the rhythm used in other parts	is unrelated to rhythmic movement of other parts	outlines harmonic rhythm	accompaniment rhythm more simple than other lines
accompaniment rhythm more complex than other lines	rhythms relate through call and response	rhythmic unison		

Further descriptions: _____

_____

_____

_____

Silence:

dramatic pauses	thoughtful silence	unexpected break	organic silence	limited use of silence
moderate use	extensive use			

_____

_____

_____

Music Analysis: Listening Beyond Hearing

From the words you circled and notes taken, come up with a paragraph describing the rhythm you heard and how this creates character:

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Rewrite the paragraph you have just written in point form:

A _____ _____ character is created through rhythm by a combination of:

. _____
. _____
. _____
. _____
. _____
. _____
. _____
. _____
. _____
. _____
. _____
. _____
. _____
. _____

Rhythm Practice Example Two

Composer: Katie Noonan (George)
Title: Release
Location: http://www.youtube.com/watch?v=vdqhy2sDL5w *(first min)*
Question: How does rhythm express the character of this piece?

Circle words that describe the rhythmic character:

melancholy	tranquil	aggressive	nervous	gentle	triumphant
intense	eerie	foreboding	sinister	dramatic	child-like
relaxed	joyous	laid back	peaceful	soaring	excited

Description

simple	complex	virtuosic	driving	improvisatory	rapid
rapid	busy	relentless	speech-like	dance-like	martial
chaotic	free	rushed	jerky	regular/ irregular	even/uneven

Circle aspects of rhythm that create this mood:

Beat:

steady	constantly changing	predictable/ unpredictable	even	rubato used
speeding up (accelerando)	slowing down (ritardando)	changing time signature		

Notes on how beat changes or develops: _____

_____

_____

_____

Pulse:

grouped in two	grouped in three	clearly stated	unclear	played by _____

Music Analysis: Listening Beyond Hearing

Types of Rhythms:

syncopation	simple	complex	swung	polyrhythms
use of duplets/triplets	speech like	accented	dotted	fast flurries of short notes
short duration	long duration	mixed duration	drawn out duration	contrasting

Transcribe rhythms or further descriptions: _____

_____

_____

_____

If Syncopation - How the beat is maintained

beat clearly kept by _____	implied through use of ostinato	implied through strong first beat

Type of Syncopation:

simple quaver syncopation	predictable	repetitive	virtuosic	unpredictable
syncopated semiquavers	mixed duration syncopation	uses anticipation		

Notes on development of syncopation: _____

_____

_____

_____

Time Signature:

simple:	duple	triple	quadruple	uncommon
compound:	changing			

_____

_____

Tempo:

fast	changing	slow	speeding up (accelerando)	slowing down (ritardando)
presto	allegro	moderato	andante	largo

Rhythm: Previously Unheard Works Analysis   Page 39

Structure:

variation _____	imitation	repetition _____	development	diminution
augmentation	interjection	fragmentation	retrograde	ostinato

Further descriptions: _____

_____

_____

_____

Rhythmic relationship between parts:

complements main melodic line	contrasts with main melodic line	is unrelated to rhythmic movement of other parts	outlines harmonic rhythm	accompaniment rhythm more simple than other lines
accompaniment rhythm more complex than other lines	rhythms relate through call and response	rhythmic unison	plays elements of the rhythm used in other parts	

Further descriptions: _____

_____

_____

_____

_____

Silence:

dramatic pauses	thoughtful silence	unexpected break	organic silence	limited use of silence
moderate use	extensive use			

Further descriptions: _____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

From the words you circled, come up with a paragraph describing the rhythm you heard:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Rewrite your paragraph in point form:

A _____ _____ character is created through melody by a combination of:

- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

Rhythm - Mnemonic Device

The elements of rhythm that need to be discussed can be remember through using the mnemonic device below:

Generally - **General Description**

Beat - **Beat**

Pure - **Pulse**

Rhyme - **Rhythm**

Time - **Time Signature**

Tell - **Tempo**

Strangers - **Structure**

Remain - **Relationship**

Silent - **Silence**

The student book provides a blank chart to fill in aspects of Rhythm on the next page.

Rhythm Summary

General Description

Time Signature

Tempo

Structure

Beat

Relationship between Rhythmic parts

Pulse

Rhythm

Silence

Rhythmic Analysis - Question One

Composer: Ottorino Respighi

Title: Pines Of Rome: 1 Pini de Villa Borghese

Location: http://www.youtube.com/watch?v=Zk2q8GU3ZsA *(first 2 min 3 secs)*

Describe the rhythm of this piece.

(Generally Beat Pure Rhyme Time Tell Strangers Remain Silent)

Music Analysis: Listening Beyond Hearing

Rhythmic Analysis - Question Two

Composer: **Leonard Bernstein**
Title: **America**
Location: https://www.youtube.com/watch?v=wQTZoqDHUQo *(first 2 min 14 secs)*

Describe the rhythm of this piece and how contrast is created between the introduction and the chorus/verse.

Introduction: _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Chorus/Verse rhythm : _____

_____

_____

_____

_____

Contrast: _____

_____

_____

_____

_____

_____

_____

_____

_____

Rhythmic Analysis - Question Three

Composer: **Andy Qunta, Keith Reid, Maggie Ryder**

Title: **You're the Voice**

Location: `https://www.youtube.com/watch?v=tbkOZTSvrHs` *(first 3 min 16 secs)*

Describe the character of this piece and the aspects of rhythm that contribute to creating this particular mood or feel.

Music Analysis: Listening Beyond Hearing

Rhythmic Analysis - Question Four

Composer: **Antonio Carlos Jobim**

Title: **No More Blues**

Location: http://www.youtube.com/watch?v=iqKCCRLto6Q *(first 1 min 35 secs)*

Describe the mood of this piece and the aspects of melody that contribute to creating this character.

Rhythmic Analysis - Question Five

Composer: **Mumford and Sons**
Title: **The Cave**
Location: http://youtu.be/fNy8llTLvuA?t=39s *(first 2 min 40 secs)*

Describe the rhythm of this piece.

(Generally Beat Pure Rhyme Time Tell Strangers Remain Silent)

Music Analysis: Listening Beyond Hearing

Music Analysis: Listening Beyond Hearing

Chapter III
Tone Colour

Tone colour, also known as Timbre, is a description of the external tonal quality of the sound made by an instrument or groups of instruments. It is different from character or mood which is the internal emotion that music itself generates within the listener.

For example, an instrument could sound bright, mellow, tinny or harsh. While this element would be easy to analyse if instruments only had one tonal colour, this will change depending on various factors, such as the register used or particular performance techniques used.

Thus, a detailed tone colour analysis needs to comment on the timbre and its development over time and any factors that cause that change. Ironically, tone colour cannot be described using actual colours. While some people may hear an instrument as having a 'purple' sound, this is not in fact tone colour, rather it is a subjective association of colour with the sound.

Music Analysis: Listening Beyond Hearing

Tone Colour Vocabulary

Tone Colour or Timbre is often confused with character, or mood, as in the example below.

"…A sinister tone colour is created through the use of muted trumpet at low register…"

WRONG

Rather than use a character word (sinister) to describe tone colour, identify the tone colour and then comment on how it creates, or enhances a particular character, as below:

"…A nasal, harsh tone colour is heard from the muted trumpet playing at a high register. This enhances the sinister character of the work…"

Identifying the tone colour then is an attempt to describe the sound more objectively – ***"harsh"*** – rather than the more subjective emotional mood that the sound creates – ***"sinister"***.

So the strategy is:

Start by identifying the objective sound - "harsh" - then you are in a stronger position to describe the character or mood - "sinister".

The Three Levels of Sound

Describing tone colour or timbre can be covered comprehensively by looking at three levels of sound:

1. Individual Instruments

Identify the instruments played and use two tone colour words to describe them:

For example:

> Flute – airy, light.

> Trumpet – nasal, pure.

"The opening melody in the flute uses a light, airy tone"

"The trumpet passage has a nasal, pure timbre"

For a more sophisticated answer, acknowledge that there are (more often than not) changes in tone colour in the same instrument throughout a piece.

"…The airy, light tone colour of the flute changes in the chorus. The flute ascends to a higher register and as a result, the tone colour is brighter and more ringing…"

2. Combinations

Pick out notable combinations of instruments within the sound that either -

Create a unified blend:

"…The lush, mellow combination of the string section of the orchestra…"

Or are contrasting:

"…The nasal, penetrating tone colour of the oboe contrasts with the breathy, warm tone colour of the flute at low register…"

3. Overall Tone Colour

The overall tone colour of a piece can be identified by answering the following questions:

Do the tone colours blend or do they clash or contrast?

Does the overall tone colour change in the piece?

Some words that can be used to describe overall tone colour are:

Full

Complex

Unified

Complementing

Blended

Contrasting

Clashing

Multi-layered

Conflicting

Juxtaposing

Harmonious

Homogeneous

Unified

Music Analysis: Listening Beyond Hearing

Influences on Tone Colour

Tone colour (timbre) can, and often does, change within a piece. This may be due to many factors, yet it is worth commenting on what influences the changes in tone colour:

Register

The tone colour of an instrument in its low pitch register is usually different to its tone colour in its upper register. Usually, it is brighter, clearer or more nasal, and more penetrating in the upper register. By contrast it is usually more mellow, reverberating, resonant and warm in the lower register.

Technique and other factors

Use of mutes, pizzicato, vibrato, amplification or effects pedals can change the tone colour of an instrument. If you can hear and identify that the technique or change in sound is due to a particular identifiable tool, technology or technique, mention this:

"The use of distortion on the guitar creates a gravelly, distorted tone colour. This changes when the effect is removed, leaving a more ringing, clear tone."

"The strings playing arco have a bright, ringing tone colour. When they change to pizzicato articulation, the contrasting tonal colour is dull and dark."

Instrument Material

Instruments can sound wooden or metallic depending on the material the instrument is made from. Woodwind instruments can be described as 'reedy' as the properties of the instrument have a clear effect on the sound. This may also change how ringing, sharp or dull a tone colour is.

"The marimba's woody, clear timbre contrasts with the ringing, metallic tone of the vibraphone."

"The bassoon's reedy, dark tone colour penetrates the warm, reverberating lower strings through its simple clarity"

Tone Colour/Timbre Descriptive Word List

Overall	Individual	
Full	Abrasive	*Nasal*
Blended	**Airy**	Pattering
Complementing	*Aspirate*	**Piercing**
Complex	***Belting***	*Pounding*
Conflicting	Bellowing	***Raspy***
Contrasting	**Booming**	Raw
Clashing	*Bright*	**Resonant**
Harmonious	***Breathy***	Reedy
Homogeneous	Brilliant	***Reverberating***
Juxtaposing	**Chiming**	Rich
Multi-layered	*Clear*	**Ringing**
Unified	***Crashing***	*Rumbling*
	Creaking	***Sonorous***
	Crisp	Sandy
	Croaky	**Screechy**
	Dark	*Screaming*
	Delicate	***Sharp***
	Distorted	Shouting
	Dull	**Shrill**
	Echoing	*Silvery*
	Feathery	***Smoky***
	Gravelly	Throaty
	Growling	**Tinkling**
	Hoarse	*Tinny*
	Hollow	***Twangy***
	Mellow	Whispering
	Metallic	**Woody**
	Muffled	*Yawning*
	Muted	

Music Analysis: Listening Beyond Hearing

Combinations

In the following examples, identify which statements are about instruments that have either blended or clashing tone colours.

Exercise: Circle the correct description

1. Warm mellow combination of low register basses and clarinets.

Compares similar colours	Compares contrasting colours

2. Pure resonance of unison soprano line juxtaposed with the cutting, twanging banjo.

Compares similar colours	Compares contrasting colours

3. Rich, reverberant double bass complements the rumbling, warm tone colour of the timpani

Compares similar colours	Compares contrasting colours

4. The bright, lush combination of strings and lower brass highlight the nasal clarity of the oboe, by contrast.

Compares similar colours	Compares contrasting colours

Word Search Exercise

1. Label the tone colour words in the chart below

2. Identify and label the other element(s) of music described by the remaining words that do not describe tone colour (eg mood, character, tempo, dynamics, rhythm, melody).

Sombre _____	Mellow _____	Tinny _____	Forceful _____
Tired _____	Excited _____	Growling _____	Whispering _____
Aspirate _____	Rumbling _____	Quick _____	Tinkling _____
Driving _____	Muted _____	Brassy _____	Ecstatic _____
Distorted _____	Arch-like _____	Accented _____	Ringing _____

Music Analysis: Listening Beyond Hearing

Tone Colour Spectrum

Thinking about tone colour in a spectrum or range from one extreme to another can help define why an overall colour is blended. Map out the extremes of tone colour along a line and try to place other instruments and words describing tone colours along this line. Refer to the list of tone colour words above to help you.

Examples:

Nasal — Oboe — Flute — Guitar — Double bass — *Warm*

From the example above, when instrumental tone colours are evenly spread there is often an overall blended tone colour. Colours that are contrasting at extreme ends of the spectrum without instruments that fit along the middle of the mix can create clashing tone colours.

Distorted — Electric Guitar — ... — Double bass / Timpini — *Mellow*

This combination is going to seem less unified in tone colour as there is a contrast between the extremes but nothing to soften the stark differences in tone colour in the middle.

The spectrum of tone colours will change depending on the instruments presented in each song. Mapping out extremes along a spectrum is one way to emphasise why an overall tone colour is unified or clashing. It is possible to draw such charts as part of your analysis or as part of your preparation notes in an exam situation.

Spectrum Activity

Map out the placement of the following instrument combinations on each blank tone colour spectrum. Choose tone colour extremes to describe each end of the spectrum and state whether you believe this combination creates contrasting or complementing overall colour.

Spectrum Activity 1:
- warm, reverberant **harp**
- nasal, piercing **oboe**
- sharp, metallic **cymbal**
- rumbling, dark **timpani**

Overall:

_____

Spectrum Activity 2:
- distorted, harsh **rhythm guitar**
- nasal, biting **lead guitar**
- hoarse, screaming **soloist**
- cutting, penetrating **snare drum**

Overall:

_____
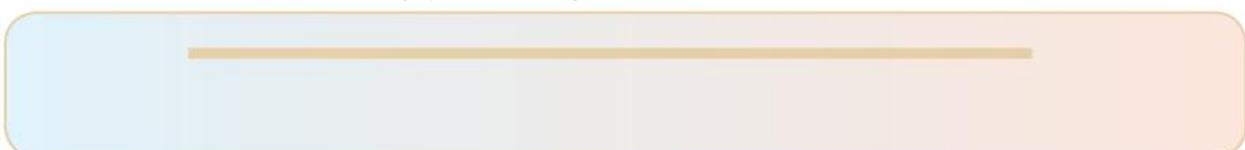
Tone Colour Examples

Read through the following examples of tone colour and <mark>highlight</mark> where individual/combinations/ overall tone colour is mentioned. <u>Underline</u> any mention of the other elements that create tone colour (register, articulation, techniques, instrumental properties)

Example 1

Composer: **Shostakovich**

Title: **2 Pieces for String Quartet: II. Polka - 2/2**

Location: https://www.youtube.com/watch?v=-NsDNyk0xc4

The use of pizzicato in the opening of this work establishes a dull, muted tone colour. This contrasts greatly with the later use of arco in the lyrical violin melody with a brighter more ringing tone colour. As all instruments use pizzicato initially the overall tone colour is blended, though the lower string pizzicato is more ringing and mellow than the sharper pizz in the upper register. Greater contrast in tone colour is created when some instruments play with dull, muted pizz, while others play with the bow. The pitches in the arco instruments are more sustained and their tone colour is made warmer by the use of vibrato. In the upper register the tone colour of arco strings is bright with a biting, ringing quality. The overall tone colour here is no longer united; it is contrasted in the extreme from dull to ringing, from muted to biting.

