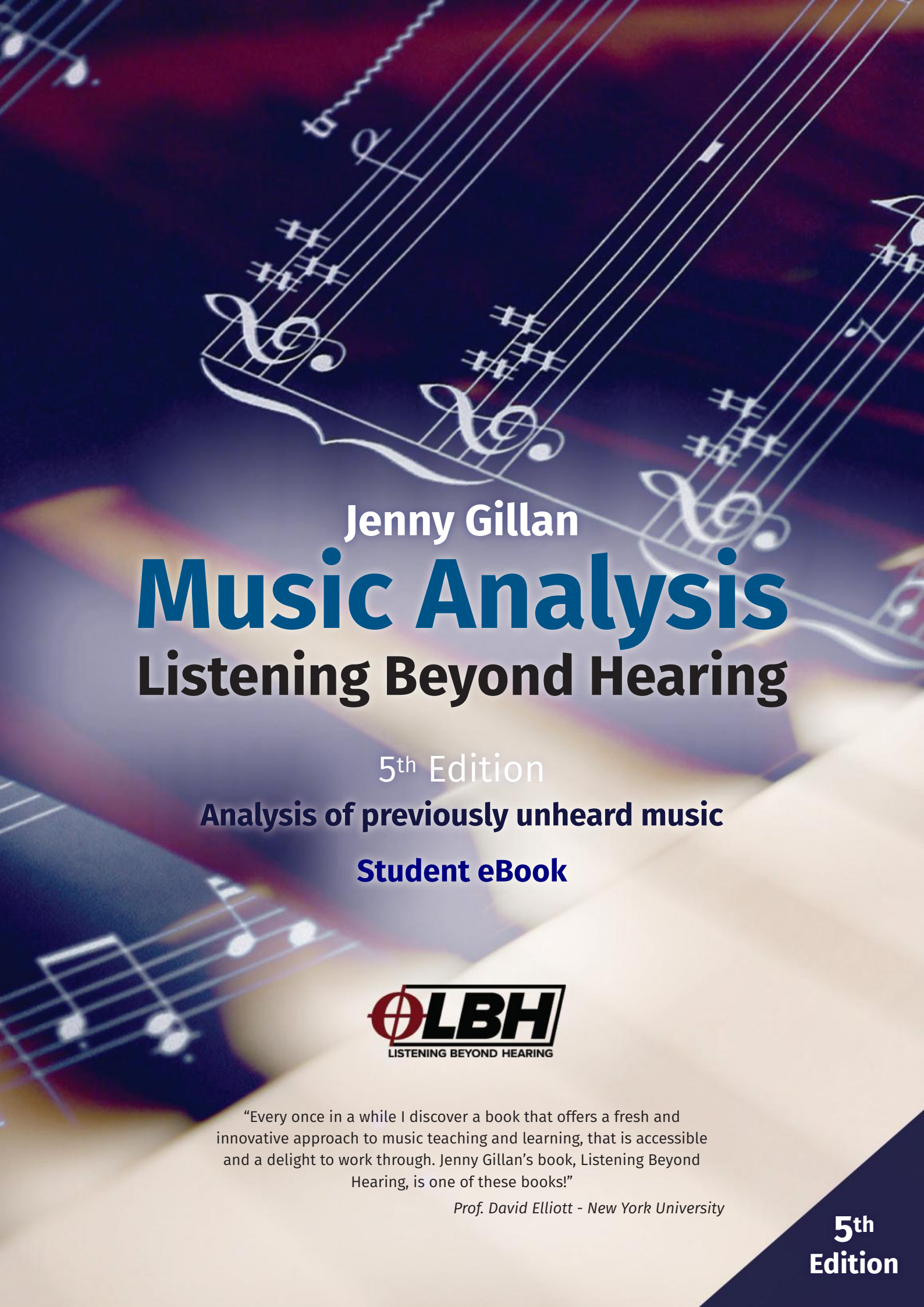


Jenny Gillan

Music Analysis

Listening Beyond Hearing

5th Edition

Analysis of previously unheard music

Student eBook

LBH
LISTENING BEYOND HEARING

"Every once in a while I discover a book that offers a fresh and innovative approach to music teaching and learning, that is accessible and a delight to work through. Jenny Gillan's book, Listening Beyond Hearing, is one of these books!"

Prof. David Elliott - New York University

5th Edition

Music Analysis: Listening Beyond Hearing

5th Edition

Student eBook Edition

Jenny Gillan
jenny@listeningbeyondhearing.com.au

Published by Listening Beyond Hearing
Melbourne, Australia
ListeningBeyondHearing.com.au

©Jenny Gillan 2023. All rights are reserved

Find us on Facebook: **Listening Beyond Hearing**

Music Analysis: Listening Beyond Hearing

By Jenny Gillan

Copyright ©Jenny Gillan 2023. All rights reserved.

All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law.

jenny@listeningbeyondhearing.com.au

https://listeningbeyondhearing.com.au

Published by Listening Beyond Hearing.

ABN 76 557 825 950

Melbourne, Victoria

Find us on Facebook: ListeningBeyondHearing

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

Design & Development: Tony Gillan

Student eBook Edition

September 2023: Fifth Edition

While every precaution has been taken in the preparation of these resources, the publisher and authors assume no responsibility for errors or omissions, or for damages resulting from the use of information contained herein.

Acknowledgements

Thank you to Rupert Balint-Smith for your editing of this and so many other documents. Also for your friendship and encouragement.

To Tony Gillan for your design skills and to my family for your love and support.

To all my teachers, colleagues and students who have taught me and encouraged me along the way. Especially to my musical family at the Victorian College of the Arts Secondary School and St Michael's Grammar School.

ISBN: 978-0-6458540-3-9

©Jenny Gillan 2023. All rights are reserved.

Contents

Preface vii

Chapter I - Melody 1
Melodic Contour Match up 3
Melodic Description Match Up 4
Description 5
General Character or Mood 5
Musical Character Spectrum 6
Musical Character Spectrum 6
Musical Character Exercise 7
Character through Melody Activity 8
Melody Practice Example One 9
Melody Practice Example Two 13
Mnemonic Device - Melody 17
Melodic Analysis - Question One 19
Melodic Analysis - Question Two 20
Melodic Analysis - Question Three 21
Melodic Analysis - Question Four 22
Melodic Analysis - Question Five 23

Chapter II - Rhythm 25
Rhythmic Reading and Matching Activity 26
Rhythmic Description Match Up 28
Description 30
General Character or Mood 30
Musical Character Spectrum 31
Character through Rhythm Activity 32
Rhythm Practice Example One 33
Rhythm Practice Example Two 37
Rhythm - Mnemonic Device 41
Rhythm Summary 42
Rhythmic Analysis - Question One 43
Rhythmic Analysis - Question Two 44
Rhythmic Analysis - Question Three 45
Rhythmic Analysis - Question Four 46
Rhythmic Analysis - Question Five 47

Chapter IIA - Tempo Revision 49
Tempo Revision 50
Tempo Activity 1 52
Tempo Activity 2 52
Tempo Activity 3 53
Tempo Activity 4 53
Listening Question 54

Chapter III - Tone Colour 57
Tone Colour Vocabulary 58
Influences on Tone Colour 60
Tone Colour/Timbre Descriptive Word List 61
Combinations 62
Word Search Exercise 63
Tone Colour Spectrum 64
Spectrum Activity 64
Tone Colour Examples 65
Tone Colour and Character 67
Tone Colour Analysis Template 68
Tone Colour Analysis 69
Memorising Tone Colour Descriptive Words 71
Tone Colour Analysis - Question One 72
Tone Colour Analysis - Question Two 73
Tone Colour Analysis - Question Three 74

Chapter IV - Texture 75
Homophonic Texture 76
Polyphonic Texture 77
Monophonic Texture 78
Biphonic Texture 79
Heterophonic Texture 80
Other Textures 81
Textural Trumps 81
Textural Analysis 83
Description Match Up 84
Texture Creating Character 85
Textural Description Match Up 86
Texture Practice Example One 87
Texture Practice Example Two 90
Texture Analysis - Question One 93
Texture Analysis - Question Two 94
Texture Analysis - Question Three 95

Chapter V - Dynamics 97
Dynamic Analysis Strategy 98
Dynamics Terminology 99
Dynamics Analysis Task 101
Dynamic Change and its Causes 103
Irony in Dynamics 108
Word Painting 109
Dynamics Reflective of a Mood 111
Silence 111
Dynamics and Character (mood) 113
Restraint 115
Dynamics Analysis - Question One 116
Dynamics Analysis - Question Two 118
Dynamics Analysis - Question Three 119

©Jenny Gillan 2023. All rights are reserved.

Chapter VI - Articulation 121
Articulation Activities 122
Common Vocal Articulation 126
Articulation Analysis - Exercise 1 128
Instrument Specific Articulation 132
Articulation Application Exercise 1 134
Articulation Application Exercise 2 135
Articulation and Character 136
Articulation Analysis - Question 1 137
Articulation Analysis - Question 2 138
Articulation Analysis - Question 3 139
Articulation Analysis - Question 4 140

Chapter VII - Harmony 141
Harmonic Techniques 142
Types of Harmony 145
Harmonic Types & Techniques Exercises 149
Patterns in Harmony 154
Tension and Resolution 156
Harmonic Rhythm 157
Harmony and Character 159
Harmony Analysis - Question 1 160
Harmony Analysis - Question 2 161
Harmony Analysis - Question 3 162
Harmony Analysis - Question 4 163
Harmony Analysis - Question 5 164

Chapter VIII - Form 165
Form 166
The structure of a piece of music 166
Form Terminology 167
Common Forms 168
Form Analysis Exercise 1 169
Form Description Activity 1 170
Form Description Activity 2 172
Twelve Bar Blues Form Analysis Activity 174
Form Analysis - Question 1 175
Form Analysis - Question 2 177
Form Analysis - Question 3 178
Form Analysis - Question 4 180
Form Analysis - Question 5 181

Chapter IX - Comparison of Interpretation 183
Comparison Introduction 184
Comparison Exercise 1 185
Quick Comparison Activity 186
Comparative Analysis - Question 1 187
Comparative Analysis - Question 2 189
Comparative Analysis - Question 3 191
Comparative Analysis - Question 4 193
Comparative Analysis - Question 5 195
Comparative Analysis - Question 6 198
Comparative Analysis - Question 7 200

Chapter X - Repetition 203
Repetition Introduction 204
Few Word Technique Vocabulary 205
Few Word Technique Examples 206
Few Word Technique Written Examples 207
Few Word Technique Listening Examples 209
Repetition Descriptive Phrases 212
Where to Listen for Repetition 212
Few Word Technique Detailed Repetition Examples 213
Repetition Analysis - Question One 214
Repetition Analysis - Question Two 215
Repetition Analysis - Question Three 216

Chapter XI - Variation 217
Variation Introduction 218
Variation Written Examples 219
Variation Critique 221
How do we answer Variation Questions? 224
Writing More Detailed Variation Analysis 225
Variation Analysis - Question One 228
Variation Analysis - Question Two 229
Variation Analysis - Question Three 230

Chapter XII - Contrast 231
Contrast Introduction 232
Contrast in Melody 232
Contrast in Duration 233
Lining up Like with Like 235
Like With Like Line Up Exercise 236
Comparison Reordering Exercise 237
Contrast Combines Many Elements 238
Contrast in the Elements of Music 239
Contrast Listening Examples 240
Contrast Analysis - Question One 243
Contrast Analysis - Question Two 244
Contrast Analysis - Question Three 246

Chapter XIII - Quick-Fire Questions 247
Dynamics - Example One 248
Dynamics - Example Two 248
Dynamics - Example Three 249
Tone Colour - Example One 249
Tone Colour - Example Two 250
Tone Colour - Example Three 250
Articulation - Example One 251
Articulation - Example Two 251
Articulation - Example Three 252

Appendices 253

Additional Summary Exercise 255

©Jenny Gillan 2023. All rights are reserved.

