

# MUSICAL ELEMENTS & CONCEPTS

STUDENT WORKBOOK



HELENE GALETTIS





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# PREFACE

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

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

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

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

## ***Musical Elements & Concepts: Student Book***

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

The specific features of this textbook are explained on pages vi–vii.

## ***Musical Elements & Concepts : Student Workbook***

*The Musical Elements & Concepts : Student Workbook* should be used to accompany the *Musical Elements & Concepts : Student Book*.

This book provides the following resources for students:

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

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

### Musical Elements & Concepts: Teacher Resource

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

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

### Musical Elements & Concepts eBook

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

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

### Musical Elements & Concepts – the features

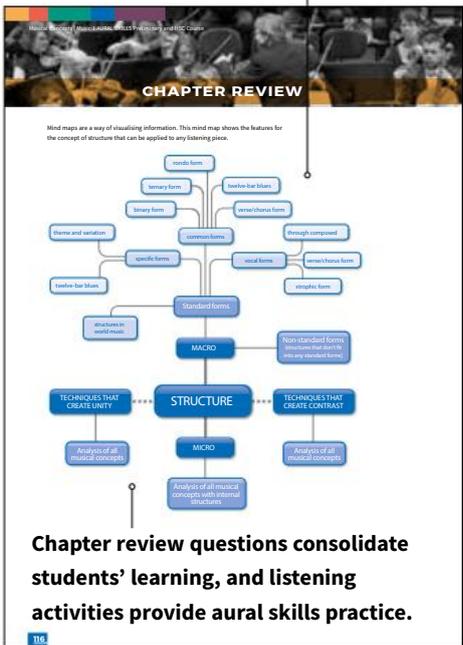
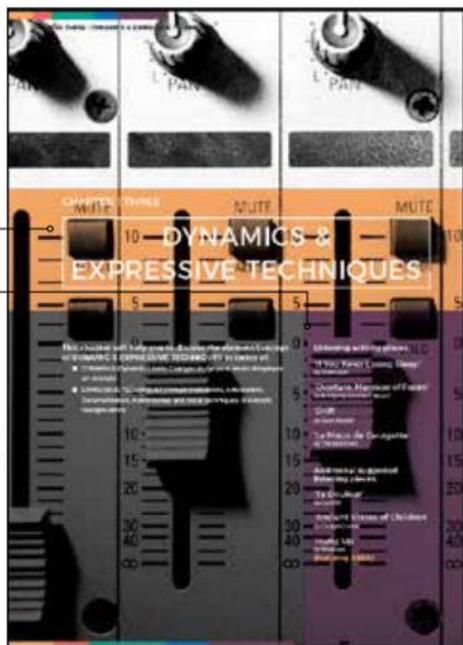
A comprehensive mind map encompasses all important features of the musical element or concept as a memory aid and a visual tool for planning responses.

The Musical element or concept name.

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

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

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



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



# ACKNOWLEDGEMENTS

The author and publisher wish to thank the following reviewers whose comments helped to develop the content and features of the chapters, of the original Musical Concepts: Karen Burke, Jodie McInness, Linda Moulton, Jennifer Nangle, Greg Goyette and Steve Wilkins. We are grateful to Paul Burjan, who created the sound bites, and Katherine Galettis for contributing vocal examples.

Musical Elements & Concepts, the republished version of Musical Concepts, would not have been possible without the skills and professionalism of JUUCE Creative. Helene gives thanks to the tireless work of the entire JUUCE creative team: David Nejedly (technical director & partner); Jose Villamizar (designer) and Samuel Larcher (senior digital designer). A special thank you to George Ihring (Founder & Creative Director) for his professionalism; patience and dedication to the project.

Helene also gives special thanks to family and friends for their support during the writing and development of the book and to her music teachers for their inspiration.

Every effort has been made to trace ownership of copyright material. Information that will enable the publisher to rectify any errors or omissions in subsequent reprints will be welcome. In such cases, please contact [info@zealarts.com.au](mailto:info@zealarts.com.au).

## ABOUT THE AUTHOR

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

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

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

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

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

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

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

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

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



# INTRODUCTION: REVISING YOUR MUSIC KNOWLEDGE

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

## MUSIC ELEMENTS OR CONCEPTS

---

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

### Duration

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

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

### Pitch

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

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

## Dynamics and expressive techniques

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

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

## Tone colour

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

### The four families of the orchestra

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

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

### World music classification

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

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

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

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

## Texture

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

## Structure

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

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

### Common forms in music

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

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

## MUSICAL NOTATION

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

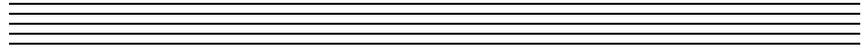
Musical notation can be viewed in two different ways:

- conventional or traditional notation, or
- unconventional or non-traditional notation, also known as graphic notation.

Graphic notation has been utilised by postmodernist composers, from the twentieth century onwards. This music is represented by symbols drawn graphically, rather than the traditional (notes on a staff) notation.

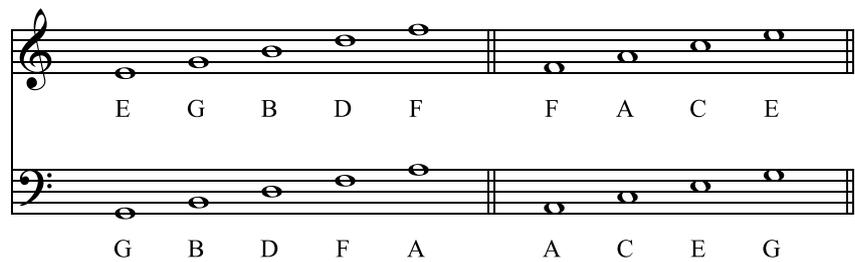
## Conventional notation

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



### A blank staff

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



### Notes are placed on a line or in a space on the staff.

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

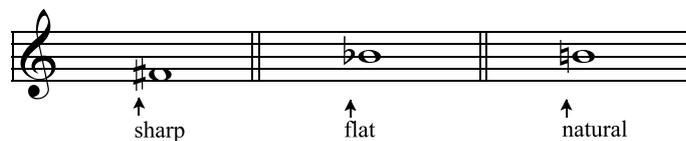
- treble clef lines, EGBDF — 'Every Good Boy Deserves Ferraris'
- treble clef spaces, FACE — 'Face'
- bass clef lines, GBDFA — 'Great Big Dreams For Australia'
- bass clef spaces, ACEG — 'All Cows Eat Grass'

## Tones and semitones

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

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

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



### Accidentals

## Key signatures

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

## Clefs

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

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

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



Extract from a piano score showing key signature and clefs

### Leger lines

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



Examples of leger lines

### Note values

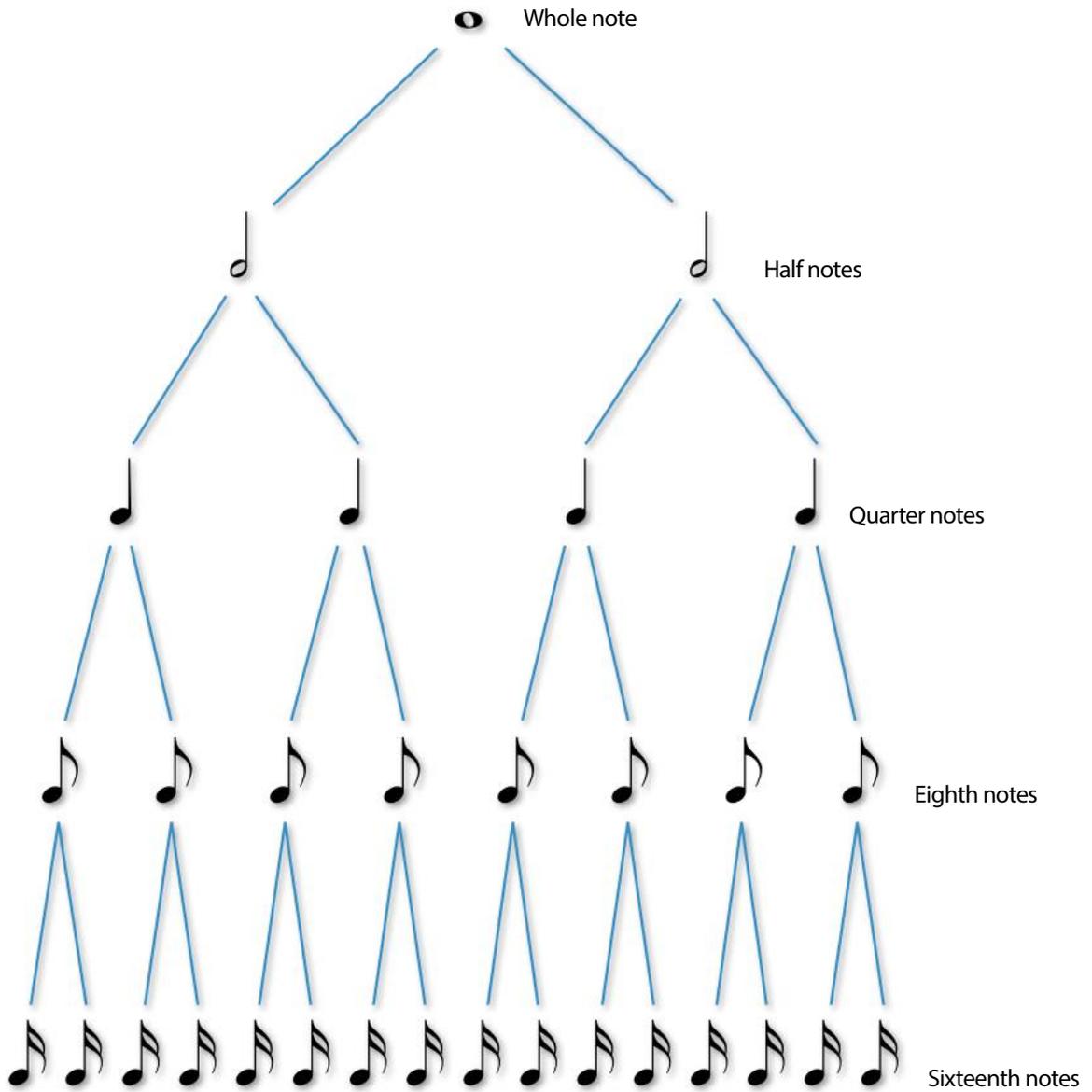
Music is read on a staff and each note has a particular count value. The combination of various note values with pitch produces a melody. A musical rest can also be shown, meaning that the performer is silent for that duration of time. The time calculations for these rest values are the same as for their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

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

### Common note values and corresponding rests

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

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



**Rhythm tree**

**Metre**

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

**Time signatures**

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

## Score reading and analysing

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

**Andante in C Major K. 315**  
for Flute and Orchestra

Famous classical composer  
Wolfgang Amadeus Mozart (1756–1791)

A numbering system used by Mozart

Stylistic indication: at an easy walking pace

$\frac{2}{4}$  time = 2 crotchet beats per bar

treble clef

Oboe

Andante

piano = soft

crotchet

trill

quaver rest

Corn in C

Horn in C

minim rest

crotchet rest

slur

sharp

semiquaver rest

Fluto traverso Principale

Principal transverse flute

pizz. pizzicato = plucked

arco with the bow

Violino I.

Violino II.

Viola

Violoncello e Basso

Cello and Double Bass

bass clef

alto clef

### Analysing a score

## MUSIC TECHNOLOGY

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

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

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

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

## MUSICAL CONTEXTS

---

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

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

### Australian music

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

#### Traditional Australian music

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

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

## Western art music

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

### Western art music

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



CHAPTER | ONE

# DURATION

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

- BEAT
- METRE
- RHYTHM
- TEMPO

**Listening activity pieces:**

**'Thank You'**  
*by Danielle DeAndrea*

**'Hip'**  
*by Andrew Robertson*

**'Radetsky March'**  
*by Johann Strauss I*

**Additional suggested listening pieces:**

**'Poune Ta Hronia'**  
*by Giorgos Dalaras*

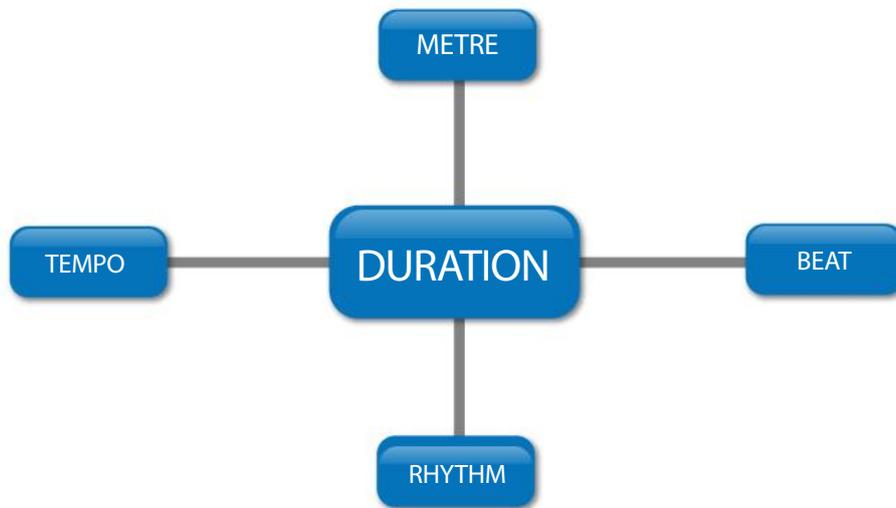
**'Promises, Promises'**  
*by Burt Bacharach*

**'Seven Nation Army'**  
*by The White Stripes*

**'African Journey'**  
*from Baraka by Dead Can Dance*

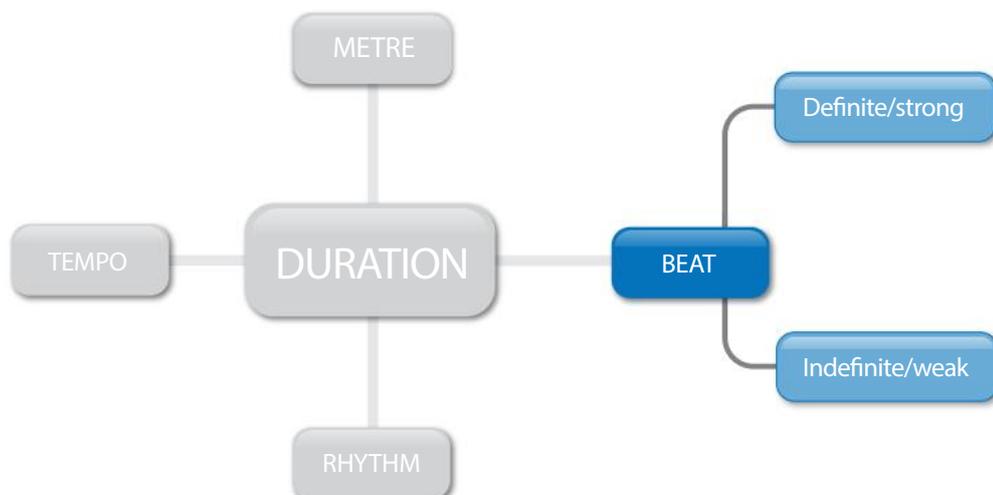
## DURATION

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The main aspects of duration.

## BEAT



The main types of beat in music

### CONCEPT CHECK BEAT

- Label the branches of the mind map with the relevant terms you have learnt.



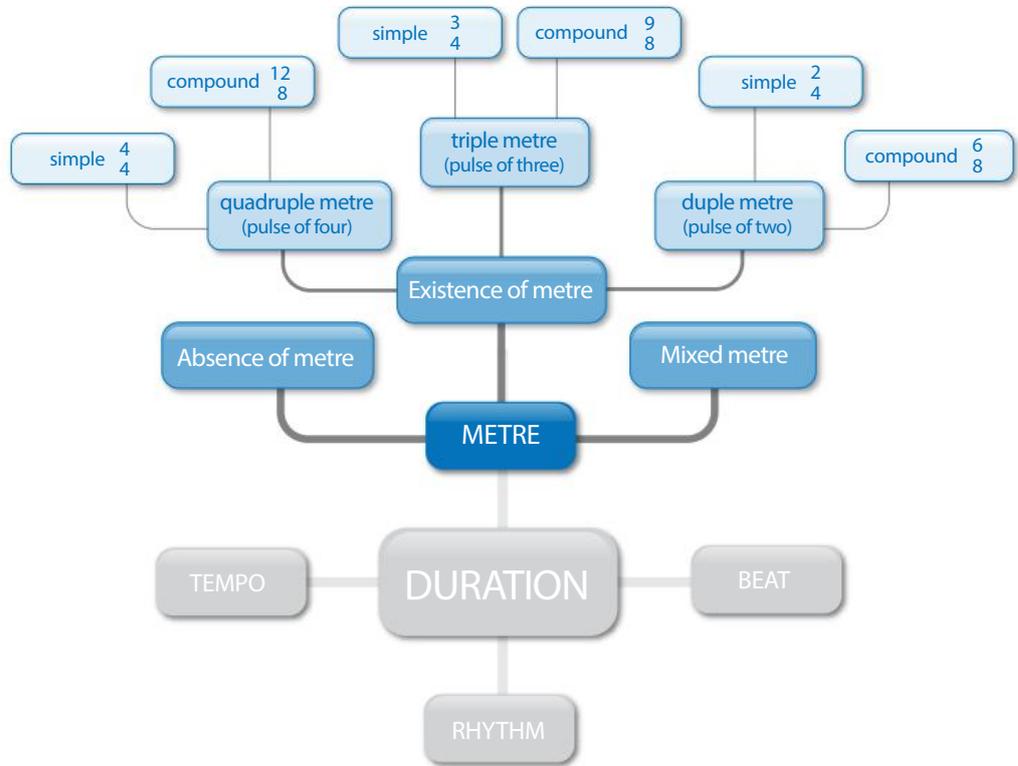
- Apply what you have learnt in this section to a short piece of music as follows:
  - Listen to the sound bite and, using another copy of the blank mind map, add labels according to the aspects of beat that you hear.
  - Evaluate the effect that the beat has on the music heard in the sound bite.
- Apply what you have learnt in this section by locating and naming a piece of music that has an indefinite beat.
- Listen to the first two bars of the sound bite and notate the beat using traditional notation on the blank rhythm line, as below.



Concept check – Beat A 

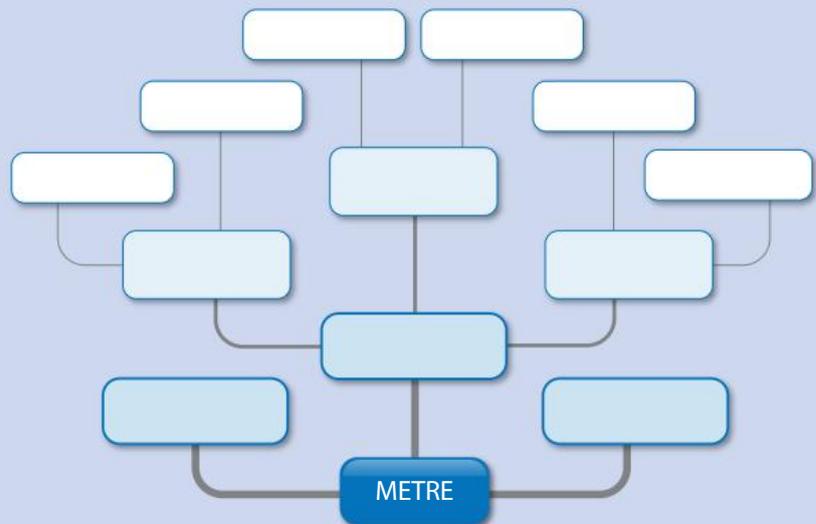
Concept check – Beat B 

# METRE



## CONCEPT CHECK METRE

1. Add the relevant terms to the branches provided.

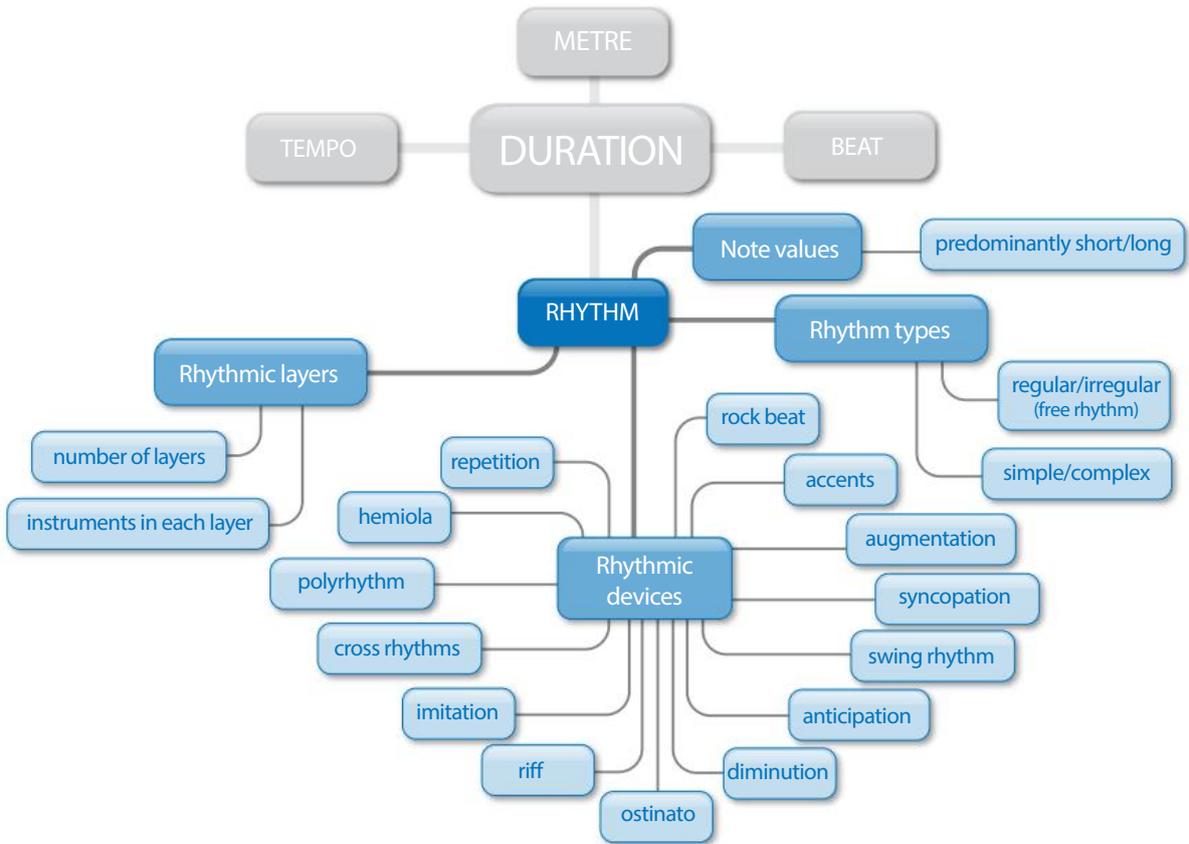


## Concept check – Metre



2. Apply what you have learnt in this section to the sound bite as follows:
- Listen to the sound bite and, using another copy of the blank mind map, add labels according to the aspects of metre that you hear. Fill out only those sections of the mind map that are relevant to the sound bite excerpt.
  - Name the time signature of the music in the sound bite.
3. Locate and name three pieces of music in which you can identify each of the following features:
- a time signature of  $\frac{12}{8}$
  - mixed metre
  - absence of metre.
4. **Composition.** Choose two time signatures and create an eight-bar rhythm using mixed metre. Using the blank rhythm line below notate the rhythm, indicating each time signature.
5. Locate a score that indicates metre by numerical second indications.

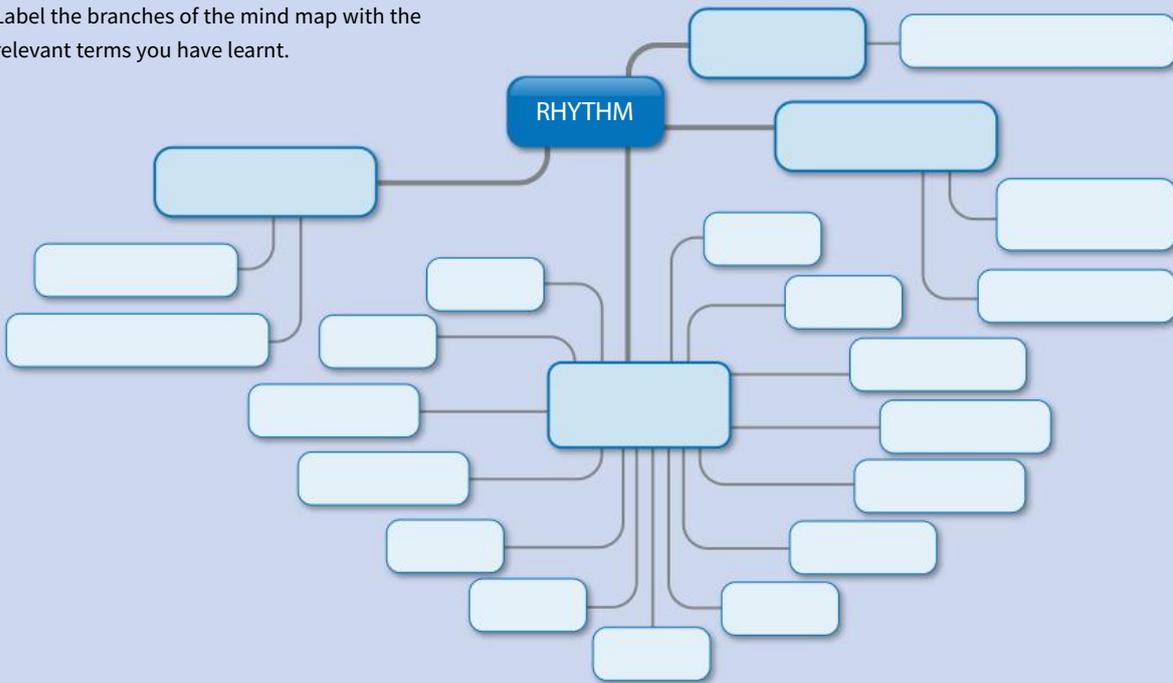
# RHYTHM



The features of rhythm

## CONCEPT CHECK METRE

- Label the branches of the mind map with the relevant terms you have learnt.





2. Apply what you have learnt in this section to a short piece of music as follows:
- Listen to the sound bite and, using another copy of the blank mind map, add labels according to the aspects of rhythm that you hear.
  - Using the rhythm line below notate the first two bars, using traditional notation.

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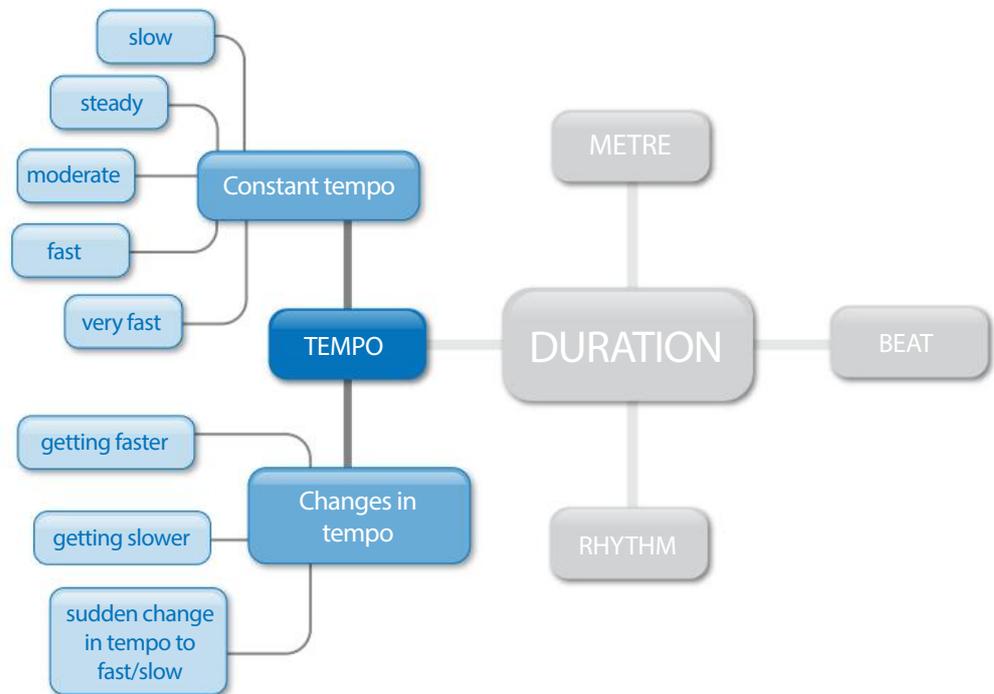
3. Locate any piece of music and list three rhythmic devices you find in it. Describe their effects on the piece of music.
4. Four rhythmic devices are listed in column 2 of the table below. Match the rhythmic device with the relevant musical notation from column 1.

Musical notation	Rhythmic device
	syncopation
	diminution
	polyrhythm
	augmentation

5. The pop/rock drum beat is displayed in the table of rhythmic devices in the Student Book (see 'Rock beat'). Try to play that pattern on a drum kit for the class.
6. Locate the score of, *Kontakte* by Stockhausen, and analyse the score, discussing all aspects of rhythm that are evident.
7. **Composition.** Locate '*Clapping Music*'
- In pairs and using either traditional or graphic notation:
- create a score of eight bars of your own clapping music
  - create a score of another eight bars of clapping music for two people to perform together
  - perform your composition for the class.

# TEMPO

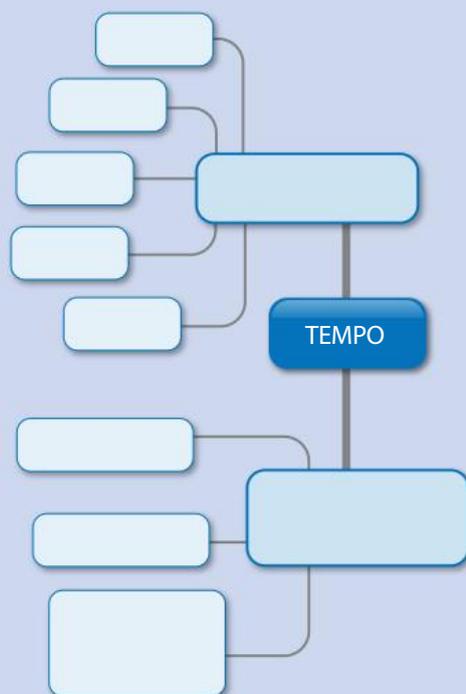
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The main features of tempo

**CONCEPT CHECK**  **TEMPO**

1. Apply what you have learnt to a short piece of music as follows.
  - (a) Listen to the sound bite and, using another copy of the blank mind map, add labels according to the aspects of tempo that you hear.
  - (b) Describe the tempo in the sound bite. In your response, answer the following questions:
    - Are there changes in the tempo?
    - If there are changes, are they gradual or sudden?
    - Do the changes affect the mood? Support your answer with detailed observations.
    - Are there any pauses?
2. Locate a piece of music with two different types of tempo changes and describe them.
3. Label the branches of the mind map with the relevant terms you have learnt.