Notes: _____

_____

_____

_____

Example 2

Composer: **Percy Grainger**

Title: **Mock Morris**

Location: https://www.youtube.com/watch?v=9LapHHB3RHA

A bright ringing overall tone colour is created in the string section while lower strings give a mellow, reverberating dimension to this timbre. The clarinet's warm, slightly breathy tone colour emerges from the mix when it plays the main melody. While the colours blend well, the aspirate, purer tone colour of the clarinet does give the overall piece another timbral layer and slightly more complex tone colour as a result. The horns enter, again with complementing colours of warmth, but slightly contrasting sharp, brassy undertones. The brighter, more piercing piccolo adds subtly to the overall tone colour which, while still unified, has been expanded by encompassing more breathy tone colours in the woodwind, at one end of the spectrum - and brassy, nasal colours in the brass, at the other.

Notes: _____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Example 3

Composer: **Steeleye Span**

Title: **Dogs and Ferrets**

Location: https://www.youtube.com/watch?v=qEkV44CvWEY

An initial mellow, ringing tone colour is created by the low drone. This sound has elements of springy resonance, combined with pattering percussive sounds. Given this blended overall colour, the vocal tone colour comes as a complete contrast. All vocalists have a nasal, penetrating quality to their tone. The male voices are warmer in quality than the female ones but still have a nasal element. The female voice in particular has a harsh edge to the quality. Contrasting to this is the bright, ringing tone colour of the dulcimer, which tends to blend with the overall sound. This instrument only plays sparingly, giving accentuated notes at the ends of sections. Yet, it is the pure, ringing quality of this instrument that sets it in stark contrast to the reverberating, mellow drone and the nasal harshness of the vocal parts.

Notes: _____

_____

_____

_____

Example 4

Composer: **Cold Chisel**

Title: **Flame Trees**

Location: https://www.youtube.com/watch?v=UJJV1nruUUA

The pounding, dull tone colour of the bass drum contrasts with the cutting, echoing snare and sandy, hissing hi hat. The piano's bright, ringing tone colour has a biting quality to it, which contrasts greatly with the mellow, warm bass guitar. The rhythm guitar complements the biting ring of the piano in its upper register, while the lower strings match the mellow warmth of the bass guitar. The vocalist has a gravelly, raw, penetrating quality, singing in the upper part of his register in the chorus. This softens towards the ends of phrases and is more accentuated at the height of phrases. While there seems to be great contrast in tone colour, the overall effect is of a well-balanced colour. The rhythm guitar seems to have elements of enough other tone colours to bridge some of the extremes in the other instruments and voice.

Notes: _____

_____

_____

_____

Tone Colour and Character

Referring to the list of tone colour words listed previously, list what timbre would you associate with the following musical characters or moods?

Tentative/uncertain

Relaxed/laid back

Tense

Excited

Music Analysis: Listening Beyond Hearing

Tone Colour Analysis Template

Use this summary as an approach to your Tone Colour Analysis.

Individual(s)

Instruments / Voices - use two Tone Colour words each
e.g. The _____ _____ tone colour of the flute...

Combinations

Complementing, **Contrasting,** *Clashing,* or Blending

Overall

Full *Complex* Unified *Complementing Blended* **Contrasting** *Clashing*
Multi-layered *Conflicting* **Juxtaposing** *Harmonious* Homogeneous

Influences

Techniques (pizz)
Register (usually brighter higher, warmer lower)
Material (wooden, metal etc)

Changing Tone Colour

Tone colour rarely stays the same!
Acknowledge **when** tone colour changes *and*
state reasons as to **why** the change occurs.

Tone Colour Analysis

For the following excerpts comment on the area of tone colour indicated:

Practice Example 1

Composer: **Ross Edwards**

Title: **Dawn Mantra**

Location: https://www.youtube.com/watch?v=ECP5AydSmnc *(first 1 min 12 secs)*

Overall tone colour: _____

_____

_____

_____

_____

_____

_____

Practice Example 2

Composer: **Cezary Skubiszewski**

Title: **The Search**

Location: https://www.youtube.com/watch?v=TY1H_zb4KdI

(from 1 min 55 secs until 2 min 36 secs)

Combinations contrasting and blending: _____

_____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Practice Example 3

Composer: **Paul Kelly**

Title: **Deeper Water**

Location: https://www.youtube.com/watch?v=sXDgMmA7FXM

Individual instrumental colours: _____

_____

_____

_____

_____

_____

Practice Example 4

Composer: **Snakadaktal**

Title: **Dance Bear**

Location: https://www.youtube.com/watch?v=0BOMlK_0rIM

Other factors: _____

_____

_____

_____

_____

_____

Practice Example 5

Composer: **Brett Dean**

Title: **Viola Concerto**

Location: https://www.youtube.com/watch?v=7O5qMx23QHc _(first 1 min 30 secs)_

Development in viola colour over time: _____

_____

_____

_____

_____

_____

Memorising Tone Colour Descriptive Words

There are a lot of tone colour words to memorise! In order to have twenty key words to take into an exam with you:

1.   Memorise these four categories

2.   Choose five words that are similar

3.   Memorise these lists.

Aspirate	Bright	Shrill	Mellow

Using The Tone Colour Analysis Template

With the aid of the Tone Colour Analysis Template previously shown, complete the following practice exam questions.

Music Analysis: Listening Beyond Hearing

Tone Colour Analysis - Question One

Composer: **Sting**

Title: **I Was Brought To My Senses**

Location: https://www.youtube.com/watch?v=QrLF4HymAs4 *(first 1 min 40 secs)*

How does tone colour contribute to creating character in this work?

Character: _____

Tone colour contribution: _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Tone Colour Analysis - Question Two

Composer: **The Tealeaves**
Title: **Unspoken**
Location: https://www.youtube.com/watch?v=DiHGkhDJp2U *(first 1 min 40 secs)*

How does tone colour contribute to creating character in this work?

Music Analysis: Listening Beyond Hearing

Tone Colour Analysis - Question Three

Composer: Krzysztof Penderecki
Title: Dimensions of Time and Silence
Location: https://www.youtube.com/watch?v=LDl4I7gB1Ck *(first 1 min 11 secs)*

How does tone colour contribute to creating character in this work?

Music Analysis: Listening Beyond Hearing

Chapter IV

Texture

Musical texture relates to the instrumental and/or vocal roles or a description of instrumental and/or vocal layers. Texture is an essential part of describing the blend and balance of instrumental voices.

The most common organisation of texture has been given specific descriptive terminology: homophonic, polyphonic, monophonic, biphonic, heterophonic, thick or thin, dense or sparse.

Describing texture involves more than using one word. Music often shifts from one texture to another and there are different ways of interpreting these changes. While it is a great skill to be able to identify the proper "~phonic" word to describe the texture, you will also need to be able to describe what an instrument/voice is contributing to the sound and how they are contributing to the texture.

The following pages contain a more descriptive guide to each of the these terms.

Homophonic Texture

Melody and accompaniment
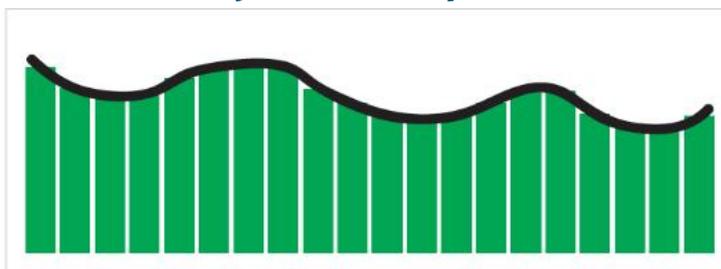
There are two forms of homophonic texture that sound very different from each other:

1. Melody and accompaniment

SMALL JAZZ COMBO / HOMOPHONY

Mateusz Gwizdalla

YouTube example: Hunters and Collectors, Holy Grail
http://www.youtube.com/watch?v=iQI5fdVCvlU

2. 'Chorale' setting

Where the rhythm is the same (rhythmic unison or homorhythmic) but the notes of each part is different.

CHORALE IN THE STYLE OF BACH / HOMOPHONY

Mateusz Gwizdalla

YouTube example: Bach - St John Passion - O grosse Lieb (chorale)

http://www.youtube.com/watch?v=nagRCkQKPzg&list=PL749DDF4746E2FE81

Music Analysis: Listening Beyond Hearing

Polyphonic Texture

Many interweaving, independent melodies at the same time

Polyphony can take many forms, from a melody and accompaniment with a counter melody, or second melody or a descant. Some compositional forms that are polyphonic by their very nature include the canon (eg. Row Row Row your boat) or the fugue. More complex or thicker textures of polyphony may include many different melodies, not just one.

YouTube example: Fugue for Tinhorns

https://www.youtube.com/watch?v=RthEYvh6aMM

Note that in a fugue, the texture is not polyphonic initially, the layers build up over time.

YouTube example: Fugue - J.S. Bach - BWV 646 - Wo soll ich fliehen hin

http://www.youtube.com/watch?v=--Fq5d20wqo&list=PL6B588CECF816A9B6

Monophonic Texture

One Melody

Otherwise known as unison or a 'solo' (without accompaniment). Monophonic texture can also exisit if a single melody is being doubled on the same pitch or at the octave.

THE CANON / MONOPHONY / POLYPHONY

Mateusz Gwizdalla

YouTube example: Charley Brighton, Euphonium solo (unaccompanied), Dancing Night Wind
https://www.youtube.com/watch?v=b_9j9MOOy5o

YouTube example: Bach, Six Suites for Unaccompanied Cello, performed by YoYo Ma

https://www.youtube.com/watch?v=DwHpDOWhkGk

YouTube example: Namur Chamber Choir, 14th Century Gregorian Chant, Advocatam

https://www.youtube.com/watch?v=TA14QQwnC1I

It is worth noting that while a solo, single line instrument usually plays monophonic texture, it is also capable of homophony, for example, through the use of double stops. Biphony is possible either through the use of double stops or an implied drone. Polyphony can be created through using different registers to suggest more than one melodic line simultaneously.

Music Analysis: Listening Beyond Hearing

Biphonic Texture

A Melody and a Drone
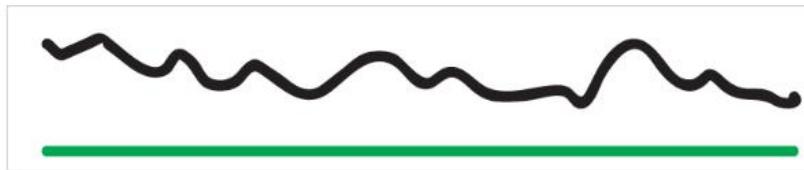
Either an implied drone or actual drone, also known as pedal point.

Implied drone: A note that returns often implying that it continues through frequent restatement of that note.

Notice how, while the drone is not continuous, the melody keeps coming back to the 'D'. Implying that it continues.

BIPHONY - IMPLIED DRONE

Mateusz Gwizdalla

YouTube example: Bach Solo Cello Suite One, Prelude.

https://youtu.be/PCicM6i59_I?t=1m55s

Drone: A continuously held note that occurs at a low pitch or pitches. If different pitches are used these are most commonly a perfect fifth or octave apart.

INDIAN RAGA / BIPHONY

Mateusz Gwizdalla

YouTube example: Kafal Sviri, Bulgarian Voices.

https://www.youtube.com/watch?v=hVqrW-fPOQ0

Heterophonic Texture

One Melody - Two Instruments
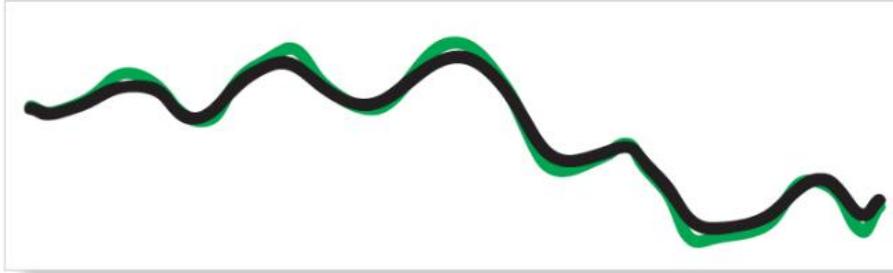
One melody played by two instruments with different variations or ornamentation occurring so that they are not quite the same. Sometimes described as "bad unison". This texture is used more often in folk or World Music styles and is uncommon in Western Art Music.

HETEROPHONY

Mateusz Gwizdalla

YouTube example: Lonesome Valley ('O Brother, Where Art Thou?' Soundtrack) The Fairfiled Four

https://www.youtube.com/watch?v=IAs4L9AKUKk

YouTube example: Olivier Messiaen, Sept Haïkaï, performed by Netherlands Wind Ensemble, Reinbert De Leeuw, conductor.

https://www.youtube.com/watch?v=bnMcor5Cyeo

Music Analysis: Listening Beyond Hearing

Other Textures

Thick, Dense, Thin, Sparse

These words are used to describe how many instruments are playing and the complexity of the layers in their sound. If a texture is thick or dense, it may have many instruments playing many different lines. A thin or sparse texture may consist of only a few instruments with limited complexity to the different layers.

Common Textures Summary
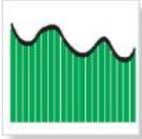
Homophonic – Melody and accompaniment or melody with parallel harmony using rhythmic unision.

Roles to outline: Who is playing the melody, harmony and bass lines?

Polyphonic – More than one independent melody played simultaneously.

This may be contrapuntal or use counterpoint, which is where the harmony is set or dependent but the melodies are independent of each other - as long as they continue to play notes from the set harmony. Words for describing other melodies used include descant, counter melody, second subject. A polyphonic piece may be a canon, round or a fugue, though these forms will not always be polyphonic but build up levels over time.

Roles to outline: Who is playing each different melody and note changes, harmony, bass?

Monophonic – One melody: solo without accompaniment or unison, or doubled at the octave.

Roles to outline: Who is playing the melody?

Biphonic – A melody and a drone. Either an implied drone or actual drone.

Roles to outline: Who is playing the melody? Who is playing the drone? Is this heterophonic treatement of a melody over homophonic texture? If so, outline the homophonic roles as well.
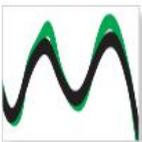
Heterophonic – One melody played by two instruments with different variations or ornamentation occurring so that they are not quite the same. Sometimes described as "bad unison".

It is possible to have heterophonic treatment of a melody in a homophonic texture.

Roles to outline: Who has the main melody? Who is playing a more ornamented line? Does this change?

Thick or Dense - Many layers or parts doubled

Roles to outline: All identifiable, whether melody, harmony or bass. If parts are doubled, how are they doubled?

Thin or Sparse – Few layers

Roles to outline: All identifiable, whether melody, harmony or bass.

Music Analysis: Listening Beyond Hearing

Textural Analysis

The analysis of musical texture requires a discussion, not just a one-word answer. In each of the textures the roles of the different instruments/voices involved need to be described.

1. Read through the following descriptions as a class.

2. Look up, define and write in your glossary any terms you are unfamiliar with.

3. The textures change three times in each example. Write the appropriate texture terms that outline the given descriptions of the changing texture of the music (homophonic, polyphonic etc.)

4. Write a description of the change in feel of this texture (thick/dense, thin/sparse]

Textural Change	Analysis
Textures: 1. 2. 3. Overall change:	**1.** The piece began with a solo violin, which was joined by a tin whistle, which played the same melody but used trills and turns. After the verse the electric bass and acoustic guitar entered, outlining the bass line and chords.
Textures: 1. 2. 3. Overall change:	**2.** A complex combination of melodies overlapped each other while the cello played a repeated ostinato bass line and the chordal structure was outlined by the woodwind section. The joyous character of the piece changed dramatically to one of melancholy as the cellos played a drone doubled at the octave; a solo violin's high register melody soared above. The cello eventually dropped out, leaving the violin alone to finish the piece and fade into silence.
Textures: 1. 2. 3. Overall change:	**3.** The upper brass played a fanfare using rhythmic unison outlining both melodic and harmonic lines over a descending crotchet bass line played by lower brass. While the brass continued their harmonic role, a solo trumpet melody emerged from the ensemble. This solo line was added to by a French horn playing in canon. The harmonic instruments dropped out while another trumpet entered as the third canonic line.
Textures: 1. 2. 3. Overall change:	**4.** The band began with rhythm guitar chords, bass outlining the harmonic structure and drum kit playing in swung time. The singer entered, occasionally doubled in harmony by the backing singers. During the chorus a wailing electric guitar solo soared above the main melody, almost drowning it out at times. During the bridge, the electric guitar melody was doubled at the octave by saxophone that played a less improvised version of this melody. The rhythm guitar and bass continued playing throughout.