Preface

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

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

Learning Outcomes

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

They will be able to identify the various techniques composers and performers use to express a musical character or mood. This includes describing the compositional devices repetition, variation and contrast.

Glossary of Terms

As students work through this book and read through descriptions of music they will come across important terminology needed for analysis. They will need to define these new words as they go. It is recommended they develop their own Glossary in the back of a notebook or in a shared document. Through this process of seeing the words in context and finding definitions they are more likely to recall the vocabulary when required.

Assumed Knowledge and Skill Base:

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

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

`https://listeningbeyondhearing.com.au/shop/` **Progressive Musicianship Volumes I and II**- published by *Listening Beyond Hearing*.

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

©Jenny Gillan 2023. All rights are reserved.

A note on pedagogy:

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

Online Video Footage

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

About the Author

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

She has taught at the Melbourne University and Melba Conservatoria and a number of secondary schools around Melbourne. She also presents regular workshops in Aural and Analysis Skills for VCE music students and teachers. She has presented at many conferences both nationally and internationally.

Acknowledgements

To **Rupert Balint-Smith** and **Richard Gijsbers** for editing; to **Tony Gillan** for graphic design and formatting.

To my students, past and present, who have taught me and who continue to teach me. In particular my Year 12 2015-16 students at the Victorian College of the Arts Secondary School whose humour and analysis skills have been a constant source of inspiration. **Benji Wald**, class of 2019, who upon graduating informed me that he was available to help me out with anything I needed composed, so I took him up on it for Edition Five. **Andre Sasalu**, **Jem Sherwill**, **Miles Johnston**, and **Jessie Eastwood** from the class of 2015 have kindly provided many of their sample responses which show different approaches to questions. Jessie's charts speak volumes and Miles', Jem's and Andre's output has been thorough, abundant and insightful. It is because of students like these that I became a teacher! To my former students - **Mateusz Gwizdalla**, who with great skill has composed many musical examples and arranged them in different textures or harmonies; and to **Emma Casey** and **William Soo**, whose sample responses are models of good analysis. Also, to **Tess Kisilevich** and **Eliza O'Connor** who worked on video resources; and **Timothy Mallis** http://timothymallis.com.au/ who did not know me initially but agreed to compose for the book anyway!

To my brother, **Phil Gijsbers**, who provided me with pubs and cafes that provided a safe haven to write in!

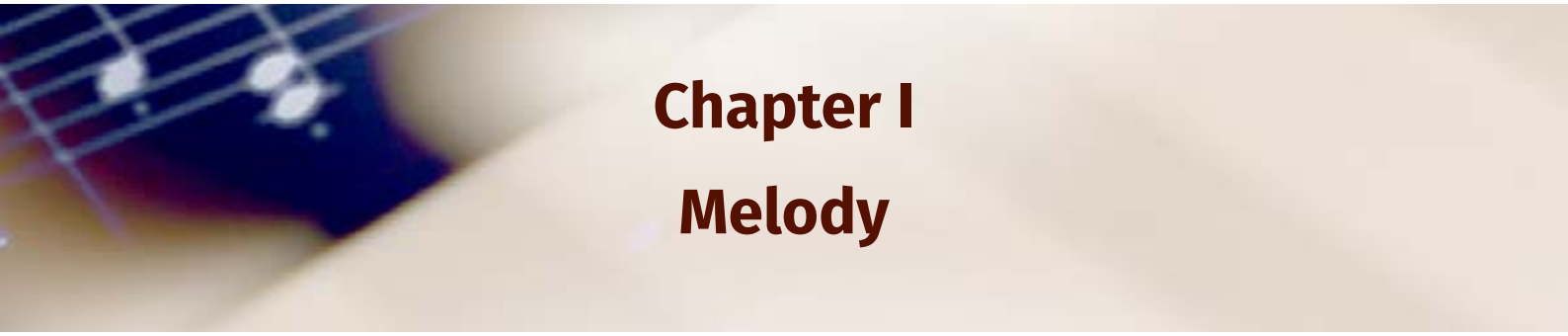
To the Australian Composers I have contacted for advice and links to their music - I am grateful for the generosity these talented people have shown without exception. They have freely shared their knowledge and resources with me and have quickly responded to my enquiries. Their enthusiastic support of Australian Music Education through their work is most appreciated.

To my friends and colleagues on Facebook who have provided many musical examples when I have run out of ideas and asked for help.

To my beloved colleagues, **Anna van Veldhuisen**, **Gab Ibbott**, **Matt Pankhurst**, **Ian Whitehurst**, **James Le Fevre, Wendy Campbell** and **Sue Lyons** at the Victorian College of the Arts Secondary School. Wendy and Sue, in particular, provided valuable advice for the new chapters in Edition Five. Your wise counsel, advice and humour have made this the best job in the world. Teaching with and alongside you has been, and remains, a true joy and privilege.

Finally, to my mentors and teachers, in particular **Melanie Starkey** who started it all when I was in year 12 at Blackburn High School. You opened my ears to music and revealed the marvel and skill of composers through time, so that I can now no longer 'just hear' music, I am compelled to listen to it!

©Jenny Gillan 2023. All rights are reserved.



Chapter I

Melody

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

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

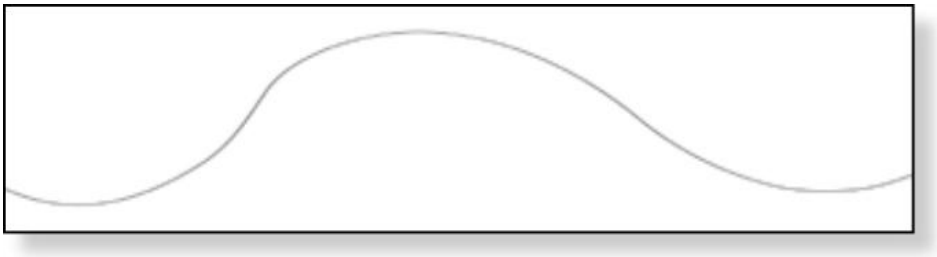
I have been surprised at times how few students can actually show 'where a melody went'. It changed my whole approach to teaching melodic analysis when I discovered that many students could not describe the musical contour of a piece because they could not tell whether the pitch went up or down!

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

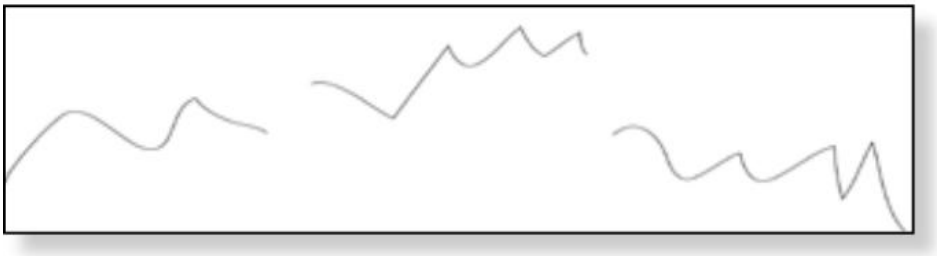
For further resources on improving Musicianship skills, use the text ***Progressive Musicianship***, also available from Listening Beyond Hearing.

©Jenny Gillan 2023. All rights are reserved.

Melodic Contour:

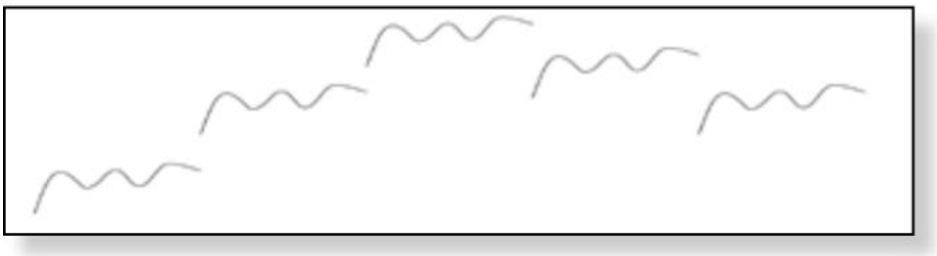


Melodic Contour:

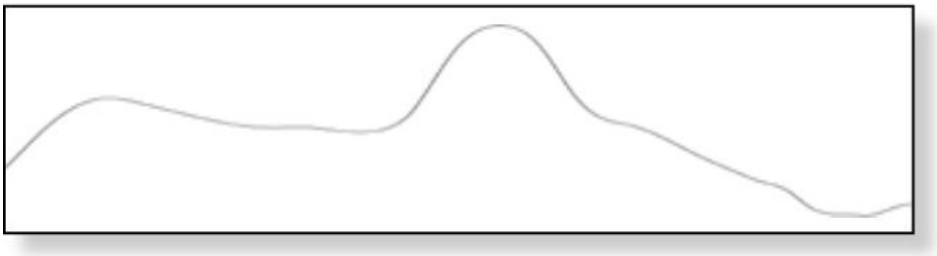


Melodic Contour:

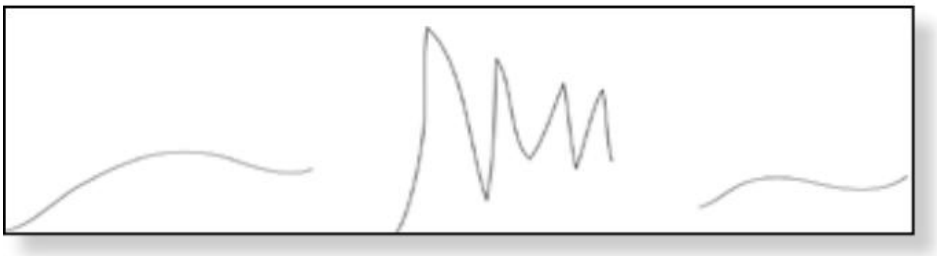
Melodic Contour:



Melodic Contour:



Melodic Contour:



©Jenny Gillan 2023. All rights are reserved.

Melodic Contour Match up

1. Read through the following Melodic Contour descriptions as a class.
2. Look up, define and write in your glossary any terms you are unfamiliar with.
3. Trace the contour of each example in the air with your hand, then draw on paper.
4. Match each contour with the picture drawn on the next page.

Melodic Contour 1

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

Melodic Contour 2

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

Melodic Contour 3

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

Melodic Contour 4

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

Melodic Contour 5

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

Melodic Contour 6

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

©Jenny Gillan 2023. All rights are reserved.

Melodic Description Match Up

1. Read through the following descriptions as a class.
2. Look up, define and write in your glossary any terms you are unfamiliar with.
3. Draw the contour of each description example in the air with your hand, then on paper.
4. Listen to the excerpts as played by your teacher; trace their contour as you hear them; number the order in which you hear them.

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

©Jenny Gillan 2023. All rights are reserved.