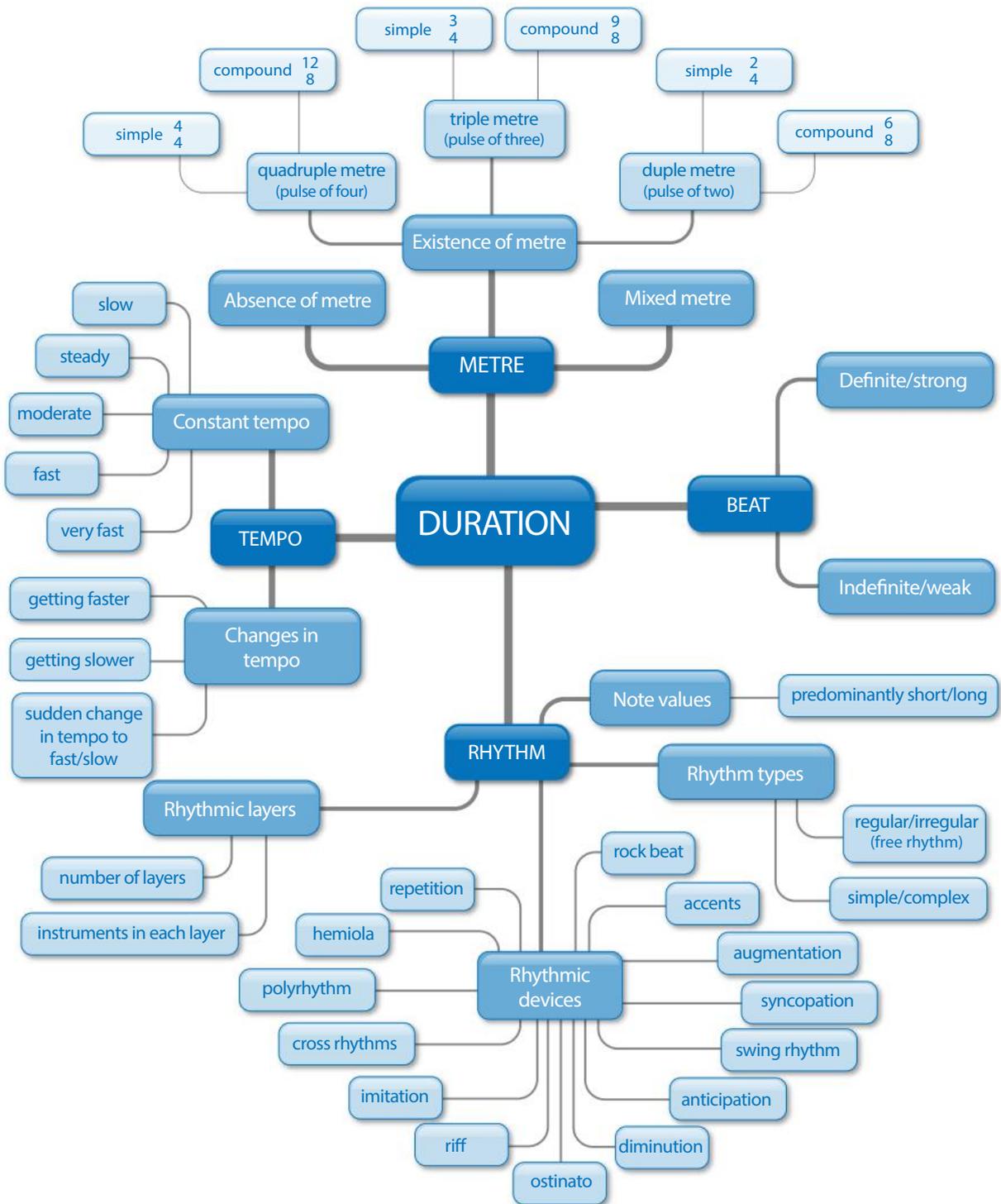


Concept check – Tempo



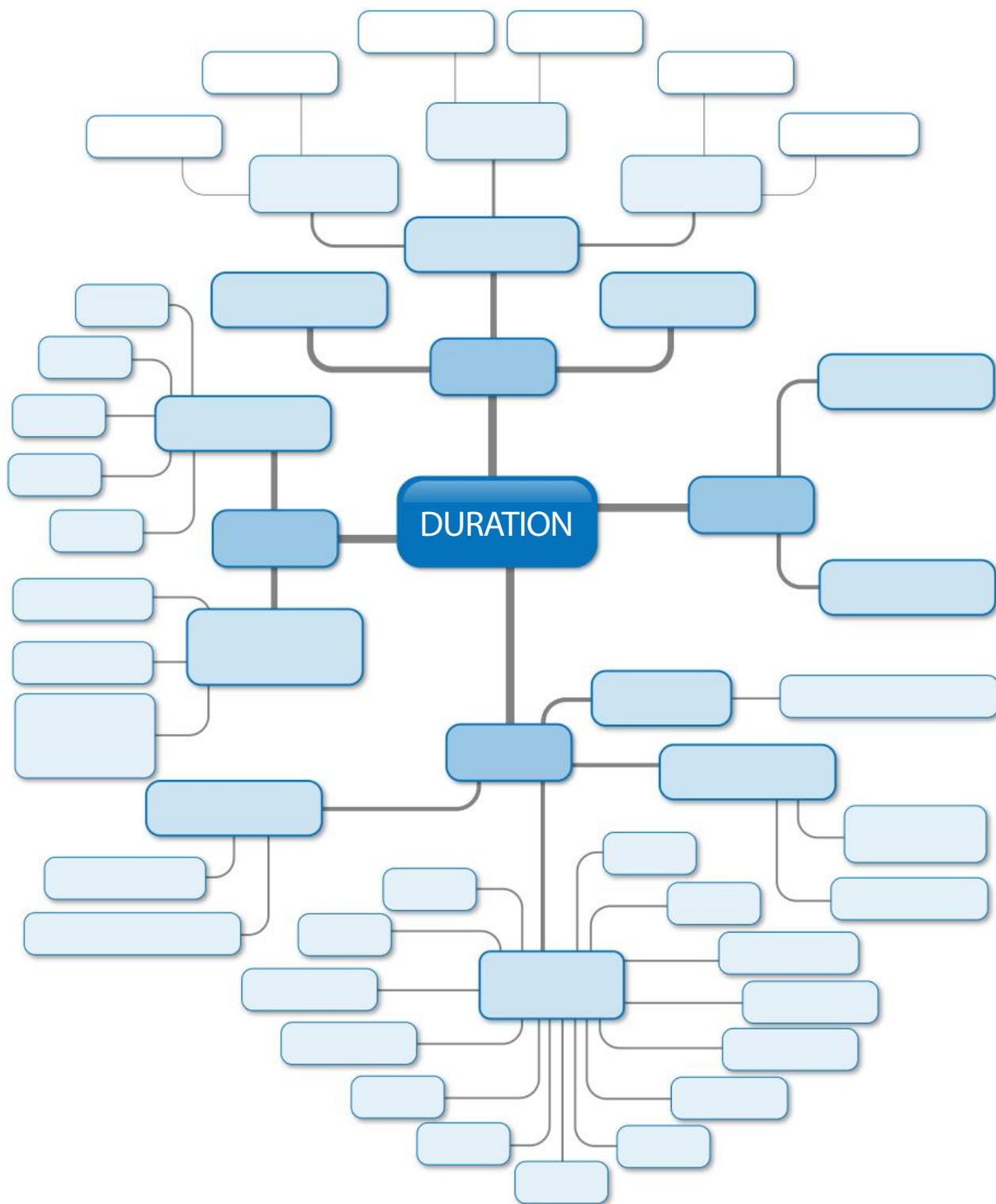
# CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features of the concept of duration that can be applied to any listening piece. It is a useful tool for gathering information in order to answer a question on duration.



## LISTENING ACTIVITIES

1. (a) From your understanding of what you have learnt in this chapter, add labels and put the relevant words you have learnt on the branches provided.





**WEBPLAYER TRACK**  
**Thank You**  
 (Dannielle DeAndrea)

- (b) Your teacher will play a listening excerpt. Use the mind map that you created in (a) to circle what you hear. When you have finished labelling your mind map, collate what you have heard and on a separate sheet of paper, based on the same listening, discuss:
- (i) the use of metre in the excerpt
  - (ii) the use of tempo in the excerpt
  - (iii) the use of duration overall.



**WEBPLAYER TRACK**  
**Hip (excerpt 1):**  
 Wayne Cornell Jr, Andrew Robertson, David Wilkins

2. Apply the knowledge learnt by finding a piece of music and analysing all aspects of duration.
3. Your teacher will play an excerpt from 'Hip'. Listen while following the score of bars 1–16 below, then answer these questions.
- (a) Notate the rhythm of bars 1 and 2 of the piano part on the blank rhythm line below.

- (b) Notate the rhythm of the same two bars using graphic notation.
- (c) What is the rhythmic device you have just drawn?
- (d) Construct a list of four aspects of duration observed from the score.

## Hip (excerpt)

W. Cornell Jnr, A. Robertson, D. Wilkins

Son Montuno ♩ = 145

The score is for a piece titled 'Hip (excerpt)' by Wayne Cornell Jr, Andrew Robertson, and David Wilkins. It is in 4/4 time and marked 'Son Montuno' with a tempo of 145 beats per minute. The score includes parts for Trumpet 1 & 2, Trombone 1 & 2, Tenor sax, Baritone sax, Piano, Electric guitar, Electric bass, and Drum set. The piano part features chords Em7 and A7. The drum set part shows a consistent pattern of eighth notes with accents on the first, second, third, and fourth beats, ending with a 'FILL'.

Tpt. 1/2 *mf* *a2*  
 Trom. 1/2 *mf* *a2*  
 T. sax *mf*  
 B. sax *mf*  
 Pno  
 E. gtr *Em7* *A7*  
 El. bass *Em7* *A7*  
 Drums

VERSE 1

Tpt. 1/2  
 Trom. 1/2  
 T. sax  
 B. sax  
 Pno  
 E. gtr *Em7* *A7*  
 El. bass *Em7* *A7*  
 Drums

The symbol  $\frac{2}{//}$  means repeat the previous two bars.

**WEBPLAYER TRACK****Hip (excerpt 1):  
Wayne Cornell Jr, Andrew  
Robertson, David Wilkins**

4. Listen to the excerpt that your teacher will play and answer the following questions in extended point form.
- Is there a metre? If so, name the time signature. If you think there is no metre, describe why you think this. If you think there are several metres, describe why the composer might have chosen mixed metre.
  - Describe the rhythm. Is it simple or complex? Is it regular or irregular?
  - Name the overall tempo of the excerpt. Is the tempo constant or are there changes?
  - Identify where in the piece the note values are short and where they are long.
  - How many rhythmic layers are in the excerpt? Outline the instruments in each layer.
  - Describe the beat. Is it strong or indefinite?
  - Composers use rhythmic devices as tools when composing music. List the rhythmic devices you can hear in this excerpt.

**HSC-STYLE QUESTION**

An excerpt (90 seconds) from 'Radetzky March' by Johann Strauss I will be played SIX times for you to answer this question.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Discuss the use of duration in this excerpt.

**Radetzky March  
(Johann Strauss):  
Queensland Symphony  
Orchestra (2:17 – 3:10)**

CHAPTER TWO

# PITCH

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

- TONALITY
- MELODY
- HARMONY

**Listening activity pieces:**

**'Bolero'**  
*by Maurice Ravel*

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

**'Vide Cor Meum'**  
*by Patrick Cassidy*

**Additional suggested listening pieces:**

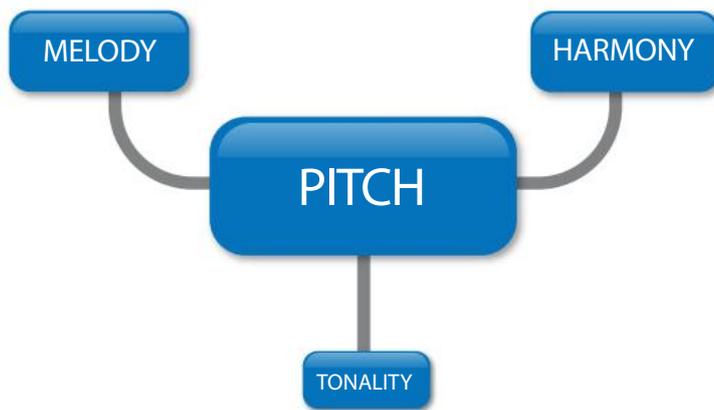
**'Wozzeck'**  
*Opera by Alban Berg*  
(Act 1, Scene 3)

**'Zanku'**  
*by Angeliqye Kidjo*

**'Work It Out'**  
*by Beyonce*

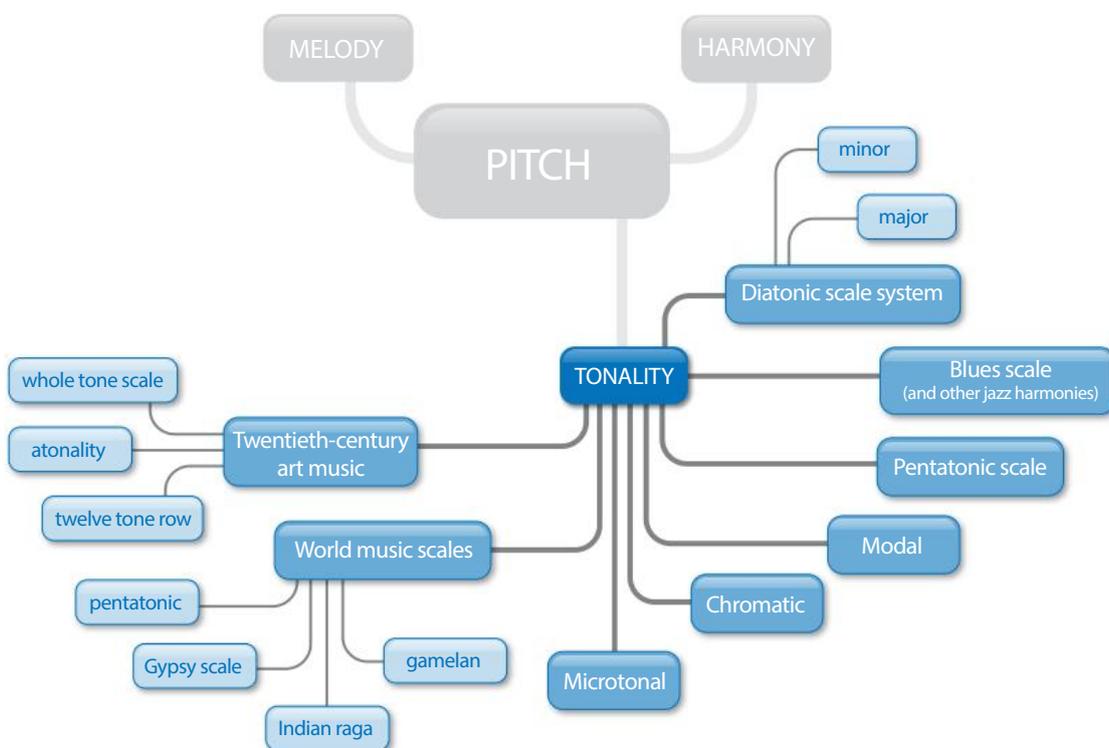
## PITCH

---



The main features of pitch.

# TONALITY



## The main elements of tonality

### CONCEPT CHECK TONALITY

- 1. Research.** Which art and music movement of the nineteenth century led to the use of the whole tone scale? Based on your research, write a paragraph about this movement.
- 2. Composition.** Refer to the pentatonic scale.
  - (a) Write a four-bar melody using this scale.
  - (b) Play your melody on a keyboard or another instrument.
  - (c) Now play your melody at the same time as another class member plays their pentatonic four-bar melody. What do the two melodies sound like together? You may discuss this with your partner or as a class.
- 3.** On a keyboard or piano, play the black notes only. From what you have learnt in this chapter about tonality, describe the tonality of these notes. What does the sound remind you of? What specific tonality is it?



**Sound bite 2.12**  
Concept check – Tonality 1



**Sound bite 2.13**  
Concept check – Tonality 2



**Sound bite 2.14**  
Concept check – Tonality 3



**Sound bite 2.15**  
Concept check – Tonality 4



**Sound bite 2.16**  
Concept check – Tonality 5



**Sound bite 2.17**  
Concept check – Tonality 6



**Sound bite 2.18**  
Concept check – Tonality 7



- 4. Improvisation.** Working in pairs, allocate person A to be the conductor and person B to be the improviser. Choose any time signature.
- Person A conducts a bar introduction for person B, then person B improvises on the black notes of a keyboard or piano for four bars.
  - Switch roles.
  - What did the improvisation sound like? Was it good or did the notes clash? Explain why this was so.
  - Repeat steps (a)–(c) using another musical scale.
- 5. Aural.** Listen to each of the sound bites. Match each sound bite with the correct tonality from the following list, writing the sound bite number beside the appropriate tonality:
- |                 |                |              |
|-----------------|----------------|--------------|
| (a) world music | (d) microtonal | (f) diatonic |
| (b) pentatonic  | (e) chromatic  | (g) modal.   |
| (c) blues       |                |              |
- 6.** Locate a piece of music that uses an Indian raga. Discuss the effect this particular tonality has on the music.

# MELODY



The main elements of melody



2. Listen to the sound bite. Complete the table below, identifying the definite and indefinite sounds.

Definite sounds	Indefinite sounds

3. Complete the table below, eliminating the incorrect melodic arrangement when you hear it. Circle the correct melodic arrangement — either **one after another** or **countermelody**.

Sound bite	Melodic arrangement
 <b>Sound bite 2.39</b> <b>Concept check – Melodic arrangement 1</b>	One after another/ countermelody
 <b>Sound bite 2.40</b> <b>Concept check – Melodic arrangement 2</b>	One after another/ countermelody
 <b>Sound bite 2.41</b> <b>Concept check – Melodic arrangement 3</b>	One after another/ countermelody

4. Using the table below, draw each melodic contour.

Sound bite	Melodic contour
 <b>Sound bite 2.42</b> <b>Concept check – Melodic contour 1</b>	
 <b>Sound bite 2.43</b> <b>Concept check – Melodic contour 2</b>	
 <b>Sound bite 2.44</b> <b>Concept check – Melodic contour 3</b>	

5. Locate and name a piece of music in which a singer is singing in his or her low register.
6. Locate two pieces of music in which the main melody has:
- a narrow range
  - a wide range.
7. Match a sound bite with the name of a melodic feature in the table below.

Sound bite	Melodic feature
 <b>Sound bite 2.45</b> <b>Concept check – Melodic feature 1</b>	trill
 <b>Sound bite 2.46</b> <b>Concept check – Melodic feature 2</b>	vocal lick
 <b>Sound bite 2.47</b> <b>Concept check – Melodic feature 3</b>	motif
 <b>Sound bite 2.48</b> <b>Concept check – Melodic feature 4</b>	riff
 <b>Sound bite 2.49</b> <b>Concept check – Melodic feature 5</b>	melodic ostinato
 <b>Sound bite 2.50</b> <b>Concept check – Melodic feature 6</b>	glissando
 <b>Sound bite 2.51</b> <b>Concept check – Melodic feature 7</b>	sequence



**Sound bite 2.52**  
Concept check – Main melody



**8. Improvisation.** Improvise a melody over chords, as follows:

- (a) Choose a tonality to improvise in.
- (b) Ask your teacher to play a set of chords based on the tonality you have chosen.
- (c) Work out the notes that you can play to create this tonality.
- (d) Improvise a melody over the chords.
- (e) Improvise, adding two of the following melodic features: ornamentation; melodic ostinato; riff; motif; sequence; repetition; melisma.

**9. Aural.** Using the sound bite, listen to the main melody.

- (a) Play the main melody on your instrument or sing it.
- (b) Work out the starting note.
- (c) Notate what you have just played using traditional notation on manuscript.
- (d) Notate the same melody using graphic notation.

## HARMONY



### The main elements of harmony

#### CONCEPT CHECK HARMONY

1. Listen to the sound bite. Is it a fast or slow harmonic rhythm?
2. Locate an example of each of the accompaniment styles listed in the table below and enter them in the second column.

Accompaniment style	Music example: title and composer and/or artist
Parallel chords	
Broken chords	
Walking bass	
Alberti bass	
Block chords	
Ostinati	
Riffs	

Sound bite 2.66  
Concept check – Harmonic rhythm 

3. Listen to the two sound bites. Label which excerpt has a simple chord structure and which has a complex chord structure.

Sound bite	Chord structure type
 <b>Sound bite 2.67</b> <b>Concept check – Chord structure 1</b>	Simple/complex
 <b>Sound bite 2.68</b> <b>Concept check – Chord structure 2</b>	Simple/complex

4. Listen to the sound bite. Identify the modulation and the bar number in which it occurs.
5. Locate a piece of music with modulation. What effect does this have on the piece of music?
6. Locate a piece of music with dissonance. What effect does this have on the piece of music?
7. Match a sound bite with each harmonic feature in the table below.

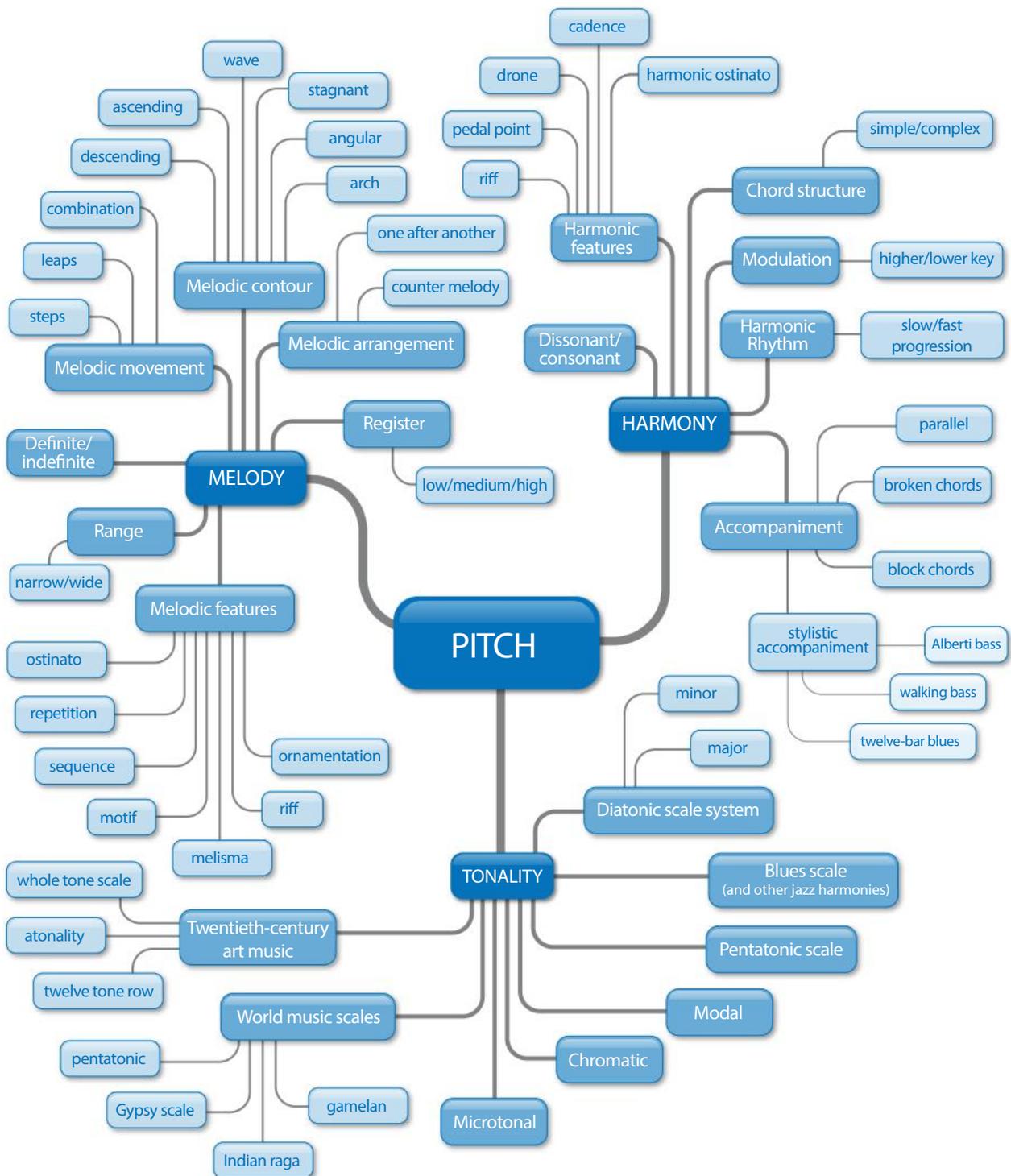
Sound bite	Melodic feature
 <b>Sound bite 2.70</b> <b>Concept check – Harmonic feature 1</b>	Harmonic ostinato
 <b>Sound bite 2.71</b> <b>Concept check – Harmonic feature 2</b>	Drone
 <b>Sound bite 2.72</b> <b>Concept check – Harmonic feature 3</b>	Pedal point
 <b>Sound bite 2.73</b> <b>Concept check – Harmonic feature 4</b>	Riff
 <b>Sound bite 2.74</b> <b>Concept check – Harmonic feature 5</b>	Cadence



**Sound bite 2.69**  
 Concept check – Modulation

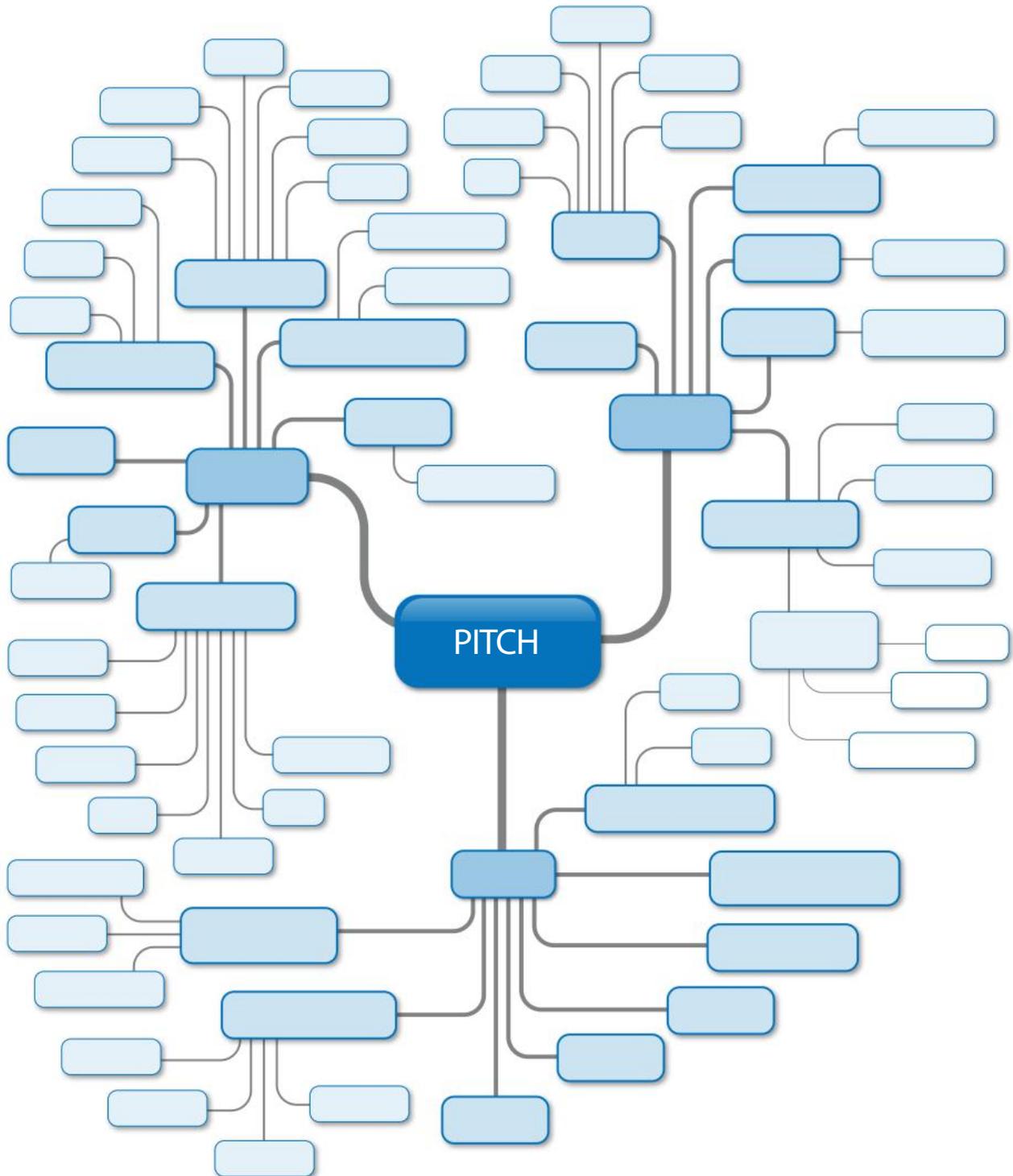
# CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features of the concept of pitch that can be applied to any listening piece. It is a useful revision tool.



**LISTENING ACTIVITIES**

1. (a) Label the mind map below.



(b) Your teacher will play a listening excerpt. Use the mind map that you labelled in (a) to circle what you hear. When you have completed your mind map, collate what you have heard and on a separate sheet of paper, based on the same listening, discuss the use of melody in this excerpt.

**Bolero**  
 (Maurice Ravel): Slovak  
 Radio Symphony Orchestra  
 (0:00 - 2:48)

2. Analyse the score excerpt below from 'Bolero' by Maurice Ravel (melody line) by answering the following questions.

**Tempo di Bolero**

1st Solo (Flute)

- (a) On the grid below and enter the notes of bars 1-2 in the grid. Plot the points.

E																			
D																			
C																			
B																			
A																			
G																			
F																			

- (b) Draw a line from dot to dot on the grid.
- (c) Label the melodic contour of the first two bars as ascending, descending, arch, wave, static or angular.
- (d) Describe the melodic movement of this melody.
- (e) Comment on the range of this melody.
- (f) What do you notice about the composer's treatment of the melodic figure you have graphically notated?
3. Apply the knowledge learnt in this chapter by finding a piece of music and analysing all aspects of the pitch.
4. **Class discussion.** Write a one-page response to each of the following:
- (a) Discuss the impact of tonality on a piece of music. How important is it?
- (b) Johannes Brahms said: 'We cling nervously to the melody, but we don't handle it freely, we don't really make anything new out of it, we merely overload it'. Explain what he might have meant, with reference to what you have learnt in this chapter.
- (c) What is the role of harmony in a piece of music?



**Kaval Sviri:**  
Bulgarian Folk Ensemble.  
Music by Peter Lyondev  
(0:00 - 2:16)

5. Listen to the excerpt that your teacher will play and answer the following questions.

**Tonality**

- (a) Does the music have a Western or non-Western sound to it? Try to pick the style of music.
- (b) If it sounds Western, which scale system has the composer chosen for the piece/song?
- (c) If it sounds non-Western, which world music scales have been used? Can you identify the region of the world the music is from or, even better, its country of origin?

**Melody**

- (d) Is the pitch definite or indefinite? If definite, is this sustained throughout the piece? If indefinite, is this demonstrated throughout the piece or only in parts?
- (e) Describe the melodic arrangement. Do the melodies follow one after another or is there a countermelody?
- (f) Describe the shape of the melodies or melody. Draw the contour.
- (g) Does the melody move in steps or leaps, or a combination of the two?
- (h) Which register, or vocal *tessitura*, has the composer chosen for the main melody? If there is more than one melody, specify the register of each.
- (i) For the main melody or melodies, has the composer chosen to use a wide range of notes (more than an octave) or a narrow range?
- (j) To make a melody interesting, composers use various melodic features. Which melodic features has the composer used in this excerpt? List as many as you can and specify where they are heard.

**Harmony**

- (k) Describe the harmonic rhythm that you hear. Are the harmonic changes fast or slow?
- (l) Which accompaniment technique is used? After you have identified it, draw it in relation to the melody you have described above.
- (m) Is there a change of key? If so, does it sound higher or lower than when the piece began?
- (n) Has the composer used consonant sounds throughout, or are there some dissonant sounds as well? If so, where do they occur?
- (o) Harmony is usually used to support the melody, although features are also applied to make the harmony sound interesting. Which harmonic features has the composer used in this excerpt? List as many as you can and specify where they are heard.

**HSC-STYLE QUESTION**

An excerpt (1 minute 7 seconds) of 'Vide Cor Meum' by Patrick Cassidy will be played SIX times for you to answer this question.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Discuss the use of pitch in this excerpt.