Description Match Up

Draw lines to match up the textural terminology with its correct description

Texture		Description of Texture
Monophonic		Melody doubled at the 8ve, with one melodic line with trills and embellishments
Heterophonic		Unison
Biphonic		Broken chords played on a harp with soprano solo
Homophonic		One melodic line with every second note being much lower in pitch a repeated 'G'
Polyphonic		Melody, chords and a descant line
Monophonic		Melody using parallel thirds and sixths using rhythmic unison
Homophonic		A melody doubled at the octave

Texture Creating Character

Describe how these characters or moods may be created by the use of musical texture.

Serene

_____

_____

_____

Frantic

_____

_____

_____

Chaotic

_____

_____

_____

Lonely

_____

_____

_____

Triumphant

_____

_____

_____

Textural Description Match Up

1. Read through the following descriptions as a class.
2. Look up, define and write in your glossary any terms you are unfamiliar with.
3. Listen to the excerpts as played by your teacher; number the order in which you hear them.

Number	Description
	1. The harmonic outline is sometimes established by lower instruments and at other times by upper instruments with a homophonic texture. The melodic role swaps between instruments. Initially the texture is fairly thin though it builds up and drops away more unexpectedly. The sparse texture uses silence, unaccompanied doubled melody at the 8ve and, later, a solo instrument all of which are different expressions of monophony. A muted instrument solo swaps with the clarinet before a vastly contrasting thicker, homophonic texture occurs.
	2. The thin texture of this piece is hetrophonic. One instrument has the main melody while the other doubles this with different ornamentation. Both instruments use grace notes and turns but not at the same time. The first beat of the bar usually has a grace note. The texture thickens as one instrument takes on a more harmonic role. This creates a thin homophonic texture using open intervals (4ths and 5ths) as accompaniment.
	3. The solo instrument soars over harmonic instruments which outline the bass notes on the first beat of the bar with chords played by the string section through long held notes. The homophonic texture is initially thin but becomes thicker with the other beats of the bar outlining the harmony becoming fuller and lusher as the piece progresses. The increased thickness in texture is also aided by the string section taking over the main melody playing in a call and response style. This call and response style hints at polyphony.
	4. This work begins with a sparse texture, light chords outlining the harmony. Backing vocals punctuate the main melody by doubling at the octave, initially intermittently but more persistently as the piece continues to have a whole section doubled at the octave. The homophonic texture continues through the chorus, though it is thicker due to the use of parallel harmonies in rhythmic unison, while still doubled at the octave.
	5. The thin texture of this piece flirts with biphonic texture through use of a drone and light polyphony through conflicting, short melodic motifs. Once the piece begins to establish itself into a more predictable rhythm the chordal accompaniment is expressed with finger picked broken chords and with a dominating bass line. The texture becomes thicker as more instruments fill out the harmony. Counter melodies with long rhythmic values change the homophonic texture to polyphonic momentarily.
	6. The polyphonic texture of this piece is immediately apparent with different sounds cascading over each other, though the use of a drone complements the initial sparse texture. This drone divides to create the harmonic line. Homorhythmic treatment of the melodic line and harmony creates a homophonic texture. While the climax of the piece is clearly homophonic it is lead to through complex polyphony in a short space of time. This makes the juxtaposition of textures more pronounced and the clarity of the homophony, by comparison, stand out.

Music Analysis: Listening Beyond Hearing

Texture Practice Example One

Composer: **Bonobo**

Title: **Between the Lines**

Location: `https://www.youtube.com/watch?v=_dVFVqMLRRA` *(first 1 min 19 secs)*

Question: **How does changing texture create character in this work?**

Circle words that describe the initial character of this melody:

melancholy	tranquil	aggressive	nervous	gentle	triumphant
intense	eerie	foreboding	sinister	dramatic	child-like
relaxed	joyous	laid back	peaceful	soaring	excited

What is the initial texture of this work?

monophonic	homophonic	polyphonic	biphonic	heterophonic
dense	sparse	thick	thin	

Describe how this texture helps create character: _____

_____

_____

_____

Does this texture change? Circle change below

monophonic	homophonic	polyphonic	biphonic	heterophonic
dense	sparse	thick	thin	

Is there a corresponding change in character? Yes/No

If so, what is the new character?

_____

_____

Which instrument plays the bass line if there is one?

_____

_____

How are they playing this layer?

walking bass	bass note given on the first beat of the bar	bass note given on other beats of the bar Beats: _____
ostinato	drone	bass line with a melodic purpose

Describe the bass line and its changes:

_____

_____

_____

_____

_____

_____

What instrument/s outline the harmony and how? _____

_____

_____

_____

_____

_____

What instrument/s play the melody and describe how: _____

_____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

_____

_____

_____

_____

_____

Use this information to state how texture helps create character in this piece.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Texture Practice Example Two

Composer: Aaron Copland

Title: Appalachian Spring - 7

Location: http://youtu.be/vE6n2q7ebdI?t=35s *(From 35 secs to 2 min 10 secs)*

Question: How does changing texture create character in this work?

Circle words that describe the initial character of this melody:

melancholy	tranquil	aggressive	nervous	gentle	triumphant
intense	eerie	foreboding	sinister	dramatic	child-like
relaxed	joyous	laid back	peaceful	soaring	excited

What is the initial texture of this work?

monophonic	homophonic	polyphonic	biphonic	heterophonic
dense	sparse	thick	thin	

Describe how this texture helps create character: _____

_____

_____

_____

Does this texture change? Circle change below

monophonic	homophonic	polyphonic	biphonic	heterophonic
dense	sparse	thick	thin	

Is there a corresponding change in character? Yes / No

If so, what is the new character(s)?

_____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Which instrument plays the bass line if there is one?

_____

_____

How are they playing this layer?

walking bass	bass note given on the first beat of the bar	bass note given on other beats of the bar Beats:_____
ostinato	drone	bass line with a melodic purpose

Describe the bass line and its changes:

_____

_____

_____

_____

_____

_____

What instrument/s outline the harmony and how? _____

_____

_____

_____

_____

_____

What instrument/s play the melody and describe how: _____

_____

_____

_____

_____

_____

_____

Use this information to state how texture helps create character in this piece.

Music Analysis: Listening Beyond Hearing

Texture Analysis - Question One

Composer: **The Beatles**

Title: **I've Got A Feeling**

Location: `https://youtu.be/7imPfzXgWHY?t=2m20s` *(from 2 min 20 secs to the end)*

How does texture contribute to creating character in this work?

Texture Analysis - Question Two

Composer: **Bastille**
Title: **Pompeii**
Location: http://youtu.be/F90Cw4l-8NY?t=2m23s *(from 2 min 23 secs to end)*

Outline the textures of this work and the resulting characters.

Texture and Musical Roles	Resulting Character and Musical Link

Music Analysis: Listening Beyond Hearing

Texture Analysis - Question Three

Composer: Clark Gesner

Title: "Book Report" From "You're a Good Man, Charlie Brown!"

Location: https://www.youtube.com/watch?v=HZEmxby8g8A *(first 1 min 3 secs)*

Describe the texture of this excerpt and how it changes.

Music Analysis: Listening Beyond Hearing

Chapter V

Blend & Balance
of Instrumental Voices

Analysis of **blend and balance** of instrumental voices is an area that involves discussing many other elements. When instruments blend well, this is often because they have similar or complementing **tone colours**.

Balance also often relates to describing the layers of music, so this is where **texture** can be discussed.

Approach

In your discussion of blend and balance try to answer the following questions:

> **Why do parts blend?**
>
> **What elements of music influence blend?**
>
> **What is the balance?**
>
> **What stands out or is further back in the mix?**
>
> **What about the musical elements makes this occur?**

Texture and Musical 'Space'

The artistic terms 'foreground' 'middle ground' and 'background' can be helpful in describing the role of instruments or voices at these three levels.

Foreground

Which instrument/s or voice/s play the main role? This is usually the main melody. Which instruments appear to be in the foreground? What is it about these instruments and the blend and balance of musical voices that brings this instrument forward?

Middle ground

Which instrument/s play in the middle ground? This is usually the harmonic instruments. What is it about the blend and balance of musical voices that creates this effect?

Background

Which instrument/s are in the background? This is often the bass or rhythm section or it could be punctuating instrumental effects.

An instrument will not always have the same role within the instrumental blend. Sometimes it will be brought forward or sent backwards. When this happens you need to comment on the change and what happened to make it change.

Blend

Music will sound more blended when the tone colours are similar or unified.

For each of the tone colours stated, list some words that will create a unified, blended sound and others that will create a contrasting overall tone colour. Refer to the vocabulary list in the tone colour chapter if needed.

Tone Colour	Blended colour	Contrasting colour
Mellow		
Nasal		
Clear		
Distorted		

Other factors that will enable blend are pitches of a similar range and register, rhythmic unison and similar dynamics

Changing Balance

In general, an instrument or voice will move from one level - foreground, middle ground or background - to another through a change in the elements of music.

Tone colour

A brighter or more nasal or harsh tone colour can move an instrument forward, while a more mellow or aspirate tone colour will send it back in the mix.

Technique/articulation

Pizzicato generally has a much quieter sound and duller tone colour than arco (bowed) notes. This will naturally move a line back in the mix. Equally, the use of mutes can change the blend and balance. Different brass mutes will make the tone colour more piercing or duller. On a stringed instrument, a mute will lower the dynamic level and make the timbre more mellow, thus moving the sound to the background.

Dynamics

Louder dynamics will bring a musical part to the foreground. Softer dynamics will send it back.

Melody

When a melody ascends to a higher register this often brings the sound to the foreground. Equally, going lower may send it back in the mix.

Blend Identification

1. Listen to the excerpts as played by your teacher.
2. State whether there is an overall blend or clash in the work.
3. Name three musical reasons for this blend.

Item	Analysis
https://www.youtube.com/watch?v=Y62CP0GeyQQ Miriam Hyde - String Quartet In E minor - Australian String Quartet *(first 31 secs)*	Overall: 1. 2. 3.
https://www.youtube.com/watch?v=2LDgos73xIc Grieg - String Quartet (excerpt 2) - Australian Chamber Orchestra performs *(first 33 secs)*	Overall: 1. 2. 3.
https://www.youtube.com/watch?v=LDl4I7gB1Ck Penderecki - 'Dimensions of Time and Silence' *(first 45 secs)*	Overall: 1. 2. 3.
https://www.youtube.com/watch?v=Ub7CRV8_e2g Cold Chisel - 'Khe Sanh' *(first 51 secs)*	Overall: 1. 2. 3.
https://www.youtube.com/watch?v=dzIJ-Ag0bto Percy Grainger - 'Handel in the Strand' - North Texas Wind Symphony *(first 35 secs)*	Overall: 1. 2. 3.

Music Analysis: Listening Beyond Hearing

How does the Blend and Balance of Musical Voices Create Character?

Brainstorm some possible ways blend and balance of instrumental voices can create the following textures. Mention the role of tone colour, dynamics and texture in creating these.

Tranquil

General: _____

_____

_____

Background: _____

_____

_____

Middle Ground: _____

_____

_____

Foreground: _____

_____

_____

Energetic

General: _____

_____

_____

Background: _____

_____

_____

Middle Ground: _____

_____

_____

Foreground: _____

_____

_____

Foreboding

General: _____

_____

_____

Background: _____

_____

_____

Middle Ground: _____

_____

_____

_____

Foreground: _____

_____

_____

Menacing

General: _____

_____

_____

Background: _____

_____

_____

Middle Ground: _____

_____

_____

_____

Foreground: _____

_____

_____

Music Analysis: Listening Beyond Hearing

Blend & Balance Analysis – Question One

Composer: Katie Noonan
Title: Special Ones
Location: https://www.youtube.com/watch?v=Hi1iGnz2b74 *(first 1 min 11 secs)*

How do blend and balance of instrumental voices contribute to creating character in this work?

Blend & Balance Analysis - Question Two

Composer: Zoltan Kodály
Title: Dancing Song
Location: https://www.youtube.com/watch?v=RZHGy051WRc *(entire work)*

How do blend and balance of instrumental voices contribute to creating character in this work?

Music Analysis: Listening Beyond Hearing

Blend & Balance Analysis - Question Three

Composer: **Missy Higgins**

Title: **Everyone's Waiting**

Location: https://www.youtube.com/watch?v=4C-ThPmxkBI *(first 1 min 28 secs)*

How do blend and balance of instrumental voices contribute to creating character in this work?

Music Analysis: Listening Beyond Hearing

Chapter VI
Dynamics

Analysis of dynamics necessarily involves a discussion of the other elements of music - how they interact to create something that is loud or soft, getting louder or getting softer.

The discussion of dynamics involves more than simply stating what the dynamics are in a piece of music. It can be more comprehensively analysed through describing **why** the music is loud or soft.

Dynamic Analysis Strategy

Asking the following two simple questions will deepen our analysis of dynamics considerably:

Why is something soft or loud?

and

What causes dynamic change?

The answers to these questions can be found in the ***elements of music***. For example:

- A soft dynamic can be created through using warm, resonant tone colours.

- A louder dynamic can be enhanced by thick texture with many melodic layers – polyphony

- The dynamics may gradually become louder as more instruments are added.

- The dynamics may gradually become softer as the melody line descends from a high to low register.

- The dynamics may seem louder by using rhythm of shorter duration or a faster tempo.

- The dynamics may be loud through the ensemble using more force, pressure, air or weight.

- Dynamics may change because of different articulation. Pizzicato, or plucked, articulation will usually be softer than arco, or bowed, articulation.

So our task is to identify **which elements of music** are contributing to the **dynamics** and **dynamic change**.

Dynamics Terminology

Dynamics refers to how loud or soft the music is. Dynamics can also describe changes in volume from loud to soft or from soft to loud. This can be sudden or more gradual.

Types of dynamics

Symbol	Term	Description	Voice
ppp	pianississimo	very very soft	whispering
pp	pianissimo	very soft	almost at a whisper
p	piano	soft	softer than speaking
mp	mezzo-piano	moderately soft	speaking voice
mf	mezzo-forte	moderately loud	
f	forte	loud	louder than speaking
ff	fortissimo	very loud	speaking loudly
fff	fortississimo	very very loud	yelling

Symbol	Term	Description
⟨	crescendo	getting louder
⟩	discrescedo (diminuendo)	getting softer
>	accent	a note played louder or emphasised more than others
⟨⟩	dynamic swell	crescendo followed by diminuendo
	terraced dynamic	sections of loud followed by sections of soft

Descriptions of Change and Expressions

The following terms are also useful when describing dynamics:

Suddenly becoming (subito) [loud/soft]

Gradually becoming...[insert dynamic]

Loud interjection from [Instrument/group of instruments]

Quiet straining from [Instrument/s]

Al niente – to nothing

Morendo – dying away

Building as more [instruments] are added

Up to the climax of [eg. a brass fanfare/a percussive march/an extended chord]

Sudden and unexpected [forte/piano]

Fading away to [nothing] to reveal a...

Building to a [crescendo/climax]

Shocking and unexpected [dynamic] through a sudden change of dynamic from [dynamic to dynamic]

Unfortunately, this is where an analysis of dynamics often ends.
There is so much more to it.

Music Analysis: Listening Beyond Hearing

Dynamics Analysis Task

Listen to the following excerpts.