Description

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

General Character or Mood

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

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

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

Melodic Features:

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

These features include aspects of Melody such as:

Contour: The shape or outline of the melody

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

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

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

Intervals: The distance between two notes

Accompaniment melodies: Any additional, supporting melodic lines - this may include the any counter melodies or secondary melodies other than the main melodic line

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

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

Lyrics: The words or text of a song

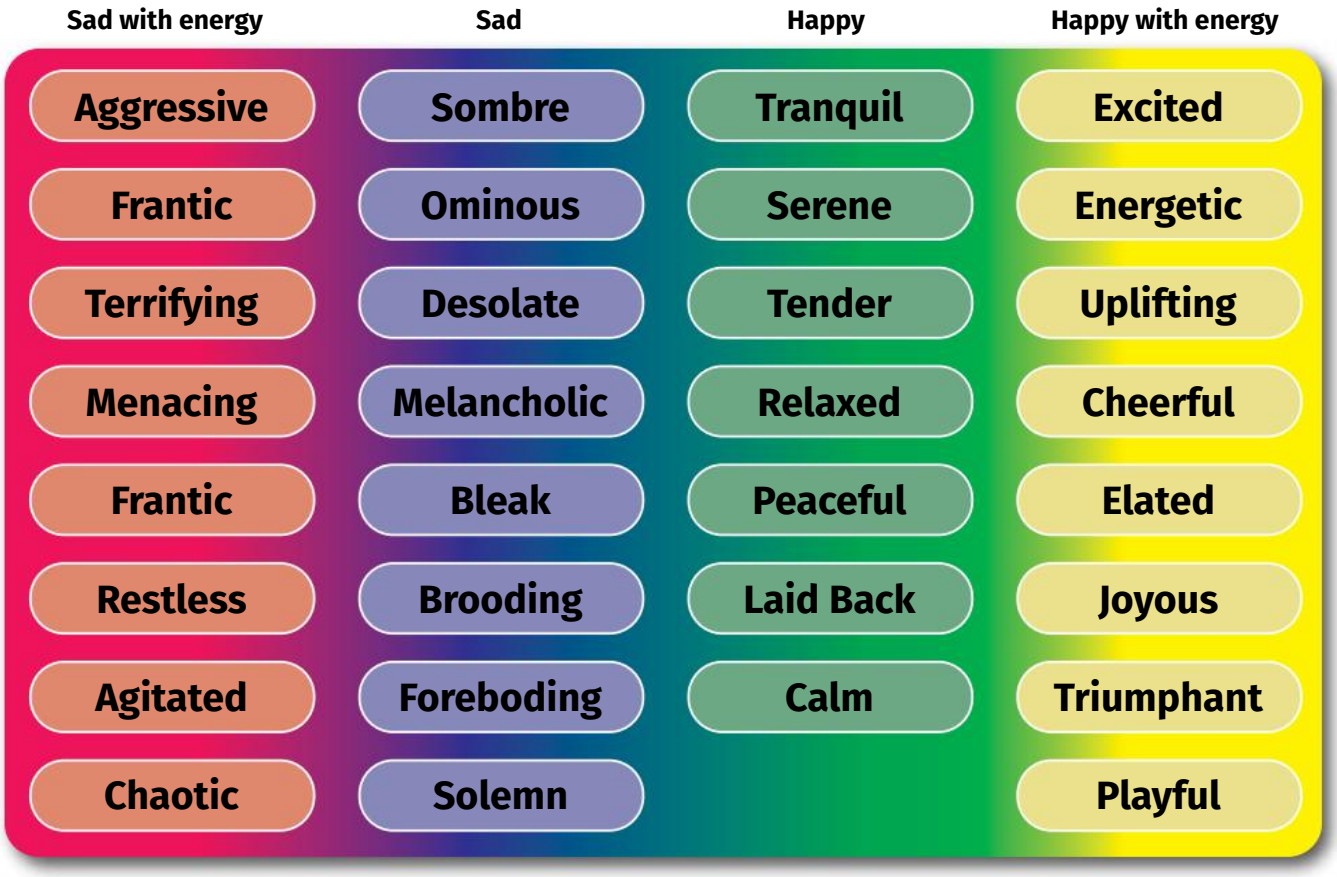
©Jenny Gillan 2023. All rights are reserved.

Musical Character Spectrum

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

These character words have been divided into the following categories:

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



©Jenny Gillan 2023. All rights are reserved.

Musical Character Exercise

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

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

©Jenny Gillan 2023. All rights are reserved.

Character through Melody Activity

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

Musical Character Words	How created through Melody

©Jenny Gillan 2023. All rights are reserved.

Melody Practice Example One

Composer: My Friend The Chocolate Cake
Title: I Got A Plan
Location: https://go.echocert.com/me011 *(whole work)*

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

Circle words that describe the character of this melody:

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

Circle words that describe this melody:

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

Circle aspects of melody that create this mood:

Contour:

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

Notes on how contour develops: _____

_____

_____

_____

Tonality:

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

©Jenny Gillan 2023. All rights are reserved.

Climax:

Approached by:

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

Resolved through:

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

Register:

high	low	mid	changing gradually	changing suddenly

Range:

comfortable range	uncomfortable range	large/unconfined	small/narrow	moderate

Contributes to creating character through: eg. relaxed range can contribute to a laid back character. Uncomfortable range can contribute to a tense, menacing character.

Intervals:

scalic	triadic / arpeggiated	chromatic	diatonic	repeated
sequential				

Phrases:

short	long	regular	irregular	contrasting
repeated	balanced	recurring	extended	moderate length

©Jenny Gillan 2023. All rights are reserved.

Lyrics:

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

Examples of word painting:

Development of melodic treatment of particular words:

Accompaniment melodies:

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

©Jenny Gillan 2023. All rights are reserved.

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

Rewrite the paragraph you have just written in point form:

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

.

.

.

.

.

.

.

.

.

.

.

.

.

.

©Jenny Gillan 2023. All rights are reserved.

Melody Practice Example Two

Composer: Peggy Glanville Hicks
Title: Come Sleep
Location: https://go.echocert.com/me012 *(first 1 min 45 secs)*

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

Circle words that describe the character of this melody:

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

Circle words that describe the description of this melody:

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

Circle aspects of melody that create this mood:

Contour:

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

Notes on how contour develops: _____

_____

_____

_____

Tonality:

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

©Jenny Gillan 2023. All rights are reserved.

Climax:

Approached by:

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

Resolved through:

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

Register:

high	low	mid	changing gradually	changing suddenly

Range:

comfortable range	uncomfortable range	large/unconfined	small/narrow	moderate

Contributes to creating character through: _____

_____

_____

Intervals:

scalic	triadic / arpeggiated	chromatic	diatonic	repeated
sequential				

Phrases:

short	long	regular	irregular	contrasting
repeated	balanced	recurring	extended	moderate length

©Jenny Gillan 2023. All rights are reserved.

Lyrics:

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

Examples of word painting:

Development of melodic treatment of particular words:

Accompaniment melodies:

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

©Jenny Gillan 2023. All rights are reserved.

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

Rewrite your paragraph in point form:

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

©Jenny Gillan 2023. All rights are reserved.

Mnemonic Device - Melody

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

Generally - General Description
Count - Contour
To - Tonality
Regular - Register
Rows - Range
In - Intervals
A - Accompaniment Melodies
Climbing - Climax
Phrase - Phrases

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

©Jenny Gillan 2023. All rights are reserved.

Melody Summary

General Description

Range

Intervals

Accompaniment Melodies

Contour

Climax

Tonality

Phrases

Register

©Jenny Gillan 2023. All rights are reserved.

Melodic Analysis - Question One

Composer: Hector Berlioz
Title: Symphony Fantastique: 2nd Movement, 'A Ball'
Location: https://go.echocert.com/me013 *(The first 1 min 45 secs)*

Describe the melody of this piece.

(Generally Count to Regular Rows in a Climbing Phrase)

©Jenny Gillan 2023. All rights are reserved.

Melodic Analysis - Question Two

Composer: The Whitlams
Title: Blow Up the Pokies
Location: https://go.echocert.com/me014 *(first 1 min 45 secs)*

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

Melody:

Accompaniment:

How the accompaniment supports the main melody:

©Jenny Gillan 2023. All rights are reserved.

Melodic Analysis - Question Three

Composer: Stephen Sondheim
Title: Giants in the Sky
Location: https://go.echocert.com/me015 *(whole piece)*

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

©Jenny Gillan 2023. All rights are reserved.

Melodic Analysis - Question Four

Composer: James Morrison
Title: Zog's Jog
Location: https://go.echocert.com/me016 *(The first 1 min 35 secs)*

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

©Jenny Gillan 2023. All rights are reserved.

Melodic Analysis - Question Five

Composer: Miriam Hyde
Title: The Fountain
Location: https://go.echocert.com/me017 *(whole piece)*

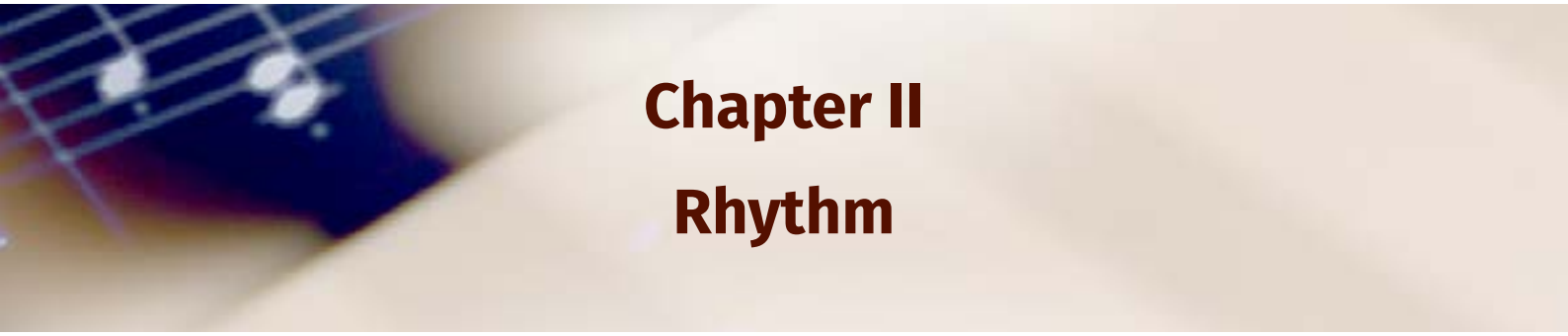
This piece is titled "The Fountain". Describe the general character of the work. What aspects of melody create an image as suggested by the title?

General Character:

Aspects of the melody that create image suggested by title:

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.



Chapter II

Rhythm

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

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

©Jenny Gillan 2023. All rights are reserved.

Rhythmic Reading and Matching Activity

1. Read through the following rhythmic examples with time names (e.g. ta, ti-ti, tika-tika) as a class while keeping a beat.
2. Describe the rhythmic features of the example.
3. Describe the rhythmic features of the example when heard in the original musical context.

Rhythmic Example 1

Describe the above rhythm after performing to time names:

Rhythmic features of whole example after listening:

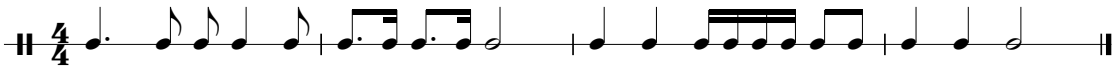
Rhythmic Example 2

Describe the above rhythm after performing to time names:

Rhythmic features of whole example after listening:

©Jenny Gillan 2023. All rights are reserved.