**Vide Cor Meum:**  
Antony Hopkins,  
Danielle de Niese, Bruno  
Lazzaretti, Libera, The  
Lyndhurst Orchestra, Gavin  
Greenway (0:51 - 1:58)

CHAPTER | THREE

# DYNAMICS AND EXPRESSIVE TECHNIQUES

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

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

Listening activity pieces:

'If You Keep Losing Sleep'  
*by Silverchair*

'Overture: Marriage of Figaro'  
*by Wolfgang Amadeus Mozart*

'Drift'  
*by Sean Haefeli*

'Le Maux de Georgette'  
*by The Hipstones*

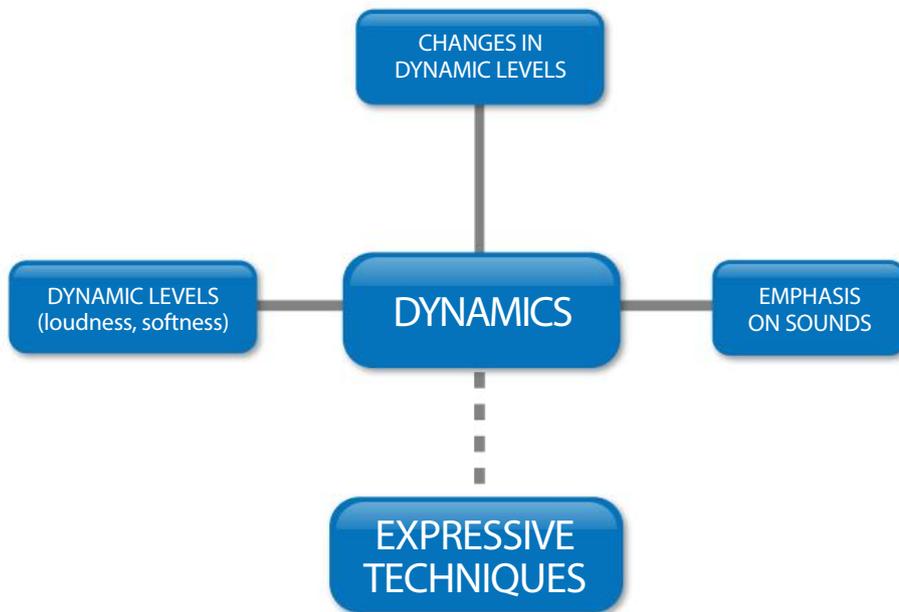
Additional suggested listening pieces:

'Ta Douleur'  
*by Camille*

'Ancient Voices of Children'  
*by George Crumb*

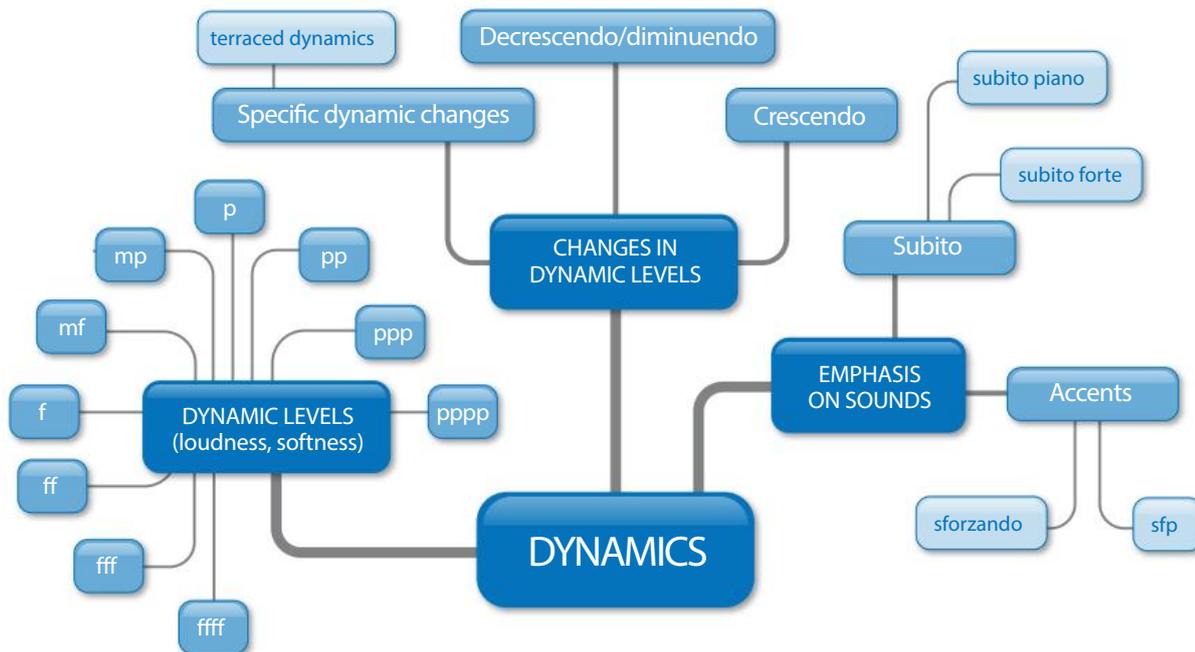
'Hung Up'  
*by Madonna*  
**(featuring ABBA)**

## DYNAMICS AND EXPRESSIVE TECHNIQUES



The main features of dynamics and their link to expressive techniques

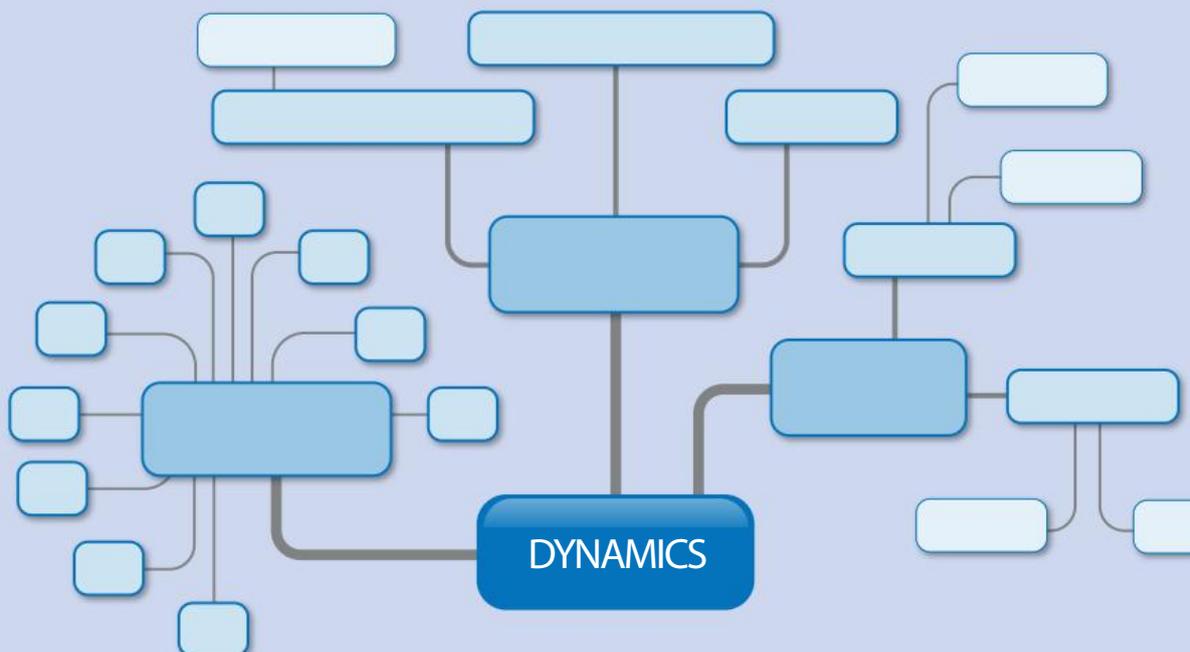
## DYNAMICS



The main features of dynamics in music

### CONCEPT CHECK ⇄⇄ DYNAMICS

- Using your understanding of dynamics as discussed in this section, label the branches of the mind map with the relevant terms you have learnt.





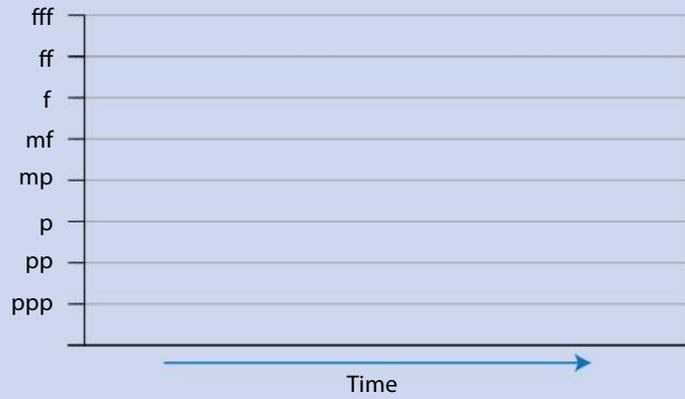
**Sound bite 3.4**  
Concept check – Dynamic levels 2



**Sound bite 3.5**  
Concept check – Dynamic levels 2

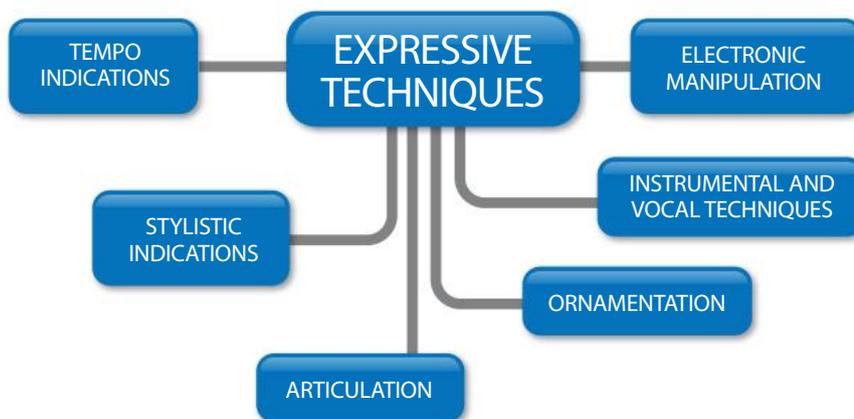


2. (a) Listen to the sound bite and, using another copy of the blank mind map, add labels according to the aspects of dynamics that you hear.  
(b) Copy the graph below and plot the dynamic levels in the piece of music.

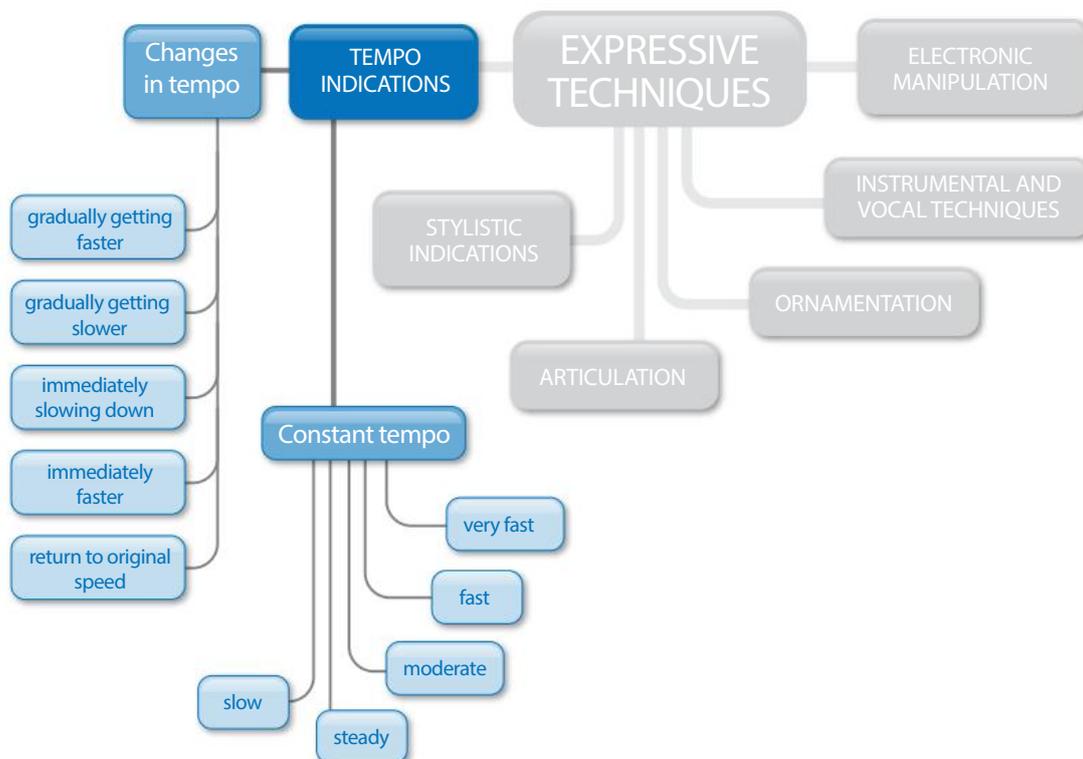


3. Name as many instruments as you can that can play *fp* or *sfp*.
4. Listen to the sound bite and identify the overall dynamic level.

## EXPRESSIVE TECHNIQUES



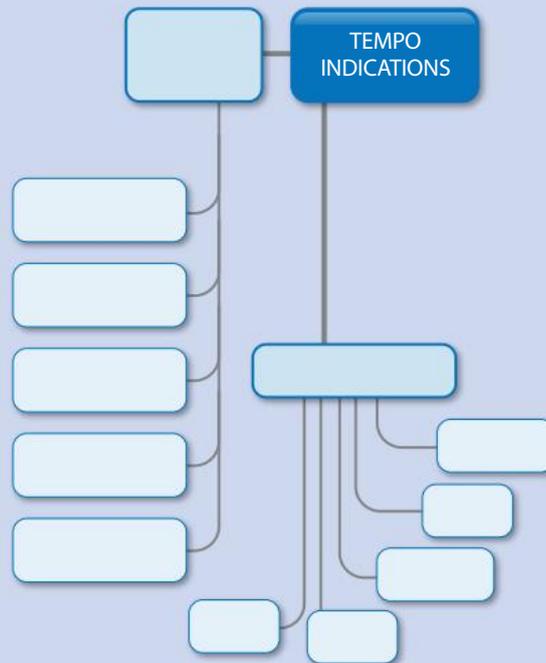
Some categories of expressive techniques



Indications of tempo as an expressive technique

**CONCEPT CHECK**  **EXPRESSIVE TECHNIQUES AND STYLE**

1. Label the branches of the mind map with the relevant terms you have learnt.



2. Apply what you have learnt to a short piece of music as follows:
- (a) Listen to the sound bite and, using another copy of the blank mind map, add labels according to the aspects of tempo that you hear.
  - (b) Listen again to the sound bite and state whether the overall tempo is slow, steady, moderate, fast or very fast.
  - (c) Does the sound bite include any changes in tempo? If so, describe them.

3. Listen to the sound bite. Label the style of the piece using descriptive words, rather than the musical genre.
4. Name the articulation and ornamentation in the sound bite.
5. Listen to the sound bite and, in a table like the one below, list the instrumental and vocal techniques used.

Instrumental technique/s	Vocal technique/s

6. Listen again to the sound bites in questions 2 to 5 and label:
- (a) the style of each piece
  - (b) the expressive techniques that created the style.

Mind maps are a way of visualising information. This mind map shows the features for the concepts of dynamics and expressive techniques that can be applied to any listening piece.

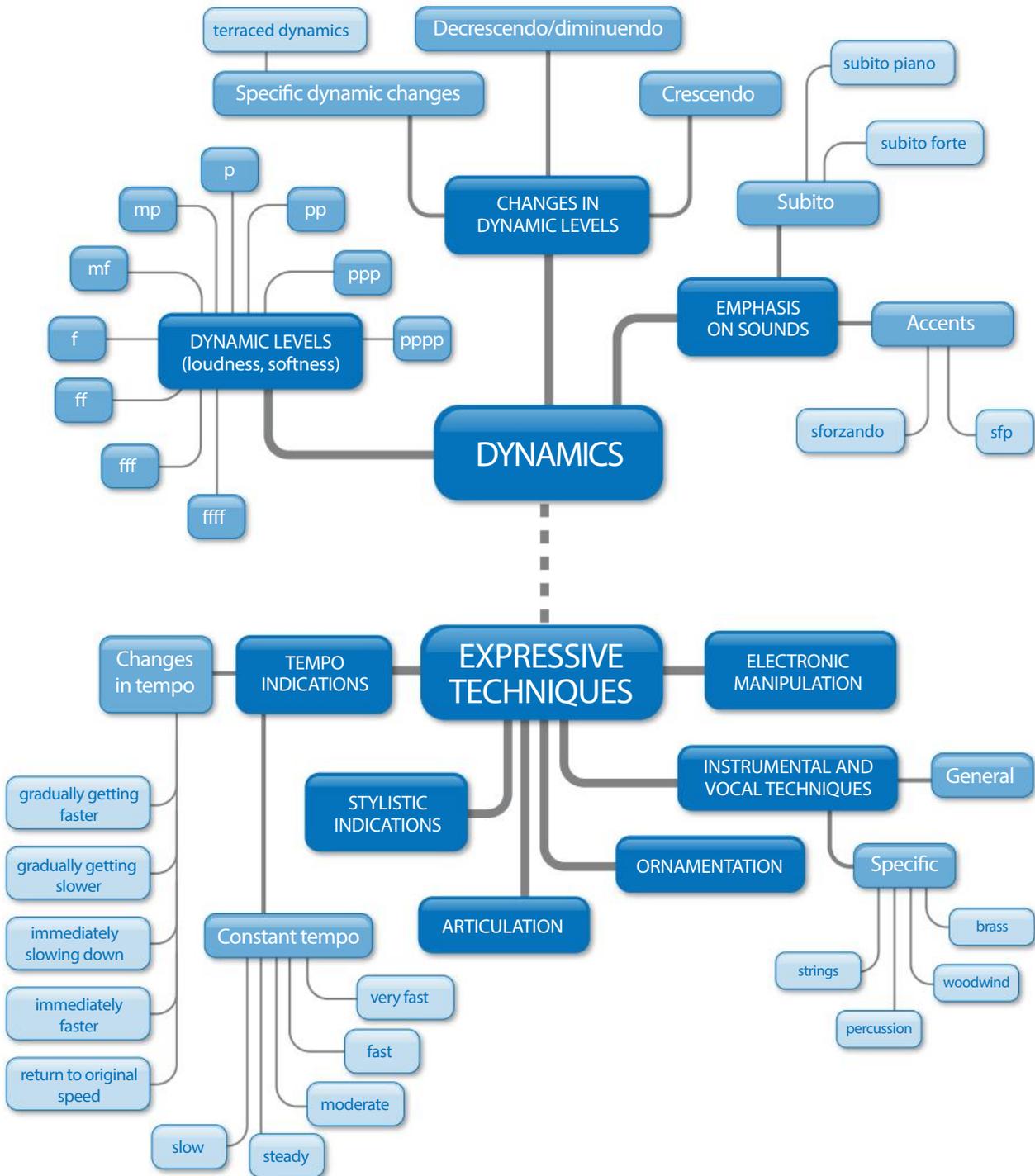
 **Sound bite 3.39**  
Concept check – Tempo

 **Sound bite 3.40**  
Concept check – Style

 **Sound bite 3.41**  
Concept check – Articulation and ornamentation

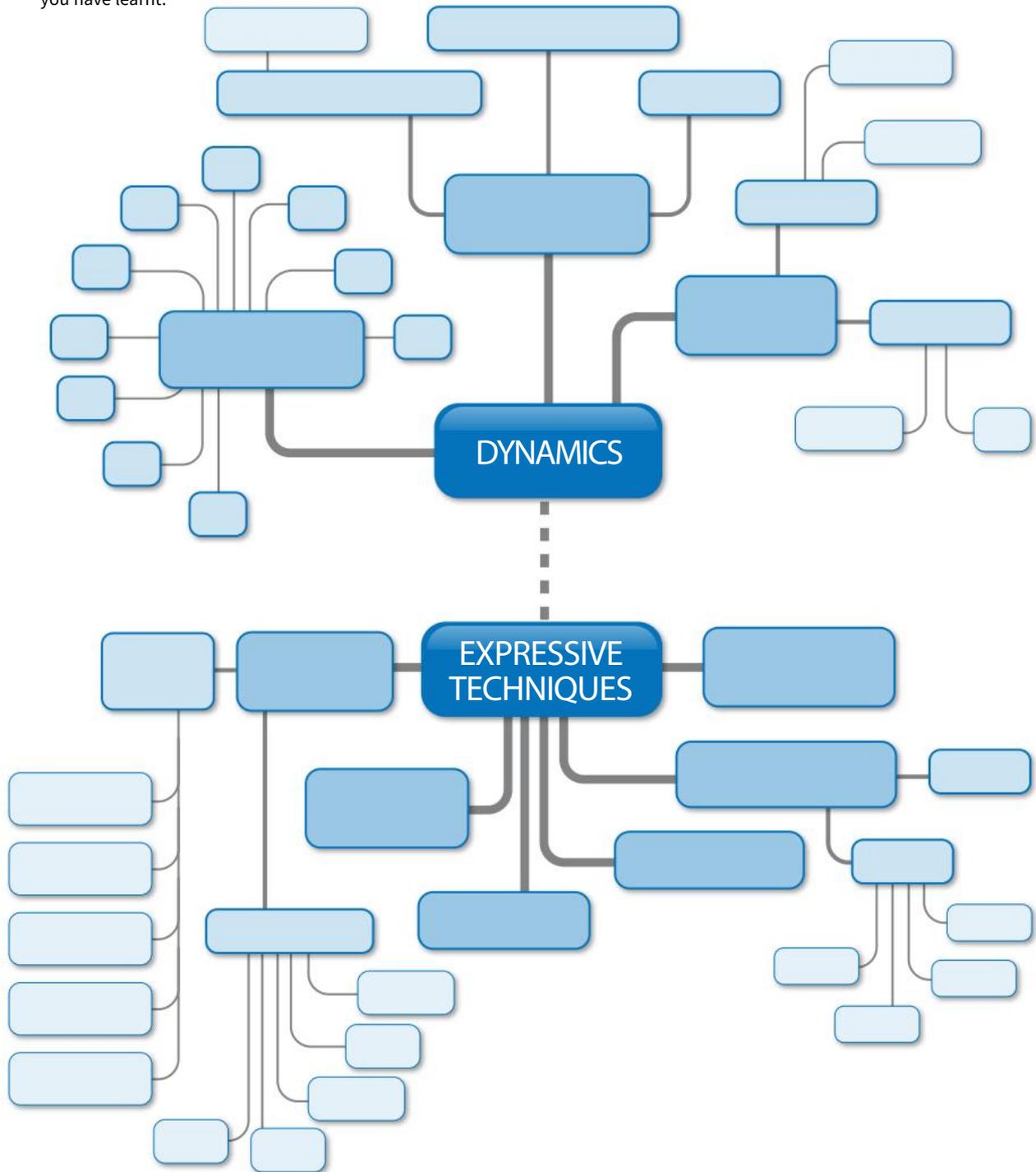
 **Sound bite 3.42**  
Concept check – Instrumental and vocal techniques

# CHAPTER REVIEW



## LISTENING ACTIVITIES

1. (a) Label the branches of the mind map with the relevant terms you have learnt.



- (b) Your teacher will play an excerpt. Using the mind map you labelled in (a), circle what you hear. When you have finished labelling your mind map, collate what you have heard and on a separate piece of paper, based on the same listening:
- discuss the use of dynamics in the excerpt
  - discuss the use of expressive techniques in the excerpt.

2. Apply the knowledge learnt in this chapter by finding a piece of music and analysing all aspects of its dynamics and expressive techniques.



If you Keep Losing Sleep:  
Silverchair (0:36 - 2:09)

3. **Class presentation.** Locate a piece of music that uses dynamics and expressive techniques in interesting ways. Evaluate the overall effect of expressive techniques in your chosen piece of music. Do they help portray the style of the music? Play the piece to the class, then deliver a five-minute speech on your findings.
4. Listen to the excerpt your teacher will play while analysing the score (piano reduction). Complete the following exercises in relation to the excerpt and score.

Overture from The Marriage of Figaro (Wolfgang Amadeus Mozart):  
Orchestra Victoria  
(0:00 - 1:21)



## Overture to The Marriage of Figaro (excerpt)

K. 492

Wolfgang Amadeus Mozart

**Presto**

The musical score is presented in four systems, each with a treble and bass clef. The first system begins with a piano (*pp*) dynamic. The second system features a piano (*p*) dynamic. The third system features a fortissimo (*ff*) dynamic. The fourth system features a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and rests.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems, each with a treble and bass staff. The first system features a long slur across the top staff and a steady eighth-note accompaniment in the bass. The second system shows a change in the top staff with chords and rests, while the bass continues with eighth notes. The third system includes a forte (*ff*) dynamic marking and a more active top staff with sixteenth-note runs. The fourth system features a piano (*p*) dynamic marking and a top staff with chords and sixteenth-note patterns. The fifth system alternates between forte (*f*) and piano (*p*) dynamics, with a top staff that is more melodic and a bass staff with chords.

- (a) Highlight the dynamics by referring to relevant bars in the score.
- (b) Highlight all the expressive techniques used in the piece by referring to the bars of the score.
- (c) This piece is called an *overture*.
  - (i) Find a definition of an *overture*.
  - (ii) With your knowledge of what an *overture* is, describe the effect of Mozart's use of dynamics and expressive techniques. Does it suit this section of an opera? Explain.

5. Listen to the excerpt your teacher will play and answer the following questions in extended point form.

**Dynamics**

- Comment on the overall dynamic levels in the music. Identify the range of dynamics used (you may use Italian or English words to describe the volume levels).
- Comment on the dynamic levels at the start of the excerpt, before the voice enters.
- Are there changes in dynamic levels in the excerpt? If so, name them and describe where they occur, using the instrumental entries to help you.

**Expressive techniques**

- Name the tempo of the musical excerpt.
- Are there any changes to this tempo, or any other tempo changes? If so, describe them using either Italian or English words.
- If a written score is available to you, what overall description of the excerpt would the composer use as a stylistic indication for the performer?
- Comment on any use in the excerpt of articulation to portray expressive qualities.
- Describe the use of ornamentation in the excerpt to portray expressive qualities.
- Are any instrumental or vocal techniques applied in the excerpt? If so, be specific as to which techniques the composer has chosen.
- Are any electronic modifications to the sound used to manipulate it for effect? If so, what specifically has been used?

**HSC-STYLE QUESTION**

An excerpt (1 minute 56 seconds) from 'Le Maux de Georgette' by The Hipstones will be played SIX times for you to answer this question.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Discuss the use of dynamics and expressive techniques in this excerpt.

WEB PLAYER TRACK  
Drift: Sean Haefeli



WEB PLAYER TRACK  
Le Maux de Georgette:  
The Hipstones



CHAPTER | FOUR

# TONE COLOUR

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

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

**Listening activity pieces:**

**'Pelican Dreaming'**

*by Darren Percival*

**'Down in Africa'**

*by Mr Percival*

**'Nexus'**

*by Don Banks*

**Additional suggested listening pieces:**

**'Malcolm Smith'**

*by Tiddas*

**'Barcelona'**

*by Freddie Mercury and Montserrat Caballé*

**'Maninyas'**

*by Ross Edwards*

**'Habanera'**

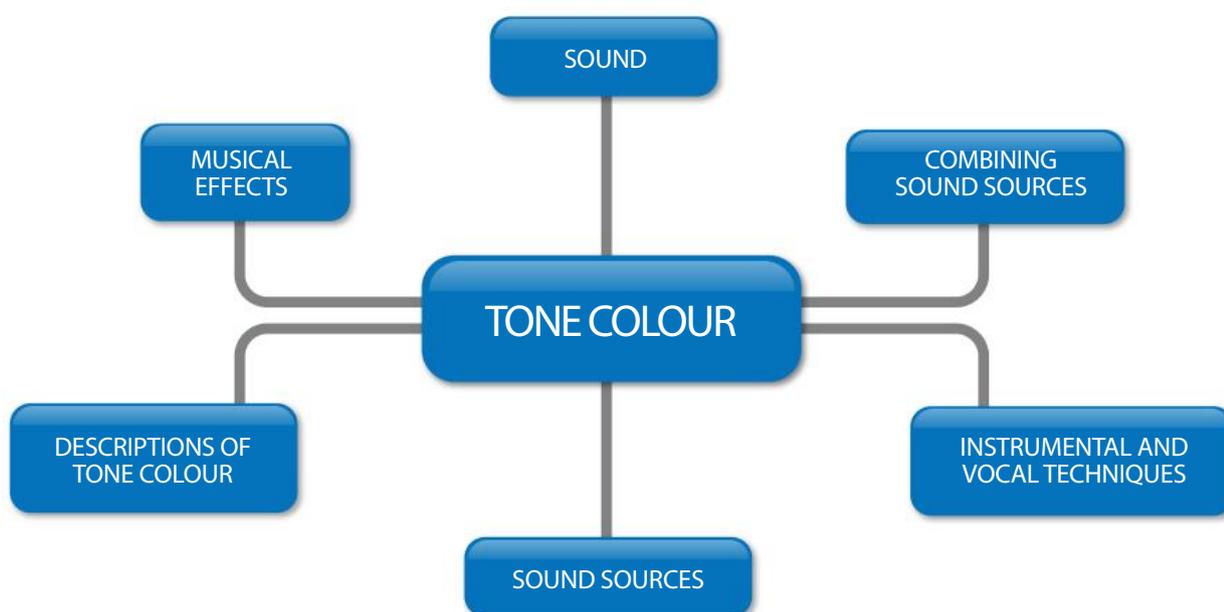
*from Bizet's Carmen by Filippa Giordano*

**'Star Tribes'**

*by Stephen Leek*

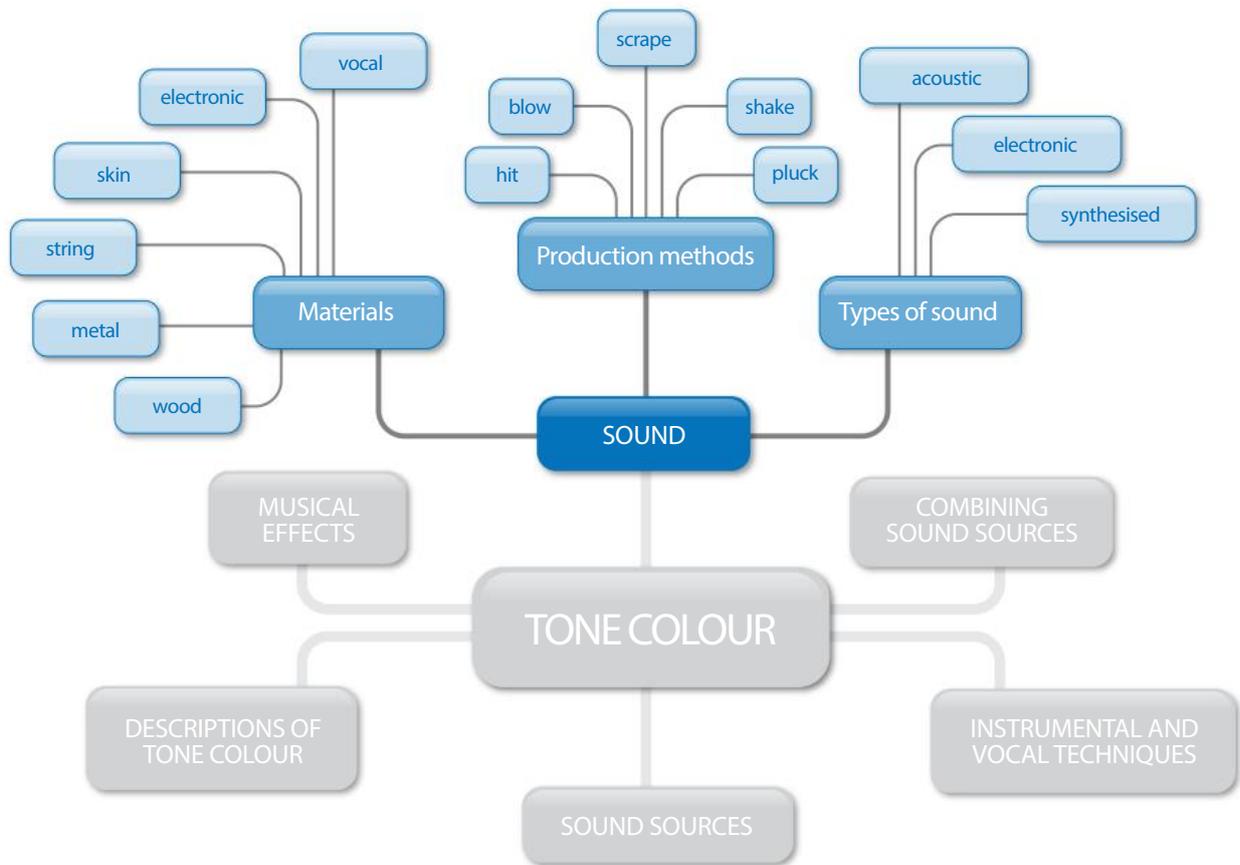
## TONE COLOUR

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A breakdown of the concept of tone colour

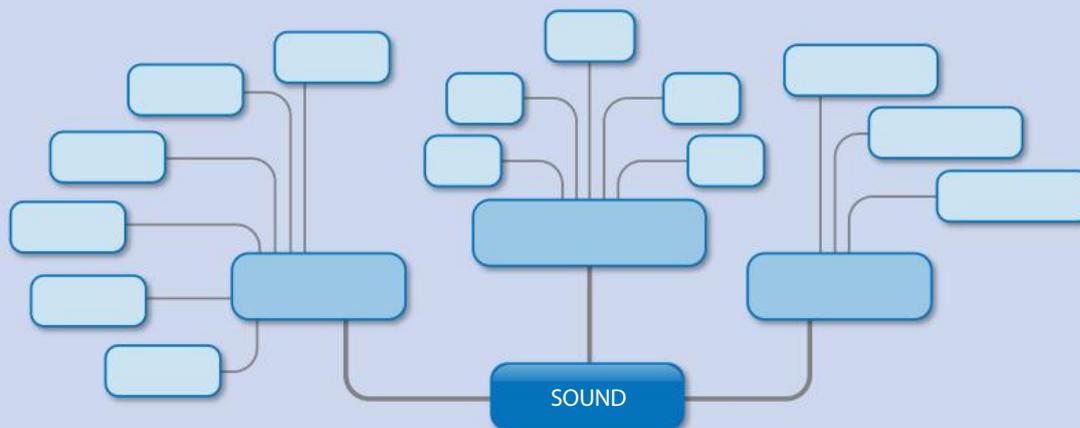
## MAKING OF SOUND



The main features of sound in music

**CONCEPT CHECK**  **MAKING SOUND**

1. Label the blank mind map below from your understanding of what you have learnt in this section of the chapter. Add the relevant terms to the branches provided.



2. Name two materials that an instrument can be made from.
3. Listen to the sound bite. Identify whether the material of the sound source is wood, metal, string, skin, electronic or vocal.
4. Name two instruments that you hit in order to produce the sound.
5. Listen to the sound bite. Is the sound produced by hitting, blowing, shaking, scraping or plucking?
6. Describe an acoustic sound.
7. Listen to the sound bite. Identify the sound or sounds you hear in the excerpt as either acoustic or electronic.