1. Identify the dynamics

2. Referring to specific elements of music,
   give three reasons why the dynamics are the way they are.

Item	Analysis
Olly Friend **Shoulders** https://www.youtube.com/watch?v=dS-HWhj_BzU *(first 57 secs)*	Dynamics: Analysis:
Gospel of the Horns **Conquering Self** https://www.youtube.com/watch?v=MjASw8RfGcY *(first 26 secs)*	Dynamics: Analysis:
Igor Stravinsky **Symphony of Psalms, opening.** https://www.youtube.com/watch?v=7AEyByiiN7g *(first 32 secs)*	Dynamics: Analysis:

Item	Analysis
Elena Kats-Chernin **Chamber Of Horrors** https://www.youtube.com/watch?v=Ds3HKnNY76o *(first 1 min 20 secs)*	Dynamics: Analysis:
Bec Laughton **Number One Heartbreak** https://www.youtube.com/watch?v=nVg-Hbuv7AU *(first 1 min 10 secs)*	Dynamics: Analysis:

Music Analysis: Listening Beyond Hearing

Dynamic Change and its Causes

> **Dynamics can change through a manipulation of the elements of music.**

Give some examples below of how dynamics can change using the elements of music stated. Some examples are already provided.

Causes of dynamic change

Whole ensemble getting louder/softer by using more air/force/strength/power

Rhythm

For example: Accented rhythms may be louder.

Your examples:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Tone Colour

For example: A mellow, husky tone colour will generally sound softer than a bright, clear tone colour.

Your examples:

_____

_____

_____

_____

_____

Changing Technique

For example: Pizzicato sounds softer in general to arco playing.

Your examples:

_____

_____

_____

_____

_____

_____

_____

_____

Melody

For example: An ascending melody may sound gradually louder. A descending melody may sound gradually softer.

Your examples:

_____

_____

_____

_____

_____

Texture

For example: Unison line may sound softer than polyphonic texture.

Your examples:

_____

_____

_____

_____

_____

_____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Instrumentation

For example: Adding instruments generally makes the sound louder, subtracting instruments usually makes a sound softer.

Moving from one instrumental family – e.g. the brass to the woodwind family can lead to softer dynamics.

Your examples:

_____

_____

_____

_____

_____

Harmony

For example: Clashing harmony may sound louder than consonant harmony.

Your examples:

_____

_____

_____

_____

_____

Dynamic Change using Melodic Factors

Dynamic change can often be linked to the rise and fall of melodic contour. As the pitch rises, so does the dynamics:

Dynamic emphasis or accent placed according to word stress eg. 'SOMEthing'

Equally, dynamics can defy the contour. This may take more effort but can also have an effect on the character of the sound, as what is being attempted dynamically is unexpected.

Dynamics can Complement (or contrast with) register changes:

p-------- *f*------

f------- *p*----
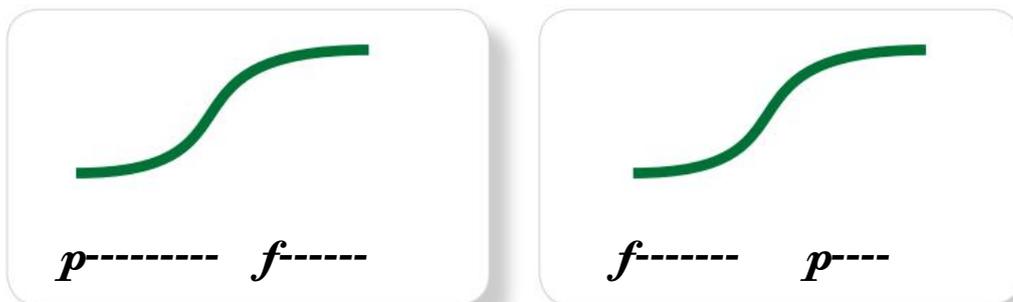
Dynamics can also match phrase length:

p--------------------

Music Analysis: Listening Beyond Hearing

Other Possibilities

If in doubt RESIST saying that there is no change in dynamics or that the dynamics stay the same the whole way through! Look for subtle fluctuations in dynamics – e.g. slightly louder as a phrase develops; getting louder in an ascending sequence

Reflective of a form

e.g. A soft, B loud

Other examples:

_____

_____

_____

_____

Reflective of a style

dynamics, soft lullaby, loud march etc.

Other examples:

_____

_____

_____

_____

Irony in dynamics

This is the opposite of what is expected and can be used to create humour, drama or pathos within music.

_____

_____

_____

_____

Irony in Dynamics

Listen to the following melodies. Example One is typical of the barbershop style and has the expected dynamic range. Example Two treats dynamics completely differently. Take notes on the dynamics used in each example and give a few reasons why they are this way.

Example One

Performer: **The Chordettes**
Title: **Mr Sandman**
Location: https://www.youtube.com/watch?v=CX45pYvxDiA *(entire work)*

Dynamic Level	Contributing Factors
Piano dynamic in introduction before voices enter	
Comfortable, moderately overall **mf** level in voices	
Change to louder dynamic at – "and tell him that his lonesome nights are over"	

Example Two (use of irony)

Performer: **Blind Guardian**
Title: **Mr Sandman**
Location: http://youtu.be/gq2LtmyjfLw?t=1m18s *(From 1 minute 18 seconds)*

Dynamic Level	Contributing Factors
Mezzo piano dynamic in introduction before electric guitar enters	
Increase in dynamics with instruments added	
Change to louder dynamic as male vocals enter	

Music Analysis: Listening Beyond Hearing

Word Painting

Word painting occurs when a concept is mirrored in the music. This may not just relate to dynamics. There are examples of music reinforcing words using other elements.

1.	Listen to the following excerpts.

2.	Identify the instances of word painting from the lyrics

3.	State what elements of music help enhance these lyrics and how

Item	Analysis
Garth Brooks **I got friends in low places** https://www.youtube.com/watch?v=mvCgSqPZ4EM *(entire work)*	
The King's singers **Fair Phyllis I saw** https://www.youtube.com/watch?v=A3yy_ZT_e64 *(entire work)*	

Item	Analysis
Isley Brothers **Shout** https://www.youtube.com/watch?v=kke9kaV9sMU *(from 2 min 38 secs)*	
Bjork **It's all so Quiet** http://youtu.be/BWD3GRgr02E?t=22s *(from 22 secs)*	
Pitbull **Fire** https://youtu.be/If27FnxvjZA?t=2m52s *(from 2min 52 secs)*	

Dynamics Reflective of a Mood

Often dynamics help create a particular mood, atmosphere or character.

Soft dynamics can help create a 'laid back' mood, while loud dynamics enhance a more energetic mood.

Other examples:

_____

_____

_____

_____

Silence

Silence is also worth mentioning when discussing dynamics by answering the following questions:

Where is the silence?

Possibilities:

Between verse and chorus, before the final chord,
interrupting the middle of a phrase, at the end of a section.

How long is it?

Possibilities:

A brief pause, an extended silence, two beats long, a quaver long.

What is the character of the silence?

Possibilities:

Dramatic pause, sudden and unexpected silence,
suspenseful, isolated, interrupting, organic or natural.

Causes of dynamic change

Rhythm

Changing tone colour

Changing register

Change in texture

Add/subtract instruments

Types of dynamics

Other possibilities

Reflective of the melodic line

Dynamics Summary

General descriptions

Descriptions of changes

Silence

Music Analysis: Listening Beyond Hearing

Dynamics and Character (mood)

1.   Listen to the following examples
2.   State the character (mood) created
3.   List three ways in which dynamics help contribute to that character
4.   Comment on how dynamics are caused

Item	Analysis
John Antill **Harmonica Concerto** https://www.youtube.com/watch?v=y7c8qrbDmKQ *(First two minutes)* **Character:**	
Outback **Airplay** https://www.youtube.com/watch?v=455wX991b8w *(entire work)* **Character:**	

Item	Analysis
Evita **The money keeps rolling in** https://www.youtube.com/watch?v=mGwLgov8Bkk *(entire work)* **Character:**	
Labyrinth **Ross Bolleter** https://www.youtube.com/watch?v=hWVAClYhO6M *(entire work)* **Character:**	
Oh Pep! **Rest Assured** https://www.youtube.com/watch?v=E9HfNAVxPMU *(first 1 min 30 secs)* **Character:**	

Music Analysis: Listening Beyond Hearing

Restraint

If you ask a trained singer or pianist whether it takes more effort to play loudly or softly the answer may surprise you! Often, holding back takes more energy than letting it out. This restraint in music can contribute to creating character a great deal. So, while something is soft it may still have an exciting character because of the obvious effort used to restrain the sound. It may be worth commenting on restraint when writing about dynamics as a link to creating characters or moods, which are earnest, pleading, frightened or overwhelmed.

Example One:

Beethoven - Symphony No.4 Op.60 First Movement

Location: https://youtu.be/WUMFun4VLoQ?t=1m26s *(from 1 min 26 secs)*

Beethoven's 4th Symphony introduction is a good example. This 'piano' (soft) section is occasionally interrupted by accents or sudden moderately loud sections. It is only when the orchestra finally unleashes its full power that it is obvious how much restraint has been shown.

List some ways in which restraint is evident in this example:

_____

_____

_____

_____

_____

_____

Example Two

Beethoven - Sonata Op. 27 No 2, Moonlight Sonata, First Movement

Location: https://youtu.be/q5OaSju0qNc?t=23s *(from 23 secs)*

List evidence of restraint in the following example:

_____

_____

_____

_____

_____

_____

_____

_____

_____

Dynamics Analysis - Question One

Composer: Nigel Westlake
Title: Antarctica Suite for Guitar and Orchestra
Mvt I, The Last Place On Earth

Location: https://www.youtube.com/watch?v=vSlMrb0k1qA *(whole piece)*

How do dynamics help paint the isolation and harsh extremes of nature suggested in the title 'The last place on earth'?

Dynamic overview:

Character:

Change in dynamic A:

How is this change achieved through the elements of music?

(Melody, rhythm, texture, tone colour, instrumentation, technique, harmony)

Character:

Change in dynamic B:

How is this change achieved through the elements of music?

(Melody, rhythm, texture, tone colour, instrumentation, technique, harmony)

Character:

Music Analysis: Listening Beyond Hearing

Change in dynamic C:

How is this change achieved through the elements of music?

(Melody, rhythm, texture, tone colour, instrumentation, technique, harmony)

Character:

Use this information to answer the question:

How do dynamics help paint the isolation and harsh extremes of nature suggested in the title 'The last place on earth'?

Dynamics Analysis - Question Two

Composer: **Paul Kelly**
Title: **Dumb Things**
Location: https://www.youtube.com/watch?v=pWhj4sVeVD0 *(whole piece)*

Describe how dynamics are used in Paul Kelly's "Dumb Things"

Music Analysis: Listening Beyond Hearing

Dynamics Analysis - Question Three

Composer: **Sunwrae**

Title: **Soluble Sun II**

Location: https://www.youtube.com/watch?v=p0XVVrXgn80 *(whole piece)*

How do dynamics contribute to the creation of character?

Music Analysis: Listening Beyond Hearing

Chapter VII
Articulation

Articulation refers to the treatment of particular notes. It refers to how a note begins and ends, how each note is played and similarities or differences in how other notes are played.

Articulation Activities

Read through the following descriptions as a class, listen to the excerpts and match the descriptions with the music.

| Item	Description
1	The most common articulation in this work is a sharp attack, especially brought out by the woodblock's percussive elements. The use of ascending glissandi increases the tension. It is sometimes used at a rapid pace over an extreme range and sometimes usedmore slowly over a more limited range. The gradual fade to the end of the piece is in stark contrast to those sharp attacks, though some acoustic mix makes the wooden sounds ring out for a more gradual decay. The sharp attacks on woodblocks and long held pitches with extended glissandi create dramatic contrast.
2	The use of long held notes with subtle changes in pitch through glissandi contrasts greatly with the use of tremolo in percussive instruments. This is further enhanced by the use of vibrato of varying speeds, almost imperceptibly at times, then growing and fading. The lingering decay through use of sustain pedal blends one sound into another and creates a sense of layering of sound, even though the instrumentation is fairly sparse.
3	The juxtaposition of short, sharp staccato notes with legato passages is complemented by similar articulation in the accompanying instrument. Sometimes these articulations occur simultaneously, staccato matching staccato. At other times legato passages overlap staccato articulation creating contrast. Tremolo in the accompaniment; the use of grace notes, accents and tenuto notes; and the fact that articulation changes suddenly and dramatically - all add to the unpredictable, unsettled character.
4	The articulation of the accompanying parts is fairly smooth and legato initially but use of staccato coincides with this articulation in the main melody, to highlight the end of passages. A sharp, accented attack and gradual decay gives an impression of staccato as the intensity of accompanying notes fades fairly quickly after its initial statement. The main melody, while not staccato, is fairly separated. The performer uses a fairly tight vibrato and the use of aspirate elements to fade notes. They also use a 'falling off the note' technique to leave some notes. Further accompanying lines contrast by giving long held drones that fade in and out, while contrasting articulation adds to the layered effect. This use of long held, legato notes is later mirrored by the main melodic line.
5	A drone is rhythmically rearticulated with restraint to open this piece. The articulation here is legato as the overall tone is sustained, despite being restated. This rearticulation is mirrored in the vocal line but the statement of each note varies according to the lyrics. Some notes have a 'creak' or vocal fry onset. Others fall off the notes or have tight, subtle vibrato to vary each note. When other accompanying instruments enter – percussion with sharp, staccato notes are used. These notes have a slight echoing decay to longer echoing decay depending on the properties of each instrument. The electric guitar has long, legato, sustained chords that are strummed The guitar also picks out individual notes clearly over the top of this accompaniment.
6	The variety of articulation is set up in the first few seconds of this work. Ricochet bowing in the cello, with staccato articulation; unstable upward and downward bends in the wind instruments; premature decay in the cymbal; short, attack and decay with percussive sounds and the use of trills - this variety helps create a sense of restlessness. These are also contrasting longer attacks and decays; to shorter, echoing decays; to sound being prematurely cut off.

Listening Excerpt	Description Item
Composer: **Brenton Broadstock** **Title:** **Beast from Air** **Location:** http://www.brentonbroadstock.com/styled-11/files/page11_2.mp3 *(first 2 minutes)*	
Composer: **Stephen Adams** **Title:** **Saying Noh - Dry** **Location:** https://soundcloud.com/texturetext/saying-noh-dry *(whole piece)*	
Composer: **Liza Lim** **Title:** **Songs found in Dream** **Location:** https://vimeo.com/13414089 *(2 minutes)*	
Composer: **Katie Noonan/George** **Title:** **The Special Ones** **Location:** http://www.youtube.com/watch?v=Hi1iGnz2b74 *(2 minutes 30 seconds)*	
Composer: **Megan Washington** **Title:** **How to Tame Lions** **Location:** http://www.youtube.com/watch?v=LBSqgCZWavc *(to 1 minute 30 - fade out!)*	
Composer: **Richard Meale** **Title:** **Sonata for Flute and Piano** **Location:** http://www.youtube.com/watch?v=eFksERNCVCg *(first 2 minutes)*	

General Articulation

Articulation can be general, applicable to all instruments, but can also be instrument specific.

Staccato

Short and detached, notated as a dot above the note
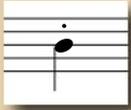
Legato

Smooth and well connected, often shown marked by a slur

Tenuto

Note held for full length, shown with a line above the note

Trills

Rapidly ascending and descending from current note to the note above.

Glissando/bend

Sliding off a note. It is possible to glissando from one note to another or less purposefully. A bend is a small glissando and is vocabulary specific to Jazz styles. Glissandi can be notated using a straight or wavy line.

Grace notes/ghost notes

Almost 'accidental' notes, which are glanced over. Notated as a smaller note head. This example denotes the Appoggiatura and Acciaccatura (crossed out) grace notes which is played shorter. In the Jazz style these would be called "ghost" notes.

Accent

A note that is played louder and more forcefully than the others.

Music Analysis: Listening Beyond Hearing

Attack and Decay

An analysis of articulation needs to cover how a note begins - its attack; and how a note ends - its decay. These may either be short, moderate or long in duration.

Here is some appropriate vocabulary to describe attack and decay.

Does the note start with a quick attack, or is it emerging and gradual?

Does the note have a sudden decay?

Is it lingering? Interrupted?