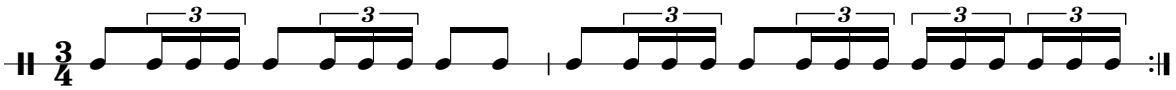
Rhythmic Example 3



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

Rhythmic features of whole example after listening:

Rhythmic Example 4



Describe the above rhythm after performing to time names:

Rhythmic features of whole example after listening:

Rhythmic Example 5

Describe the above rhythm after performing to time names:

Rhythmic features of whole example after listening:

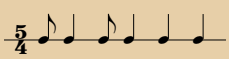
©Jenny Gillan 2023. All rights are reserved.

Rhythmic Description Match Up

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

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

©Jenny Gillan 2023. All rights are reserved.

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

©Jenny Gillan 2023. All rights are reserved.

Description

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

General Character or Mood

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

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

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

Rhythmic Features

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

These features include aspects of Rhythm such as:

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

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

Rhythm: The pattern of shorter and longer sounds.

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

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

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

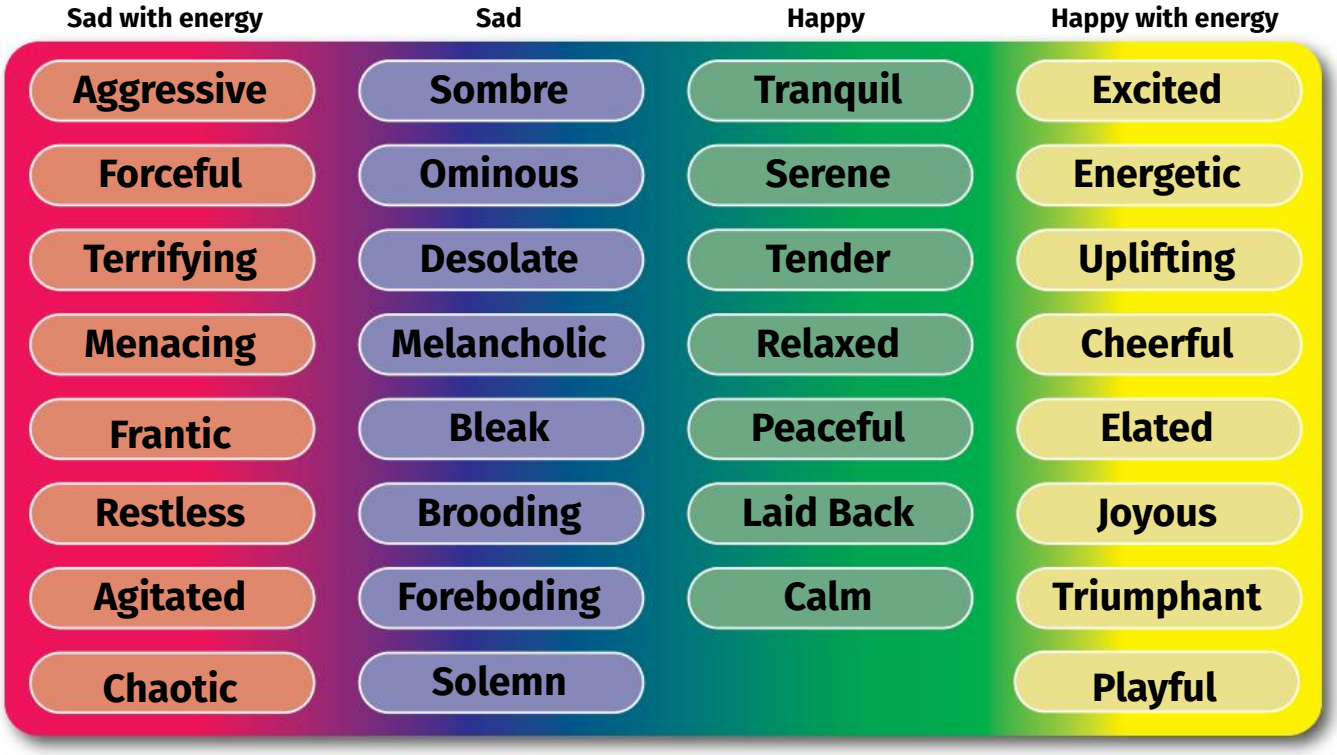
Rhythm of Other Parts: Describe rhythms of other - the rhythm of the melody, harmony and other rhythmic parts.

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

©Jenny Gillan 2023. All rights are reserved.

Musical Character Spectrum

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



Complete the table below:

Choose one word from each category. Discuss how these characters might be created through the use of Rhythm.

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

©Jenny Gillan 2023. All rights are reserved.

Character through Rhythm Activity

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

Musical Character Words	How created through Rhythm

©Jenny Gillan 2023. All rights are reserved.

Rhythm Practice Example One

Composer: Carl Vine
Title: Percussion Symphony
Location: https://go.echocert.com/rh016 *(first three mins)*

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

Circle words that describe the character of this rhythm:

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

Description

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

Circle aspects of rhythm that create this mood:

Beat:

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

Notes on how beat changes or develops: _____

_____

_____

_____

Pulse:

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

©Jenny Gillan 2023. All rights are reserved.

Types of Rhythms:

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

Transcribe rhythms or further descriptions: _____

_____

_____

_____

If Syncopation - How the beat is maintained:

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

Type of Syncopation:

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

Notes on development of syncopation: _____

_____

_____

_____

Time Signature:

Simple:	duple	triple	quadruple	uncommon
Compound:	changing			

Notes on time signature / tempo: _____

_____

_____

_____

©Jenny Gillan 2023. All rights are reserved.

Tempo:

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

Structure:

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

Further descriptions: _____

_____

_____

_____

Rhythmic relationship between parts:

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

Further descriptions: _____

_____

_____

_____

Silence:

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

_____

_____

_____

©Jenny Gillan 2023. All rights are reserved.

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

Rewrite the paragraph you have just written in point form:

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

.

.

.

.

.

.

.

.

.

.

.

.

.

©Jenny Gillan 2023. All rights are reserved.

Rhythm Practice Example Two

Composer: Katie Noonan (George)
Title: Release
Location: https://go.echocert.com/rh017 *(first min)*
Question: How does rhythm express the character of this piece?

Circle words that describe the rhythmic character:

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

Description

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

Circle aspects of rhythm that create this mood:

Beat:

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

Notes on how beat changes or develops: _____

_____

_____

_____

Pulse:

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

©Jenny Gillan 2023. All rights are reserved.

Types of Rhythms:

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

Transcribe rhythms or further descriptions: _____

_____

_____

_____

If Syncopation - How the beat is maintained

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

Type of Syncopation:

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

Notes on development of syncopation: _____

_____

_____

_____

Time Signature:

simple:	duple	triple	quadruple	uncommon
compound:	changing			

_____

_____

Tempo:

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

©Jenny Gillan 2023. All rights are reserved.

Structure:

variation	imitation	repetition	development	diminution
augmentation	interjection	fragmentation	retrograde	ostinato

Further descriptions:

Rhythmic of other parts:

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

Further descriptions:

Silence:

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

Further descriptions:

©Jenny Gillan 2023. All rights are reserved.

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

Rewrite your paragraph in point form:

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

. _____

. _____

. _____

. _____

. _____

. _____

. _____

. _____

. _____

. _____

. _____

. _____

©Jenny Gillan 2023. All rights are reserved.

Rhythm - Mnemonic Device

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

Generally - General Description

Beat - Beat

Pure - Pulse

Rhyme - Rhythm

Time - Time Signature

Tell - Tempo

Strangers - Structure

Remain - Rhythm of Other Parts

Silent - Silence

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

©Jenny Gillan 2023. All rights are reserved.

Rhythm Summary

General Description

Time Signature

Tempo

Structure

Beat

Rhythm of other parts

Pulse

Silence

Rhythm

©Jenny Gillan 2023. All rights are reserved.

Rhythmic Analysis - Question One

Composer: Ottorino Respighi
Title: Pines Of Rome: 1 Pini de Villa Borghese
Location: https://go.echocert.com/rh018 *(first 2 min 3 secs)*

Describe the rhythm of this piece.

(Generally Beat Pure Rhyme Time Tell Strangers Remain Silent)

©Jenny Gillan 2023. All rights are reserved.

Rhythmic Analysis - Question Two

Composer: Leonard Bernstein
Title: America
Location: https://go.echocert.com/rh019 *(first 2 min 14 secs)*

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

Introduction:

Chorus/Verse rhythm :

Contrast:

©Jenny Gillan 2023. All rights are reserved.

Rhythmic Analysis - Question Three

Composer: Andy Qunta, Keith Reid, Maggie Ryder
Title: You're the Voice
Location: https://go.echocert.com/rh020 *(first 3 min 16 secs)*

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

©Jenny Gillan 2023. All rights are reserved.

Rhythmic Analysis - Question Four

Composer: Antonio Carlos Jobim
Title: No More Blues
Location: https://go.echocert.com/rh021 *(first 1 min 35 secs)*

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

©Jenny Gillan 2023. All rights are reserved.

Rhythmic Analysis - Question Five

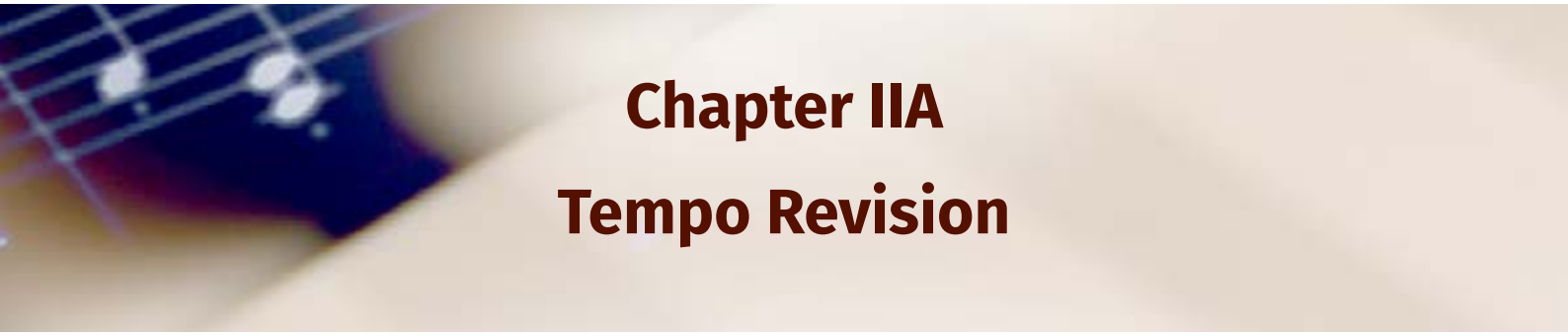
Composer: Mumford and Sons
Title: The Cave
Location: https://go.echocert.com/rh022 *(first 2 min 40 secs)*

Describe the rhythm of this piece.

(Generally Beat Pure Rhyme Time Tell Strangers Remain Silent)

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.



Chapter IIA
Tempo Revision

This Tempo Revision chapter is an aid for students and teachers to discuss tempo as a subset of Rhythm, which is covered in full in chapter two of “Listening Beyond Hearing. The first pages of this chapter focus on how to name and discuss the tempo of a piece, as well as some of the influences that may affect how tempo is perceived.

©Jenny Gillan 2023. All rights are reserved.

Tempo Revision

An analysis of tempo requires discussion of rhythmic aspects of a piece.

While at face value it may seem there is little to discuss regarding tempo, some things ought to be identified.