**Sound bite 4.4**  
Concept check 1 – Making sound 1



**Sound bite 4.5**  
Concept check 2 – Making sound 2



**Sound bite 4.6**  
Concept check 3 – Making sound 3



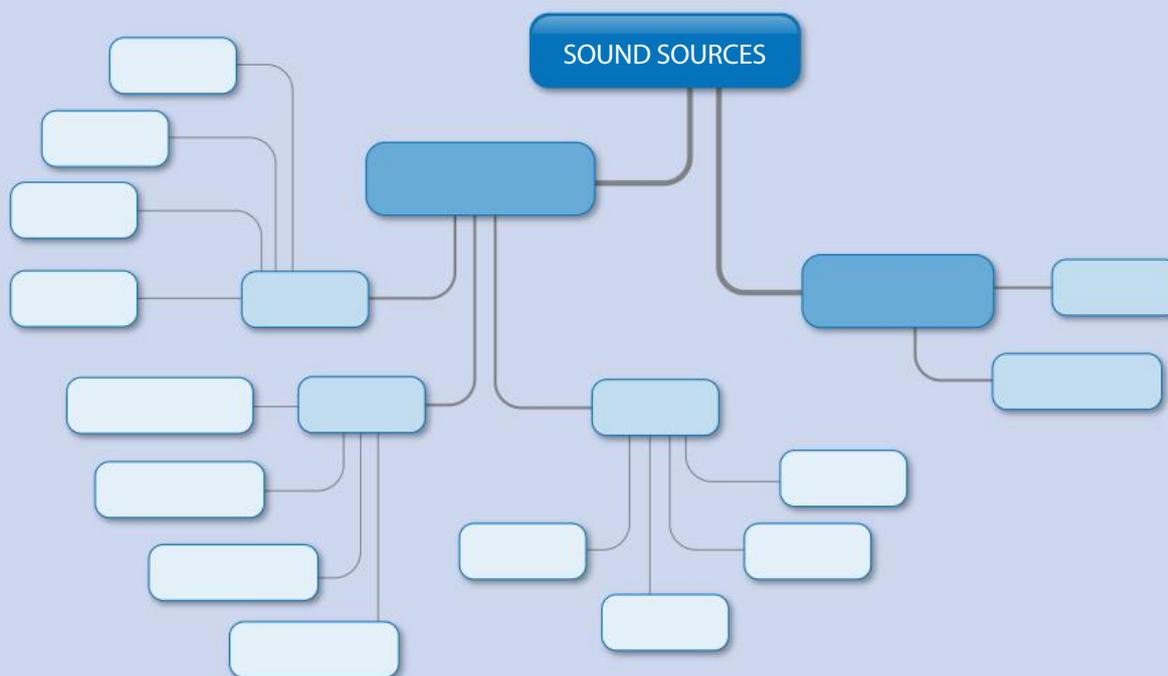
## TYPES OF SOUND SOURCES



• Classification of instruments and voices

**CONCEPT CHECK**  **SOUND SOURCES**

1. Label the blank mind map below from your understanding of what you have learnt in this section of the chapter. Add the relevant terms to the branches provided.



2. Name the four instrumental families of the orchestra.  
 3. Listen to the sound bite and list the instruments that you hear.  
 4. Listen to the sound bite. Describe the voice or voices in the excerpt.  
 5. As you listen to each of the following sound bites, identify the solo instrument featured.

Sound bite	Instrument
 <b>Sound bite 4.13</b> Concept check – Sound sources 3	
 <b>Sound bite 4.14</b> Concept check – Sound sources 4	

6. There are several unconventional sounds in the sound bite. List all the sounds that you can hear.

**Sound bite 4.11**  
Concept check – Sound sources 1

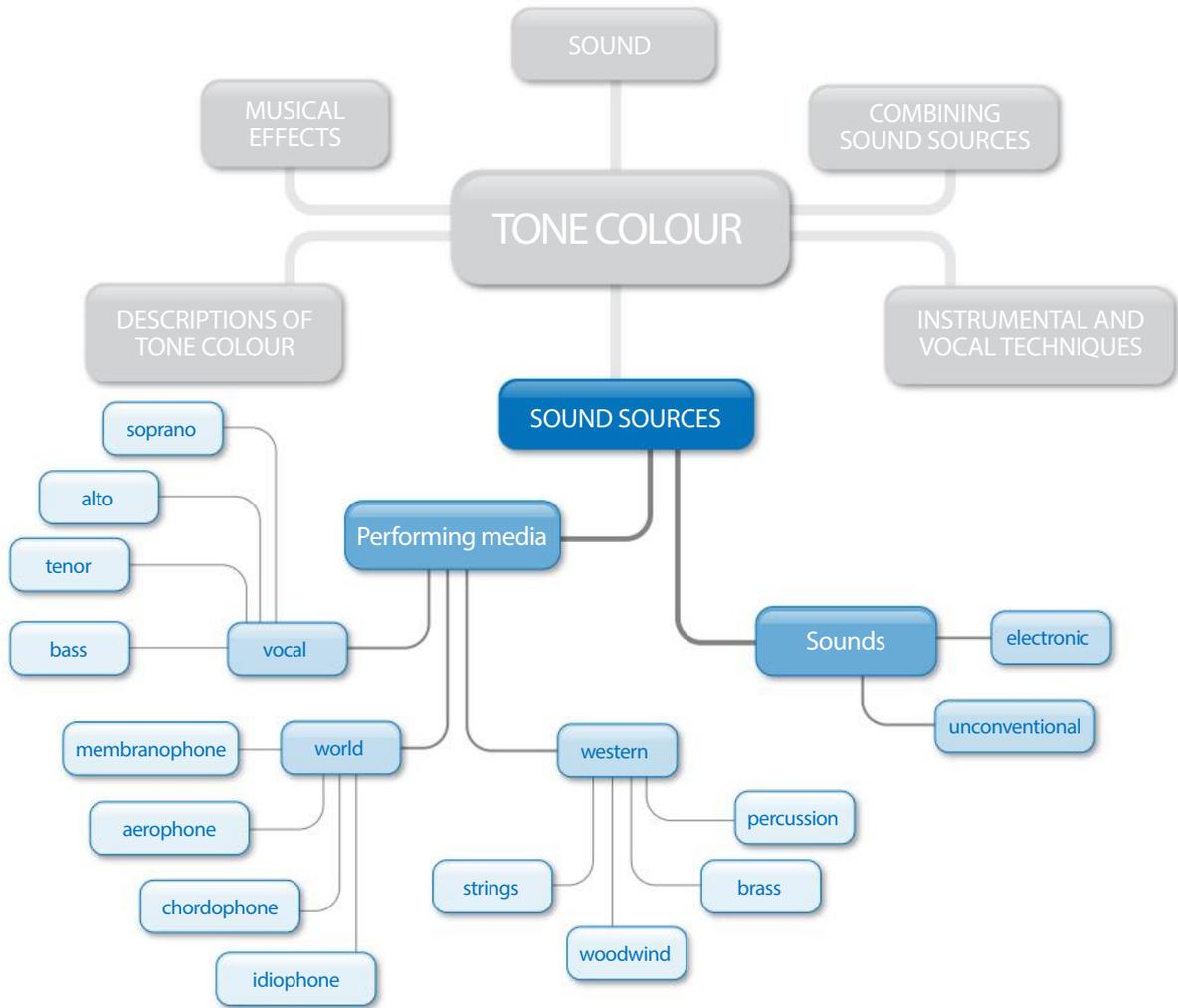


**Sound bite 4.12**  
Concept check – Sound sources 2



**Sound bite 4.15**  
Concept check – Unconventional sounds





Classification of instruments and voices

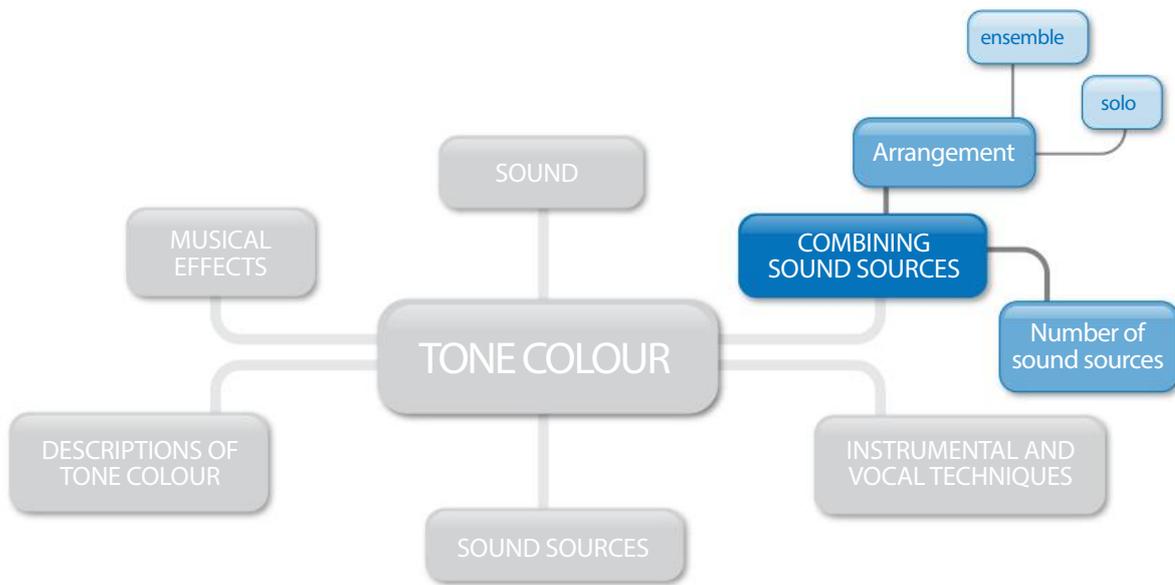
## INSTRUMENTAL AND VOCAL TECHNIQUES

### CONCEPT CHECK INSTRUMENTAL AND VOCAL TECHNIQUES

1. Name three instrumental techniques for any instrument.
2. Name two vocal techniques.
3. **Composition/improvisation.** In pairs, using graphic notation, create a one-minute composition using non-traditional playing techniques. Score your piece of music for three instruments. There must be one section in which the performer is to improvise over the graphically notated symbols.
4. **Performance/improvisation.** Hand your composition from question 3 to another group in your class to perform. Carry out a peer evaluation of their performance by answering the following questions:
  - (a) How successful was the improvisatory passage that the group performed?
  - (b) What features of the score could improve the interpretation of the performance?
  - (c) Name three positive aspects of the score and how it was interpreted.
5. List four ways of using your instrument or voice traditionally and four non-traditional techniques. List the techniques in a table like the one below.

	Traditional techniques	Non-traditional techniques
1		
2		
3		
4		

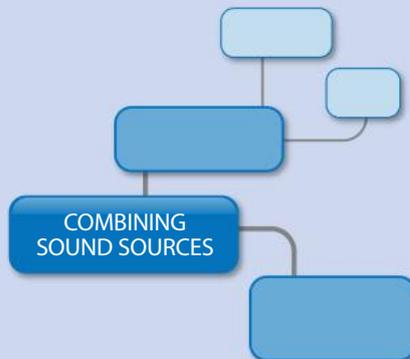
## COMBINING SOUND SOURCES



### The features of sound source layers in music

#### CONCEPT CHECK COMBINING SOUND SOURCES

- Label the blank mind map below from your understanding of what you have learnt in this section of the chapter. Add the relevant terms to the branches provided.



- Complete the following table, labelling four small, medium and large musical ensembles.

	Small ensembles	Medium ensembles	Large ensembles
1			
2			
3			
4			

- Listen to the sound bites and identify the instrumental group in each.



**Sound bite 4.19**  
Concept check – Instrumental group 1



**Sound bite 4.20**  
Concept check – Instrumental group 2

## DESCRIPTIONS OF TONE COLOUR

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After you identify the sound source in a listening excerpt, describe the sound in terms of tone colour. Adjectives are descriptive words and can be applied in your responses to tone colour in a piece of music.

Below are some examples of descriptive words that can be used to describe the tone colour of the instruments or vocal sounds in a piece of music.

airy	animated	bending	booming
brassy	breathy	bright	brilliant
buzzing	chalumeau	clear	clicking
coarse	comical	dark	deep
distorted	dramatic	eerie	fiery
flutter-tonguing	gruff	harmonic	harsh
haunting	high-pitched	hollow	jingling
light	lush	majestic	melancholy
mellow	metallic	muddy	muffled
muted	nasal	percussive	piercing
pizzicato	plucked	powerful	pure
rattling	raucous	reedy	resonant
rich	rumbling	rustic	sad
scraping	shaken	shimmering	shrill
slithery	smooth	solemn	sombre
sonorous	strong	sweet	thin
tinkling	velvety	vibrating	warm

**CONCEPT CHECK**  **DESCRIPTIONS**

1. Organise the above descriptive words into categories using a table similar to the one below.

General descriptive words that apply to all musical instruments	Descriptive words that apply to strings	Descriptive words that apply to woodwind	Descriptive words that apply to brass	Descriptive words that apply to percussion

2. Using the table below, label and describe the instrument providing the melody.

Sound bite	Instrument	Description of instrument providing the main melody
 <b>Sound bite 4.21</b> Concept check – Tone colour description 1		
 <b>Sound bite 4.22</b> Concept check – Tone colour description 2		
 <b>Sound bite 4.23</b> Concept check – Tone colour description 3		

## MUSICAL EFFECT

Below are some words to describe the musical effect that composers may develop in their music through tone colours.

aggressive	futuristic	sensual
calm	happy	sombre
energetic	majestic	spiritual
erotic	melancholic	stimulating
euphoric	mellow	transcendental
exciting	sad	uplifting

### CONCEPT CHECK MUSICAL EFFECT

- Using the table below, list the instrument/s that each musical effect is most closely associated with.

Musical effect	Instrument most associated
aggressive	
calm	
energetic	
euphoric	
exciting	
futuristic	
happy	
majestic	
melancholic	
mellow	
sad	
sensual	
sombre	
spiritual	
stimulating	
transcendental	
uplifting	

- Composition/music technology**

Imagine you have been commissioned to compose the music for your favourite film.

- For the particular scene from the film you have chosen, use the table





format shown below to:

- (i) write a paragraph to describe the scene
- (ii) list the appropriate instruments for the scene
- (iii) write a description of the instruments or voices you have chosen
- (iv) describe the musical effect that you are trying to portray.

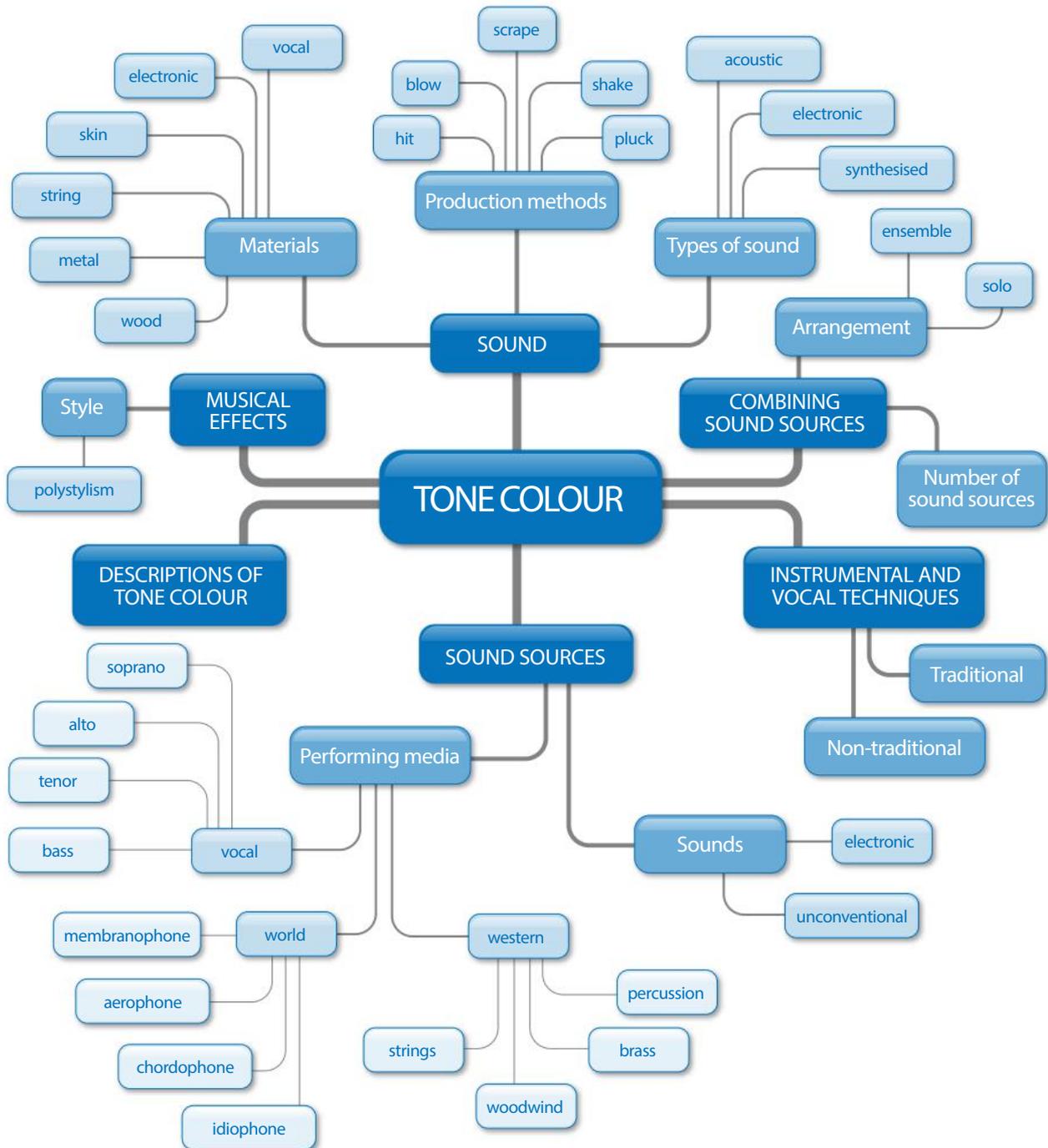
**Paragraph describing the film scene**

Instruments or voices for the scene	Instrument or voice description	Musical effect from the instrument or voice chosen

- (b) Create a 16-bar composition for the score in one of the following forms:
  - (i) written score (traditional notation)
  - (ii) written score (non-traditional notation)
  - (iii) using a computer music sequencer.
- (c) Comment on the ways in which your composition differs from the original music from the film.

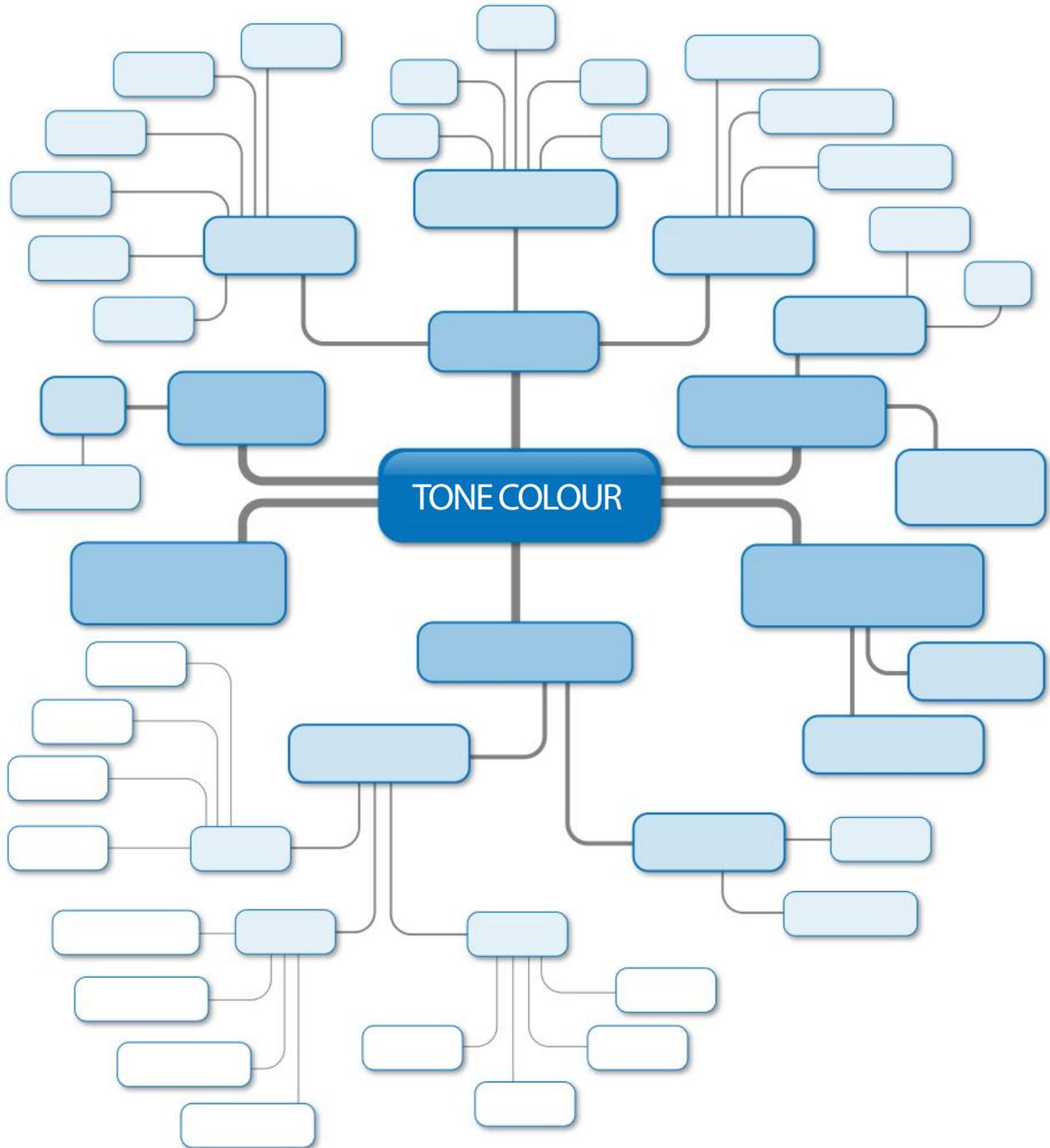
# CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features of the concept of tone colour that can be applied to any listening piece. It is a useful revision tool.



**LISTENING ACTIVITIES**

1. Label the mind maps below.



2. Your teacher will play a listening excerpt.
- Using the mind map that you labelled in question 1, circle what you hear.
  - When you have finished circling features on your mind map, collate what you have heard and, on a separate sheet of paper, complete the following exercise based on the same listening:  
'Describe, discuss and analyse the use of tone colour in the excerpt.'
3. Apply the knowledge learnt in this chapter by finding a piece of music and analysing all aspects of tone colour.
4. Listen to the excerpt your teacher will play and complete the following exercises.
- Outline the sound source combinations that you hear in the excerpt.
  - Use graphic notation to describe what you hear in the first minute of the excerpt.
5. The following template provides a useful way to answer a question based on the concept of tone colour. Listen again to the excerpt used in question 4 and use this template to identify what you hear in the excerpt.

**WEB PLAYER TRACK**  
Pelican Dreaming:  
Darren Percival



**WEB PLAYER TRACK**  
Down in Africa:  
Mr. Percival



General questions		
WHAT? What is making the sound?	HOW? How is the sound being produced?	COMBINATION? Is it solo or ensemble?
<p><b>Identify:</b></p> <ul style="list-style-type: none"> <li>material</li> <li>type of sound</li> <li>Western instruments</li> <li>non-Western instruments</li> <li>vocal</li> </ul>	<p><b>Identify:</b></p> <p>instrumental or vocal technique (traditional or non-traditional)</p>	<p><b>Identify:</b></p> <ul style="list-style-type: none"> <li>number of instruments</li> <li>instrumental arrangement (solo or ensemble)</li> </ul>
Specific questions		
WHEN? When is it happening?	WHO? Who is performing?	WHAT? What are they doing?
<p><b>Identify:</b></p> <p>section of the piece of music (e.g. verse 1)</p>	<p><b>Identify:</b></p> <p>specific sound sources (instruments, voices, unconventional sounds, electronic sounds)</p>	<p><b>Identify:</b></p> <p>specific detail as to what the solo or group of instruments or voices is playing or singing</p>

6. **Class discussion.** How important is the choice of instruments for a piece of music? As a class, discuss various styles, noting which instruments would suit particular styles of music.



**Nexus (Don Banks):  
Victorian College of the  
Arts Orchestra and Jazz  
Ensemble (0.00-2.24)**

### HSC-STYLE QUESTION

An excerpt (2 minutes 12 seconds) of 'Nexus' by Don Banks will be played SIX times for you to answer this question.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Discuss the use of tone colour in this excerpt.

CHAPTER | FIVE

# TEXTURE

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

- LAYERS
- DENSITY
- TYPE OF TEXTURE

**Listening activity pieces:**

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

**'Unfinished Symphony'**  
*by Franz Schubert*

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

**'Tobias'**  
*by Darren Percival*

**Additional suggested listening pieces:**

**'Magic'**  
*by Ben Folds Five*

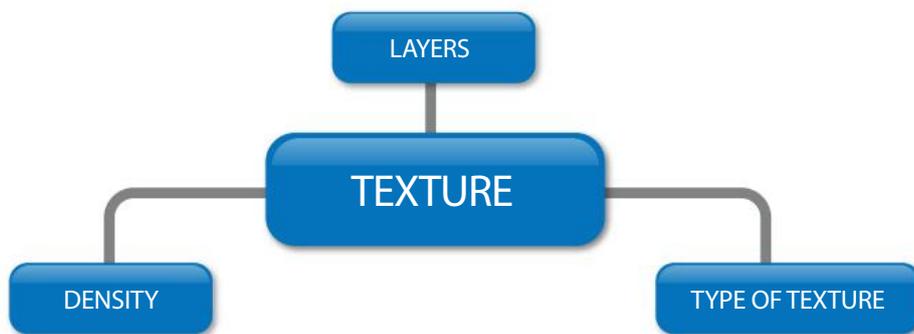
**'Behind the Wall'**  
*by Tracy Chapman*

**'One Big Holiday'**  
*by My Morning Jacket*

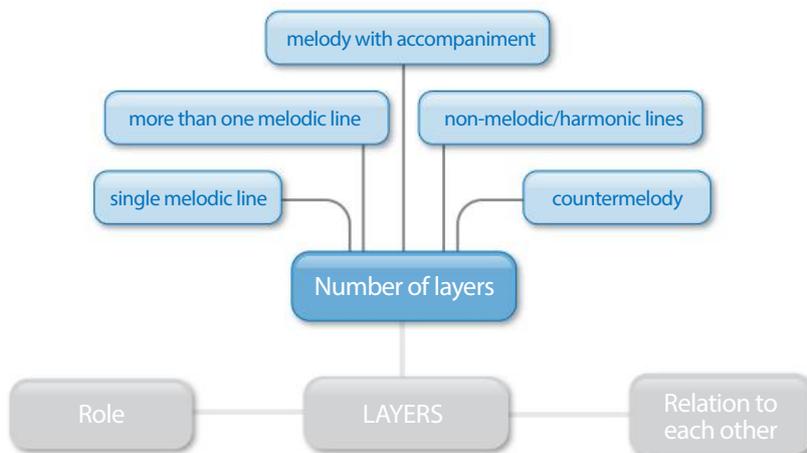
**'Hand in Hand'**  
*by Joseph Tawadros, with Bobby Singh*

## TEXTURE

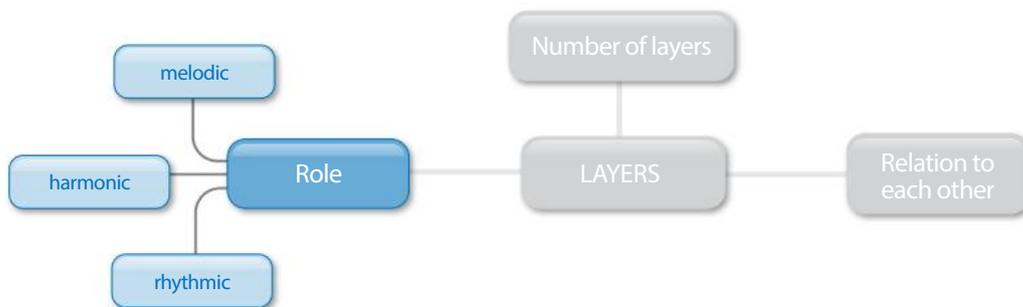
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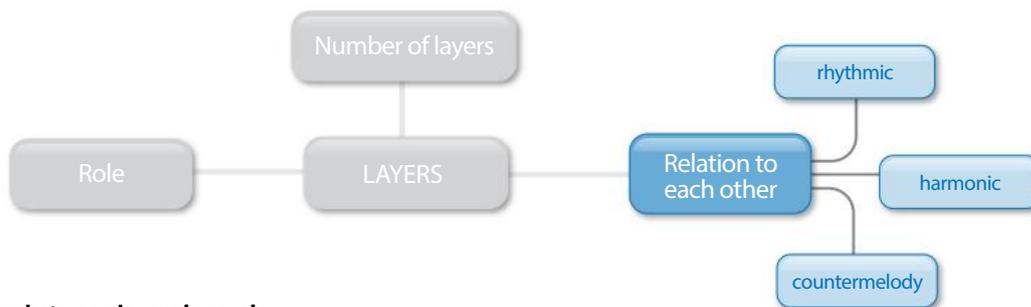
# LAYERS



Categories for analysing the number of layers in a piece



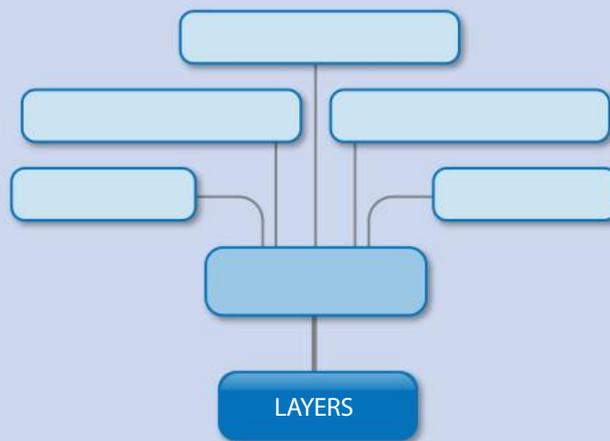
The roles of musical layers



Relationships between layers in music

**CONCEPT CHECK**  **LAYERS**

- Label the blank mind map below from your understanding of what you have learnt in this section of the chapter. Add the relevant terms to the branches



- Listen to the sound bites and classify each as involving one of the following:
  - single melodic line
  - melody with chords
  - more than one melodic line
  - a countermelody.

- Listen to the sound bites then copy and complete the following table, naming the main instrument in each sound bite and whether the instrument has a melodic, rhythmic or harmonic role.

Sound bite	Instrument	Role
 <b>Sound bite 5.10</b> Concept check – Role 1		
 <b>Sound bite 5.11</b> Concept check – Role 2		
 <b>Sound bite 5.12</b> Concept check – Role 3		

- Listen to the sound bite and discuss the relationship of the layers to one another.

 **Sound bite 5.6**  
Concept check – Layers 1

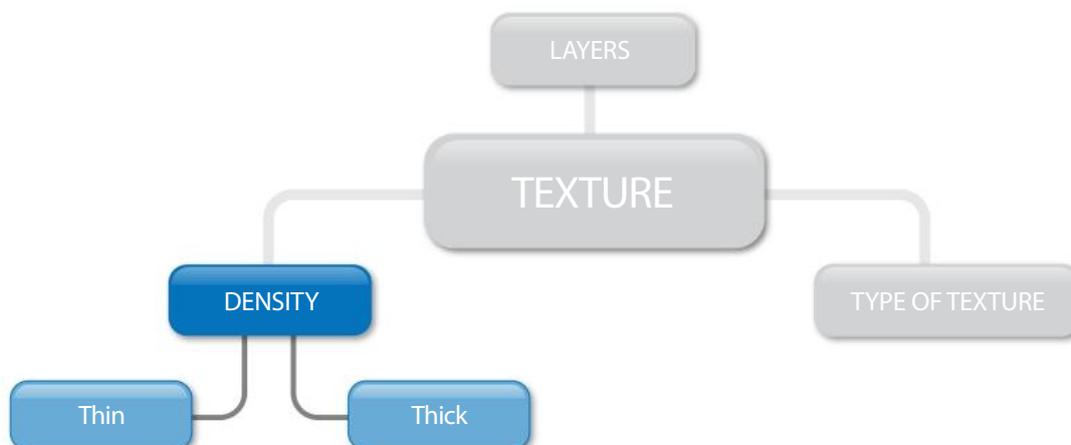
 **Sound bite 5.7**  
Concept check – Layers 2

 **Sound bite 5.8**  
Concept check – Layers 3

 **Sound bite 5.9**  
Concept check – Layers 4

 **Sound bite 5.13**  
Concept check – Layer relationship

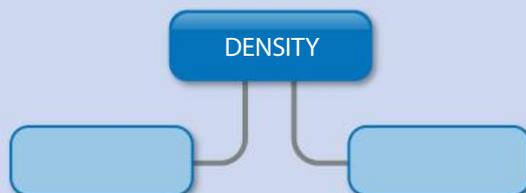
## DENSITY



### Density of texture in music

#### CONCEPT CHECK DENSITY

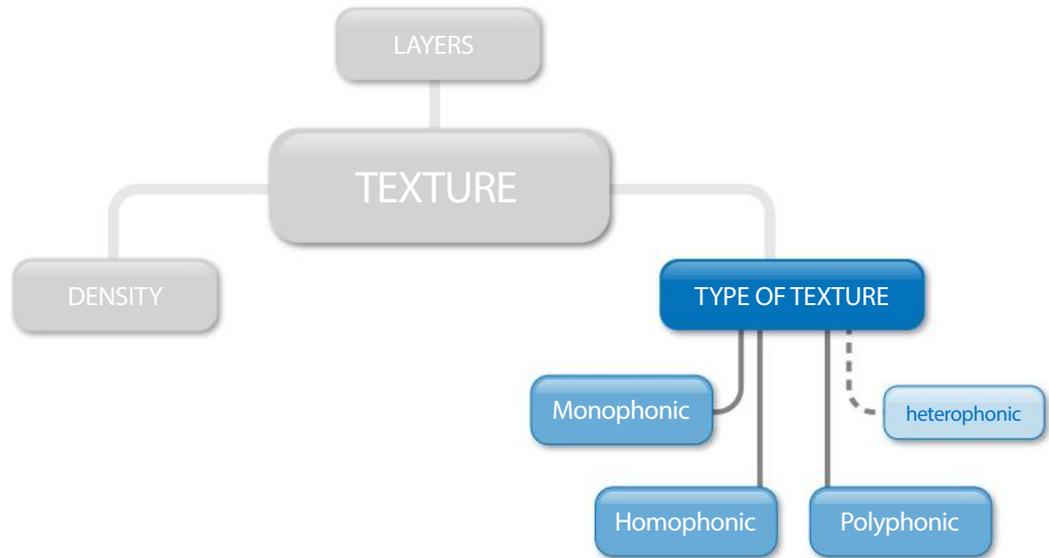
- Label the blank mind map below from your understanding of what you have learnt in this section of the chapter. Add the relevant terms to the branches provided.