Organic? (natural, what you expect, also applies to attack)

Prolonged or clipped? (long or short)

Attack (onset)	Attack & Decay	Decay (fade or release)
Sharp	**Sudden**	Interrupted
Jolting	*Layered*	**Long**
Explosive	*Gradual*	*Lingering*
Light	Extended	*Fading*
Subtle	**Prolonged**	Echoing
Emerging	Organic	**Prolonged**
Precise	*Short*	*Clipped*
Building	Blurry	
Hard	**Instantaneous**	
Double	*Muffled*	
Crisp	*Muted*	
	Abrupt	

Some articulation is specific to the instrument while others are achievable on a range of instruments.

Articulation: Previously Unheard Works Analysis

Page 131

Common Vocal Articulation

Vocal articulation relates to breathing and vocal technique. Many instruments use breath to make their sound. In fact, all instruments even those whose sound is not formed by breath, have a connection to the breath. Just watch a good cellist or pianist and see how their breath informs their playing! Because of this, vocal articulation is worth studying specifically and many of these types of articulation can be replicated on other instruments.

Aspirate onset

Where the air comes before the sound.

Composer:	**Jeff Barry & Peter Allen**	Example: "***But I've got***"
Title:	**I honestly Love you**	
Location:	http://youtu.be/4M8Y18yYodc?t=35s	

Glottal onset

The vocal folds are brought together before the sound giving a more abrupt onset. This onset needs to be on a vowel.

Composer:	**Christine McVie**	Example: Lyric '***And***'
Title:	**Songbird**	
Location:	http://youtu.be/bTNLYeaL7No?t=1m	

Vocal fry or 'creak' onset

This onset sounds like a creaking door.

Composer:	**Jeff Barry & Peter Allen**	Example: "***We both know***"
Title:	**I honestly Love you**	
Location:	http://youtu.be/4M8Y18yYodc?t=27s	

Flip onset

This involves a change from chest to head voice, similar to yodelling.

Composer:	**Jeff Barry & Peter Allen**	Example: at the end of the lyric "***Crying***"
Title:	**I honestly Love you**	
Location:	http://youtu.be/6Ejga4kJUts?t=1m27s	

Gospel release

Finishing a note with an extra syllable release such as '***hey***' or '***ah***'.

Composer:	**Siedah Garrett &Glen Ballard**	Example: at the end of the lyrics '***mind***' and '***street***'
Title:	**Man in the Mirror**	
Location:	http://youtu.be/P5vz6iwV38U?t=33s	

Music Analysis: Listening Beyond Hearing

Downward bend

A little glissando or 'bend' downward at the end of a phrase. After '***wanna be***', especially in the back up singers. Note you can bend down to another note or just drop off purposelessly.

Composer:	Gerry Goffin, Carol King & Jerry Wexler	Example: "***Wanna be***"
Title:	Natural woman	
Location:	http://youtu.be/dEWuAcMWDLY?t=2m4s	

Upward bend

Upward bends, where a small glissando ascends at the end of a note, is also possible.

> A further explanation of different types of onsets can be found here:
>
> **Location:**   http://youtu.be/WkeJWucvctM?t=21s
> *(whole video)*

Articulation Analysis - Exercise 1

Composer: **Missy Higgins**

Title: **Don't Ever**

Location: https://www.youtube.com/watch?v=S3IGm-1cKqc *(whole piece)*

1. Listen to 'Don't Ever' by Missy Higgins following the lyrics

2. Annotate the lyrics, either by using words or drawing representative symbols (for example, an arrow pointing up to show an upward bend, as shown in the table below).

> ### Representative Symbols
>
> Upward bend - ↗   flip onset - ↑
> Downward bend - ↘   Aspirate onset - .....
> Creak - ~   Glottal onset - **G**
> Gospel release - **O**   *etc.*

Let's take the train to anywhere

I wanna feel the wind in my hair with you.

Let's tell them all, that soon they'll know

How very wrong they were to think we'd never go,

And if you tell me yours I'll tell you mine

And we will clean the cobwebs out of one another's minds.

Don't ever say you've tried to leave me in this life

Don't ever say you've tried for the last time.

Music Analysis: Listening Beyond Hearing

We'll get a house where the trees hang low and pretty little flowers

On our window sill will grow

We'll make friends with the milkman and the butcher Mr. Timms

Will give us discounts when he can,

And if you tell me yours I'll tell you mine

And we will clean the cobwebs out of one another's minds.

Don't ever say you've tried to leave me in this life

Don't ever say you've tried for the last time

LA DI DA DI DA...

Don't ever say you've tried to leave me in this life

Don't ever say you've tried to leave me in this life

Don't ever say you've tried for the last time...

3. Describe the articulation used in this work.

4. How does instrumental articulation complement or contrast with vocal articulation? How does this contribute to expressive outcomes?

Music Analysis: Listening Beyond Hearing

Instrument Specific Articulation

Different instruments have different techniques and articulation specific to that instrument. Some of these are listed below. This is an extensive area of research and a summary of these techniques and influences is presented below for most instrumental groups. A quick YouTube search provides many demonstrations of techniques and influences on articulation.

Main factors influencing Articulation	Demonstration

Percussion
Material the stick is made out of:
 	
• **Hard sticks** or **Rim shots**
  sharp attack, sudden decay
 	
• **Soft headed sticks**
  emerging attack, long, lingering decay
 	
• **Technique**
  e.g. rolls – vary in attack and decay
 	
• **Brushes**
  emerging attack,
  sudden decay (can vary)
	Location:
	https://www.youtube.com/watch?v=DPoEzXLmVjg
	(whole piece)
	
	Or search for **Orchestral Percussion Techniques**

Piano
Touch & Pedal.
 	
• **Soft pedal**
  can create a shorter decay
 	
• **Sustain pedal**
  prolongs the attack significantly - this can have an abrupt decay once the foot is removed from this pedal.
 	
• **Touch**
  the way in which the notes are played - finger pressure and speed will change attack in particular
	Piano Pedals
	
	Location:
	https://www.youtube.com/watch?v=Ys3KNI5itWU
	(whole piece)
	
	Piano Touch:
	
	Location: https://youtu.be/QL5Ze64Wo2I?t=11m30s
	(whole piece)

Woodwind tongue air pressure flutter tonguing trill double tonguing growls slap tongue over blowing slurring	**Air and Percussive Sounds for the Flute:** **Location:** https://www.youtube.com/watch?v=9cGJ-Y1EviI *(whole piece)* **Klezmer Techniques for the Clarinet:** **Location:** https://youtu.be/XvdTBCmXELs?t=1m32s *(whole piece)*

Music Analysis: Listening Beyond Hearing

Main factors influencing Articulation	Demonstration
Brass air pressure use of mutes tonguing	**Mutes:** **Location:** https://www.youtube.com/watch?v=S8sF3AqucjE *(whole piece)* **Air:** **Location:** https://www.youtube.com/watch?v=Rp21n86xf-Q *(whole piece)*
Strings bow speed and pressure use of mutes slurring notes separate bow per note	**Bow Speed and Pressure:** **Location:** https://www.youtube.com/watch?v=zxsgC1Kozyo *(whole piece)* **String Mutes:** **Location:** https://youtu.be/9hverLkB72o *(whole piece)*

Articulation Application Exercise 1

Research some of the instrument specific articulation used on your instrument.

1. What are the main influences on attack and decay?

_____

_____

_____

_____

_____

_____

2. What techniques are used to produce particular articulation?

Articulation: _____

Technique Described: _____

Effect on Attack and Decay: _____

_____

Articulation: _____

Technique Described: _____

Effect on Attack and Decay: _____

_____

3. What extended techniques or unusual forms of articulation are used on your instrument?

_____

_____

_____

4. Find a demonstration video or recording that demonstrates the technique you described.

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Articulation Application Exercise 2

Research some of the instrument specific articulation used on an instrument you are unfamiliar or less familiar with.

1. What are the main influences on attack and decay?

_____

_____

_____

_____

_____

_____

2. What techniques are used to produce particular articulation?

Articulation: _____

Technique Described: _____

Effect on Attack and Decay: _____

_____

Articulation: _____

Technique Described: _____

Effect on Attack and Decay: _____

_____

3. What extended techniques or unusual forms of articulation are used on your instrument?

_____

_____

_____

4. Find a demonstration video or recording that demonstrates the technique you described.

_____

_____

_____

Articulation and Character

Brainstorm ways in which articulation can aid in creating the following character.

Relaxed

_____

_____

_____

_____

_____

Excited

_____

_____

_____

_____

_____

Insecure

_____

_____

_____

_____

_____

Chaotic

_____

_____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Articulation Analysis - Question 1

Composer: O Pep
Title: **The Race**
Location: https://www.youtube.com/watch?v=Qv8OThXB8M8   *(whole piece)*

How does articulation contribute to the expressive outcomes in this work?

Articulation Analysis - Question 2

Composer: Joseph Tawadros
Title: Seafarer
Location: https://www.youtube.com/watch?v=Kf_TtrwP5dY *(1 min 53 seconds)*

How do the instruments in this work contrast or complement each other's' articulation?

How does this help create character?

Music Analysis: Listening Beyond Hearing

Articulation Analysis - Question 3

Composer: **Paul Grabowsky**

Title: **Paradise**

Location: https://www.youtube.com/watch?v=VEji-CHr-aw *(whole piece)*

The laid back, playful mood of this work relies on a variety of different articulation to create this feel. How is articulation approached by individual instruments and what is the overall approach to articulation in general?

Articulation Analysis - Question 4

Composer: **Raymond Murray Schafer**
Title: **Epitaph for Moonlight**
Location: https://youtu.be/yej50n9-Bao?t=1m38s *(from 1 min 38 to 3 min 19)*

How is character enhanced through the use of articulation?

Music Analysis: Listening Beyond Hearing

Music Analysis: Listening Beyond Hearing

Chapter VIII
Harmony

Harmony is created when two or more pitches sound at the same time.

Harmony often creates chords and a discussion of harmony can involve exploring their function, resolution and the techniques used to create them.

Harmony can also be created by the use of more horizontal movement. In biphony - melody with a drone - a melody will create different intervals in relation to a drone. This will cause dissonance or consonance as the melody moves.

In polyphony, likewise, the added horizontal movement of melodic lines influences the harmony. This often suggests more complex, fleeting or rapid harmonic and functional change.

Harmonic Techniques

Some of the more common ways used to create harmony are demonstrated below. These include chords with notes played simultaneously or separately. The number of notes can make either dense or thin layers. Harmony can either be complex or simple.

1. Block chords

Block chords are notes that are played together in rhythmic unison that form harmony. Here the right and left hand play many chords in rhythmic unison forming block chords. Much of the melody itself occurs in rhythmic unison, reinforcing this idea.

2. Broken chords

Broken chords are chords that are split into their constituted notes and are not played simultaneously. They are also known as an arpeggio. Broken chords are an example of implied harmony. Although pitches are not played at the same time, the chord outlined is still heard due to the proximity of notes played. In this example, the chords are split into single notes which are played one after the other, mostly from bottom to top. Occasionally pitches from the chord are restated.

3. Alberti Bass

An Alberti Bass is a broken chord played in a particular order: bottom note, top, middle, top. Often the chords consist of the first, third and fifth degree of the scale but this can change. The lowest note is usually emphasised by the rhythm and resonates under the other pitches.

In this example, the typical Alberti bass pattern is followed. Note that sometimes the interval from the lowest to the highest note is a fifth. At other times this is an octave, a sixth or a seventh. Each of these intervals result in notes of the chord being split over two beats.

4. Drone

A drone is a long, sustained note or notes over which a melody can be played. A drone o uses the tonic or dominant note (or both) of the scale

In this example, the drone is an interval of a fifth, restated every few beats to reinforce it and make it audible, as its natural resonance fades over time.

5. Counterpoint

Timothy Mallis

Counterpoint has two or more melodies played simultaneously that are melodically independent but harmonically dependent.

In this example, the melody is still clearly stated in the top voice, while other parts interplay using arpeggiation, sequential movement and scalic runs. The bottom line has a clear harmonic function.

Music Analysis: Listening Beyond Hearing

Types of Harmony

Particular intervals played simultaneously create either consonance or dissonance. Some typical types of harmony are listed below.

1. Consecutive 3rds and 6ths

Consecutive 3rds and 6ths are notes played simultaneously with an interval of a third or sixth between them. They are sometimes referred to as parallel 3rds or 6ths.

In this example, the intervals used are marked below. Thirds and sixths are an inversion of each other, so they work well together to create pleasant sounding harmony. The third degree of a chord is the note that gives it its tonal quality. For example, it is not possible to tell whether a chord is major or minor without the third note, or middle note of a triad, being played. Consecutive thirds and sixths ensure this important note is always sounded.

2. Extended Chords

Extended Chords are chords that contain the seventh, ninth or altered tones in the scale. These notes often add a degree of dissonance, tension or lack of resolution to the chord.

In this example, the harmonic analysis is included. Ninths, sevenths and elevenths are included and chromatic alterations are shown as flats or sharps in the chords.

Harmony: Previously Unheard Works Analysis   Page 153

3. Ostinato

An Ostinato is a repeated musical pattern. Sometimes an ostinato is purely rhythmic but when it contain pitches and is layered with another melody, the resulting intervals between the ostinato and melody create harmony.

In this example, the notes used in the ostinato are the tonic and the dominant in the left hand of the keyboard. The third degree of the chord is omitted in order to avoid harmonic clashes with the right hand melody. These 'open' intervals reinforce the tonic on the first beat of the bar and create little dissonance in the form of seventh or second intervals.

4. Cluster chords

Cluster Chords are chords that contain many neighbouring notes.

Note in this example, the use of many seconds within the left hand chords, as well as three consecutive notes in the final chord and four in the last minim chord of the previous bar. Also note the common use of chromaticism, which is typical of many cluster chords.

Music Analysis: Listening Beyond Hearing

5. Consonant harmony

Timothy Mallis

Consonant harmony involves the use of 'Pleasant' intervals - intervals that sound pleasing to the ear. These intervals are usually octaves, fifths, thirds and sixths. Chords that are consonant usually contain notes within a scale that are a third apart. Consonant harmony is also known as functional harmony.

In functional harmony, chords are identified by their bass note. These are expressed in Roman Numerals. Uppercase is used for major; lowercase for minor; '+' for Augmented; small circle - 'o' - for diminished. The primary triads which create the most straightforward harmony are I, IV and V.

In this example, the use of these primary triads, I IV and V, are clearly seen as the most common chords used. There are some passing notes in the bass line, which lead from one chord to another but the notes from each of these chords occur on the beat. There are no chromatic notes found outside the scale.

6. Dissonance/Chromatic harmony

Chromatic harmony uses chords that contain notes that create tension. Usually these notes create intervals of seconds or sevenths, but they can be two neighbouring notes in a scale. When used in a chord, the effect is dissonant (or the effect creates dissonance). Chromatic harmony is also known as non-functional harmony.

In this example, the use of accidentals highlights the use of chromatic notes outside the key. Most often, chromatic notes are used that are close to the notes that come before and after. This allows for smooth movement between parts, while still adding the dissonance and tension that the use of chromaticism inevitably leads to.

Music Analysis: Listening Beyond Hearing

Harmonic Types & Techniques Exercises

Choose two words, one from HARMONY the other from TECHNIQUE to match the musical example.

Harmonic Type	Harmonic Technique
Atonal **Exercise** _____	Alberti Bass **Exercise** _____
Consonant with slight Chromaticism **Exercise** _____	Counterpoint **Exercise** _____
Chromatic **Exercise** _____	Repeated Consecutive 3rds **Exercise** _____
Extended Chords **Exercise** _____	Block Chords **Exercise** _____
Chromatic **Exercise** _____	Broken Chords **Exercise** _____
Consonant **Exercise** _____	Drone / Implied Drone **Exercise** _____
Extended Chords **Exercise** _____	Cluster **Exercise** _____

Harmonic Exercise 1

Harmonic Type	Harmonic Technique
Extended Chords	Block Chords

Harmonic Exercise 2

Harmonic Type	Harmonic Technique
Consonant with slight Chromaticism	Broken Chords

Music Analysis: Listening Beyond Hearing

Harmonic Exercise 3

Harmonic Type	Harmonic Technique
Consonant with Chromaticism	Alberti Bass

Harmonic Exercise 4

Harmonic Type	Harmonic Technique
Consonant	Repeated Consecutive 3rds

Harmonic Exercise 5

Harmonic Type	Harmonic Technique
Chromatic	Drone

Rubato

Mateusz Gwizdalla

Harmonic Exercise 6

Harmonic Type	Harmonic Technique
Atonal	Counterpoint

Langsam

Mateusz Gwizdalla

Harmonic Exercise 7

Harmonic Type	Harmonic Technique
Extended Chords	Cluster Chords

Lento

Mateusz Gwizdalla

Music Analysis: Listening Beyond Hearing

Harmonic Listening Examples

Listen to the following examples and name three types of harmony used in each.