1. How fast or slow is the work?
2. Does the tempo change?
3. Are there any aspects that make the work seem faster or slower?
4. If there is no clear tempo, what makes this appear so?
5. Does anyone maintain the beat or pulse clearly?
6. How important is the beat or pulse to the work?

1. How fast or slow is the work?

When mentioning the speed of the work, consider using the following Italian terms:

Adagio – *slowly*

Andante – *Easy walking past*

Moderato – *At a moderate speed*

Allegro – *Fast and lively*

Presto – *Very fast*

It is also fine to just say the work is fast, slow, very fast, very slow or at a moderate speed. You can also respond to the style appropriately when using terminology. For example, it would be more appropriate to label the tempo of an orchestral work using Italian terms. If the work is a contemporary piece, plain English is fine.

2. Describe the tempo change?

Does it get **suddenly** slower or faster?

Does it get **gradually** slower or faster?

Does it change suddenly from one speed to another?

3. Are there any aspects that make the work seem faster or slower?

If the tempo appears to be **faster**, this can be the result of:

- Use of short note values – eg - running semiquavers; fast obligato or ostinato support
- Use of complex syncopation
- Use of dotted notes
- Use of accents
- Use of short attack and decay
- Limited use of silence

The tempo appears to be **slower**. This can be the result of:

- Long note values (in melody line)
- Straightforward rhythmic values
- Use of lightly swung rhythms

©Jenny Gillan 2023. All rights are reserved.

- Use of emerging or gradual attack
- Use of echoing decay
- Use of silence
- Use of legato articulation

4. If there is no clear tempo what happens to make it appear so?

Unfortunately, an analysis of a work requires more than just stating that there is an unclear tempo. Stopping here creates an incomplete picture. Lack of clarity in a tempo can be due to the following factors:

- Use of pauses
- Use of rubato
- Unexpected changes in rhythmic values from long to short
- No clear rhythmic patterns that repeat
- Unexpected use of silence
- Uneven accented notes
- Lack of conventional metre
- Changing metre

5. Does anyone maintain the beat or pulse clearly?

Without working out what the beat is doing, it can be hard to decide what the tempo is. There may be a section of an ensemble whose role is to keep a clear beat. Often the beat is not as clearly stated through just repeating crotchets over and over. That would make life too easy!

The beat can be clearly maintained through being played by:

- a percussive part
- a bass player
- a keyboard instrument

It can be maintained through:

- an ostinato (or repeated musical pattern)
- A pattern that has a clear emphasis on the first beat of each bar, even though the other beats may seem a little less clearly defined
- Repeated quavers, or pulses (subdivision of the beat)

Remember, the beat may be secondary to the pulses. If this is the case, there will be an instrument or group of instruments who are constantly playing the pulse.

6. How important is the beat or pulse to the work?

Can you hear it clearly?

Is there an instrument whose role is to keep this throughout the piece?

If there is no clear beat or pulse, it may be due to a slower tempo or many changes in pulse. It is important to unpack these as you hear them.

©Jenny Gillan 2023. All rights are reserved.

Tempo Activity 1

Composer: George Gershwin
Title: Rhapsody in Blue
Location: https://go.echocert.com/te001 *(up to 3 mins 12 secs)*

Describe the tempo and three factors that make it seem that way

Tempo:

Through:

Tempo Activity 2

Composer: Liza Lim
Title: Veil for Seven Instruments
Location: https://go.echocert.com/te002 *(30 seconds)*

Describe the tempo and three factors that make it seem that way

Tempo:

Through:

©Jenny Gillan 2023. All rights are reserved.

Tempo Activity 3

Composer: Scott Joplin
Title: Maple Leaf Rag
Location: https://go.echocert.com/te003 *(24 seconds)*

Describe the tempo and three factors that make it seem that way

Tempo:

Through:

Tempo Activity 4

Composer: Reinhold Glière
Title: Russian Sailors Dance
Location: https://go.echocert.com/te004 *(17 seconds)*

Describe the tempo and three factors that make it seem that way

Tempo:

Through:

©Jenny Gillan 2023. All rights reserved.

Listening Question

Things to note – try not to make this sound like a listening diary or shopping list – ie. This happens, then this happens then this happens. Look for some trends or patterns. Are there parts of the work where there is a clear beat? Are there parts where the beat speeds up or slows down? I have given you some headings to help you out!

Composer: George Gershwin
Title: Rhapsody in Blue
Location: https://go.echocert.com/te005 *(first 1 min 9 secs)*

Describe the tempo in the following excerpt and how this creates a sense of character. (Headings are provided to aid your analysis)

Character:

There are many changes of tempo in this work

Unclear tempo:

Clear Tempo:

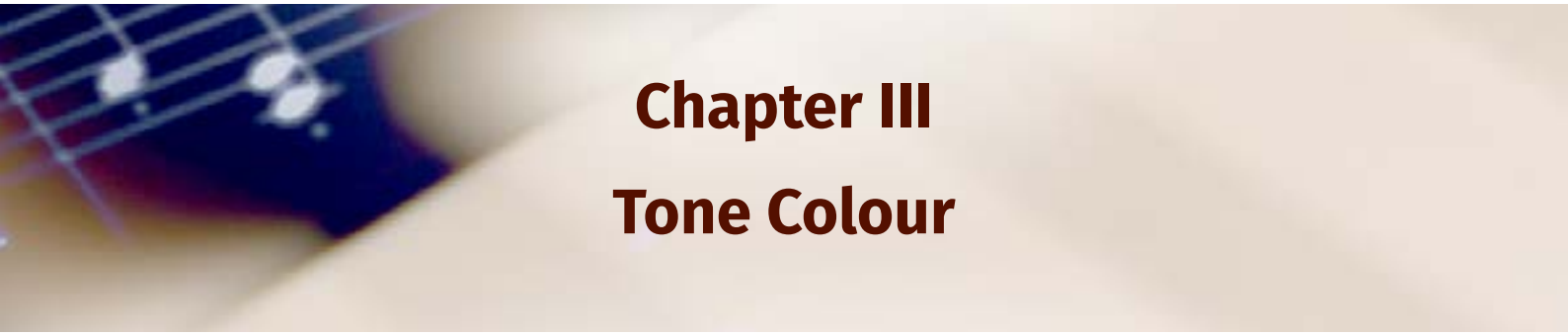
©Jenny Gillan 2023. All rights are reserved.

Tempo slowing down:

Tempo speeding up:

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.



Chapter III
Tone Colour

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

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

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

©Jenny Gillan 2023. All rights are reserved.

Tone Colour Vocabulary

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

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

WRONG

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

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

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

So the strategy is:

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

The Three Levels of Sound

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

1. Individual Instruments

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

For example:

Flute – airy, light.

Trumpet – nasal, pure.

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

"The trumpet passage has a nasal, pure timbre"

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

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

2. Combinations

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

Create a unified blend:

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

Or are contrasting:

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

©Jenny Gillan 2023. All rights are reserved.

3. Overall Tone Colour

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

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

Does the overall tone colour change in the piece?

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

Full

Complex

Unified

Complementing

Blended

Contrasting

Clashing

Multi-layered

Conflicting

Juxtaposing

Harmonious

Homogeneous

There are three categories of tone colour combinations: Unified, Contrasting and Multilayered. Mark these categories appropriately: **U**, (unified) **C** (contrasting) and **M** (multilayered), or highlight using three different colours.

©Jenny Gillan 2023. All rights are reserved.

Influences on Tone Colour

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

Register

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

Technique and other factors

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

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

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

Instrument Material

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

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

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

©Jenny Gillan 2023. All rights are reserved.

Tone Colour/Timbre Descriptive Word List

Warm

Booming **Mellow** *Pounding* **Resonant**
Reverberating Rich *Rumbling*

Airy

Aspirate ***Breathy*** ***Hoarse*** ***Smoky***
Throaty Whispering *Yawning*

Harsh

Abrasive Bellowing ***Belting*** ***Crashing*** **Distorted**
Gravelly *Growling* **Piercing** Raw **Screechy**
Screaming Shouting **Shrill**

Bright

Chiming *Clear* *Metallic* ***Nasal*** *Reedy*
Ringing *Tinny* ***Twangy***

Dry

Blunt Creaking **Crisp** *Croaky* *Dull* ***Muffled***
Muted Pattering ***Raspy*** Sandy **Woody**

Overall

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

©Jenny Gillan 2023. All rights are reserved.

Combinations

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

Exercise: Circle the correct description

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

Compares similar colours	Compares contrasting colours

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

Compares similar colours	Compares contrasting colours

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

Compares similar colours	Compares contrasting colours

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

Compares similar colours	Compares contrasting colours

©Jenny Gillan 2023. All rights are reserved.

Word Search Exercise

1. Label the tone colour words in the chart below

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

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

©Jenny Gillan 2023. All rights are reserved.

Tone Colour Spectrum

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

Examples:

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

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

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

Spectrum Activity

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

Spectrum Activity 1:

- warm, reverberant **harp**
- nasal, piercing **oboe**
- sharp, metallic **cymbal**
- rumbling, dark **timpani**

Overall:

Spectrum Activity 2:

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

Overall:

©Jenny Gillan 2023. All rights are reserved.

Tone Colour Examples

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

Example 1

Composer: Shostakovich
Title: 2 Pieces for String Quartet: II. Polka - 2/2
Location: https://go.echocert.com/to001

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

Notes:

Example 2

Composer: Percy Grainger
Title: Mock Morris
Location: https://go.echocert.com/to002

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

Notes:

©Jenny Gillan 2023. All rights reserved.

Example 3

Composer: Steeleye Span
Title: Dogs and Ferrets
Location: https://go.echocert.com/to003

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

Notes:

Example 4

Composer: Cold Chisel
Title: Flame Trees
Location: https://go.echocert.com/to004

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

Notes:

©Jenny Gillan 2023. All rights are reserved.

Tone Colour and Character

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

1. What tone colours are expected

2. What combinations might be expected?

3. Is the overall approach to tone coour stable and expected or unstable and unexpectedly changing.

Tentative/uncertain

Relaxed/laid back

Tense

Excited

©Jenny Gillan 2023. All rights are reserved.

Tone Colour Analysis Template

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

Individual(s)

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

Combinations

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

Overall

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

Influences

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

Changing Tone Colour

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

©Jenny Gillan 2023. All rights are reserved.

Tone Colour Analysis

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

Practice Example 1

Composer: Ross Edwards
Title: Dawn Mantra
Location: https://go.echocert.com/to005 *(first 1 min 12 secs)*

Overall tone colour:

Practice Example 2

Composer: Cezary Skubiszewski
Title: The Search
Location: https://go.echocert.com/to006
(from 1 min 55 secs until 2 min 36 secs)

Combinations contrasting and blending:

©Jenny Gillan 2023. All rights reserved.

Practice Example 3

Composer: **Paul Kelly**
Title: **Deeper Water**
Location: https://go.echocert.com/to007

Individual instrumental colours and reasons for these:

Practice Example 4

Composer: **Snakadaktal**
Title: **Dance Bear**
Location: https://go.echocert.com/to008

Other factors:

Practice Example 5

Composer: **Brett Dean**
Title: **Viola Concerto**
Location: https://go.echocert.com/to009 *(first 1 min 30 secs)*

Development in viola colour over time:

©Jenny Gillan 2023. All rights are reserved.

Memorising Tone Colour Descriptive Words

There are a lot of tone colour words to memorise! In order to have twenty key words to take into an exam with you, memorise these overall categories and then some of the words in each category.