- Name three alternative terms to describe a 'thick' texture.
- Name three alternative terms to describe a 'thin' texture.
- Listen to the sound bites. Using the table below, circle the relevant term for each sound bite.

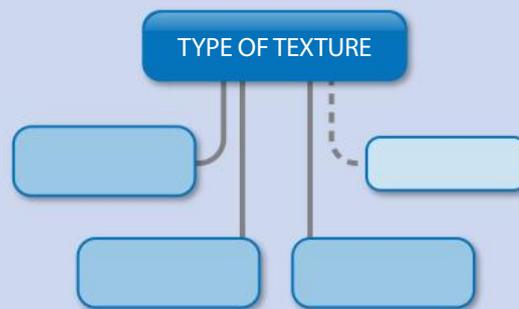
Sound bites	Texture density
 <b>Sound bite 5.16</b> Concept check – Texture 1	Thick/thin
 <b>Sound bite 5.17</b> Concept check – Texture 2	Thick/thin
 <b>Sound bite 5.18</b> Concept check – Texture 3	Thick/thin

# TYPE



## CONCEPT CHECK TEXTURE TYPES

1. Label the blank mind map below from your understanding of what you have learnt in this section of the chapter. Add the relevant terms to the branches provided



2. Listen to each sound bite and identify whether the texture type is monophonic, homophonic, polyphonic or heterophonic.



**Sound bite 5.23**  
Heterophonic texture



**Sound bite 5.24**  
Concept check – Texture type 1



**Sound bite 5.25**  
Concept check – Texture type 2



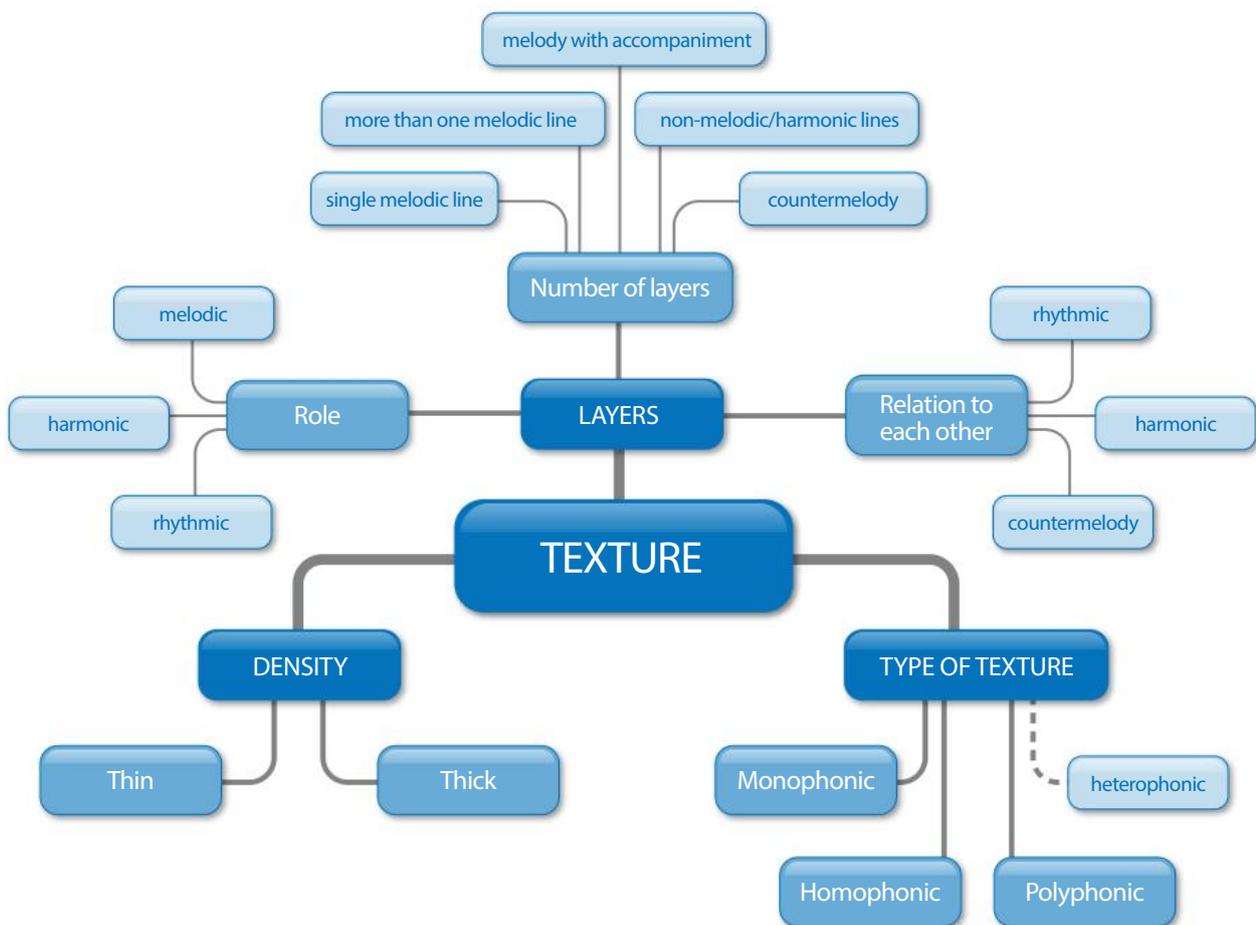
**Sound bite 5.26**  
Concept check – Texture type 3



**Sound bite 5.27**  
Concept check – Texture type 4

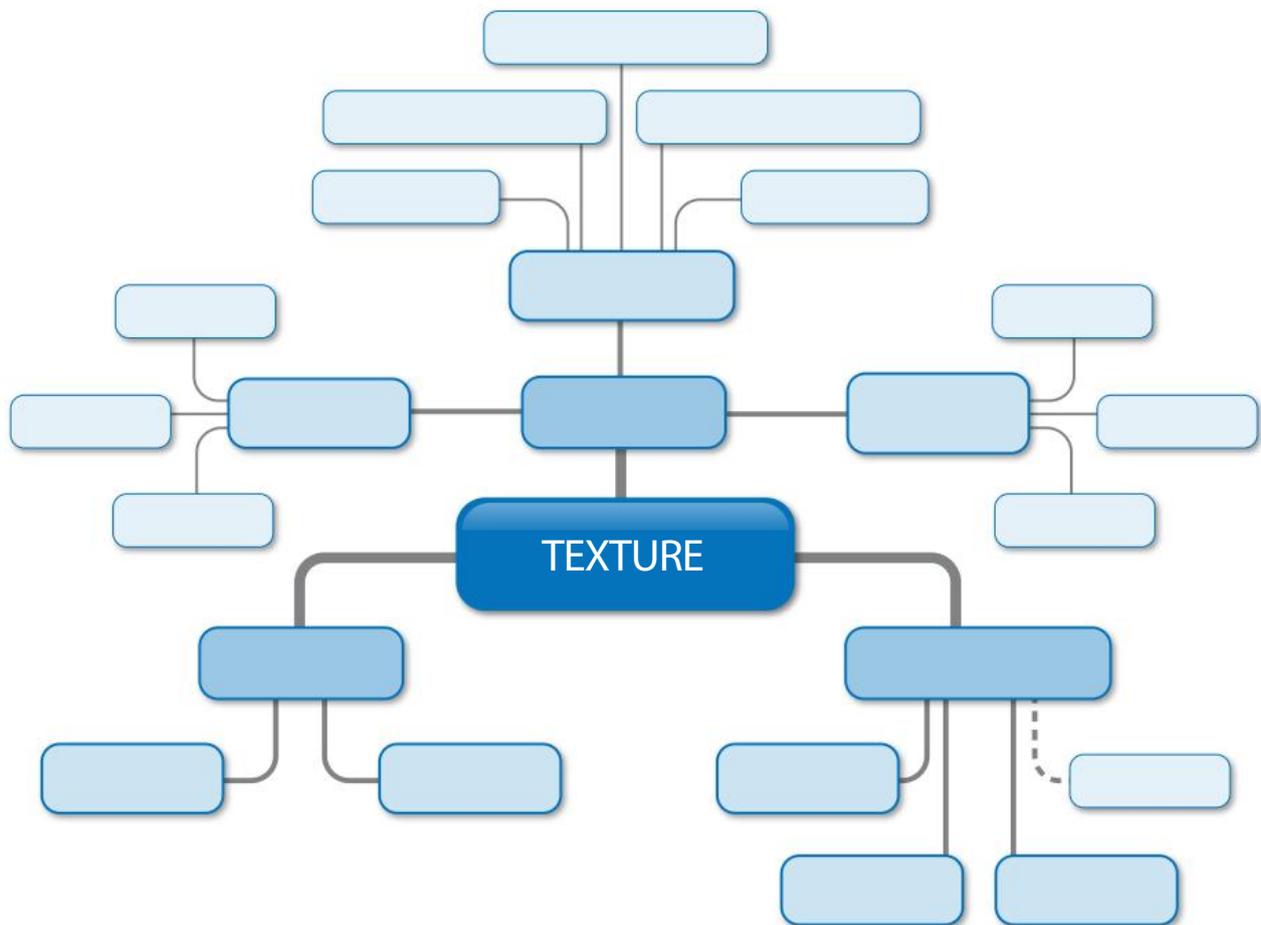
# CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features of the concept of texture that can be applied to any listening piece.



## LISTENING ACTIVITIES

1. Label the mind map below.



Summer Overture, from  
Requiem for a Dream:  
Clint Mansell (composer)  
Kronos Quartet (0.00-1.07)

2. Your teacher will play a listening excerpt.
  - (a) Using the mind map that you labelled in question 1, circle what you hear.
  - (b) Collate what you have heard and, on a separate piece of paper, answer the following question based on the same listening: 'Discuss the use of texture overall in the excerpt'.
3. Apply the knowledge learned in this chapter by finding a piece of music and analysing all aspects of texture.
4. Find:
  - (a) a piece of music that has a thick texture
  - (b) a piece of music that is monophonic
  - (c) a piece of music that uses a heterophonic texture.
5. **Class performance.** Locate [www.bobbymcferrin.com](http://www.bobbymcferrin.com) and refer to 'sing & play with bobby'.
  - (a) Find out how Bobby McFerrin arranged the voices in each layer of the song 'Don't Worry, Be Happy!' by following the instructions and listening to each layer singly then together.
  - (b) In groups of seven, use the score for the seven layers to perform the song 'Don't Worry, Be Happy!' Bring in each layer one at a time, allowing four bars of performance before the next one enters.

(c) Listen again to the composition built up in the performance by Bobby McFerrin and compare your performance with his.

**6. Music technology.** Using sequencing software create a composition in any style for which you have the loops. Your composition should have various types of texture and layers. Describe your composition to the class in terms of layers and the movement of the layers within the piece of music.

**7. Score reading and listening.** Listen to the excerpt your teacher will play while following the score excerpt on pages 66-70. Answer the following questions in relation to the excerpt.

- How many layers are seen and heard in the excerpt provided?
- What is the role of the oboes and clarinets when this layer enters?
- Explain the relationship between the double bass, cello and viola, and the violin parts.
- Name and describe the density in bars 1-8.
- Name the types of texture used in the excerpt (monophonic, homophonic, polyphonic) and explain (in bar numbers) where these texture types are heard.
- Comment on the use of texture overall and the effectiveness of this for the listener.

**8.** Listen to the excerpt your teacher will play and answer in extended point form the following questions related to texture.

**Layers**

- Identify the layers in this excerpt.
- Label each layer as:
  - single melodic line
  - melody with accompaniment
  - more than one melodic line
  - countermelody
  - non-melodic/harmonic lines (e.g. rhythm section/percussion).
- What is the role of each layer (melodic, harmonic or rhythmic)?
- Describe the relationship between each layer.

**Density**

- Describe the density of the texture.

**Type**

- Label the type of texture used in the piece of music. Comment on the overall type(s) of texture, as well as on particular sections of the piece of music.

**Diagram**

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

**Symphony No. 8  
in B Minor, D.759  
(Unfinished Symphony)  
(Franz Schubert):  
Slovak Philharmonic  
Orchestra, Symphony  
Orchestra & Stephen  
Gunzhauser (0.00 - 1.36)**



**WEB PLAYER TRACK  
It's Gonna Be Good for You:  
The Hipstones**



# Symphony No. 8 in B minor ('Unfinished Symphony')

## First Movement (excerpt)

Franz Schubert (1797–1828)

**1** Allegro moderato

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Clarinets in A, Bassoons) and brass (French horns in D, Trumpets in E, Trombones, Bass) are grouped together. The strings (Violins, Viola, Cello/Double bass) are at the bottom. The Cello/Double bass part starts with a melodic line in the right hand, marked *pp* and *a2*. The tempo is *Allegro moderato*. The key signature is B minor (two sharps) and the time signature is 3/4. The score is divided into measures by a vertical bar line, with repeat signs at the beginning of the first measure of each part.

9

Flutes

Oboes

Clarinets in A

Bassoons

French horns  
in D

Trumpets in E

Alto  
Tenor

Trombones

Bass

Timpani in H.Fis.

Violins

Viola

Cello  
Double bass

The musical score for measures 9, 10, and 11 is as follows:

- Measures 9-11:** Flutes, Oboes, Clarinets in A, Bassoons, French horns in D, Trumpets in E, Alto Tenor Trombones, and Bass are marked with rests.
- Measures 9-11:** Timpani in H.Fis. is marked with rests.
- Measures 9-11:** Violins play a rhythmic pattern of eighth notes, starting with a *pp* dynamic. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).
- Measures 9-11:** Viola plays a rhythmic pattern of eighth notes, starting with a *pp* dynamic. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).
- Measures 9-11:** Cello and Double bass play a rhythmic pattern of eighth notes, starting with a *pp* dynamic. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

12

Flutes

Oboes

Clarinets in A

Bassoons

French horns in D

Trumpets in E

Alto Tenor

Trombones

Bass

Timpani in H.Fis.

Violins

Viola

Cello Double bass

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 12, 13, and 14. The score is written for various instruments. The woodwind section includes Flutes, Oboes, Clarinets in A, and Bassoons. The brass section includes French horns in D, Trumpets in E, Alto/Tenor, Trombones, and Bass. The percussion section includes Timpani in H.Fis. The string section includes Violins, Viola, and Cello/Double bass. The key signature is one sharp (F#), and the time signature is 3/4. The Flutes part is mostly rests. The Oboes and Clarinets in A parts have a melodic line starting in measure 13, with a slur over the notes. The Bassoons part is mostly rests. The French horns, Trumpets, Alto/Tenor, Trombones, and Bass parts are mostly rests. The Timpani part is mostly rests. The Violins part has a complex rhythmic pattern. The Viola and Cello/Double bass parts have a simpler rhythmic pattern.

15

Flutes

Oboes

Clarinets in A

Bassoons

French horns in D

Trumpets in E

Alto  
Tenor

Trombones

Bass

Timpani in H.Fis.

Violins

Viola

Cello  
Double bass

Detailed description: This is a page of a musical score for a symphony orchestra, specifically measures 15 through 17. The score is arranged in a standard orchestral layout. At the top, a box contains the number '15'. The instruments are listed on the left side of the page. The woodwind section includes Flutes, Oboes, Clarinets in A, and Bassoons. The brass section includes French horns in D, Trumpets in E, Alto and Tenor Trombones, and a Bass Trombone. The percussion section includes Timpani in H.Fis. The string section includes Violins, Viola, Cello, and Double bass. The Flutes part is mostly rests. The Oboes and Clarinets in A parts feature a melodic line starting in measure 15, consisting of a half note followed by a quarter note, with a slur over the first two measures. The Bassoons part is mostly rests. The French horns, Trumpets, Alto/Tenor Trombones, and Bass Trombone parts are mostly rests. The Timpani part is mostly rests. The Violins part features a rhythmic pattern of eighth notes. The Viola part features a rhythmic pattern of eighth notes. The Cello and Double bass parts feature a rhythmic pattern of eighth notes.



**HSC-STYLE QUESTION**

An excerpt (2 minutes 12 seconds) from 'Tobias' by Darren Percival will be played SIX times for you to answer this question.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Discuss the use of texture in this excerpt.

**WEB PLAYER TRACK**  
**Tobias: Darren Percival,**  
**Dannielle DeAndrea**



CHAPTER | SIX

# STRUCTURE

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

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

**Listening activity pieces:**

**'Prelude'**  
*from Carmen by Georges Bizet*

**'Fix My Soul'**  
*by The Hipstones*

**'Gangsta's Paradise'**  
*by Coolio*

**Additional suggested listening pieces:**

**'Another Day'**  
*from Rent by Jonathon Larson*

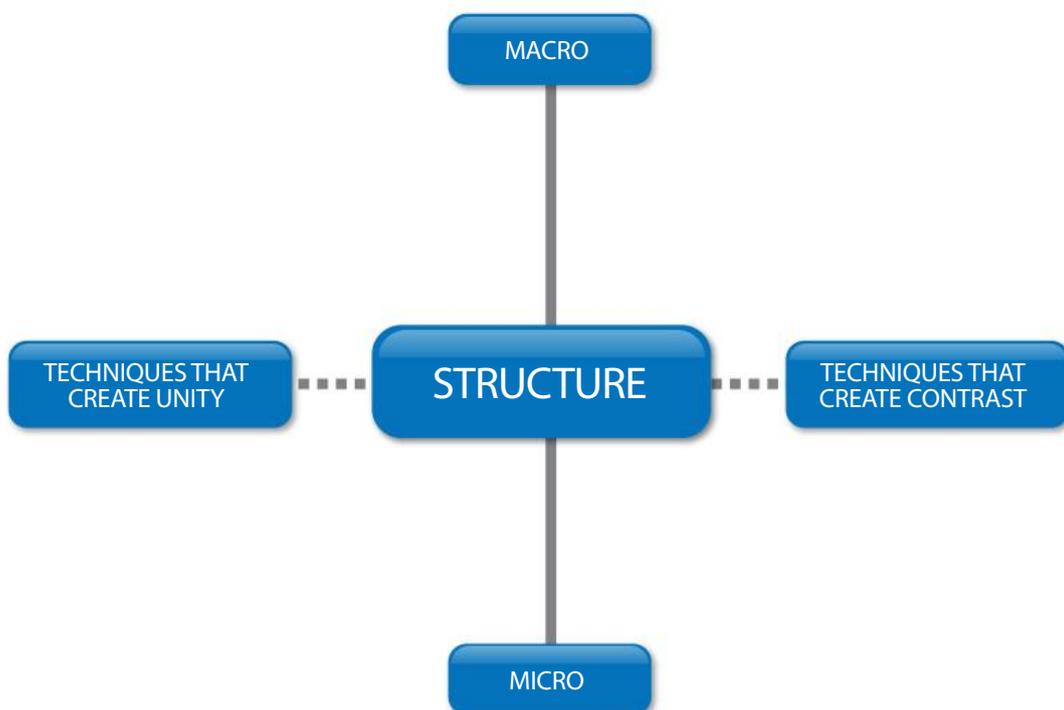
**'Bohemian Rhapsody'**  
*by Queen*

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

**'Tobias'**  
*by Darren Percival*

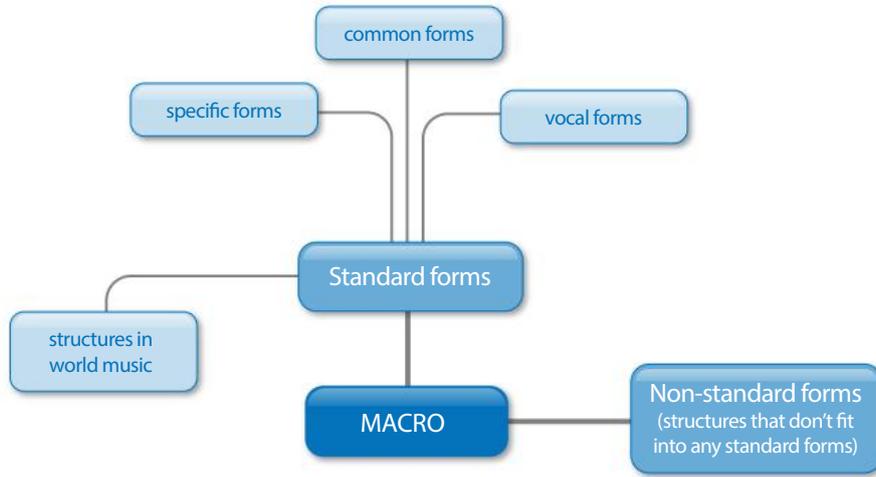
# STRUCTURE

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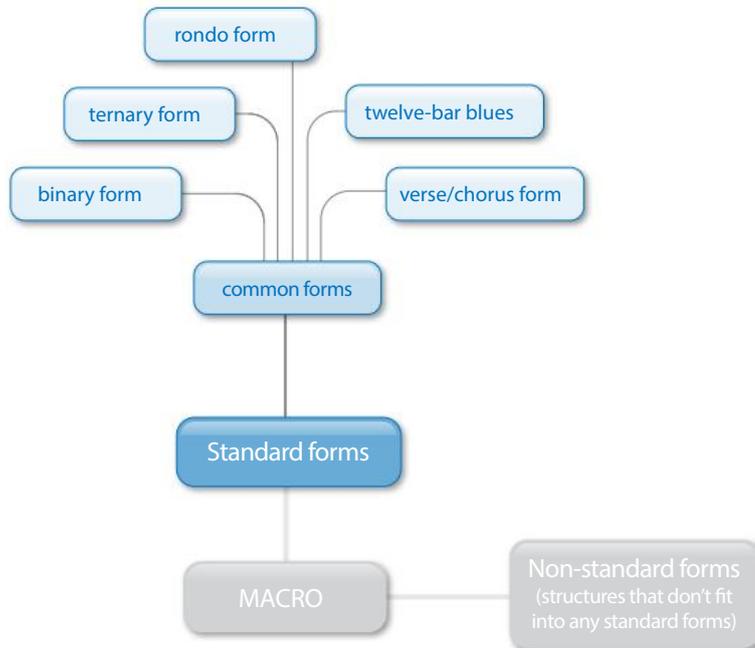
The main aspects of structure

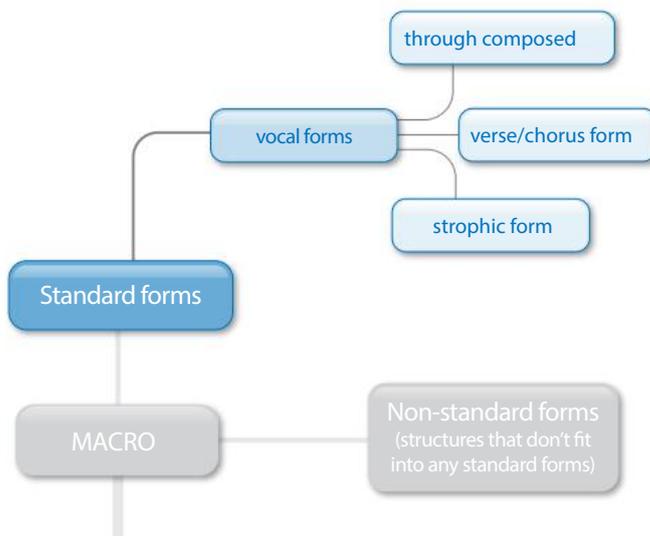
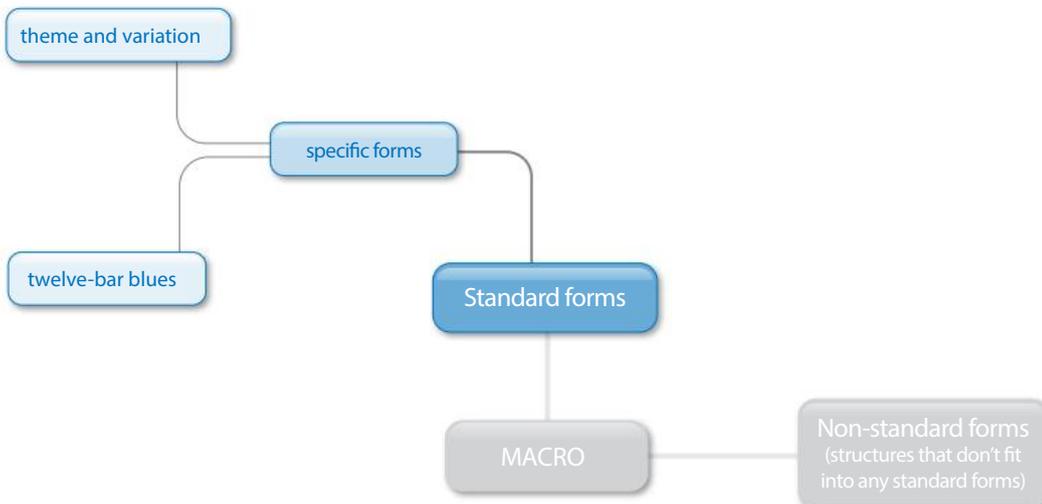
# MACRO STRUCTURE



The main elements of macro structure

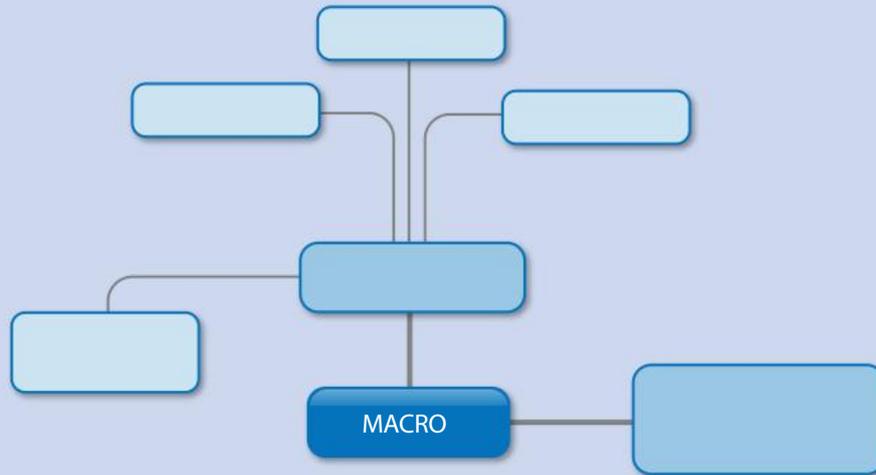
## Standard forms





**CONCEPT CHECK** ↔↔↔ **MACRO STRUCTURE**

1. Label the blank mind map below from your understanding of what you have learnt in this section of the chapter. Add the relevant terms to the branches provided.

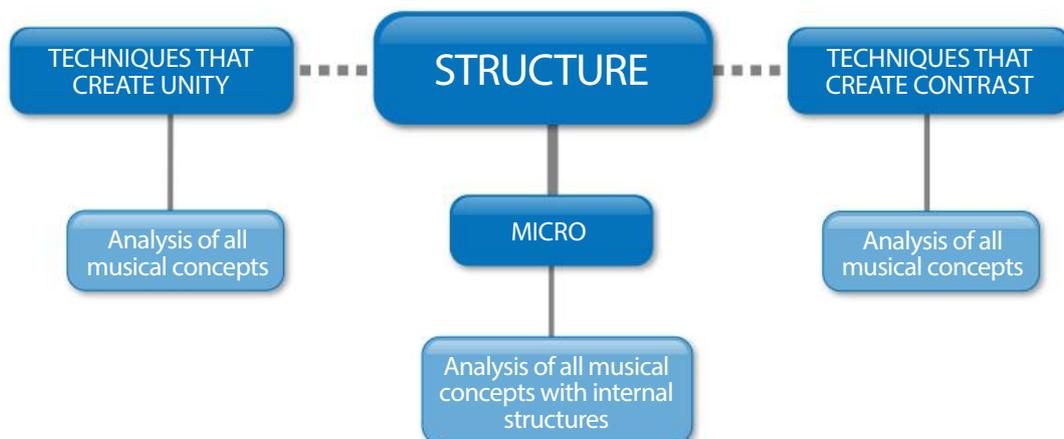


Listen to the following standard forms. Use the table below to answer these questions.

2. Identify which category the piece of music falls into (for example, common forms).
3. Specify the name of the structure, if appropriate (for example, ternary form).
4. Identify three musical features of the excerpt. For example:
  - 'The main melody in section A is played by the oboe.'
  - 'Section B is considerably softer than section A.'
  - 'The overall feel of the excerpt is sombre, mainly because of the instrumentation chosen by the composer.'

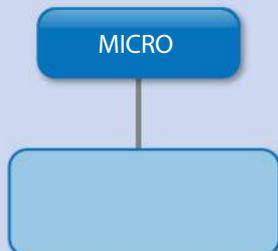
Sound bite	Specific standard category	Structure name (if appropriate)	Three musical features of the excerpt
 <b>Sound bite 6.8</b> Concept check – Structure 1	Common/specific/vocal/world	Binary/ternary etc.	1. 2. 3.
 <b>Sound bite 6.9</b> Concept check – Structure 2	Common/specific/vocal/world		1. 2. 3.

## MICRO STRUCTURE



### CONCEPT CHECK MICRO STRUCTURE

- Label the blank mind map below from your understanding of what you have learnt in this section of the chapter. Add the relevant terms to the branches provided.



- Aural.** Listen to the sound bite and play the main riff on a keyboard or guitar. Notate this riff using traditional or non-traditional notation (that is, indicate the shape of the melody).
- Composition.** Create a four-bar phrase of melody or rhythm using any form of musical notation. Perform your melody or rhythm for the class.
- Improvisation.** Work in pairs for the following activity.
  - Using the four-bar phrase you composed in question 2, one person performs the first two bars and the other person improvises a response to the phrase, also two bars in length.
  - Repeat the same exercise, reversing roles.
  - Perform your musical conversation (question and answer) for the class.
- Improvisation.** Improvise over a twelve-bar blues being played by the class, using the blues scale.

Sound bite 6.15  
Concept check – Micro structure



## UNITY AND CONTRAST.

### CONCEPT CHECK UNITY AND CONTRAST

1. Listen to the sound bite and, using a table like the one below, list three musical features that **unify** the piece of music.

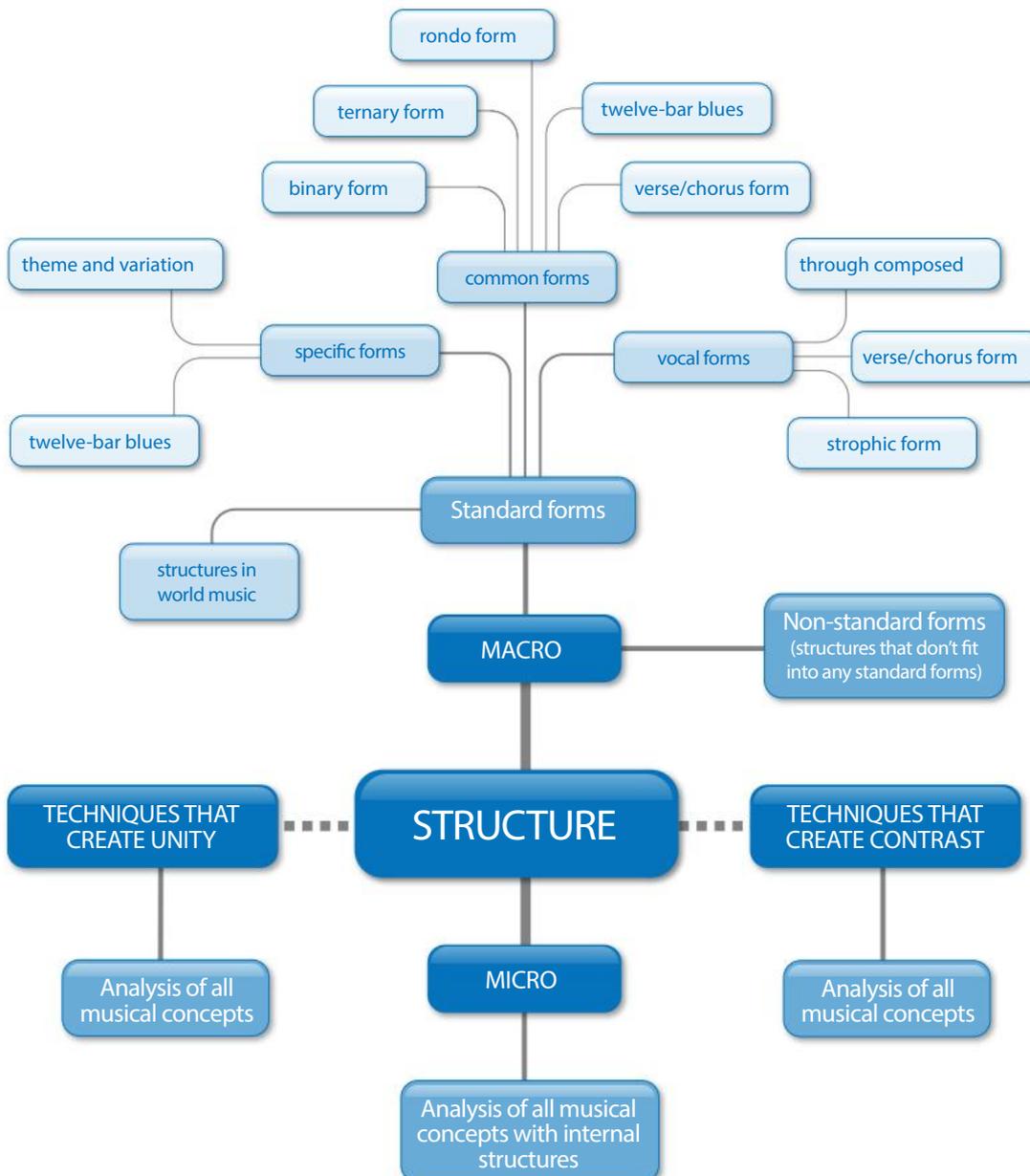
Sound bite	Unifying features
 <b>Sound bite 6.16</b> <b>Concept check – Unity</b>	1. 2. 3.