Listening Example	Harmonies
Composer: **ABBA** **Title:** **Take a chance on Me** **Location:** https://www.youtube.com/watch?v=72r32bceDzg *(first 19 seconds)*	
Composer: **Mozart** **Title:** **K55 Piano sonata** **Location:** https://youtu.be/1vDxlnJVvW8?t=7s *(first 27 seconds)*	
Composer: **Michael Gundlach** **Title:** **Crazy Blues - Jazz Piano Solo** **Location:** https://youtu.be/AtxRk7kzU0Q?t=8s *(first minute)*	
Composer: **Benjamin Britten** **Title:** **Arvo Pärt, Cantus in memoriam** **Location:** https://youtu.be/sp2oxWdRMuk?t=25s *(first minute)*	
Composer: **Debussy** **Title:** **en beteau Petite Suite** **Location:** https://www.youtube.com/watch?v=TqDq67qzkH8 *(first 40 seconds)*	
Composer: **Henry Cowell** **Title:** **Tides of Manaunaun** **Location:** https://www.youtube.com/watch?v=e-_2r6Yz_lw *(first 1 minute 5 seconds)*	

Patterns in Harmony

Harmonic patterns often repeat. The most common harmonic patterns have been given names. Some of these are listed below.

Ground Bass

A long bass line ostinato that repeats, often throughout an entire piece. The harmony and melody above this ostinato can change significantly.

Example:

Composer: Henry Purcell
Title: Dido's Lament
Location: https://youtu.be/uGQq3HcOB0Y?t=56s *(from 56 seconds)*

ii V I Progression

A common chord progression with a clear, decisive resolution back to the tonic chord. This progression has been used widely in many different musical styles from Classical Music to Popular and Jazz styles. ii V I can also be played using seventh chords as in the example below.

Composer: Guitare Improvisation
Title: Jazz ballad (Dm7 G7 CMaj7) : Backing track
Location: https://www.youtube.com/watch?v=8TEG0oXB2C4 *(entire work)*

I V vi IV

A common chord progression used in contemporary popular music. It is equally used in a diverse variety of styles, in verses as well as choruses.

Watch the following link to see how common this progression is:

Composer: Axis of Awesome
Title: Four Chord Song
Location: https://www.youtube.com/watch?v=HTYrkOZ5nCs *(entire work)*

Pachelbel's Canon also starts with this progression and it is explored with depth and hilarity in the following video:

Composer: Rob Paravonian
Title: Pachelbel Rant
Location: https://www.youtube.com/watch?v=JdxkVQy7QLM *(entire work)*

Cadence

A word meaning ending. A cadence is a finishing point or a 'full stop' to the sentence of a musical phrase.

Watch the following videos that describe the sound and function of cadences:

Composer: GCSE Bitesize
Title: Harmony and Tonality
Location: http://www.bbc.co.uk/schools/gcsebitesize/music/elements_of_music/harmony_and_tonality2.shtml *(entire work)*

Music Analysis: Listening Beyond Hearing

Common cadences are labelled in the following manner:

V - I - Perfect Cadence - Completed Cadence

Most popular songs finish this way.

Sing the bass line to numbers or solfa (1 or do for the tonic 4 or fa for the subdominant and 5 or so for the dominant chord) and hear the relationship of V - I in the bass part in the closing two chords of this performance:

Composer: **John Newton**
Title: **Amazing Grace**
Location: `https://youtu.be/ZoJz2SANTyo?t=7m26s` *(from 7 minutes 26 seconds)*

Beethoven repeats his V-I cadence a few times, just to make sure the point was made:

Composer: **Beethoven**
Title: **Symphony No. 5, First Movement**
Location: `https://youtu.be/W2qW6fOtAMY?t=6m31s` *(from 6 minutes 31 seconds)*

IV - I - Plagal Cadence

Also known as the church cadence or 'Amen' cadence.

Composer: **Handel**
Title: **Hallelujah Chorus**
Location: `https://youtu.be/7YaGwI7GjlA?t=3m23s` *(from 3 minutes 23 seconds)*

V - vi - Interrupted Cadence

It is called an interrupted cadence because the move to the minor vi chord creates an unresolved sense of temporary rest, and the minor aspect of the chord creates a sense of pathos and interrupted flow.

Composer: **Lennon and McCartney**
Title: **Ob la di Ob la da**
Location: `https://www.youtube.com/watch?v=SiLadvl-VQo` *(Cadence at 2 mins 58 seconds)*

Any Chord - V - Imperfect Cadence

It is called an Imperfect Cadence because like the Interrupted Cadence, the move to a chord that is not a I chord creates a sense of lack of resolution - more a comma or a semicolon in a musical sentence, rather than a full stop.

Composer: **Cat Empire**
Title: **One Four Five**
Location: `https://youtu.be/faGOQ7Igfwo?t=29s` *(from 29 seconds)*

Composer: **Joseph Haydn**
Title: **Symphony 104, First Movement**
Location: `https://youtu.be/ZjaaI6uI_tw` *(entire work)*

Musically, the use of the V chord in an Imperfect Cadence has a stronger relationship to the tonic I chord, so emotionally whilst the music might be having a pause, it can still have a strong sense of home. On the other hand, the Interrupted Cadence feels not only far from home, yet not even sure of the path back.

Tension and Resolution

Harmony deals in meeting and not meeting expectations. When expectations are not met this creates tension. When a chord progression finishes in a familiar and predictable way, this is called resolution. When it does not resolve, this creates tension.

Look at the following examples. Guess which one finishes in a logical way and which one does not. Give two reasons for your answer.

Music Analysis: Listening Beyond Hearing

Harmonic Rhythm

Harmonic rhythm refers to how often a chord changes. This can have a pattern that repeats (eg - twice in one bar, then only once the next) or be the same throughout a piece (eg - once a bar).

Describe the harmonic rhythm of the following pieces.

Harmonic Rhythm Example 1

Composer: **Pyotr Ilyich Tchaikovsky**
Title: **"The Sick Doll", Children's Album, Op 39**
Location: https://www.youtube.com/watch?v=tlOtaQLf-a8 *(entire work)*

_____

_____

_____

_____

_____

Harmonic Rhythm Example 2

Composer: **Johann Sebastian Bach**
Title: **"Polonaise in F major", BWV Anh 117**
Location: https://www.youtube.com/watch?v=qkifdPHs5tI *(first 32 seconds)*

_____

_____

_____

_____

_____

Harmonic Rhythm Example 3

Composer: **Barry Gibb**
Title: **Spicks and Specks**
Location: https://www.youtube.com/watch?v=jNfFZULPcgk *(entire work)*

_____

_____

_____

_____

_____

Harmonic Rhythm Example 4

Composer: **Tom Springfield**
Title: **The Carnival is Over**
Location: `https://www.youtube.com/watch?v=g1-Y68FNF9Y` *(entire work)*

Harmonic Rhythm Example 5

Composer: **Henry Purcell**
Title: **Dido's Lament - "When I am Laid"**
Location: `https://www.youtube.com/watch?v=uGQq3HcOB0Y` *(first 55 seconds)*

Music Analysis: Listening Beyond Hearing

Harmony and Character

Brainstorm ways in which harmony can aid in creating the following character.

Serene	
Joyous	
Dramatic	
Foreboding	
Mournful	

Harmony Analysis - Question 1

Composer: Oscar Peterson

Title: Hymn to Freedom

Location: https://www.youtube.com/watch?v=07F0Oac0_Gs *(whole piece)*

Describe the use of harmony in the following example:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Harmony Analysis - Question 2

Composer: Béla Bartók

Title: Improvisations on Hungarian Peasant Songs

Location: https://www.youtube.com/watch?v=7ZCGzLqH3oA *(fade at 1 min 44)*

Describe the use of harmony in the following example:

Harmony Analysis - Question 3

Composer: Chopin
Title: Prelude Number Two
Location: https://www.youtube.com/watch?v=z7I3AdVwZ7o *(whole piece)*

Describe the use of harmony in the following example:

Music Analysis: Listening Beyond Hearing

Harmony Analysis - Question 4

Composer: Bernard Herrmann

Title: Vertigo

Location: https://www.youtube.com/watch?v=kC5AzFc3coo *(whole piece)*

Describe how Harmony is used to create character in this piece.

Harmony Analysis - Question 5

Composer: **Traditional Bulgarian**

Title: **Erghen Diado [Song of Schopsko]**

Location: https://www.youtube.com/watch?v=khu4lg_Fdlk *(whole piece)*

How does Harmony aid in creating character in this work?

Music Analysis: Listening Beyond Hearing

Music Analysis: Listening Beyond Hearing

Chapter IX

Form

The structure of a piece of music

Musical form refers to the overall structure or design of a piece of music. Essentially, form identifies similarities and differences in musical passages. A key to identifying sections of a musical work is recognising whether any musical material is repeated and, if it is, whether this is essentially the same, whether it is different or whether it is a variation of the original theme. If musical material is completely different, or significantly different, this is considered a new section within the piece.

Form

The structure of a piece of music

Writing about the form of a piece of music in listening examples that are excerpts of a larger work can be a challenge as the true structure of a work is sometimes only apparent after hearing the entire piece. Analysing the form of incomplete pieces relies on noting patterns in music: noting when there is repetition, slight variation or completely new musical material.

Form can be described using the letters **A**, **B**, **C**, **D** etc.

The first musical section of a piece can be labelled as **A**. If there is new material, this is labelled **B**. If the melody is repeated but with some variation this is described as **A1** or **A** variant (**Av**).

Music Analysis: Listening Beyond Hearing

Form Terminology

The following terms are used to describe sections that make up various musical forms. Write these definitions in your glossary.

Term	Description
Verse	A section of a song that has a melody, which is repeated to different words, often varying the rhythm to fit new lyrics.
Refrain	A repeated section of a song. This is often the most memorable through the repetition of melodic and rhythmic material. A refrain often has fewer lyrics than the verse or repeats a few words of the verse to increase its memorability. The word 'refrain' is interchangeable with the word 'chorus'.
Chorus	See **Refrain**
Coda	A closing section of a work in keeping with the style and character of that work that allows for a clear finish or completion of a piece.
Outro	Found at the end of a song, this can be an improvised solo. It can reflect the introduction and is often faded out as the improvised solo continues. An outro is particularly popular in the rock style.
Introduction	An opening phrase or section that introduces a piece of music.
Bridge	A contrasting section of a song that connects, or 'bridges', the verse and the chorus.
Trading Fours or Eights	A technique where soloists exchange improvised solos every four (trading fours) or eight (trading eights) bars. The chord progression of the work stays constant during this time, following the form. Soloists improvise over this chordal structure.
Head	The main theme or melody in a jazz piece. The harmonic structure of the head is then used as the basis of improvisation. Sometimes, elements of the head are referenced in these improvisations. The head returns after solo sections and is, as a result, the most memorable section of a jazz piece through repetition.
Contrafact	A newly composed melody based on the original harmonic structure or form in jazz music.

Common Forms

Term	Description
Strophic, or Song Form	This form often includes an introduction, verse, chorus and solo section or bridge. Typically this isin the following order: ***Introduction - Verse - Chorus - Solo/instrumental section or bridge - Chorus - Coda or 'outro'***
AABA Song Form	***Verse - Verse - Bridge - Verse*** A descriptive video can be found here: **Title:** **AABA Song Form Part 1** **Location:** https://www.youtube.com/watch?v=-0nSQx4spVQ
Theme and Variation	A melody that is repeated many times, each time varied slightly.
Rondo Form	A form that has a repeated section that returns after the statement of a contrasting, section. Rondo form is expressed as **A** B **A** C **A** D etc.
Twelve Bar Blues	A commonly used form in Blues, R&B, Rock and other popular music styles using the following chord progression - *I* *I* *I* *I* *IV* *IV* *I* *I* *V* *IV* *I* *I* Chords are often played using seventh chords and each chord is played for one bar, thus the term twelve bar blues. A descriptive video can be found here: **Title:** **Blues piano tutorial** **Location:** https://youtu.be/ZlrD-i66WTI?t=20s
Ritornello Form	Similar to Rondo form where a main theme returns. However, it can return varied in key or played only in part. This form was commonly used in the Baroque period.
Binary Form	A form with two sections. The **A** section begins in the tonic key and usually modulates to the dominant, while the **B** section usually begins in the dominant key and returns to the tonic.
Ternary Form	A three part form **A-B-A** that consists of a theme, a contrasting section and a reiteration of that main theme.

Music Analysis: Listening Beyond Hearing

Form Analysis Exercise 1

In order to analyse the form of a piece, information is needed on what makes each section unique. Using a sketch or chart can help clarify your understanding of the structure of a work.

Listen to the following pieces, and identify their form from the list provided:

- Rondo
- Theme and Variation
- Song form

Form Analysis Piece 1

Composer: _____

Title: _____

Location: https://www.youtube.com/watch?v=OgNjj7w8rNM *(entire work)*

Form: _____

Form Analysis Piece 2

Composer: _____

Title: _____

Location: https://www.youtube.com/watch?v=nHEOGmiPXyc *(entire work)*

Form: _____

Form Analysis Piece 3

Composer: _____

Title: _____

Location: https://www.youtube.com/watch?v=SPge6q3RNnI *(entire work)*

Form: _____

Form Description Activity 1

Composer: **Ludwig van Beethoven**
Title: **String Quartet in C Minor, Fourth Movement, Rondo.**
Location: https://youtu.be/kM3Sv8cgGEw?t=7s   *(first 2 min 52 sec)*

Give a short description of the musical features of each section of this form.

Features of the A section:

_____

_____

_____

_____

_____

_____

_____

Features of the B section:

_____

_____

_____

_____

_____

_____

_____

Features of the A section:

_____

_____

_____

_____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Features of the C section:

_____

_____

_____

_____

_____

_____

_____

Features of the A section:

_____

_____

_____

_____

_____

_____

_____

Form Description Activity 2

Composer: **Brian Gossard**
Title: **Theme and Variation**
Location: `http https://www.youtube.com/watch?v=iXRWlDR7aXE` *(1 min 42 sec)*

Give a short description of the musical features of each section of this form.

Features of the A section:

_____

_____

_____

_____

_____

_____

_____

Features of A1:

_____

_____

_____

_____

_____

_____

_____

Features of A2:

_____

_____

_____

_____

_____

_____

Music Analysis: Listening Beyond Hearing

Features of A3:

Features of A4:

Twelve Bar Blues Form Analysis Activity

Composer: **Don Raye & Hughie Prince**

Title: **Boogie Woogie Bugle Boy**

Location: `https://www.youtube.com/watch?v=Mm1wuKvrxAw` *(whole piece)*

This piece is in 12 Bar Blues form. Twelve Bar Blues is a commonly used form in Blues, R&B, Rock and other popular music styles using the following chord progression -

I   *I*   *I*   *I*

IV   *IV*   *I*   *I*

V   *IV*   *I*   *I*

- Sing through the bass line of the twelve bar blues form written above in Roman Numerals.
- Sing to solfa (I = *do*, IV = *fa*, V = *so*) then letter names (I = D, IV =G, V = G).
- Listen to *Boogy Woogie Bugle Boy*, and sing along as the form changes.
- Count the number of times the form is repeated in order to answer the first question.
- Listen for a second time and answer the remaining questions below.

Question 1: How many times is the form played in this example?

_____

Question 2: When does the twelve bar blues progression begin? (note musical features of this point in the piece):

_____

_____

Question 3: Is the overlying melody of this piece always the same?

_____

Question 4: There are two sections where there is a significant change to the main melody, what are the lyrics at the start of each of these contrasting sections?