Tone Colour / Timbre Descriptive Word List

Warm

Bright

Airy

Dry

Harsh

Overall

Using The Tone Colour Word List

With the aid of the Tone Colour Word List above, complete the following practice exam questions.

©Jenny Gillan 2023. All rights are reserved.

Tone Colour Analysis - Question One

Composer: Sting
Title: I Was Brought To My Senses
Location: https://go.echocert.com/to010 *(first 1 min 40 secs)*

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

Character:

Tone colour contribution:

©Jenny Gillan 2023. All rights are reserved.

Tone Colour Analysis - Question Two

Composer: The Tealeaves
Title: Unspoken
Location: https://go.echocert.com/to011 *(first 1 min 40 secs)*

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

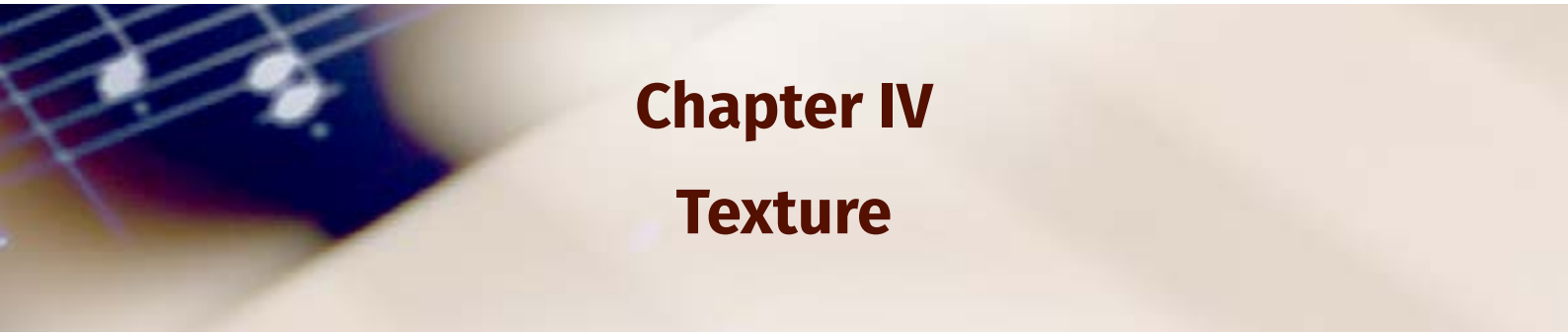
©Jenny Gillan 2023. All rights are reserved.

Tone Colour Analysis - Question Three

Composer: Krzysztof Penderecki
Title: Dimensions of Time and Silence
Location: https://go.echocert.com/to012 *(first 1 min 11 secs)*

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

©Jenny Gillan 2023. All rights are reserved.



Chapter IV

Texture

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

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

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

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

Video Example of textures:

The musical examples in the following pages can be heard on the *Listening Beyond Hearing* Website:

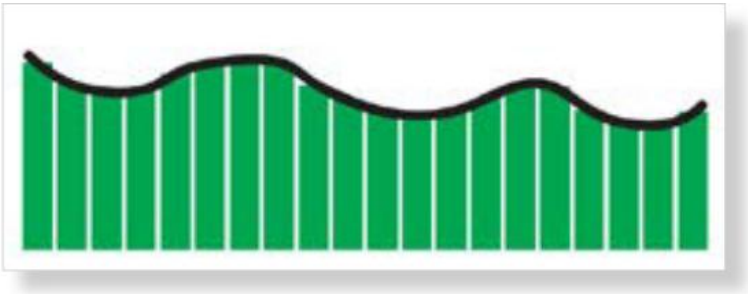
`https://listeningbeyondhearing.com.au/one-song-many-textures-video-resource-for-listening-beyond-hearing-text/`

Location: `https://go.echocert.com/te100`

©Jenny Gillan 2023. All rights are reserved.

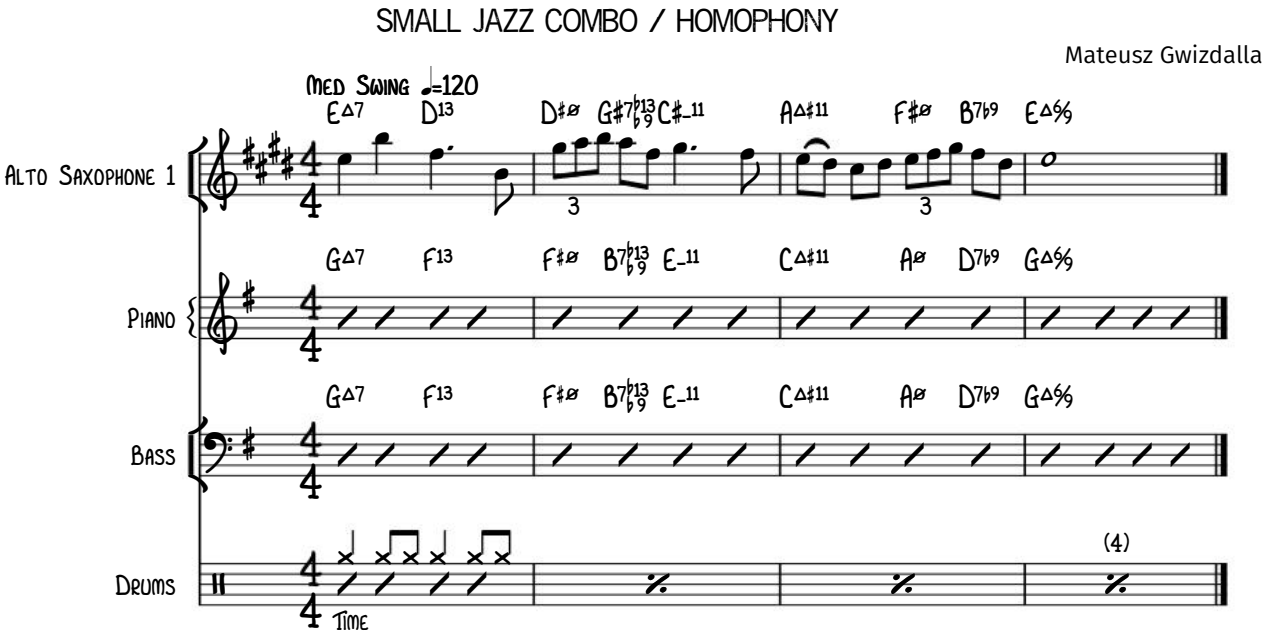
Homophonic Texture

Melody and accompaniment



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

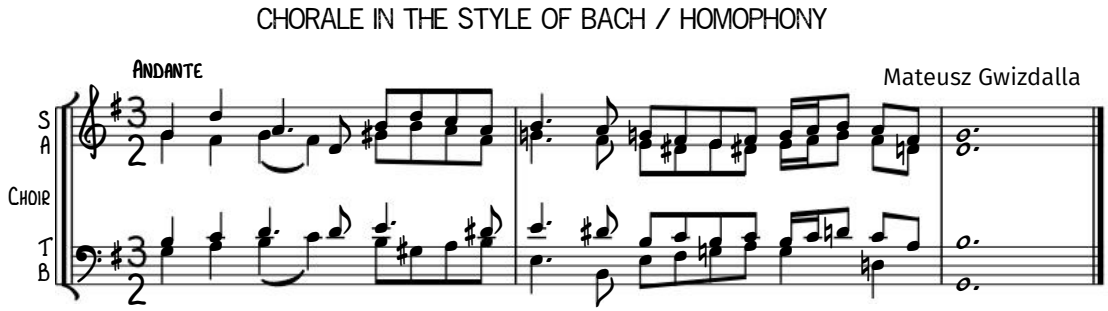
1. Melody and accompaniment



YouTube example: Hunters and Collectors, Holy Grail
Location: https://go.echocert.com/tx001

2. 'Chorale' style Homophony

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



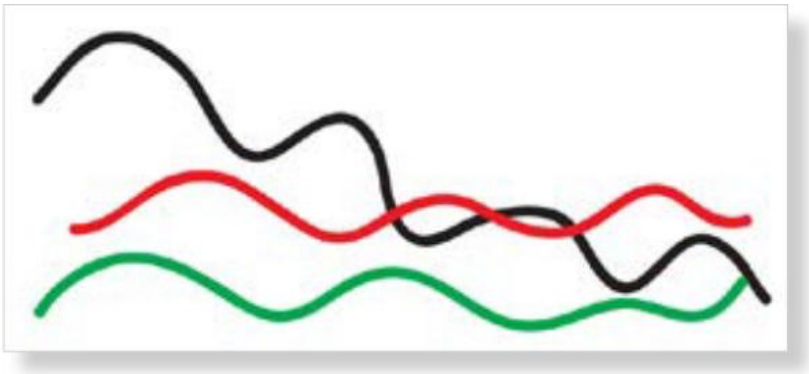
YouTube example: Bach - St John Passion - O grosse Lieb (chorale)

Location: https://go.echocert.com/tx002

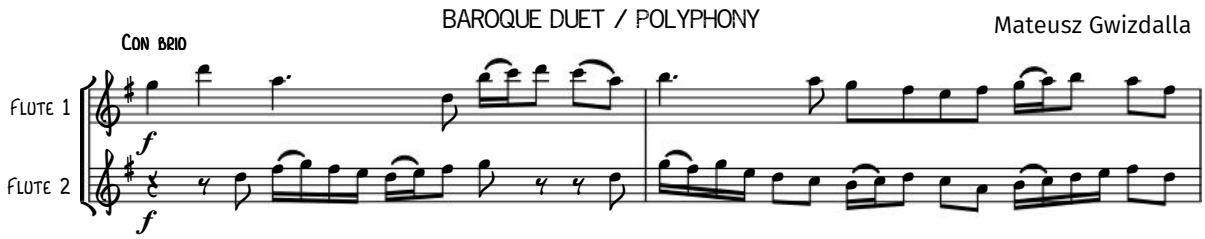
©Jenny Gillan 2023. All rights are reserved.