2. Listen to the sound bite and, using a table like the one below, list three musical features that **contrast** the piece of music.

Sound bite	Contrasting features
 <b>Sound bite 6.17</b> <b>Concept check – Contrast</b>	1. 2. 3.

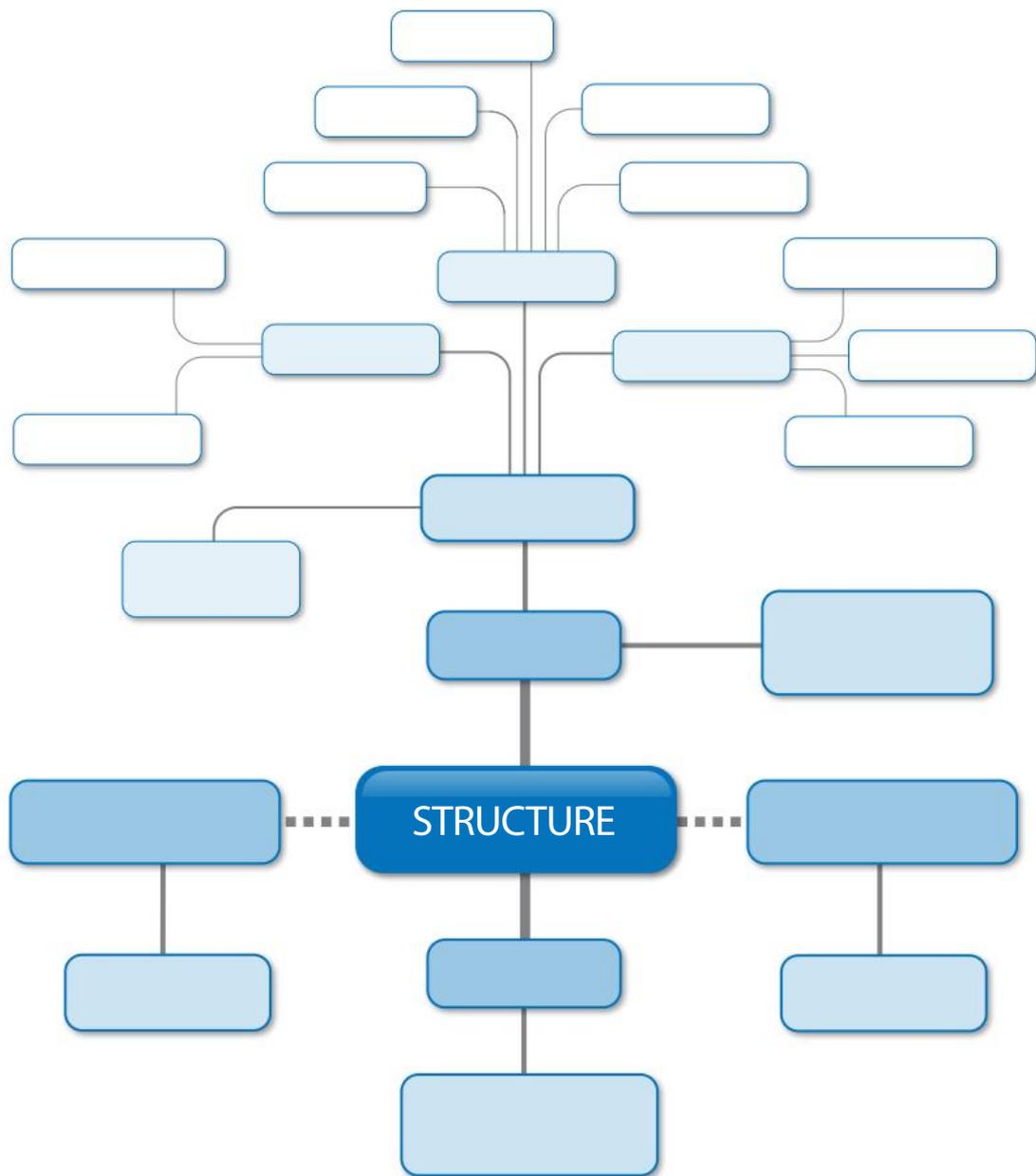
# CHAPTER REVIEW

Mind maps are a way of visualising information. This mind map shows the features for the concept of structure that can be applied to any listening piece.



**LISTENING ACTIVITIES**

1. Label the mind map below.



**Prelude from Carmen**  
 (Georges Bizet):  
 Slovak Radio Symphony  
 Orchestra (0:00 - 2:10)

2. Your teacher will play a listening excerpt. Use the tables below to answer the following questions.

- (a) *Macro*. Tick the appropriate macro structure from the excerpt. State the letters indicating the sections you hear; for example, 'AA, BB' would mean the macro structure is in binary form.
- (b) *Micro*. In the appropriate section, tick the relevant box when you hear this concept of music, and describe one feature of the concept heard.
- (c) *Unity*. Tick the relevant box when you hear this concept of music, and describe one feature of the concept heard.
- (d) *Contrast*. Tick the relevant box when you hear this concept of music, and describe one feature of the concept heard.

- (e) When you have completed the tables, collate what you have heard and answer the following question based on the same listening:  
 'Discuss the overall use of structure in the excerpt.'

**Macro**

Standard form		
<b>Common forms</b>	Binary	
	Ternary	
	Rondo	
	Twelve-bar blues	
	Verse/chorus	
<b>Specific forms</b>	Theme and variation	
	Sonata form	
	Suite (Baroque dance forms)	
	Concerto	
	Twelve-bar blues	
<b>Vocal forms</b>	Verse/chorus	
	Strophic	
	Through composed	
Non-standard form		

**Micro***Section A*

Concept heard	Tick	Describe a feature
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

*Section B*

Concept heard	Tick	Describe a feature
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

*Section C*

Concept heard	Tick	Describe a feature
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

**Unity***Section A*

Concept heard	Tick	Describe a feature
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

*Section B*

Concept heard	Tick	Describe a feature
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

*Section C*

Concept heard	Tick	Describe a feature
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

**Contrast***Section A*

Concept heard	Tick	Describe a feature
Duration		
Pitch		
Dynamics and expressive techniques		



Concept heard	Tick	Describe a feature
Tone colour		
Texture		
Structure		

## Section B

Concept heard	Tick	Describe a feature
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

## Section C

Concept heard	Tick	Describe a feature
Duration		
Pitch		
Dynamics and expressive techniques		
Tone colour		
Texture		
Structure		

3. Apply the knowledge learnt in this chapter by finding a piece of music and analysing all aspects of structure.
4. (a) Find a piece of music for each of the categories listed below related to *macro structure*:
  - (i) a piece of music that is in binary form
  - (ii) a piece of music that is in verse/chorus form
  - (iii) a piece of music that is through composed.
 (b) From each of the musical examples found in part (a), choose a one-minute excerpt (or clear sections) and analyse its *micro structure*.
5. **Class performance.** Organise the classroom chairs in a circle. You will need a pair of drumsticks or mallets, or anything to beat a rhythm. As a class, create a one-bar rhythm. This rhythm is called A. Create another three one-bar rhythms, labelling them B, C and D. You may need to notate them on the board to remember them.
  - (a) Using the A, B, C and D rhythms, play forms of binary, ternary and rondo.
  - (b) Using the A rhythm, go round the circle, with each person improvising their own one-bar melody. After each improvisation, the class plays section A together — the structure in letters would be ABACADAEAF and so on.
  - (c) For an extension activity, starting with A as the theme, each class member varies it, in 'theme and variation' style.

**WEB PLAYER TRACK**  
**Fix My Soul: The Hipstones**

**6. Music technology.** Using music sequencing software at your school, compose a piece of music in rondo form. Create two compositions, the first using loops and the second using traditional notation.

**7.** Your teacher will play a listening excerpt. Listen and answer the following questions in extended point form.

**Macro**

- (a) Sectionalise the music, outlining the structure of the piece of music.
- (b) Identify the macro or overall style of the structure. Is it a standard or non-standard form?

**Micro**

- (c) What does *micro* mean, when referring to musical structure?
- (d) After you have divided the piece of music into sections, analyse each section, using all six concepts of music.

**Unity**

- (e) Comment on the composer's use of unity through the six main concepts of music.

**Contrast**

- (f) Comment on the composer's use of contrast through the six main concepts of music.

**HSC-STYLE QUESTION**

An excerpt (1 minute 12 seconds) from 'Gangsta's Paradise' by Coolio will be played SIX times for you to answer this question.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Describe the structure of the excerpt, supporting your answer with reference to other musical concepts.

**Gangsta's Paradise: Coolio,**  
**featuring L.V (0:00 - 1:12)**

CHAPTER | SEVEN

# CONCEPTUAL LINKS

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

- comparison
- unity
- contrast
- tension
- climax.

## Tension

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

**'La Mamma Morta'**  
by Umberto Giordano

## Climax

**'Barcelona'**  
by Freddie Mercury and  
Montserrat Caballé

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

Listening activity pieces:

## Comparison

**'Over the Rainbow'**  
by Judy Garland

**'Over the Rainbow'**  
by Israel Kamakawiwo'ole

## Unity and contrast

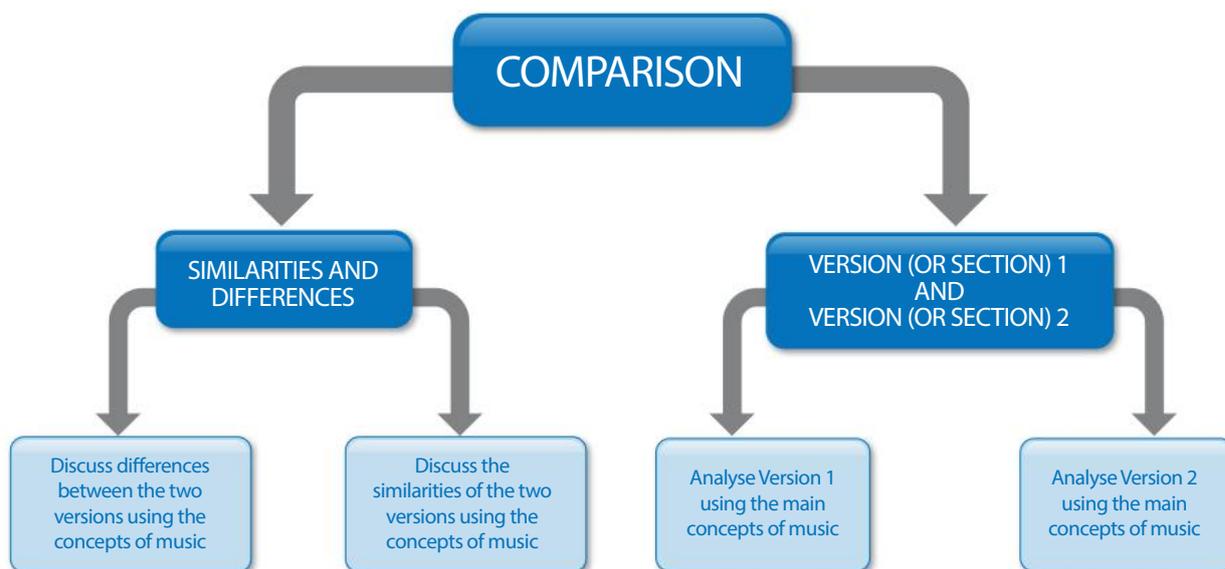
**'Bolero'**  
By Maurice Ravel

**'Bridging the Gap'**  
by Nas

**'Jacaranda Jive'**  
by Andrew Robertson

## COMPARISON

---



**Mind map for 'comparison' showing the two ways in which versions can be analysed**

## LISTENING ACTIVITIES – COMPARISON

1. Your teacher will play two versions of the same song. Listen and compare the pieces using formats as in the tables below.

	Concept	Comment
<b>Similarities</b>	Duration	
	Pitch	
	Dynamics and expressive techniques	
	Tone colour	
	Texture	
	Structure	
<b>Differences</b>	Duration	
	Pitch	
	Dynamics and expressive techniques	
	Tone colour	
	Texture	
	Structure	

	Concept	Comment
<b>Version 1</b>	Duration	
	Pitch	
	Dynamics and expressive techniques	
	Tone colour	
	Texture	
	Structure	
<b>Version 2</b>	Duration	
	Pitch	
	Dynamics and expressive techniques	
	Tone colour	
	Texture	
	Structure	

Over the Rainbow: Judy Garland (0:00 - 1:03)



Over the Rainbow: Israel 'Iz' Kamakawiwo'ole



2. Listen to two versions of a song, using either the listening excerpts from question 1 or songs of your own choice. Draw up a Venn diagram (two large circles that overlap). In the middle section where the two circles overlap, list the similarities in the two pieces of music. In the main circles, list the differences in each version of the song.

### HSC STYLE QUESTION

Two excerpts will be played FOUR times for you to answer this question.

Time:	First playing	Excerpt one — short pause
		Excerpt two — short pause
	Second playing	Excerpt one — 1-minute pause
		Excerpt two — 1-minute pause
	Third playing	Excerpt one — 1-minute pause
		Excerpt two — 1-minute pause
	Fourth playing	Excerpt one — 2-minute pause
		Excerpt two — 2-minute pause

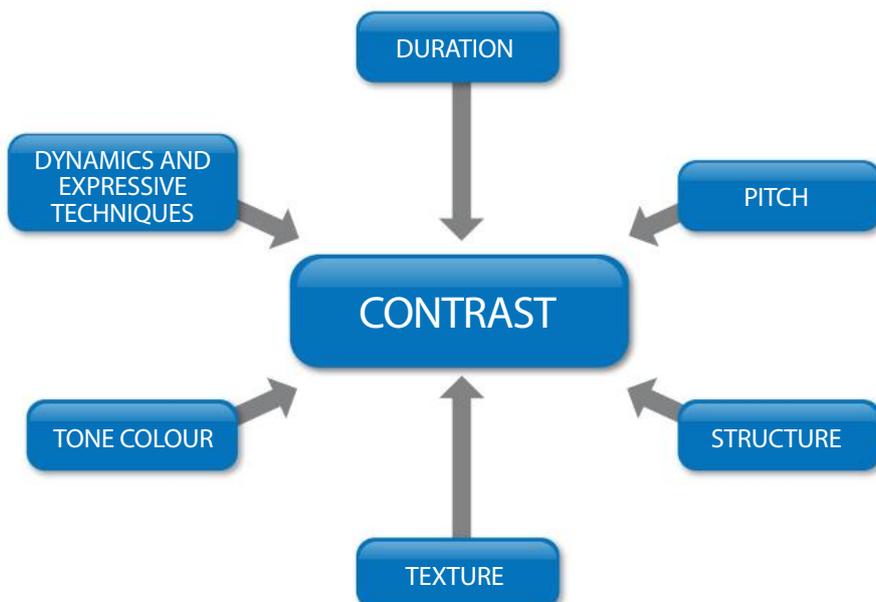
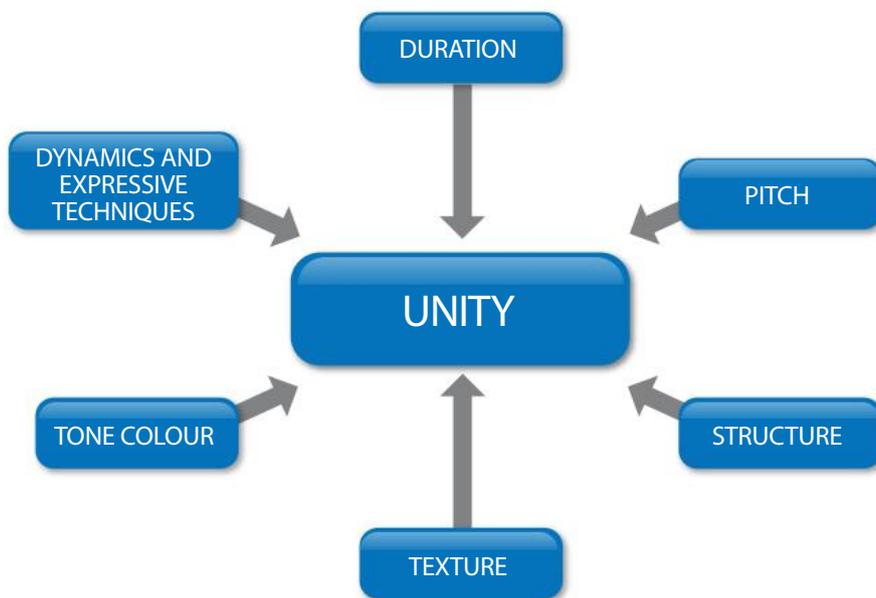
Compare the two excerpts by discussing the similarities and differences. Refer to all of the concepts of music in your answer.

*Suggested excerpts for comparison:*

- 'Blue Danube Waltz' by Johann Strauss II and 'Gourmet Valse Tartare', from the film *Hannibal*, by Hans Zimmer
- 'Pastime Paradise' by Stevie Wonder and 'Gangsta's Paradise' by Coolio
- 'Jesu Joy of Man's Desiring' by J. S. Bach and 'Ruins' by Wendy Matthews
- 'Feeling Good' by Nina Simone and 'Feeling Good' by Muse

## UNITY AND CONTRAST

---



## LISTENING ACTIVITIES – UNITY AND CONTRAST



**Bolero (Maurice Ravel):**  
Slovak Radio Symphony  
Orchestra (0:00 – 2:48)

1. Your teacher will play a listening excerpt. Listen and complete a table like the one below. First, describe how an aspect of music is helping to create unity, and then, in the second table, describe how it is creating contrast. Share your observations with the rest of the class and note other students' points in your table.

	Concept	Comment
<b>Unity</b>	Duration	
	Pitch	
	Dynamics and expressive techniques	
	Tone colour	
	Texture	
	Structure	
<b>Contrast</b>	Duration	
	Pitch	
	Dynamics and expressive techniques	
	Tone colour	
	Texture	
	Structure	



**On the Beautiful Danube:**  
Waltz (Johan Strauss):  
Queensland Symphony  
Orchestra (0:00 – 1:43)

2. Your teacher will play a listening excerpt. Listen and answer the following questions in extended point form.

### Unity

- Discuss how the composer uses the concept of *duration* to create/achieve unity. Consider repeated patterns, ostinati, constant tempo or the drum pattern.
- Discuss how the composer uses the concept of *pitch* to create/achieve unity. Consider recurring musical ideas or motifs, use of the same tonality throughout, as well as constant harmonic patterns.
- Discuss how the composer uses the concept of *dynamics and expressive techniques* to create/achieve unity. Consider constant dynamic level throughout and recurring expressive techniques, as well as use of the same tempo throughout.
- Discuss how the composer uses the concept of *tone colour* to create/achieve unity. Consider consistency in the sound sources chosen.
- Discuss how the composer uses the concept of *texture* to create/achieve unity. Consider consistency of density and style, and the number of layers.
- Discuss how the composer uses the concept of *structure* to create/achieve unity. Consider returning sections or themes.

### Contrast

- Discuss how the composer uses the concept of *duration* to create/achieve contrast. Consider changes in tempo and time signatures, new rhythmic patterns and contrasting note values.

- (h) Discuss how the composer uses the concept of *pitch* to create/achieve contrast. Consider a change of melody in phrase and also contour; contrasting ranges and registers; change of harmonic patterns; and a modulation.
- (i) Discuss how the composer uses the concept of *dynamics and expressive techniques* to create/achieve contrast. Consider the contrasts in volume — direct (loud to soft) or gradual (crescendo). Also consider various expressive techniques implemented.
- (j) Discuss how the composer uses the concept of *tone colour* to create/achieve contrast. Consider a change in performing media or sound source, as well as a change in instrumental technique or overall feel.
- (k) Discuss how the composer uses the concept of *texture* to create/achieve contrast. Consider changes in density, from thick to thin; number of layers; or change in texture type.
- (l) Discuss how the composer uses the concept of *structure* to create/achieve contrast. Consider contrasting sections — for example, the section B in an AB binary structure.

### HSC-STYLE QUESTION

An excerpt (1 minute 55 seconds) from 'Jacaranda Jive' by Andrew Robertson will be played FIVE times for you to answer this question.

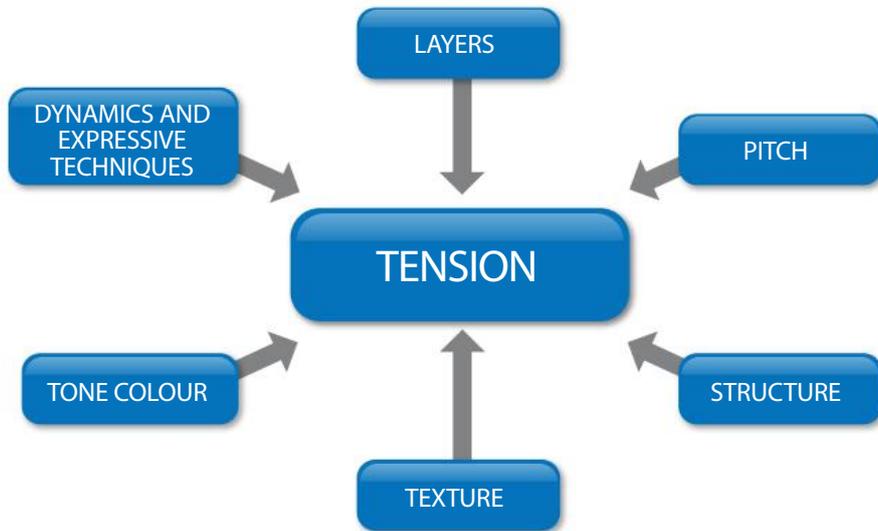
Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	2-minute pause
	Fifth playing	2-minute pause

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

WEB PLAYER TRACK  
Jacaranda Jive:  
Andrew Robertson



# TENSION



### Mind map for tension

## LISTENING ACTIVITIES – TENSION

- Your teacher will play a listening excerpt. Listen and complete the following table. Tick the middle column when you hear a particular concept of music featured. Then describe how this feature is helping to create tension.

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

## HSC-STYLE QUESTION

An excerpt (1 minute) from ‘La Mamma Morta’, from *Andrea Chenier*, performed by Maria Callas will be played FIVE times for you to answer this question.

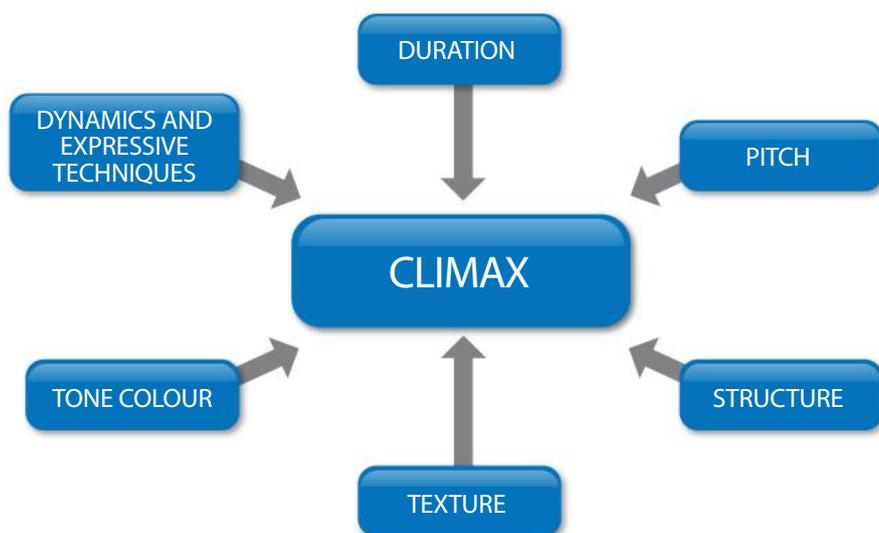
Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	2-minute pause
	Fifth playing	2-minute pause

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

**Threnody to the Victims of Hiroshima (Krzysztof Penderecki):**  
 Polish National Radio Symphony Orchestra & Antoni Wit (0:00 – 2:00)

**La Mamma Morta from Andrea Chenier (Umberto Giordano):**  
 Maria Callas (0:44 – 1:43)

## CLIMAX



### Mind map for climax

### Conceptual links when discussing tension and climax

#### LISTENING ACTIVITIES – CLIMAX

Your teacher will play a listening excerpt. Listen and draw up a table like the one below. Fill in the table if you hear that particular concept and describe how this feature is helping the piece create climax.

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

#### HSC-STYLE QUESTION

An excerpt (1 minute 31 seconds) from 'Bacchanale', from the opera *Samson et Dalila* by Camille Saint-Saëns, will be played FIVE times for you to answer this question.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	2-minute pause
	Fifth playing	2-minute pause

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

O Fortuna from *Carmina Burana* (Carl Orff):  
Slovak Philharmonic  
Chorus, Slovak Radio  
Symphony Orchestra  
(0:31 – 2:32)

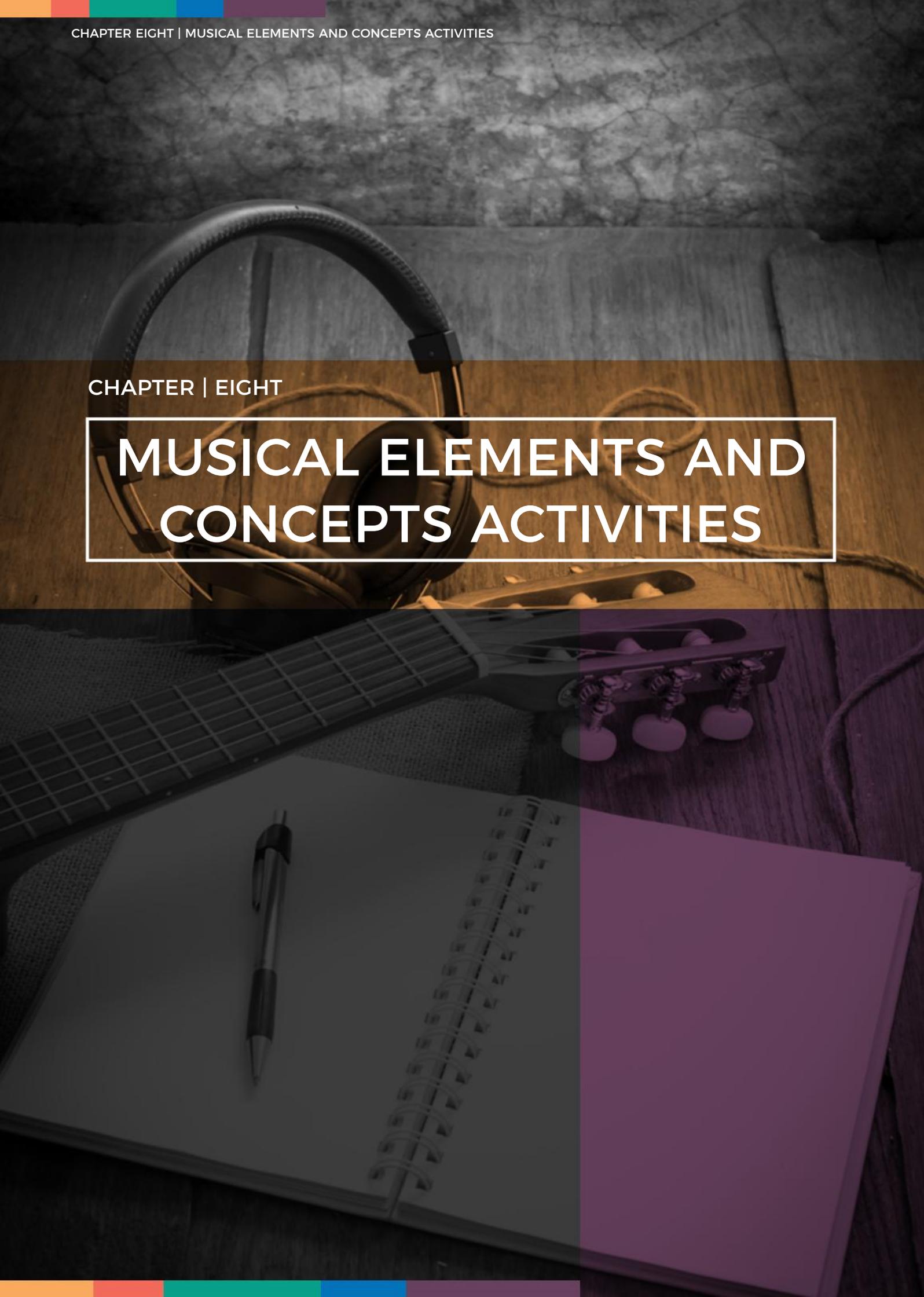


Bacchanale from  
*Samson et Dalila*  
(Camille Saint-Saens):  
Slovak Radio Symphony  
Orchestra (0:00 – 2:24)



CHAPTER | EIGHT

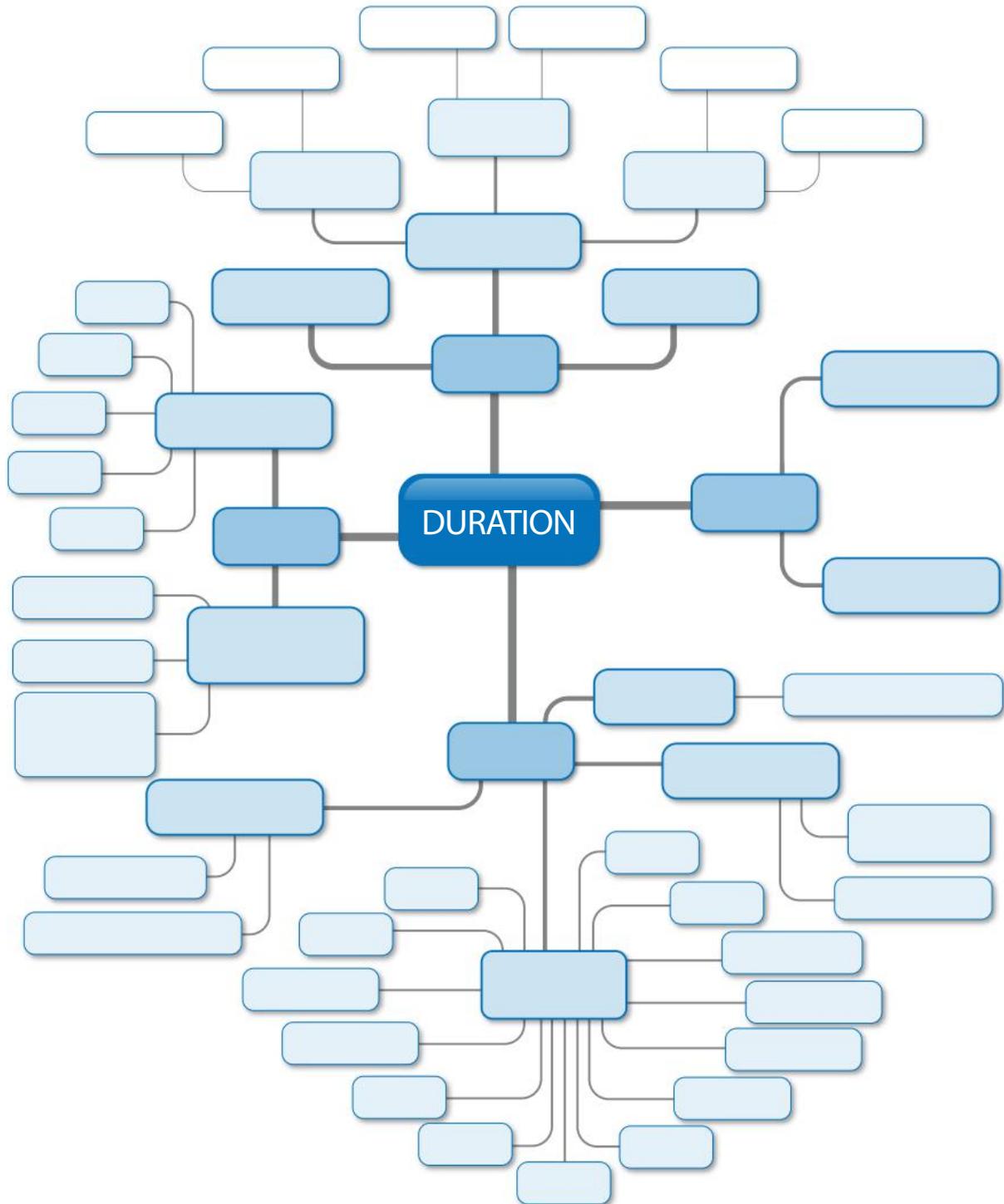
# MUSICAL ELEMENTS AND CONCEPTS ACTIVITIES



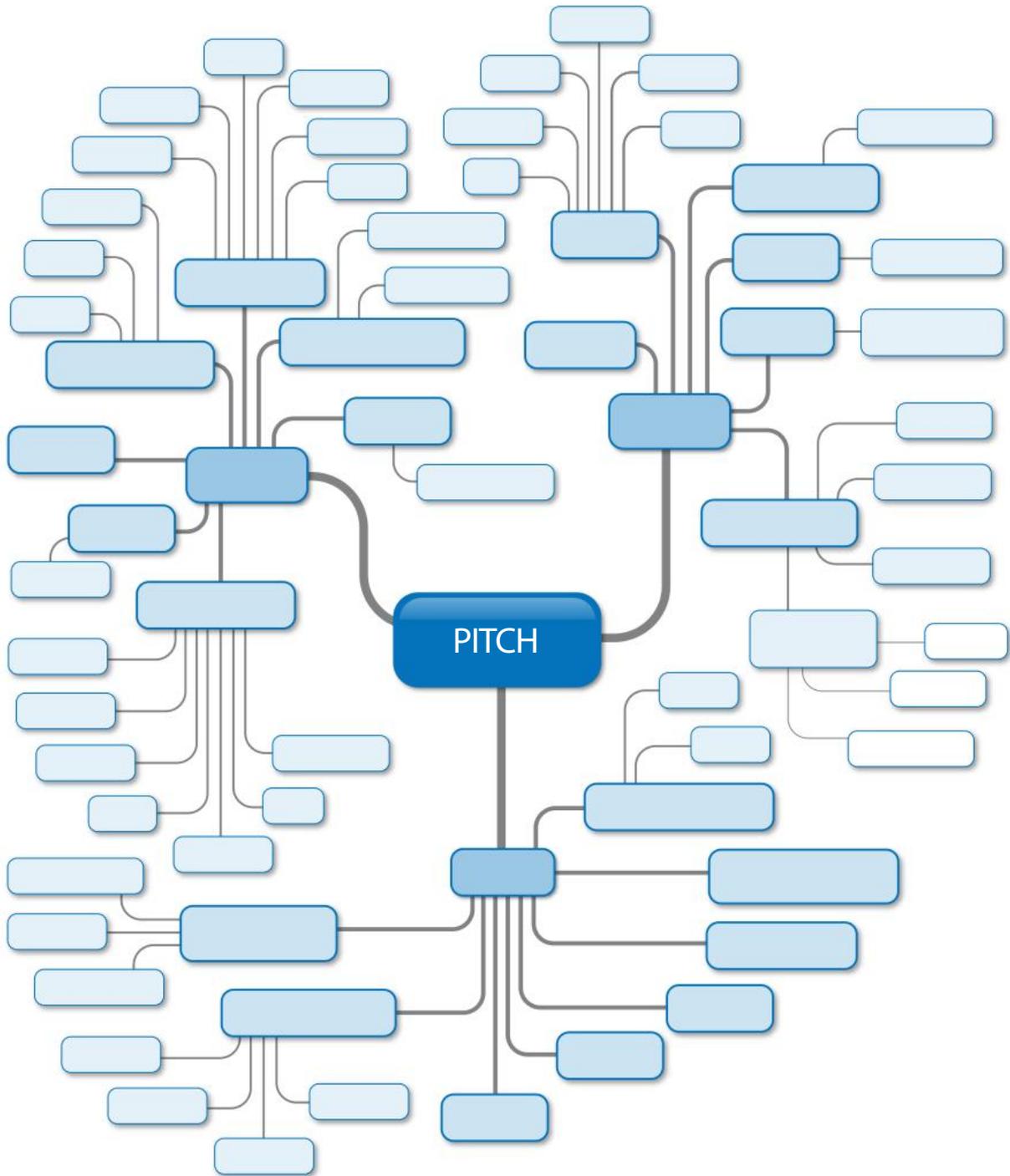
## ACTIVITY 1 - REMEMBER THOSE MIND MAPS?