_____

_____

Question 5: Does the chord progression continue uninterrupted during these sections?

_____

Form Analysis - Question 1

Composer: Megan Sidwell
Title: Still Have Time
Location: https://www.youtube.com/watch?v=suer-uDn1kg *(whole piece)*

Fill out the chart below stating how the form is similar or different from previous sections.

Section	Description
Introduction	
Verse 1	
Verse 2	
Chorus	
Verse 3	

Section	Description
Verse 4	
Chorus	
Extension of chorus	
Chorus	
Instrumental section	

Music Analysis: Listening Beyond Hearing

Form Analysis - Question 2

Composer: Hoyt Curtin
Title: (Meet) the Flintstones
Location: https://www.youtube.com/watch?v=e_FWPNkle3I *(first 1 min 50 sec)*

Note the musical features that make each of these sections unique

Section	Description
Introduction	
Head	
Contrafact	
Trading fours	

Form Analysis - Question 3

Composer: Billie Joe Armstrong - Green Day

Title: Good Riddance (Time of Your Life)

Location: https://www.youtube.com/watch?v=mwnoNVOj1Fs *(whole piece)*

A. Draw a diagram to represent the layers or parts in the piece. Annotate your diagram describe the role of each part.

Music Analysis: Listening Beyond Hearing

B. Using your diagram as a reference, describe how form contributes to creating musical character.

Form Analysis - Question 4

Composer: Paul McCartney & John Lennon
Title: Yesterday
Location: https://www.youtube.com/watch?v=jo505ZyaCbA *(whole piece)*

Identify the form of this piece, noting the starting lyrics, instrumentation and key features of each section.

Music Analysis: Listening Beyond Hearing

Form Analysis - Question 5

Composer: **Lauluja mereltä**

Title: **Op.33 : 2. Sympaatti**

Location: https://www.youtube.com/watch?v=CJNONp4KItA *(whole piece)*

Describe the form or structure of this piece and how character is created in each section. You may wish to use a diagram in your answer.

Music Analysis: Listening Beyond Hearing

Music Analysis: Listening Beyond Hearing

Chapter X
Comparison of Interpretation

It is said that imitation is the highest form of flattery. Since music was first performed, people have been reinterpreting music and putting their own interpretation on things. Indeed, music was initially transferred from one performer to another aurally so every interpretation was different due to the limitations of memory. Sometimes music is reinterpreted in a similar fashion, using the same instrumentation, sometimes with a completely different approach. Reinventing a piece of music using different instrumentation, especially in the case of an instrumental cover of a vocal piece, creates many creative challenges which ignite the imagination of musicians. An alternate approach is to change the character completely and thus allow a completely different interpretation of a familiar work.

Analysis of a comparison of styles may involve comparing the elements of music within each style or extend to how these works create similar or completely different characters as a result.

Comparison Introduction

When listening to an interpretation of a known work it is hard to listen without referencing the original. There are, however, some covers that become so distinctive that the original is forgotten as the primary source.

Comparing styles ultimately opens our ears to how the elements of music are used to create character and solve musical problems.

Some things to consider when comparing styles:

1. Use a table to order your thoughts

2. Line up elements and state contrast.
For example, thick texture contrasted with thin texture.

See the example below:

Interpretation One	Interpretation Two
has a slower tempo: • use of rubato, more relaxed approach to time	**has a faster tempo:** • steady tempo, unchanging
has louder dynamics through: • thicker texture • more instrumental layers • use of higher register • sharper brighter tone colour of the trumpets	**has softer dynamics through:** • thinner texture • sparse instrumentation, fewer instrumental layers • use of mid register • warmer, richer tone colour of the cello
• repeated thirds	• arpeggiated intervals
• melodic contour more linear	• more wave like contour
• limited range	• wider range

Music Analysis: Listening Beyond Hearing

Comparison Exercise 1

Complete the following table with possible contrast that may occur in the second interpretation.

Interpretation One	Interpretation Two
Use of rhythmic unison semiquaver runs in string section. Other parts support the melody through the use of constant crotchets.	Longer note values in top part, use of triplets in 'cello part. Polyrhythmic approach to rhythm
Thick texture due to full harmonised homophony across the whole ensemble.	Polyphonic texture through use of counter melodies. The main melody stands out through use of longer note values contrasting with other parts
Wide range of whole ensemble from double bass to piccolo	Narrower range of a minor third
Loud dynamic due to: • Wide range • Thick texture	Soft dynamic due to: • Moderate range • Thinner texture - fewer instruments and instrumental layers. Polyphonic texture but still seems sparser as not as richly harmonised.
Multilayered tone colours from bright and nasal woodwinds to warm, mellow lower strings and brass	Smaller tone colour spectrum from string ensemble. More unified overall through the use of only one instrumental family. Still warm, mellow (lower strings) to bright, clear (upper strings) but missing the more penetrating and deep ends of the tone colour spectrum by comparison

3. Note similarities as well as differences

"…Both interpretations have a steady beat and an emphasis on beats two and four…"

"…Both interpretations use walking bass technique…"

4. Enhance this by noting things that are the same but also different

"…Both interpretations have a steady beat with emphasis on beats two and four, however, interpretation one has stronger accents on these through added instruments on these beats and has a slightly faster tempo…"

"…While both interpretations use a walking bass, the second interpretation uses more chromatic passing notes than the first and contains more rhythmic complexity through short improvised melodic movement to embellish the line…"

Quick Comparison Activity

Composer: **John Lennon and Paul McCartney**
Title: **Blackbird**

Performer: **The Beetles**
Location: `https://www.youtube.com/watch?v=kRgtyUEhLgA` *(first 28 secs)*

Performer: **Katie Noonan**
Location: `http https://www.youtube.com/watch?v=WaoMOJq4-Uk` *(first 26 secs)*

Compare the differences in interpretation of the elements of music in the following example:

The Beatles	Katie Noonan

Music Analysis: Listening Beyond Hearing

Listen to the following examples and answer the questions relating to comparing interpretations.

Comparative Analysis - Question 1

Composer: John Lewis Schumann
Title: I was Only 19

Performer: Red Gum
Location: https://www.youtube.com/watch?v=Urtiyp-G6jY *(first 1 minute)*

Performer: Julia Stone
Location: https://www.youtube.com/watch?v=WisIy3KqOEc *(first 1 min 44 secs)*

How is a sense of melancholy and bleakness created in these two differing versions of "I was only 19"?

Red Gum	Julia Stone

Red Gum	Julia Stone

Music Analysis: Listening Beyond Hearing

Comparative Analysis - Question 2

Composer: **William Thomas "Billy" Strayhorn**
Title: **Take the A Train**

Performer: **Duke Ellington Orchestra**
Location: https://youtu.be/cb2w2m1JmCY?t=12s *(first 1 min 4 secs)*

Performer: **Ella Fitzgerald**
Location: https://www.youtube.com/watch?v=BJ_4cRG8B1g *(first 1 min 26 secs)*

How is the impression of a train created in these two interpretations?

Duke Ellington	Ella Fitzgerald

Describe is rhythm and Tone colour used in similar and contrasting ways?

Rhythm	
Tone colour	

Music Analysis: Listening Beyond Hearing

Comparative Analysis – Question 3

Composer: **Kurt Cobain**
Title: **Smells like Teen Spirit**

Performer: **Tori Amos**
Location: https://www.youtube.com/watch?v=vB2c7_vyBSM *(first 2 minutes)*

Performer: **Nirvana**
Location: https://www.youtube.com/watch?v=hTWKbfoikeg *(first 1 min 31 secs)*

How do the use of dynamics and tone colour create different characters in these two interpretations of 'Smells like Teen Spirit'?

Tori Amos	Nirvana

Tori Amos	Nirvana

Music Analysis: Listening Beyond Hearing

Comparative Analysis - Question 4

Composer: **Béla Bartók**
Title: **Mikrokosmos 126 Change of time**

Performer: **Béla Bartók**
Location: https://www.youtube.com/watch?v=lMMaJ607Xdk *(first 37 seconds)*

Performer: **Andrea Keller Quartet**
Location: https://www.youtube.com/watch?v=-7KnXJn2a9w *(first 37 seconds)*

How do the musical elements aid in creating different characters in the different interpretations of this work?

Element	Description

Element	Description

Music Analysis: Listening Beyond Hearing

Comparative Analysis - Question 5

Composer: **Murray Gold**
Title: **Dr Who Theme**

Performer: **Fourplay String Quartet**
Location: https://youtu.be/GuOUNJtFz4o?t=1m *(from 1 min to 2 min 33 secs)*

Performer: **Murray Gold**
Title: **Dr Who Theme 2005-2007**
Location: https://www.youtube.com/watch?v=2CYDgezeQas *(first 55 seconds)*

Compare the use of elements of music in these contrasting interpretations of the Dr Who theme.

Element	Description

Compare How these two interpretations create character using the elements of music.

Element	Description

Music Analysis: Listening Beyond Hearing

Element	Description

Comparative Analysis - Question 6

Composer: **Stevie Wonder**
Title: **Isn't She Lovely**

Performer: **Stevie Wonder**
Location: `https://www.youtube.com/watch?v=IVvkjuEAwgU` *(first 43 seconds)*

Performer: **Idea of North**
Location: `https://youtu.be/onHTTy0Gp9k?t=15s` *(first 1 min 12 secs)*

Compare instrumental roles and articulation in these interpretations of 'Isn't She Lovely'

Stevie Wonder (SW)	Idea of North (ION)

Music Analysis: Listening Beyond Hearing

Stevie Wonder (SW)	Idea of North (ION)
Stevie Wonder (SW)	Idea of North (ION)

Comparative Analysis - Question 7

Composer: Wouter Andre De Backer
Title: Somebody that I used to Know

Performer: Gotye
Location: https://www.youtube.com/watch?v=8UVNT4wvIGY *(first 1 min 2 secs)*

Performer: 5 vs 1 Guitar
Location: https://www.youtube.com/watch?v=hlZ5BlKTUOk *(first 1 min 7 secs)*

How have Blend and balance of instrumental voices contributed to creating character in these interpretations of 'Somebody that I used to Know'?

It is also possible to answer a question without using a chart. In this analysis, write your responses in prose or point form but make sure to clearly label which version you are discussing and where your examples are located. For example 'at the end of the excerpt', 'in the introduction', 'after the voice cuts out' etc.

Music Analysis: Listening Beyond Hearing

Music Analysis: Listening Beyond Hearing

Appendices

Music Analysis: Listening Beyond Hearing

Additional Summary Exercise
Musical Elements and Character

1.   Brainstorm with your class or in groups to complete the following chart
2.   State what would typically create these characters using the elements of music supplied

	Melancholic	Tender	Joyous	Frantic
Melody				
Rhythm				

	Melancholic	Tender	Joyous	Frantic
Tone Colour				
Dynamics				
Texture				

Music Analysis: Listening Beyond Hearing

Music Analysis: Listening Beyond Hearing

Glossary of Terms

As you work through this book you will discover terminology you are unfamiliar with. To help with this, fill out the glossary with the definitions. Below is a table of possible terms to help with this. This is by no means exhaustive. Feel free to add other relevant terms to your glossary. The glossary for the rhythm section of this book contains terms from melody.

Term	Definition
AABA Song form	
Accelerando	
Accent	
Accompaniment	
Al niente	
Allegro	
Andante	
Angular	
Anticlimactic	
Arch-like Contour	
Arco	
Arpeggiated	

Articulation	
Ascends	
Aspect	
Aspirate Onset	
Atonal	
Attack	
Augmented	

Balanced	
Beat	
Bend	
Binary Form	
Biphonic/Biphony	
Bridge	

Music Analysis: Listening Beyond Hearing

Call and Response	
Canon/Canonic	
Cascading	
Chaotic	
Character	
Chorale	
Chordal	
Chords	
Chorus	
Chromatic/ Chromaticism	
Climax/Climactic	
Cluster chords	
Coda	
Complement	

Compound time	
Consecutive	
Consonance	
Contour	
Contrafact	
Contrast	
Conversational	
Counterpoint	

Decay	
Dense Texture	
Descant	
Descends	
Desolate	
Development	

Music Analysis: Listening Beyond Hearing

Diatonic	
Diminished	
Dissonant/Dissonance	
Dotted rhythms	
Dramatic	
Drone	
Duple Time	
Duplet	

Elated	
Elongated	
Embellished	
Erratic	
Expand	

Fanfare-like	
Flip Onset	
Flourish	
Fluctuates	
Flurries	
Flurries	
Foreboding	
Foreground	
Form	
Fragmented	
Fugue	

Ghost Notes	
Glissando	
Glottal Onset	

Music Analysis: Listening Beyond Hearing

Gospel Release	
Grace Note	
Grace Notes	

Harmonic Rhythm	
Head	
Heterophonic/ Hetrophony	
Highlight	
Homophonic/ Homophony	
Homorhythmic	

Implied Drone	
Imply	
Improvisatory	

Intensity	
Interjection	
Interval/intervalic	
Interweaving	
Introduction	
Irregular	

Jagged	
Jerky	
Juxtaposed	

K	

Largo	
Legato	

Music Analysis: Listening Beyond Hearing

Lilting	
Linear	
Lyrical	
Lyrics	

Martial	
Meandering	
Melancholy/ Melancholic	
Melisma/Melismatic	
Melody	
Menacing	
Mezzo	
Middle Ground/Mid Ground	
Modal	
Moderato	

Modulate	
Momentum	
Monophonic/ Monophony	
Mood	
Morendo	
Motif	
Motivic	

Non-Western Scale	

Octave (8ve)	
Ominous	
Onset	
Organic	
Ornamentation/ Ornamented	

Music Analysis: Listening Beyond Hearing

Ostinato	
Outro	

Parallel Intervals	
Pause	
Pedal Point	
Pentatonic	
Phrase	
Pizzicato	
Polyphonic/Polyphony	
Polyrhythm	
Predictable	
Presto	
Pulse	

Quadruple time	
Qualify	
Quodlibet	

Range	
Recurring	
Refrain	
Register	
Regular	
Reinforced	
Relentless	
Repetition	
Resolved	
Rhythm	

Music Analysis: Listening Beyond Hearing

Rhythm Section	
Rhythmic Figure	
Rhythmic Unison	
Ritardando	
Ritornello Form	
Rondo Form	
Round	
Rubato	

Scalic	
Sequence/Sequential	
Serene	
Simple time	
Sinister	
Sombre	

Sparse Texture	
Staccato	
Stagnant	
Stepwise	
Strophic or Song Form	
Subdivision	
Subtle	
Swung rhythm	
Syllabic	
Syncopation	

Tempo	
Tempo marking	
Tenuto	
Ternary Form	

Music Analysis: Listening Beyond Hearing

Texture	
Theme and Variation	
Thick Texture	
Thin Texture	
Time Signature	
Tonality	
Touch	
Trading Fours or Eights	
Tranquil	
Transition	
Triad	
Triadic	
Trill	
Trills	
Triple time	

Triplet	
Triumphant	
Twelve Bar Blues	

Uncommon time signatures	
Unconfined	
Undercurrent	
Unfolding	
Unison	
Unpredictable	

Variation/varied	
Verse	
Virtuosic	
Vocal Fry or 'Creak' Onset	

Music Analysis: Listening Beyond Hearing

Walking bass	
Whole Tone	
Whole Tone Scale	

X	

Y	

Z	

Additional Terms

As you discover new analysis terminology, add these definitions to this table for your future reference.