Polyphonic Texture

Many interweaving, independent melodies at the same time

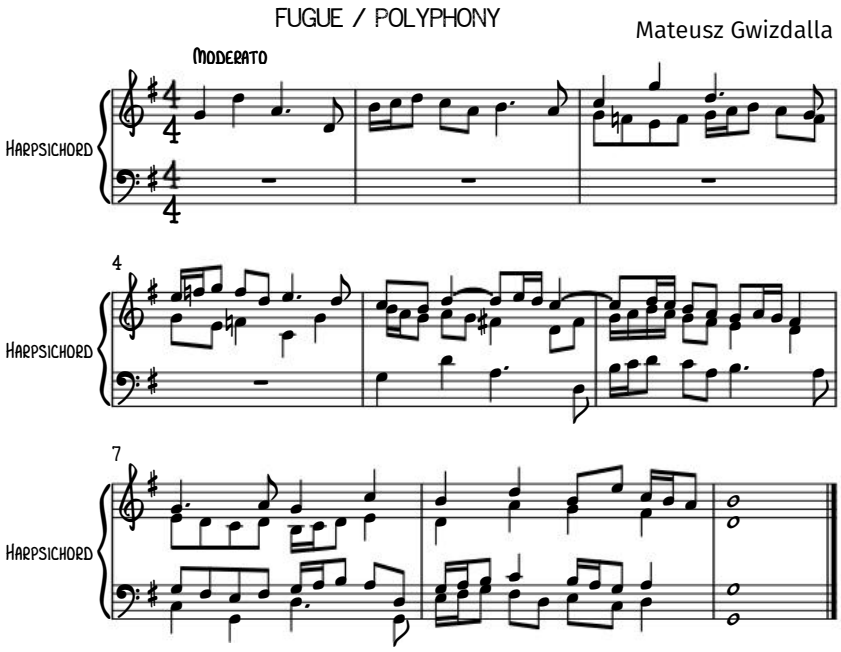


Polyphony can take many forms, from a melody and accompaniment with a counter melody, or second melody or a descant. Some compositional forms that are polyphonic by their very nature include the canon (eg. Row Row Row your boat) or the fugue. More complex or thicker textures of polyphony may include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



YouTube example: Fugue for Tinhorns

Location: https://go.echocert.com/tx003



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

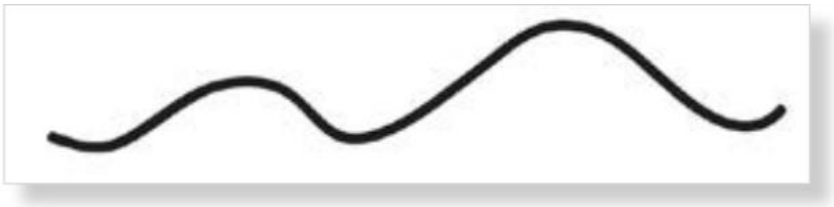
YouTube example: Fugue - J.S. Bach - BWV 646 - Wo soll ich fliehen hin

Location: https://go.echocert.com/tx004

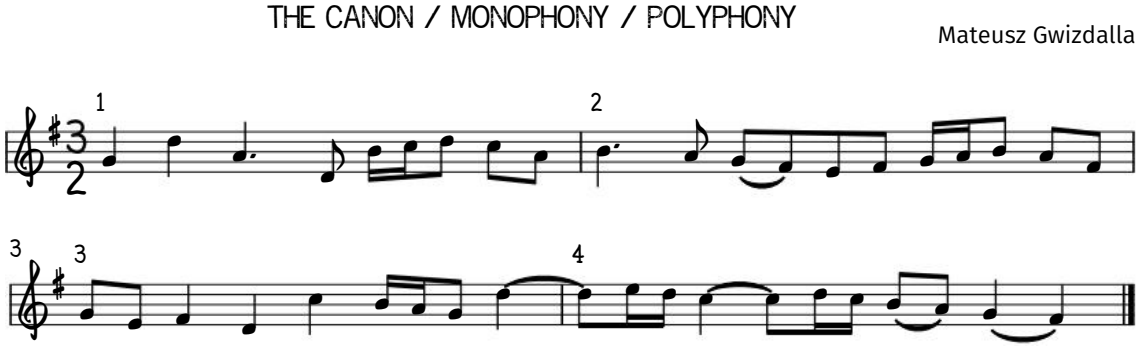
©Jenny Gillan 2023. All rights are reserved.

Monophonic Texture

One Melody



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



YouTube example: Charley Brighton, Euphonium solo (unaccompanied), Dancing Night Wind
Location: https://go.echocert.com/tx005

YouTube example: Bach, Six Suites for Unaccompanied Cello, performed by YoYo Ma
Location: https://go.echocert.com/tx006

YouTube example: Namur Chamber Choir, 14th Century Gregorian Chant, Advocatam
Location: https://go.echocert.com/tx007

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

©Jenny Gillan 2023. All rights are reserved.

Biphonic Texture

A Melody and a Drone

Either an implied drone or actual drone, also known as pedal point.

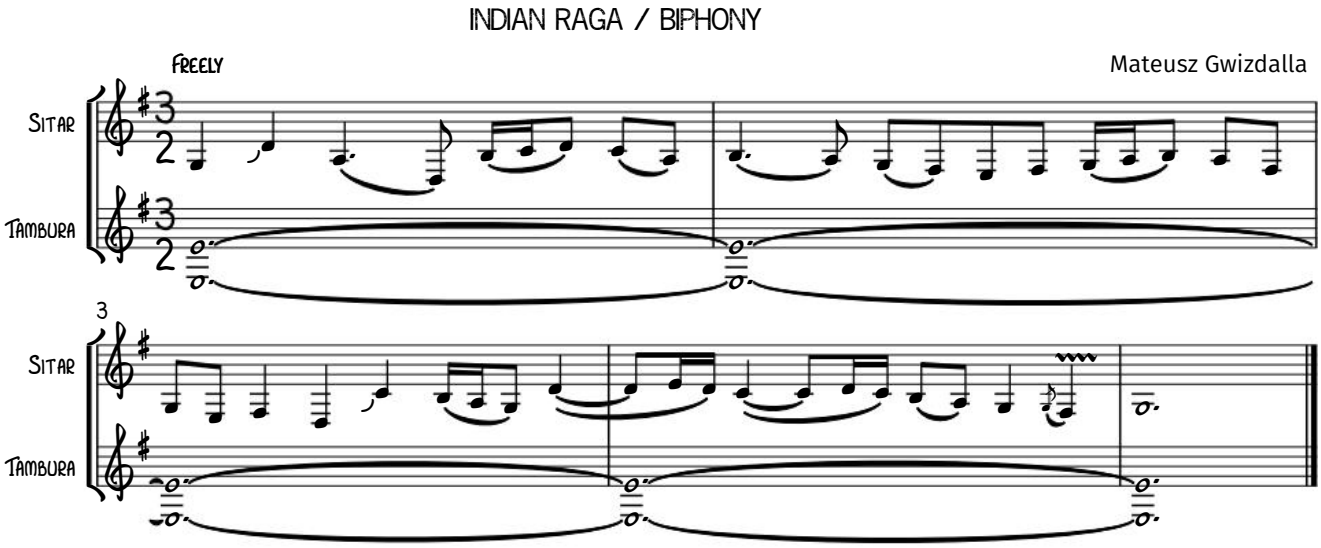
Implied drone: A note that returns often implying that it continues through frequent restatement of that note.

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

YouTube example: Bach Solo Cello Suite One, Prelude.

Location: `https://go.echocert.com/tx008`

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



YouTube example: Kafal Sviri, Bulgarian Voices.

Location: `https://go.echocert.com/tx009`

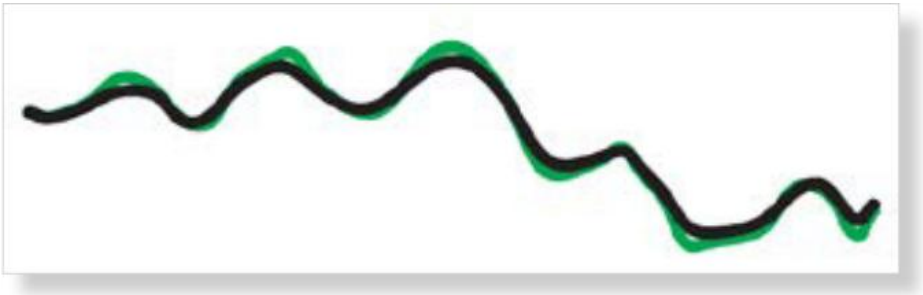
Consider the function of the drone. A pedal tone will probably be more accurate in functional music as it may be a common note to a few different chords.

A long note is not always a drone!

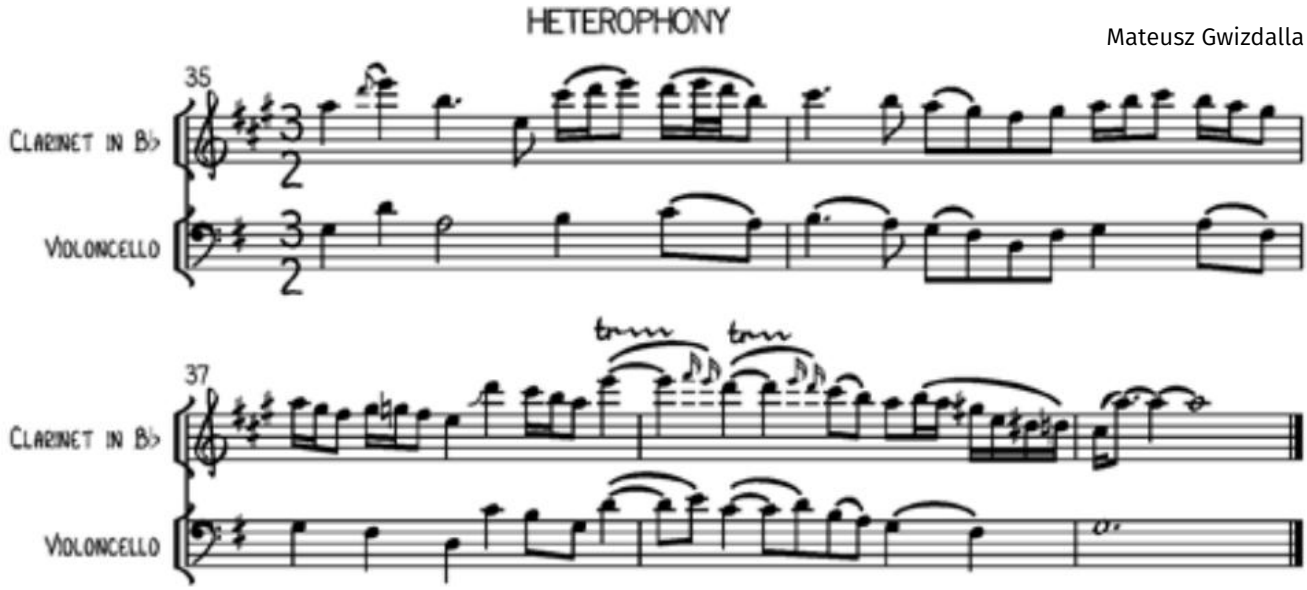
©Jenny Gillan 2023. All rights are reserved.

Heterophonic Texture

One Melody - Two Instruments



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



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

Location: `https://go.echocert.com/tx010`

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

Location: `https://go.echocert.com/tx011`

Note that it is not possible to have a heterophonic texture if there is an accompaniment. Just as when monophony is accompanied, the texture becomes homophonic, accompanied hetrophonic texture is homophonic too. You can, however, state that the texture is homophonic with a hetrophonic approach to the melody.

©Jenny Gillan 2023. All rights are reserved.

Other Textures

Thick, Dense, Thin, Sparse

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

It is important to use the words thick, dense, thin, sparse and others like them alongside the other texture words learned in this chapter. On their own, these words are not enough to fully describe texture in any meaningful way. In order to describe texture fully, a discussion of the **roles** (melody, harmony, rhythm, bass accompaniment) of the instruments within a texture is required.

Louder doesn't always mean thicker!

Sometimes, when music is played louder, it may seem like the texture is thicker. However, louder does not always mean thicker. If the texture appears to be thicker due to a louder dynamic but there are no extra musical roles or lines, it's better to say that it ***seems*** to be thicker through the use of a louder dynamic rather than saying that the texture actually thickens.

Textural Trumps

Drones and Chords, Heterophony and Chords

Anyone who has played the game 500 knows that there are suits that win a 'trick," regardless of what cards have been previously played. The nominated suit that wins is called a trump card. Textural analysis is like this. At the top of the textural hiarachy sits polyphony. If there are two melodies that interweave or overlap, no matter what else is happening, the texture is polyphonic. Next, we have homophony. This trumps monophony, biphony, and heterophony.

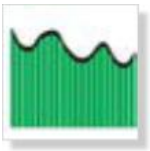
If there is any kind of chordal accompaniment,
the texture is ***homophonic*** regardless of whether a drone is used or whether there is a heterophonic approach to the melody.