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

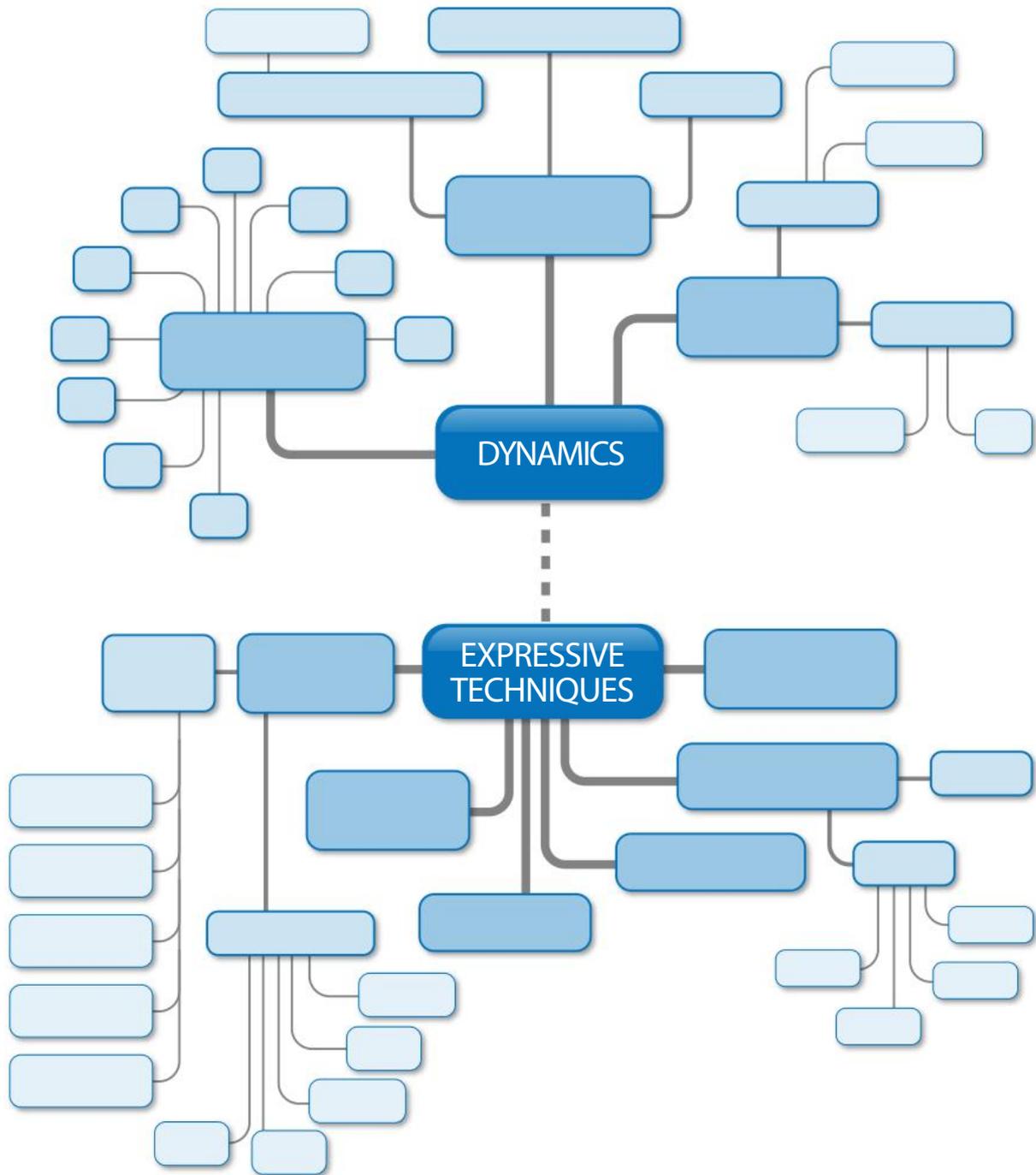
### DURATION



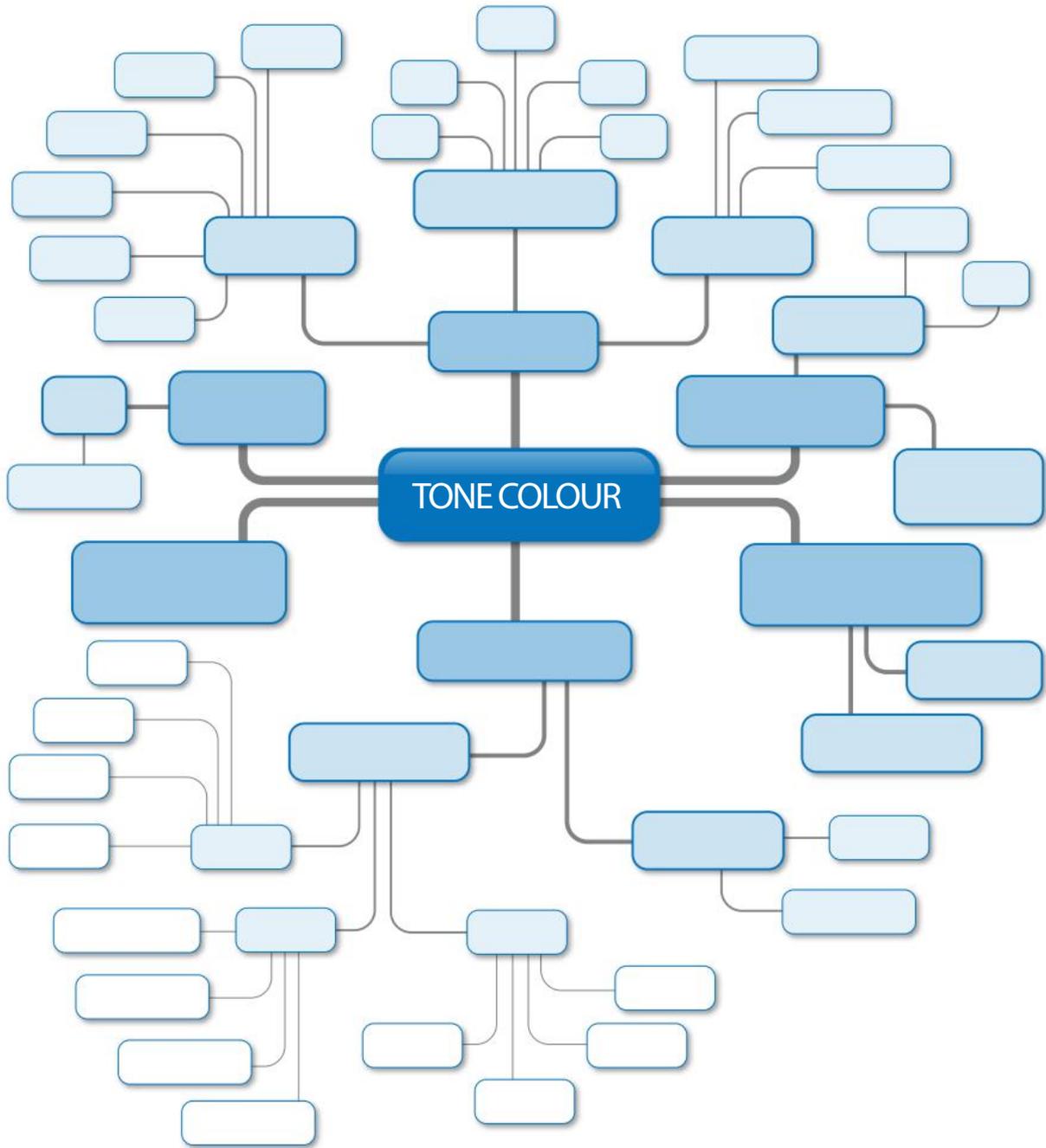
# PITCH



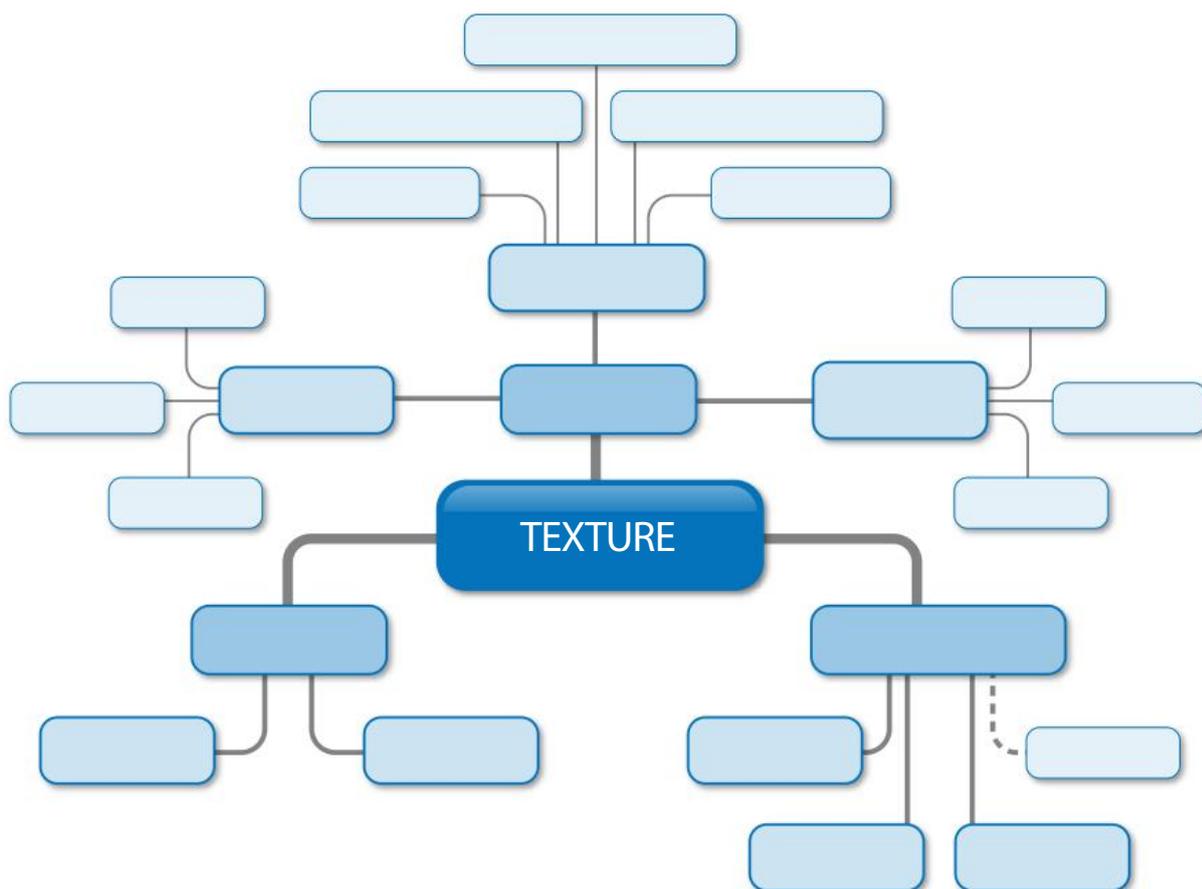
## DYNAMIC & EXPRESSIVE TECHNIQUES



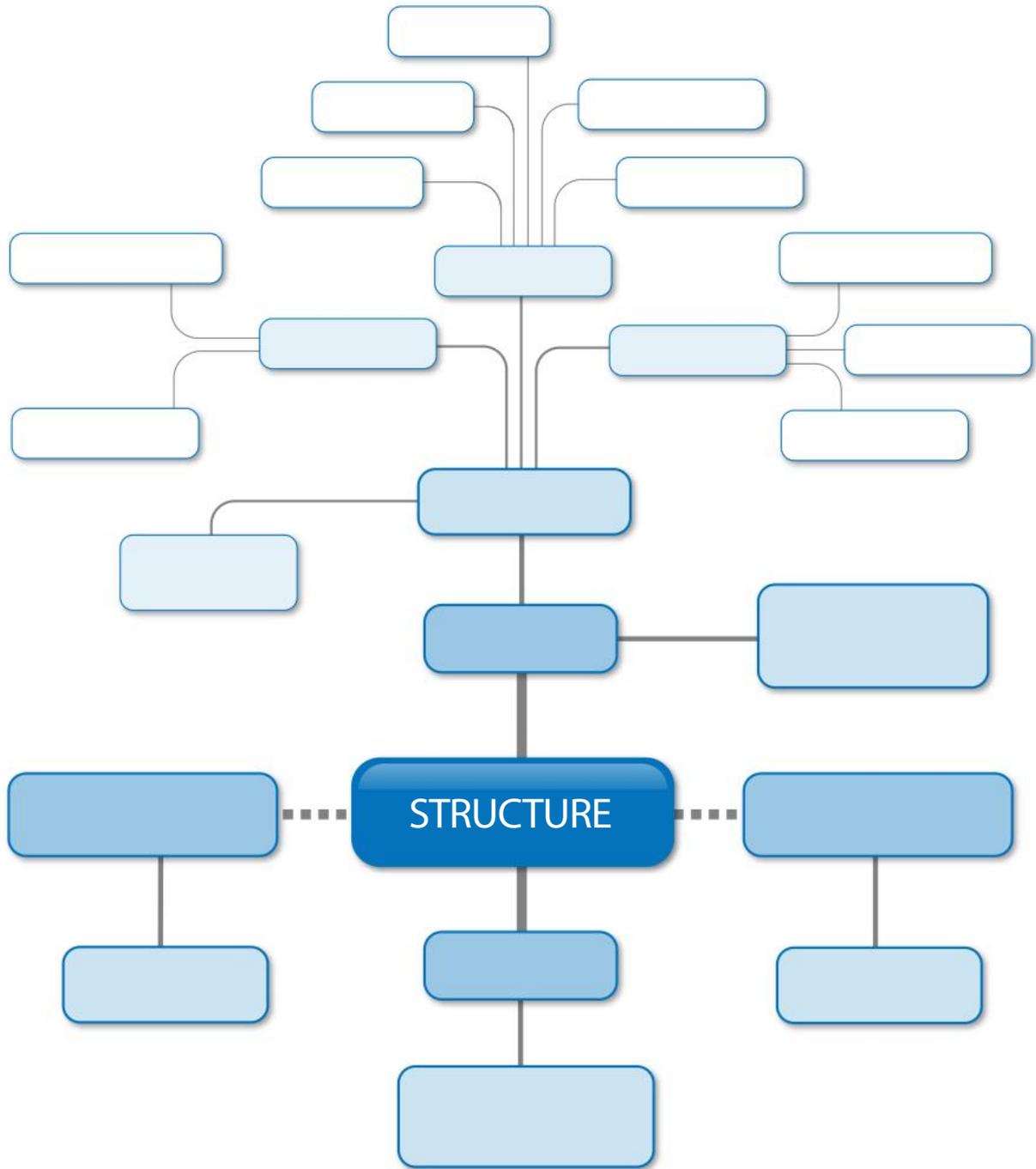
# TONE COLOUR



# TEXTURE



# STRUCTURE



## ACTIVITY 2: WORDSEARCH

### Let's study the first branch

#### Wordsearch

- Look for the musical terms in the grid below from the first branch of each of the six main mind maps
- Words may be read horizontally, vertically or diagonally

A R T I C U L A T I O N R L O  
 D U R A T I O N D A R A U E P  
 M S O U N D D K N W E V O E M  
 A F Z S R E Y A L U H B L R E  
 N O I T A T N E M A N R O U T  
 I M U S I C A L E F F E C T S  
 P R H Y T H M Q O H T T E X N  
 U N F E D S I I F A M O N E T  
 L K S T R U C T U R E N O T S  
 A K A B J T L H M M L A T F A  
 T C I R T C E L E O O L M O R  
 I O R C I M V M R N D I A E T  
 O Y T I S N E D N Y Y T C P N  
 N H C T I P L U N I T Y R Y O  
 S E C R U O S D N U O S O T C

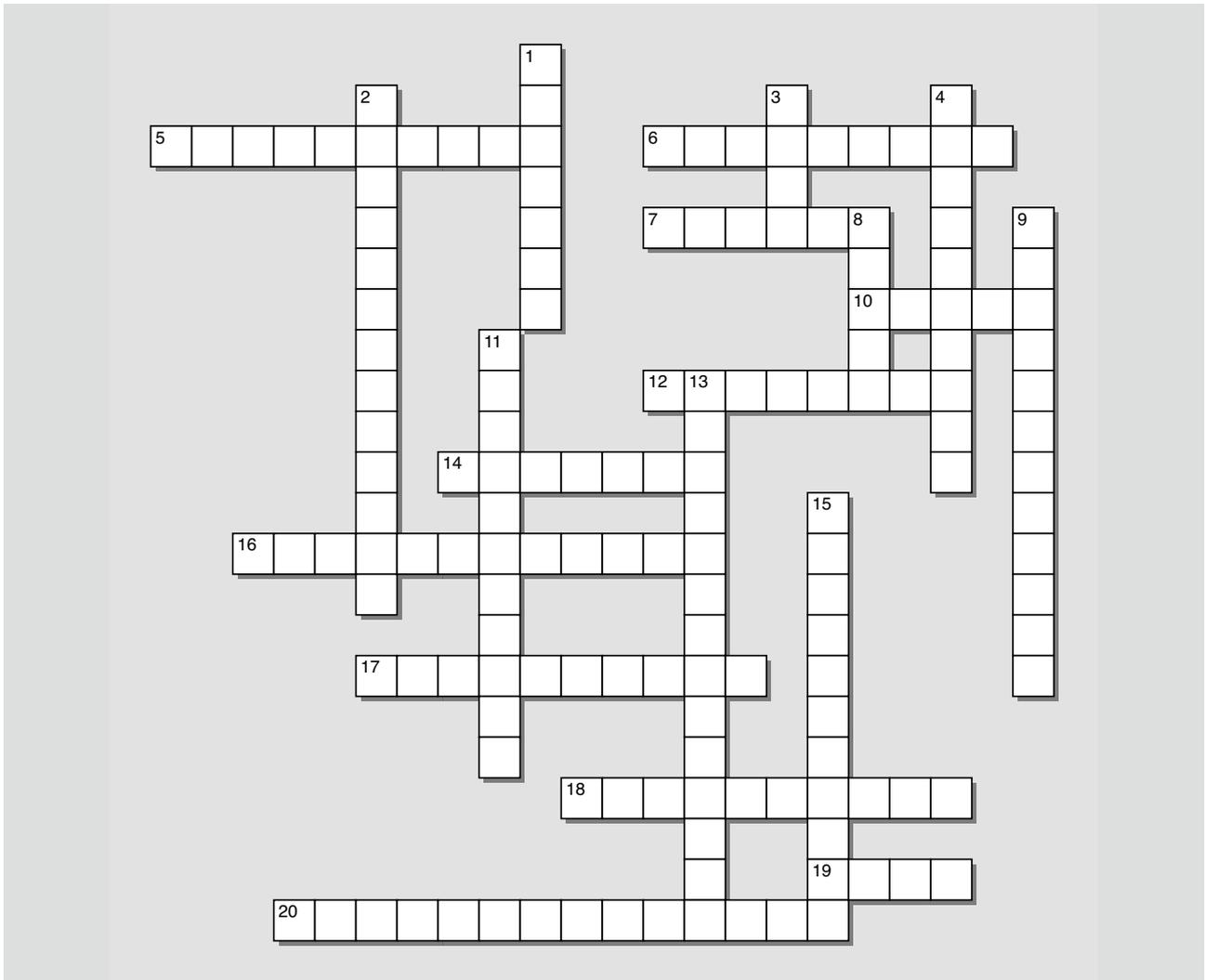
ARTICULATION  
 DENSITY  
 ELECTRIC  
 MANIPULATION  
 MICRO  
 RHYTHM  
 STRUCTURE  
 TONALITY  
 UNITY