Term	Definition

Music Analysis: Listening Beyond Hearing

Musical Examples

The Musical examples used in this text include:

* Adams, Stephen: **Saying Noh - Dry**

* Adamson, Devoto, Doyle, Formular, McGeogh: **A Song From Under the Floorboards,** My Friend the Chocolate Cake

Andersson, Benny, Ulvaeus, Björn: **Take a Chance on Me**, ABBA

* Angus, Harry: **The Wine Song,** The Cat Empire

* Antill, J: **Harmonica Concerto Movement 1, Allegretto,** Sydney Symphony Orchestra. Lionel Easton, *harmonica*. John Antill, *conductor*

Armstrong, Billie Joe: **Good Riddance (Time of your Life),** Green Day

Arne, Thomas Augustine: **Alfred: Rule Britannia,** The Wallace Collection, English String Orchestra, Leeds Festival Chorus. Edmund Barham *&* John Wallace, *vocalists.* William Boughton, *conductor*

Axis of Awesome: **Four Chord Song**

Bach, J.S: **Chorale prelude - "Whither I shall flee" E minor BWV 646,** Ivan Sokol, *organist*

Bach, J.S: **Double Violin Concerto in D minor, BWV 1043,** London Symphony Orchestra. Itzhak Perlman and Isaac Stern *violinists.* Zublin Mehtar, *conductor*

Bach, J.S: **Six Suites for Unaccompanied Cello, Suite 1, Prelude in G Major,** YoYo Ma, *'cellist*

Bach, J.S: **St. John Passion, BWV 245 Part 1, No. 3 Choral: "O große Lieb, o Lieb ohn' alle Maße",** Monteverdi Choir, English Baroque Soloists. John Eliot Gardiner, *conductor*

Ballard, Pat: **Mr Sandman,** The Chordettes

Ballard, Pat: **Mr Sandman,** Blind Guardian

* Barry, Jeff & Allen, Peter: **I Honestly Love You**, Olivia Newton John

Bartók, Béla: **Improvisations on Hungarian Peasant Songs**, Claude Helffer, *pianist*

Bartók, Béla: **Mikrokosmos No. 126: Change of time**, Béla Bartók, *pianist*

Bartók, Béla: **Mikrokosmos No. 126: Change of time,** Andrea Keller, *pianist*

Beethoven, Ludwig van: **Fourth Symphony, Op. 60, First Movement,** Royal Philharmonic Orchestra. René Leibowitz, *conductor*

Beethoven, Ludwig van: **Fifth Symphony, Op. 67, First Movement,** Tafelmusik Baroque Orchestra. Bruno Weil, *conductor*

Beethoven, Ludwig van: **Seventh Symphony, Op. 92, Second Movement,** London Classical Players. Roger Norrington, *conductor*

Music Analysis: Listening Beyond Hearing

Beethoven, Ludwig van: **Symphony Number 9, Fourth Movement,** London Symphony Orchestra, BBC Chorus. Josef Krips, *conductor*

Beethoven, Ludwig van: **Piano Sonata No. 14 Op. 27 No. 2 'Moonlight', First Movement,** Daniel Barenboim, *pianist*

Benning, D: **Dancing Night Wind,** Charley Brighton, *Euphist*

Berlioz, Hector: **Symphonie Fantastique, 2nd movement: 'A Ball' ,** Orchestre National de la Radiodiffusion Française. Sir Thomas Beecham, *conductor*

Berlioz, Hector: **Symphonie Fantastique, 5th movement: 'Dance of the Witches' Sabbath',** Moscow RTV Symphony Orchestra. Gennady Rozhdestvensky, *conductor*

* Bidmead, Glen & Currenti, Enza: **A Moment in Time**

Bizet, Georges: **Carmen Overture,** Metropolitan Opera Orchestra. James Levine, *conductor*

Blackwell, D & Lee, EB: **I got friends in low places,** Garth Brooks

* Bolleter, Ross: **Cafe Sophia,** Ross Bolleter, *pianist*

* Bolleter, Ross: **Labyrinth,** Ross Bolleter, Lina Brodalka, Florian Brodalka

Bonobo: **Between the Lines,** Bonobo featuring Bajka

* Bridie, David: **I've got a plan,** My Friend the Chocolate Cake

* Broadstock, Brenton: Beast from Air. Barrie Webb, trombonist, Peter Neville, percussion

Cobain, Kurt: **Smells like Teen Spirit**, Nirvana

Cobain, Kurt: **Smells like Teen Spirit**, Tori Amos

Cole, Nat King & Mills, Irving: **Straighten up and Fly Right**, The Andrews Sisters. The King Cole Trio

Copland, A: **Appalachian Spring Shaker Melody, 'The Gift to be Simple',** New York Philharmonic Orchestra. Leonard Bernstein, *conductor*

Copland, A: **Concerto for Clarinet and String Orchestra,** Columbia Symphony Orchestra. Benny Goodman, *clarinet,* Aaron Copland, *conductor*

Cowell, Henry: **Tides of Manaunaun**, Juan Pérez Floristán, *pianist*

Curtin, Hoyt: **(Meet) the Flintstones**, James Morrison & Schagerl All Star Big Band

* Cuylenburg, James van: **Unspoken,** The Tealeaves

Dean, Brett: **Viola Concerto,** Royal Stockholm Philharmonic Orchestra. Sakari Oramo, *conductor*

* De Backer, Wouter Andre: **Somebody I used to know**, Gotye

* De Backer, Wouter Andre: **Somebody I used to know**, 5 vs 1

Debussy, Claude: **Petite Suite**, Noel Lee & Werner Haas, *pianists*

Desmond, Paul: **Take Five,** Dave Brubeck Quartet

* Edwards, Ross: **Dawn Mantra,** Sydney Children's Choir, Cantillation Ensemble

* Edwards, Ross: **Oboe Concerto No. 1,** Melbourne Symphony Orchestra. Arvo Volmer, *conductor*

Farmer, J: **Fair Phyllis,** The King Singers

Folds, Ben: **Narcolepsy,** Ben Folds Five

* Freedman, Tim & Gertler, Greta: **Blow Up the Pokies,** The Whitlams

Gibb, Barry: **Spicks and Specks**, The Bee Gees

Goffin, Gerry. King, Carol. Wexler, Jerry: **(You Make Me Feel Like) A Natural Woman,** Aretha Franklin

Garrett, Siedah & Ballard, Glen: **Man in the Mirror**, Michael Jackson

* Gospel of the Horns: **Conquering Self**

* Grabowsky, Paul: **Paradise,** The Paul Grabowsky Sextet

* Grainger, Percy: **Colonial Song,** Eastman-Rochester "Pops" Orchestra. Frederick Fennell, *conductor*

* Grainger, Percy: **Handel in the Strand**, North Texas Wind Symphony. Eugene Migliaro Corporon, *conductor*

* Grainger, Percy: **Molly on the Shore,** North Texas Wind Symphony. Eugene Migliaro Corporon, *conductor*

* Grainger, Percy: **Mock Morris,** Eastman - Rochester "Pops" Orchestra. Frederick Fennell, *conductor*

Grieg, E, Arr. * Tognetti, R: **String Quartet,** Australian Chamber Orchestra

Gundlach, Michael: **Crazy Blues**. Michael Gundlach, *pianist*

* Hally, Olivia & Emmerichs, Pepita: **You Want Me,** Oh Pep!

* Hally, Oliva & Emmerichs, Pepita: **Rest Assured,** Oh Pep!

* Hally, Olivia & Emmerichs, Pepita: **The Race**, Oh Pep

Herrmann, Bernard: **Vertigo theme**, Royal Scottish National Orchestra, Joel McNeely *conductor*

* Hicks, Peggy Glanville: **Come Sleep,** Elena Xanthoudakis, *vocalist*, Charlotte Forrest, *pianist*

* Higgins, Missy & Griffin, Kevin: **Don't Ever**

* Higgins, Missy: **Everyone's Waiting**

Hutton, B: **It's Oh so Quiet,** Björk

* Hyde, Miriam: **Pine Trees in the Wind,** Daniel Johnson, *pianist*

* Hyde, Miriam: **String Quartet In E minor**, Australian String Quartet

Isley, R, R & O: **Shout,** The Isley Brothers

Jobim, Antonio Carlos: **No More Blues,** Andrea Motis & Joan Chamorro

Music Analysis: Listening Beyond Hearing

* Kats-Chernin, Elena: **Chamber Of Horrors for harp and electronics,** Alice Giles *harpist*

* Kelly, Paul: **Deeper Water,** Paul Kelly

* Kelly, Paul: **Dumb Things,** Paul Kelly and the Coloured Girls

* Laughton, Bec: **Number One (Heartbreak)**

* Leek, Steven: **Voices of Gondwana**, Gondwana Chorale. Lynne Williams, *conductor*

* Lim, Liza: **Ming Qi (Bright Vessel),** Peter Veale - *oboist*, Olaf Tzschoppe, *percussionist*

* Lim, Liza: **Songs found in Dream,** Elision ensemble

Lloyd Webber, A: **And The Money Kept Rolling In,** from Evita. Antonio Banderas *soloist*

Loesser, F: **Guys and Dolls, Fugue for Tinhorns,** Frank Sinatra, Stubby Kaye.

Lyondev, Peter: **Kafal Sviri**, Bulgarian Folklor, Katya Barulova, *conductor*

McCartney, Paul & Lennon, John: **Blackbird**, The Beatles

McCartney, Paul & Lennon, John: **Blackbird**, Katie Noonan

McCartney, Paul & Lennon, John: **I've got a Feeling,** The Beatles

McCartney, Paul & Lennon, John: **Ob la di Ob la da**, The Beatles

McCartney, Paul & Lennon, John: **Yesterday**, The Beatles

McVie, Christine: **Songbird**, Eva Cassidy

* Meale, Richard: **Sonata for Flute and Piano**, Zdenek Bruderhans, *flautist*. Steffan Ammer, *pianist*

Messiaen, Olivier: **Sept Haïkaï,** Netherlands Wind Ensemble. Reinbert De Leeuw, *conductor*

* Miller-Heidke, Kate & Nuttall Keir: **Caught In The Crowd**

* Miller-Heidke, Kate: **Politics in Space**

Mitchell, Joni: **Both Sides Now,** *The Idea of North

* Morrison, James: **Zog's Jog,** James Morrison (overdubbed) and Jeff Hamilton

Mozart, Wolfgang Amadeus: **Piano Sonata No 16 in C major**. Daniel Barenboim, *pianist*

Mumford, Marcus: Dwane, Edward; Lovett, Benjamin; Marshall, Winston: **The Cave,** Mumford and Sons

* Noonan, Katie: **Release,** George

* Noonan, Katie: **The Special Ones**, George

* Olly Friend: **Shoulders,** Olly Friend

O'Riordan, Dolores: **Zombie**, The Cranberries

* Outback **Airplay,** Outback

Pärt, Arvo: **Cantus in memoriam Benjamin Britten**. Strings of Hungarian State Opera, Antal Eisrich, *percussion*, Tamas Benedek, *conductor*

Paravonian, Rob: **Pachelbel Rant**

Penderecki, K: **Dimensions of Time and Silence**, Cracow Philharmonic Orchestra / National Philharmonic Orchestra. Henryk Czyz, *conductor*

Purcell, Henry: **Dido & Aeneas - When I am laid in earth (Dido's lament).** Elin Manahan Thomas, *vocalist*

Perez AC; Ryan, J; Schuller, A: **Fireball,** Pitbull and John Ryan

Peterson, Oscar: **Hymn to Freedom**, Oscar Peterson, *pianist*

* Prestwich, Steve & Walker, Don: **Flame Trees,** Cold Chisel

* Qunta, Andy; Reid Keith; Ryder, Maggie: **You're the Voice,** John Farnham & The John Farnham Band

Ravel, Maurice: **Boléro,** Frankfurt Radio Symphony Orchestra. Jean-Christophe Spinosi, *conductor*

Raye, Don & Prince, Hughie: **Boogie Woogie Bugle Boy**, The Andrew Sisters

Respighi, Ottorino: **Pines of Rome: 1 Pini de Villa Borghese,** Radio Symphony Orchestra Stuttgart SWR. Georges Prêtre, *conductor*

* Riebl, Felix: **One Four Five,** Cat Empire

* Rotsey, Martin; Gifford, Peter; Hirst, Robert; Moginie, James; Garrett, Peter: **Short Memory,** Midnight Oil

Santamaria, Ramón "Mongo" , **Afro Blue**

Schafer, Raymond Murray: **Epitaph for Moonlight**, American River College Choir, Dr. Ralph E. Hughes, conductor

* Schumann, John Lewis: **I was only Nineteen**. Julia Stone

* Schumann, John Lewis: **I was only Nineteen**, Redgum

* Sculthorpe, Peter: **String Quartet No. 8 I. Con dolore (Aborigines of Australia),** Kronos String Quartet

* Seymour, Mark: **Holy Grail,** Hunters and Collectors

Shostakovich, Dmitri: **Two Pieces for String Quartet: II. Polka,** Rasumowsky Quartet

Sibelius, Jean: **Finlandia, Op. 26,** Berlin Philharmonic Orchestra. Herbert von Karajan, *conductor*

Skubiszewski, Cezary: **The Search,** from the movie 'Red Dog'

Smith, D: **Pompeii,** Bastille

* Snakadaktal: **Dance Bear,** Snakadaktal

Sondheim, Stephen: **Giants in the Sky,** Stephen Carr, *vocalist***,** Sayaka Wada *pianist*

Music Analysis: Listening Beyond Hearing

Sting: **I Was Brought to my Senses,** Sting

Stravinsky, Igor: **Petrushka, Scene II, Petrushka's Room,** Bolshoi State Academic Theatre Orchestra. Andrey Chistiakov, *conductor*

Stravinsky, Igor: **Symphony of Psalms,** Chicago Symphony Orchestra and Chorus. Sir Georg Solti, *conductor*

Strayhorn, William Thomas "Billy": **Take the A Train**, Duke Ellington Orchestra

Strayhorn, William Thomas "Billy": **Take the A Train**, Ella Fitzgerald

* Sunwrae: **Soluble Sun II,** Sunwrae

* Tawadros, Joseph: **Seafarer**, The Australian Chamber Orchestra, Joseph Tawadros, *Oud*, Richard Tognetti, *violinist*

Tchaikovsky, Pyotr Ilyich: **Serenade for Strings in C major, Op. 48,** City Of London Sinfonia. Richard Hickox, *conductor*

Traditional American: **The Lonesome Valley**, O Brother Where Art Thou Soundtrack, The Fairfield Four

Traditional Bulgarian: **Erghen Diado**, Bulgarian State Television Female Vocal Choir

Traditional Irish: **The Butterfly,** Shawn Wyckoff, *flautist*, Maria Millar, *violinist*

Traditional Poacher's Song: **Dogs and Ferrets,** Steeleye Span

Traditional Russian Folk: **The Carnival is Over**, The Seekers

* Vine, Carl: **Symphony No. 5 "Percussion Symphony",** Synergy Ensemble & Sydney Symphony Orchestra. Edo de Waart, *conductor*

Wagner, Richard: **The Ride of the Valkyries,** from Die Walküre. Oslo Philharmonic Orchestra. Mariss Jansons, *conductor*

* Walker, Don: **Khe Sanh,** Cold Chisel

Walker, William: **Amazing Grace**, Soweto Gospel Choir

* Washington, Megan: **How to Tame Lions**

Webern, Anton: **Langsamer Satz for string quartet,** Signum Quartet

* Westlake, N: **Antarctica Suite for Guitar and Orchestra, First Movement, The Last Place on Earth,** Melbourne Symphony Orchestra, Slava Grigoryan *guitarist*. Nigel Westlake, *conductor*

Wonder, Stevie: **Isn't She Lovely**, Stevie Wonder

Wonder, Stevie: **Isn't She Lovely**, The Idea of North

Further Resources

Further examples of Australian works can be found through:

http://en.wikipedia.org/wiki/Music_of_Australia
A quick summary of Australian composers and groups with links to artists.

http://www.australianmusiccentre.com.au
Provides recordings, scores, analysis and resources on Australian composers

http://www.aussiebands.com.au/australian_rock_and_pop_artists.htm
A list of Australian bands with links to their official websites

Music is everywhere—it is all pervasive. Never before has so much music been so accessible. Yet how well do we listen to music? How often do we take the time to really hear it from the inside out?

This book will help you develop an understanding of the building blocks of music—why music sounds the way it does. You will also extend your vocabulary to articulate what you hear. This book will help you develop your listening skills and appreciate music even more.

Jenny Gillan
jennygillan@gmail.com
jennygillan.com.au

Published by Deborah Smith Music
Melbourne, Victoria
dsmusic.com.au

Find us on Facebook: **Classroom Music Teacher Support** and **VCE Music Support**