BEAT  
 DURATION  
 HARMONY  
 MELODY  
 MUSICALEFFECTS  
 SOUND  
 TEMPO  
 TONECOLOUR

CONTRAST  
 DYNAMICLEVELS  
 LAYERS  
 METRE  
 ORNAMENTATION  
 SOUNDSOURCES  
 TEXTURE  
 TYPEOFTEXTURE

## ACTIVITY 3: CROSSWORDS

### DURATION CROSSWORD



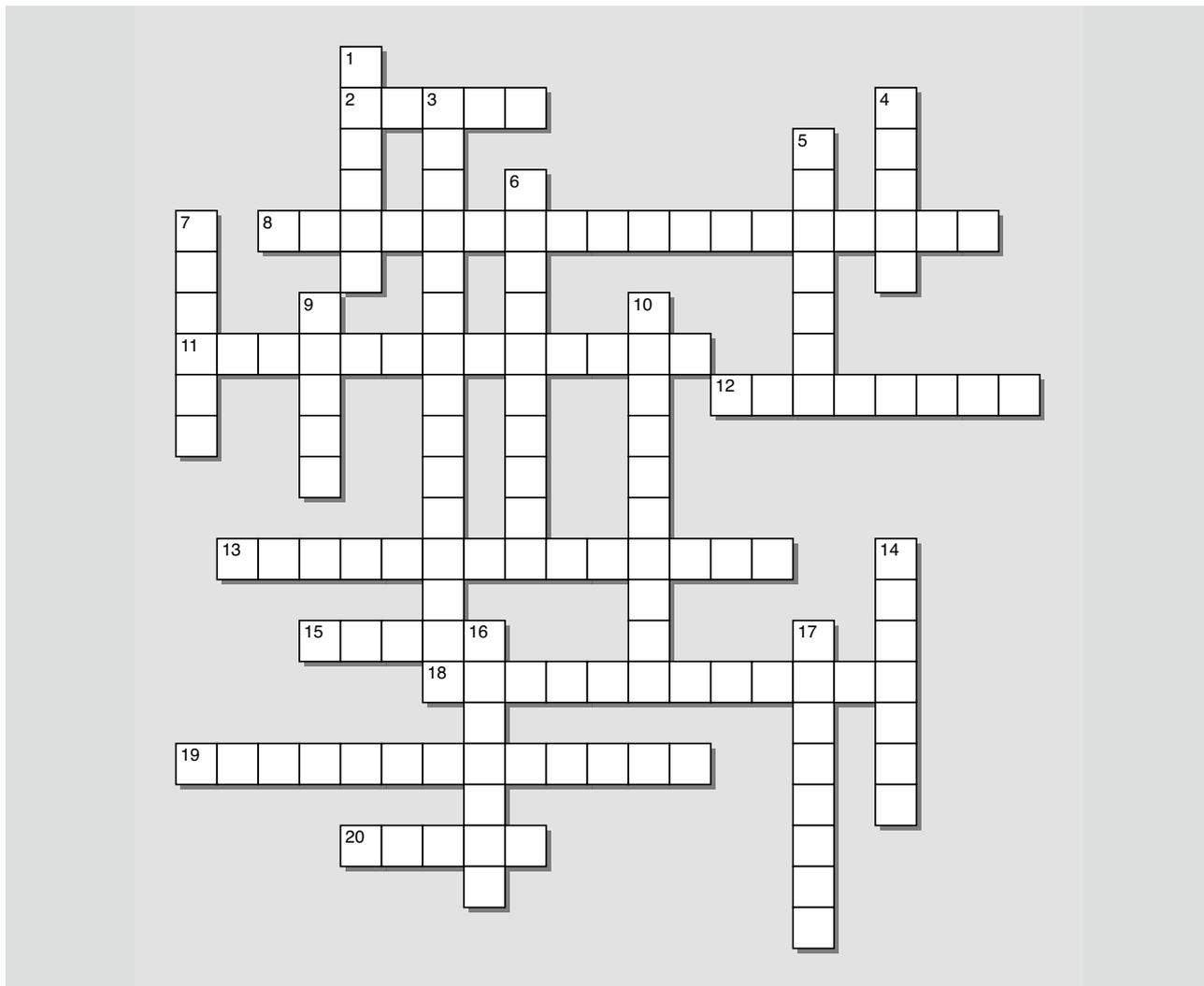
#### ACROSS

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

#### DOWN

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

## PITCH CROSSWORD



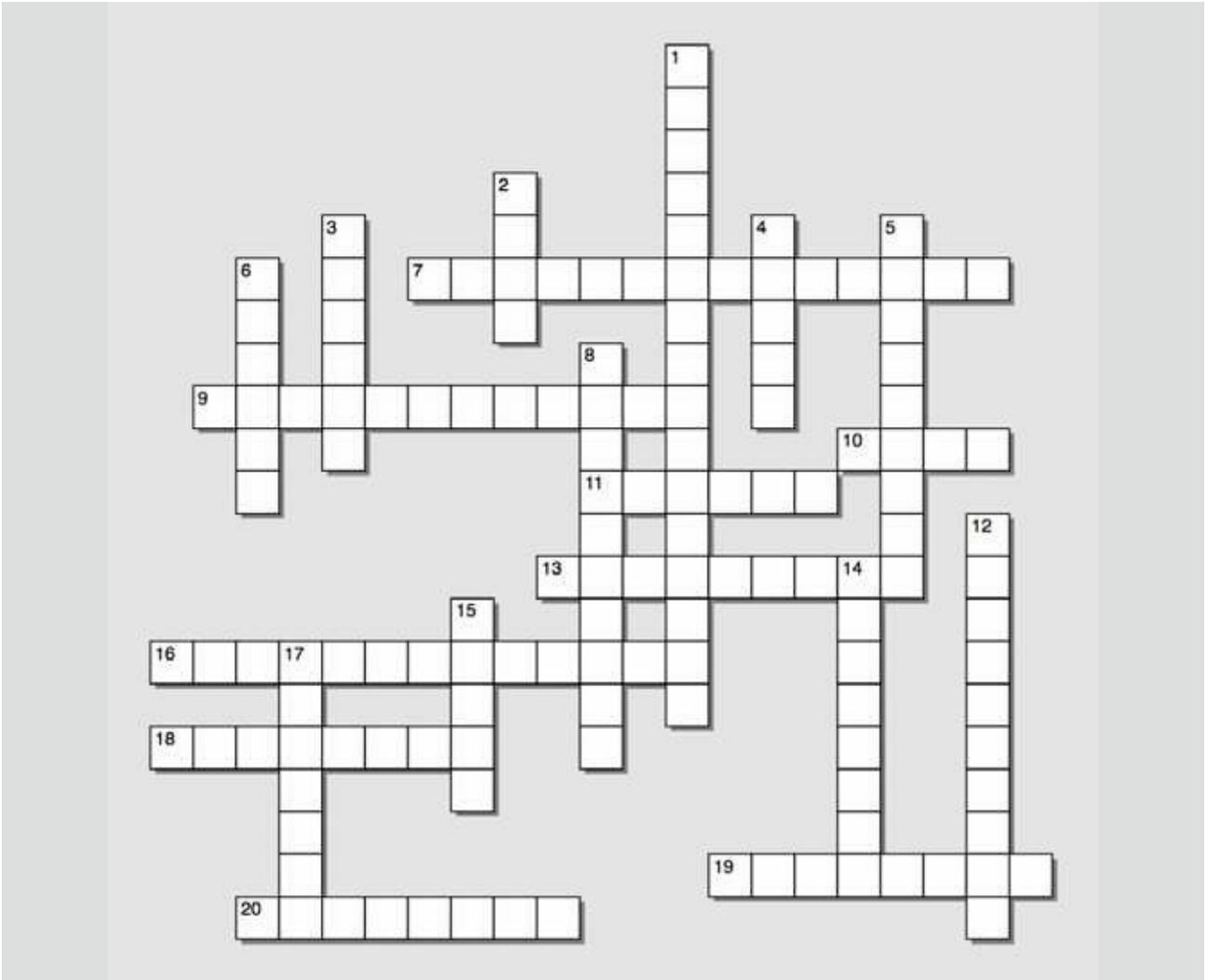
### ACROSS

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

### DOWN

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

## DYNAMICS & EXPRESSIVE TECHNIQUES



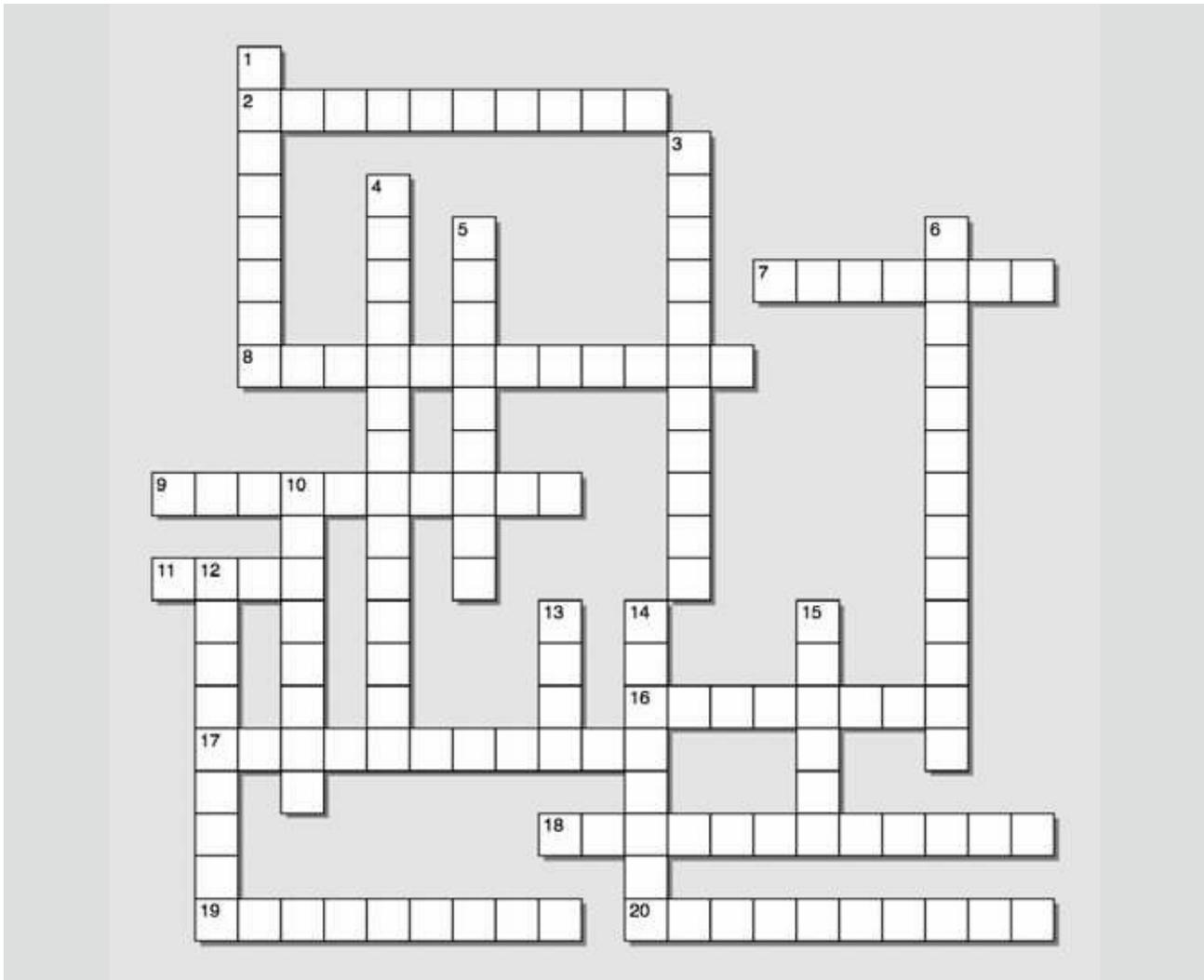
### ACROSS

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

### DOWN

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

## TONE COLOUR TECHNIQUES



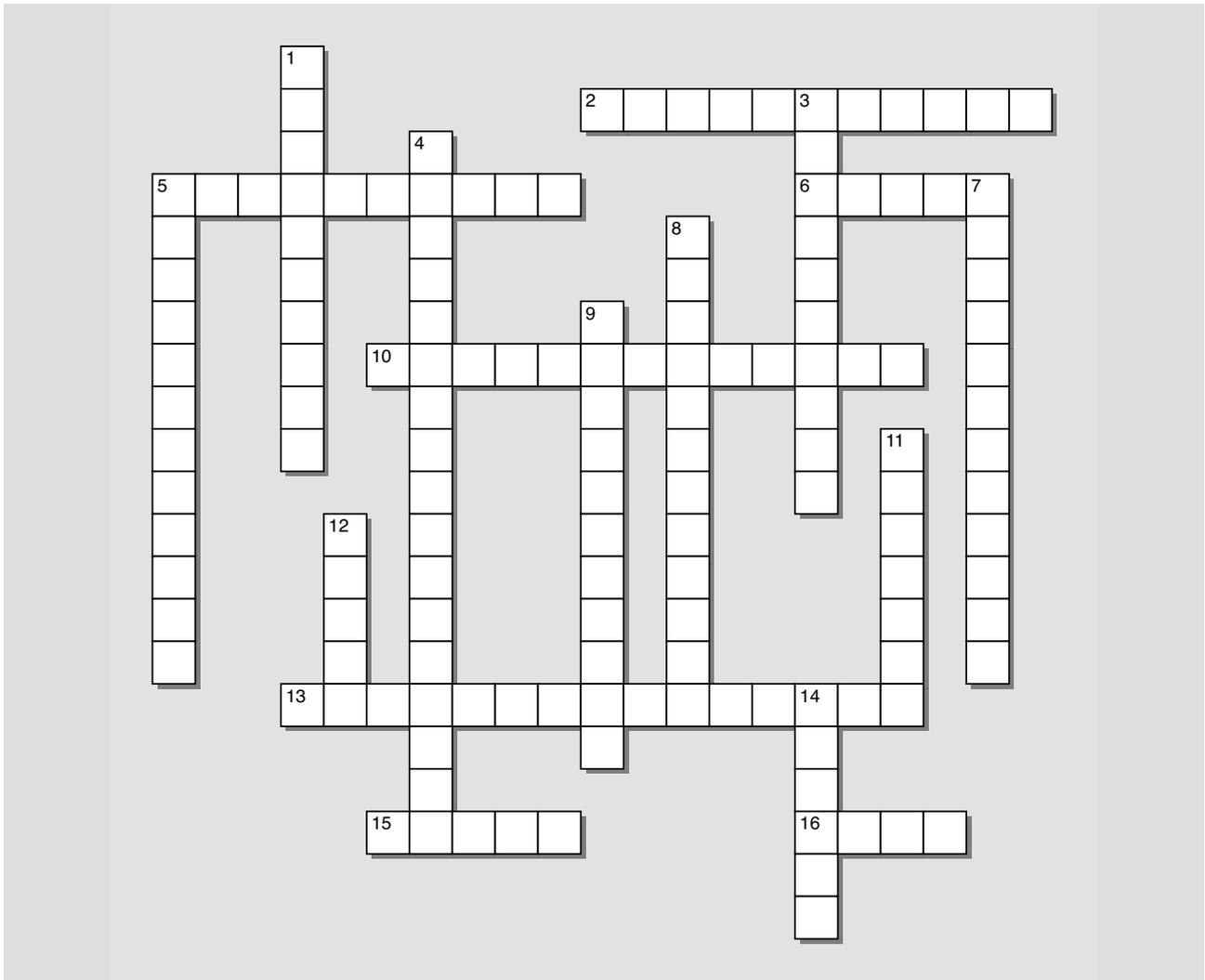
### ACROSS

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

### DOWN

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

## TEXTURE TECHNIQUES



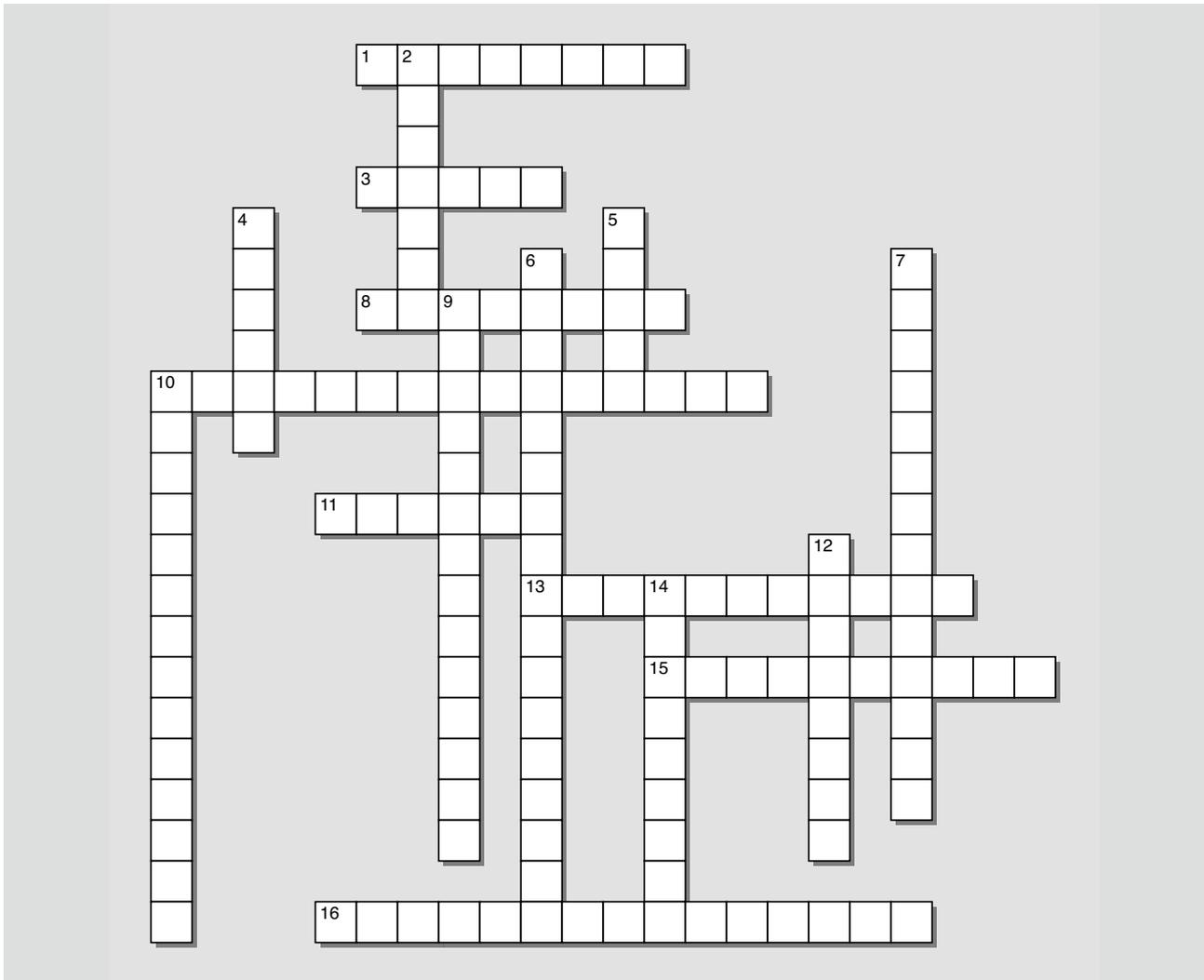
### ACROSS

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

### DOWN

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

## STRUCTURE TECHNIQUES



### ACROSS

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

### DOWN

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

## ACTIVITY 4 – MUSICAL TERMS

Using the blank table, sort the words in the list below into the three categories.

- Polyphonic
- Vibrato
- Distorted
- Trills
- Theme & variation
- Light
- Heavy
- Terraced dynamics
- Pizzicato
- Verse/chorus
- Crescendo
- Layers
- Phrase
- Coda
- Cantabile
- Contrast
- Dense
- Antiphonal
- Thick
- Ternary
- Rondo
- Loud
- Monophonic
- Themes

STRUCTURE	DYNAMICS & EXPRESSIVE TECHNIQUES	TEXTURE

## ACTIVITY 5 – LET’S JUMP TO ALL OF THE ELEMENTS AND CONCEPTS OF MUSIC

Using the blank table, sort the words in the list below into the SIX categories.

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

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

## ACTIVITY 6 – VOCAB WORKOUT

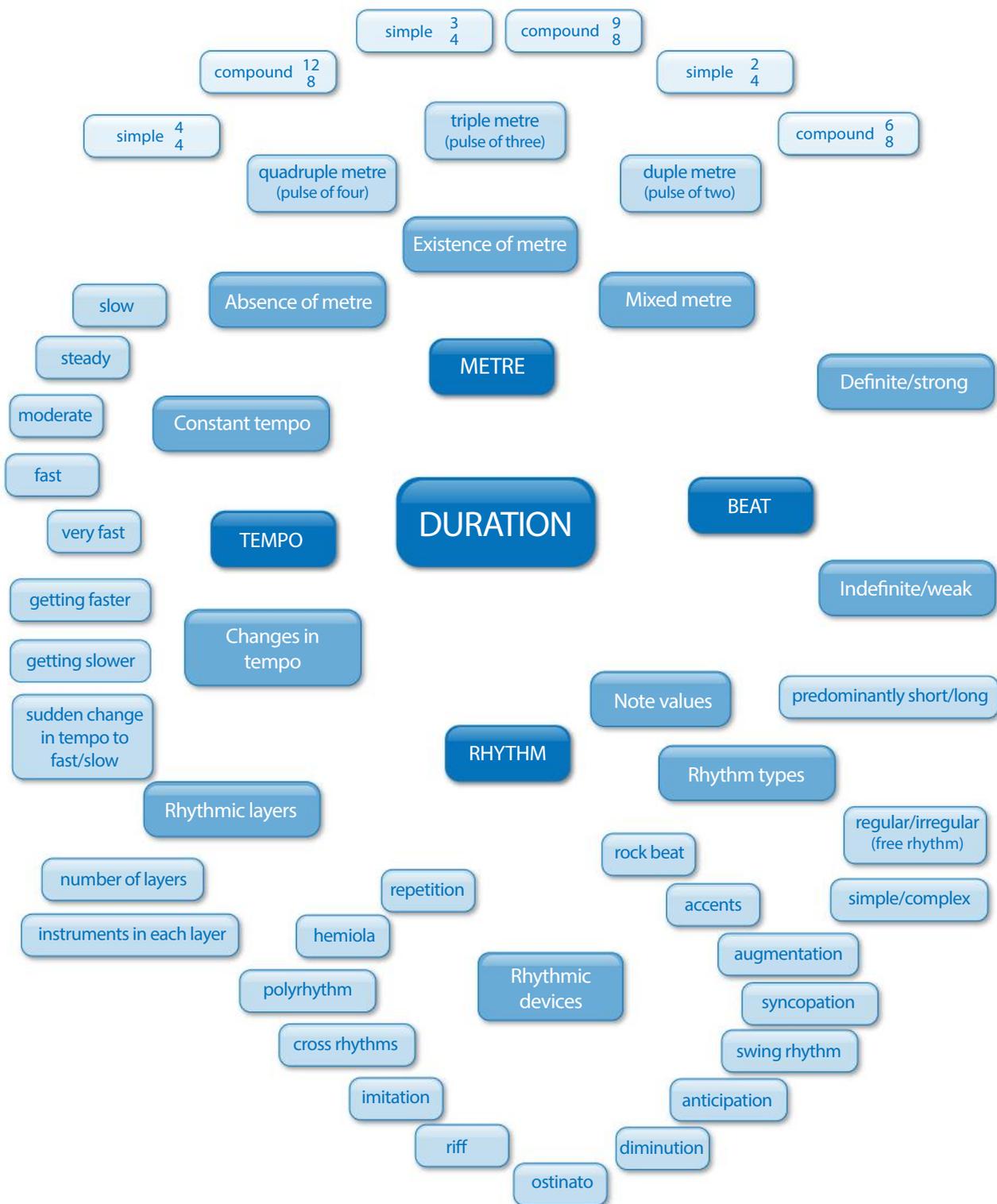
Define the following in your own words.

TERM	DEFINITION
<b>beat</b>	
<b>aerophone</b>	
<b>homophonic</b>	
<b>tone cluster</b>	
<b>binary</b>	
<b>terraced dynamics</b>	
<b>decrescendo</b>	
<b>strophic</b>	
<b>pentatonic</b>	
<b>unison</b>	
<b>decay</b>	
<b>rubato</b>	

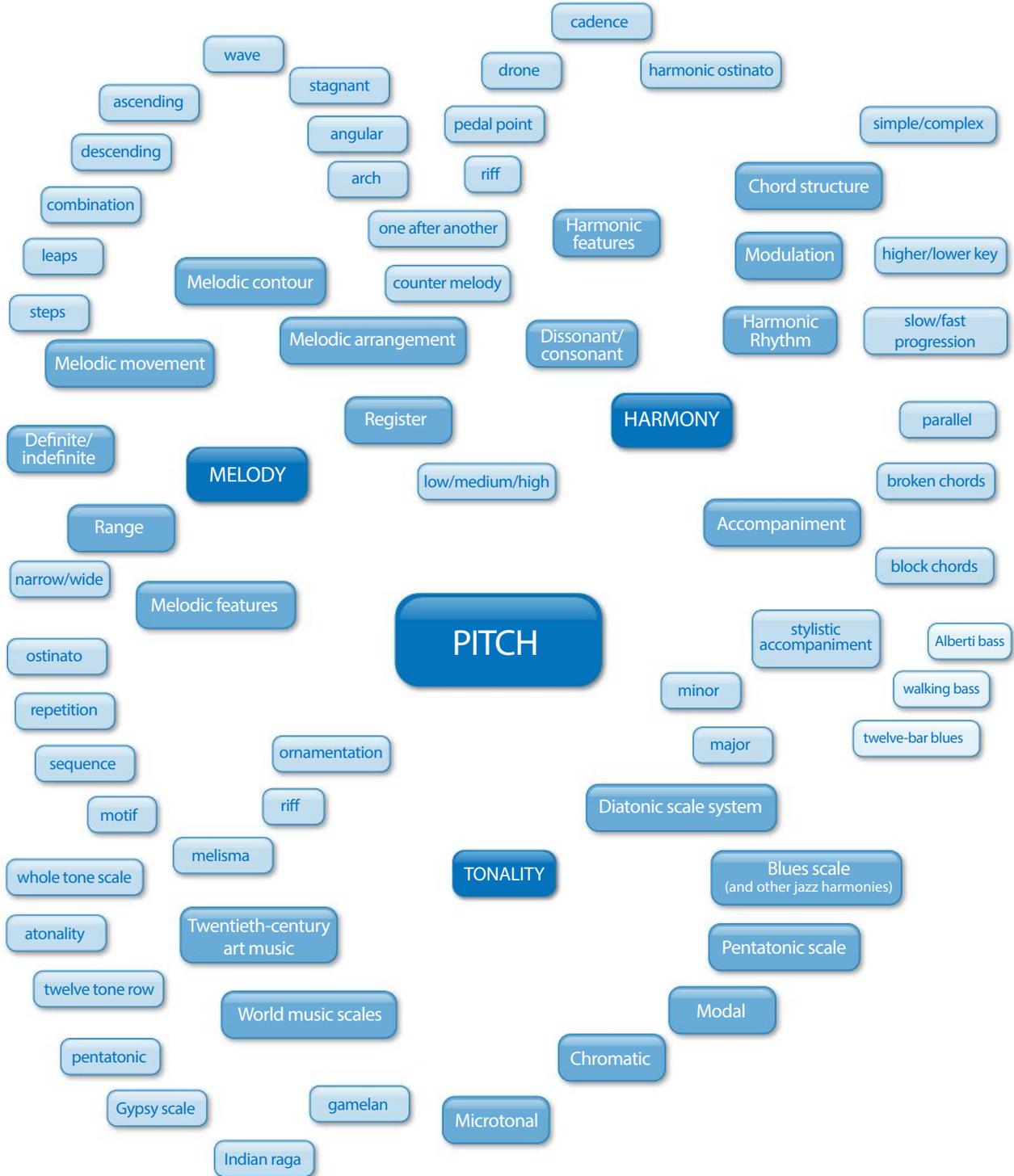
## ACTIVITY 7 – MIND MAPS

The mind maps below have all the words on the diagram, but not the lines to link where they belong, show your knowledge of your reading by linking the appropriate sections and words in each mind map.

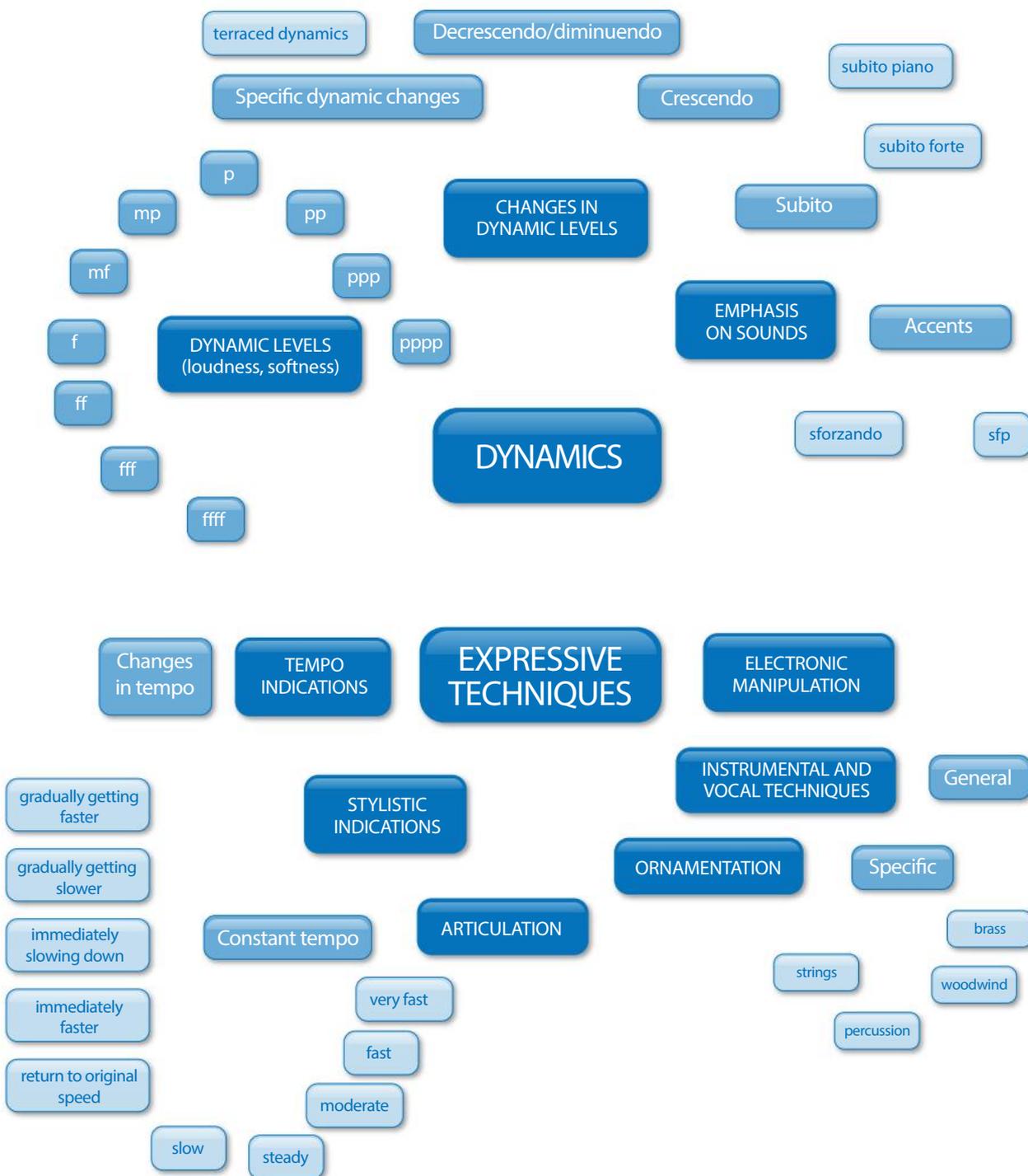
### DURATION MIND MAP WITHOUT LINES TO LINK



# PITCH MIND MAP WITHOUT LINES TO LINK

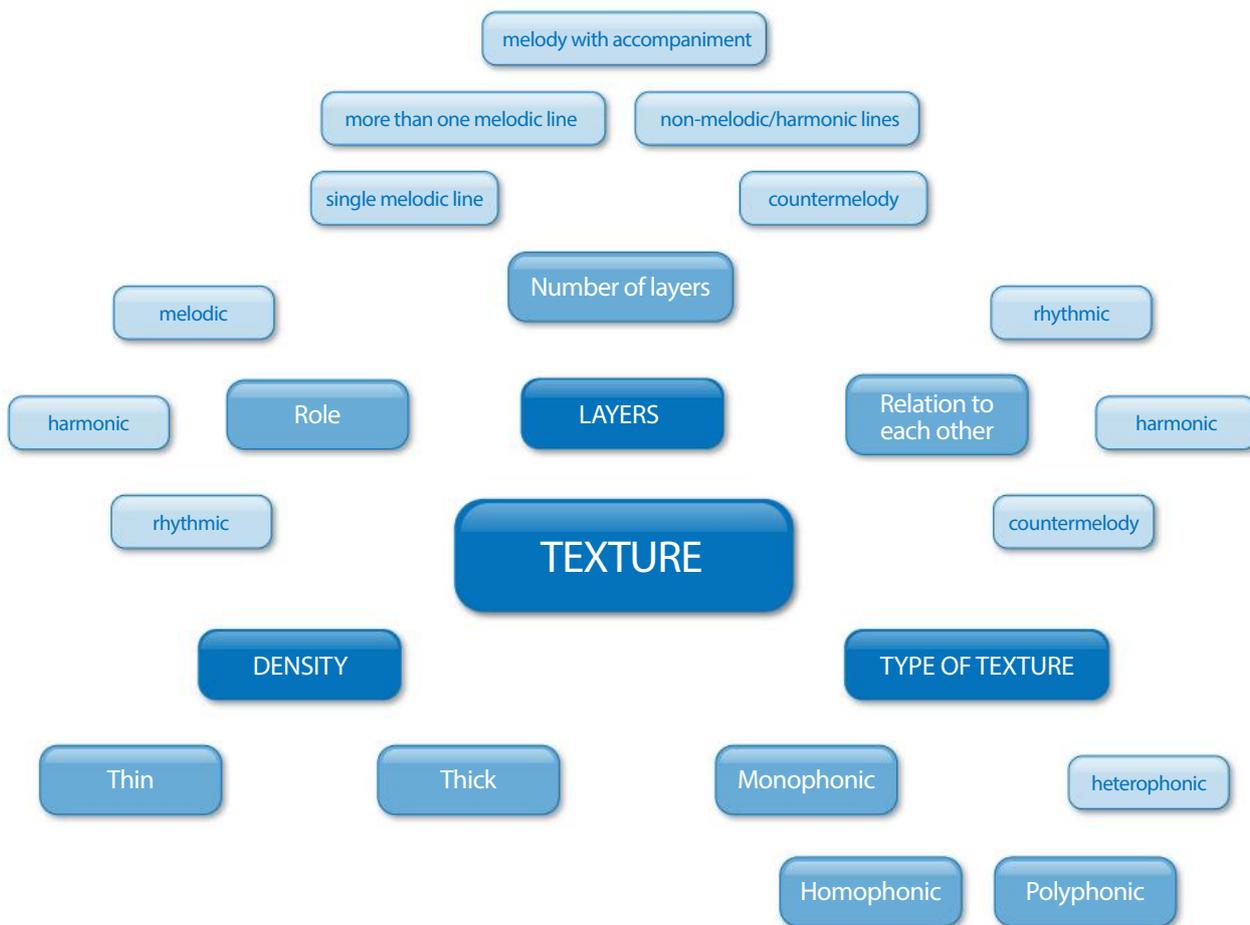


# DYNAMICS & EXPRESSIVE TECHNIQUES MIND MAP WITHOUT LINES TO LINK

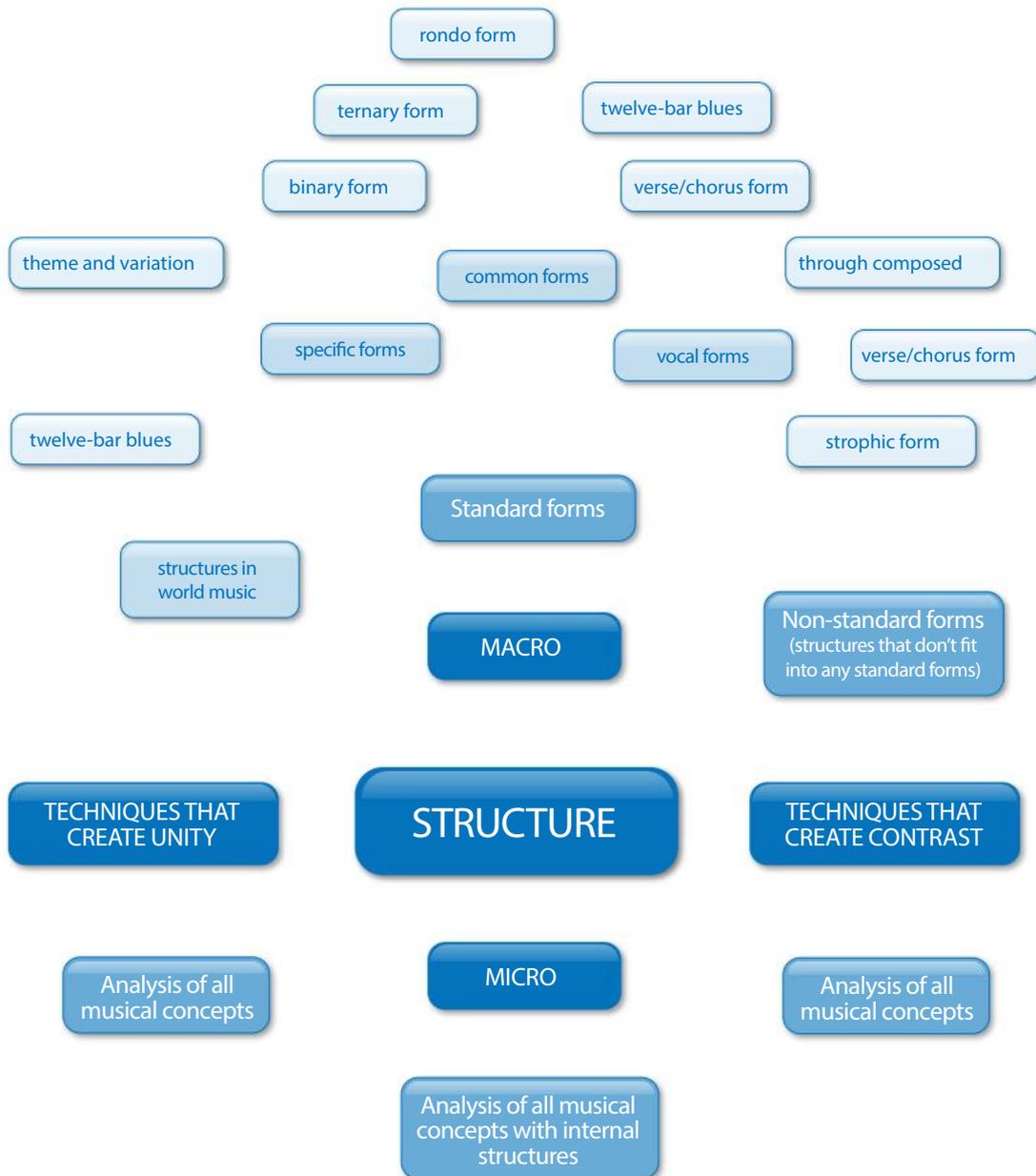




## TEXTURE MIND MAP WITHOUT LINES TO LINK



## STRUCTURE MIND MAP WITHOUT LINES TO LINK



## ACTIVITY 8 – LOGIC PUZZLE

Read the clues and use the larger grid to record any information. Use ticks and crosses, ticks when you find a match, and a cross where the other options are not a possibility. For example, when you find one match, place a tick in the appropriate box, and crosses in the other three boxes.

**Good Luck!!**

	Tuba	Trumpet	Clarinet	Violin	Wave	Arch	Angular	Static
Christian								
Jackson								
Joseph								
Micayla								
Wave								
Arch								
Angular								
Static								

### Clues

Musicians from the Sydney Symphony Orchestra are waiting backstage at the Sydney Opera House in the green room to perform. They are discussing the difficult postmodernist work they are about to perform. The musicians are discussing a particular section of the work, all having different melodies.

As an assistant backstage, eavesdropping on their conversation, try and work out which musician, plays which instrument with which melodic contour, in this section of the work.

- Christian has never played the violin
- Joseph's melody is all over the place
- Micayla doesn't move around much on her Clarinet
- Jackson is in an instrumental family of his own
- Christian's melody goes up and down, and up and down
- Joseph has trouble carrying his instrument long distances.

Musician	Instrument	Melodic Contour
Christian		
Jackson		
Joseph		
Micayla		



## ACTIVITY 10 - LISTENING ACTIVITY

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Draw up a concept table, or use the one below. Listen to the excerpt of your teachers choice and in your concepts table, write as many points as you can under each heading.

DURATION	PITCH	D.E.T	TONE COLOUR	TEXTURE	STRUCTURE

## Extra Analysis Tables

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

DURATION	PITCH	DYNAMICS & EXPRESSIVE TECHNIQUES	TONE COLOUR	TEXTURE	STRUCTURE

# APPENDIX 1

## Sample HSC Music 1 Aural Skills examination

### MUSIC 1 AURAL SKILLS General instructions

Reading time – 5 minutes

Total marks – 30

Attempt Questions 1–4

#### Question 1 (6 marks)

An excerpt (1 minute 31 seconds) from 'Bacchanale', from the opera *Samson and Delila*, by Camille Saint-Saëns, will be played FIVE times for you to answer Question 1.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	2-minute pause
	Fifth playing	2-minute pause

How does the composer maintain interest in this excerpt?

#### Question 2 (8 marks)

An excerpt (51 seconds) from 'Kyrie', from *Missa Pange Lingua* (chant), by Josquin Desprez, will be played SIX times for you to answer Question 2.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Discuss the composer's treatment of layers in this excerpt.



**Bacchanale from  
Samson et Dalila  
(Camille Saint-Saens):  
Slovak Radio Symphony  
Orchestra (0:00 – 2:24)**



**Kyrie from the  
Missa Pange Lingua  
(Josquin des Prés):  
Performed by The  
Tallis Scholars  
(0:00 – 0:47)**

**Question 3** (8 Marks)

An excerpt (58 seconds) from *Orchestral Suite No. 2 in B Minor – Badinerie*, by J. S. Bach, will be played SIX times for you to answer Question 3.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	1-minute pause
	Fifth playing	2-minute pause
	Sixth playing	2-minute pause

Discuss the use of structure in this excerpt.

**Question 4** (8 marks)

An excerpt (1 minute 12 seconds) from ‘Gangsta’s Paradise’ by Coolio will be played FIVE times for you to answer Question 4.

Time:	First playing	short pause
	Second playing	30-second pause
	Third playing	1-minute pause
	Fourth playing	2-minute pause
	Fifth playing	2-minute pause

Describe the use of pitch in this excerpt.

**Orchestral Suite No. 2  
in B Minor –Badinerie,  
BWV 1067 (Johann  
Sebastian Bach): Aurèle  
Nicolet · Münchener  
Bach-Orchester · Karl  
Richter (0:00 – 0:58)**



**Gangsta’s  
Paradise: Coolio,  
featuring L.V  
(0:00 – 1:12)**