In these situations, the texture would be described as:

homophonic* with a *drone
or
homophonic* with a *heterophonic approach to the melodic line.

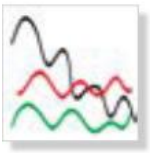
©Jenny Gillan 2023. All rights are reserved.

Common Textures Summary



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

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



Polyphonic – More than one independent melody played simultaneously.

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

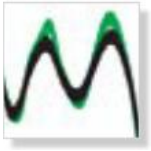
Roles to outline: Who is playing each different melody and note changes, harmony, bass?

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

Roles to outline: Who is playing the melody?

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

Roles to outline: Who is playing the melody? Who is playing the drone? Is this heterophonic treatement of a melody over homophonic texture? If so, outline the homophonic roles as well.



Heterophonic – One melody played by two instruments with different variations or ornamentation occurring so that they are not quite the same. Sometimes described as “bad unison”.

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

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

Thick or Dense - Many layers or parts doubled

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

Thin or Sparse – Few layers

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

©Jenny Gillan 2023. All rights are reserved.

Textural Analysis

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

1. Read through the following descriptions as a class.
2. Look up, define and write in your glossary any terms you are unfamiliar with.
3. The textures change three times in each example. Write the appropriate texture terms that outline the given descriptions of the changing texture of the music (homophonic, polyphonic etc.)
4. Write a description of the change in feel of this texture (thick/dense, thin/sparse)

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

©Jenny Gillan 2023. All rights are reserved.

Description Match Up

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

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

©Jenny Gillan 2023. All rights are reserved.

Texture Creating Character

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

Serene

Frantic

Chaotic

Desolate

Triumphant

©Jenny Gillan 2023. All rights are reserved.

Textural Description Match Up

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

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

©Jenny Gillan 2023. All rights are reserved.

Texture Practice Example One

Composer: Bonobo
Title: Between the Lines
Location: https://go.echocert.com/tx018 *(first 1 min 19 secs)*

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

Circle words that describe the initial character of this melody:

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

What is the initial texture of this work?

monophonic	homophonic	polyphonic	biphonic	heterophonic
dense	sparse	thick	thin	

Describe how this texture helps create character: _____

Does this texture change? Circle change below

monophonic	homophonic	polyphonic	biphonic	heterophonic
dense	sparse	thick	thin	

Is there a corresponding change in character? Yes / No

If so, what is the new character?

©Jenny Gillan 2023. All rights are reserved.

Which instrument plays the bass line if there is one?

How are they playing this layer?

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

Describe the bass line and its changes:

What instrument/s outline the harmony and how?

What instrument/s play the melody and describe how:

©Jenny Gillan 2023. All rights are reserved.

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

©Jenny Gillan 2023. All rights are reserved.

Texture Practice Example Two

Composer: Aaron Copland

Title: Appalachian Spring - 7

Location: https://go.echocert.com/tx019 *(From 32 secs to 2 min 9 secs)*

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

Circle words that describe the initial character of this melody:

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

What is the initial texture of this work?

monophonic	homophonic	polyphonic	biphonic	heterophonic
dense	sparse	thick	thin	

Describe how this texture helps create character: _____

Does this texture change? Circle change below

monophonic	homophonic	polyphonic	biphonic	heterophonic
dense	sparse	thick	thin	

Is there a corresponding change in character? Yes / No

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

©Jenny Gillan 2023. All rights are reserved.

Which instrument plays the bass line if there is one?

How are they playing this layer?

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

Describe the bass line and its changes:

What instrument/s outline the harmony and how?

What instrument/s play the melody and describe how:

©Jenny Gillan 2023. All rights are reserved.

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

©Jenny Gillan 2023. All rights are reserved.

Texture Analysis - Question One

Composer: The Beatles
Title: I've Got A Feeling
Location: https://go.echocert.com/tx020 *(from 2 min 20 secs to the end)*

How does texture contribute to creating character in this work?

©Jenny Gillan 2023. All rights are reserved.

Texture Analysis - Question Two

Composer: **Bastille**
Title: **Pompeii**
Location: `https://go.echocert.com/tx021` *(from 2 min 23 secs to end)*

Outline the textures of this work and the resulting characters.

Texture and Musical Roles	Resulting Character and Musical Link

©Jenny Gillan 2023. All rights are reserved.

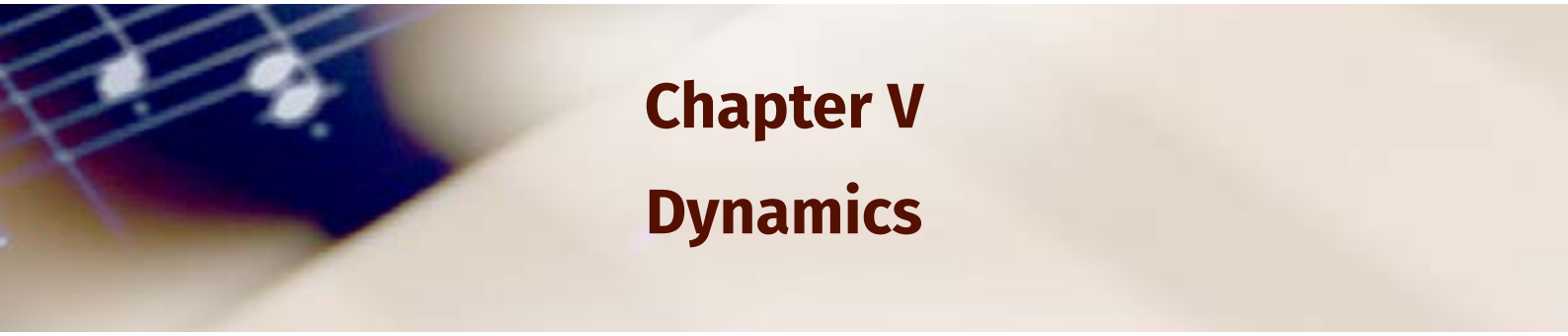
Texture Analysis - Question Three

Composer: Clark Gesner
Title: "Book Report" From "You're a Good Man, Charlie Brown!"
Location: https://go.echocert.com/tx022 *(first 1 min 3 secs)*

Describe the texture of this excerpt and how it changes.

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.



Chapter V
Dynamics

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

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

©Jenny Gillan 2023. All rights are reserved.

Dynamic Analysis Strategy

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

Why is something soft or loud?

and

What causes dynamic change?

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

- A soft dynamic can be created through using warm, resonant tone colours.
- A louder dynamic can be enhanced by thick texture with many melodic layers – polyphony
- The dynamics may gradually become louder as more instruments are added.
- The dynamics may gradually become softer as the melody line descends from a high to low register.
- The dynamics may seem louder by using rhythm of shorter duration or a faster tempo.
- The dynamics may be loud through the ensemble using more force, pressure, air or weight.
- Dynamics may change because of different articulation. Pizzicato, or plucked, articulation will usually be softer than arco, or bowed, articulation.

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

©Jenny Gillan 2023. All rights are reserved.

Dynamics Terminology

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

Types of dynamics

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

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

©Jenny Gillan 2023. All rights are reserved.

Descriptions of Change and Expressions

The following terms are also useful when describing dynamics:

Suddenly becoming (subito) [loud/soft]

Gradually becoming...[insert dynamic]

Loud interjection from [Instrument/group of instruments]

Quiet straining from [Instrument/s]

Al niente – to nothing

Morendo – dying away

Building as more [instruments] are added

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

Sudden and unexpected [forte/piano]

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

Building to a [crescendo/climax]

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

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

©Jenny Gillan 2023. All rights are reserved.

Dynamics Analysis Task

Listen to the following excerpts.

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

Item	Analysis
Olly Friend **Shoulders** https://go.echocert.com/dy001 *(first 57 secs)*	Dynamics: Analysis:
Gospel of the Horns **Conquering Self** https://go.echocert.com/dy002 *(first 26 secs)*	Dynamics: Analysis:
Igor Stravinsky **Symphony of Psalms, opening.** https://go.echocert.com/dy003 *(first 32 secs)*	Dynamics: Analysis:

©Jenny Gillan 2023. All rights are reserved.

Item	Analysis
Elena Kats-Chernin **Chamber Of Horrors** https://go.echocert.com/dy004 *(first 1 min 20 secs)*	Dynamics: Analysis:
Bec Laughton **Number One Heartbreak** https://go.echocert.com/dy005 *(first 1 min 10 secs)*	Dynamics: Analysis:

©Jenny Gillan 2023. All rights are reserved.

Dynamic Change and its Causes

Dynamics can vary through the manipulation of the elements of music.

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

Causes of dynamic change

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

Rhythm

For example: Accented rhythms may be louder.

Your examples:

Tone Colour

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

Your examples:

©Jenny Gillan 2023. All rights are reserved.

Changing Technique

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

Your examples:

Melody

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

Your examples:

Texture

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

Your examples:

©Jenny Gillan 2023. All rights are reserved.

Instrumentation

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

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

Your examples:

Harmony

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

Your examples:

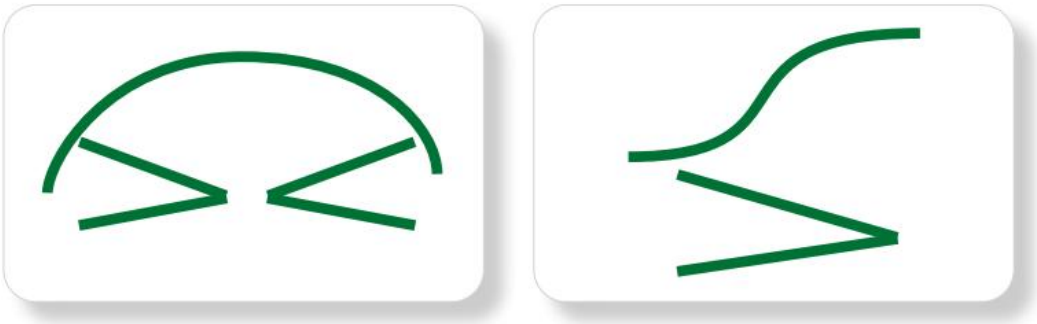
©Jenny Gillan 2023. All rights are reserved.

Dynamic Change using Melodic Factors

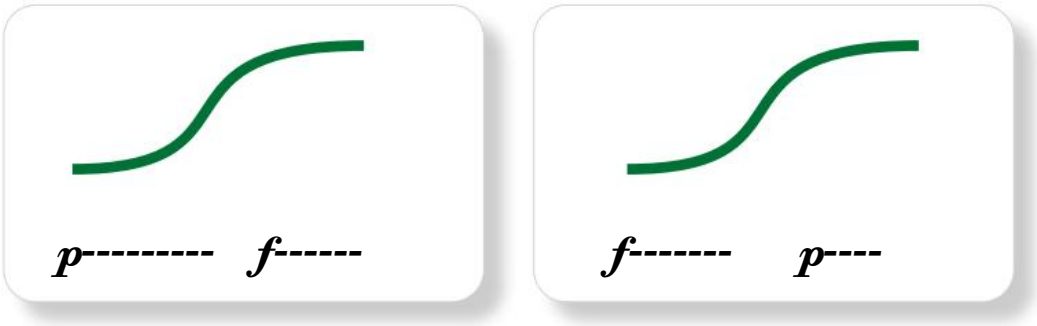
Dynamic change can often be linked to the rise and fall of melodic contour. As the pitch rises, so does the dynamics:

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

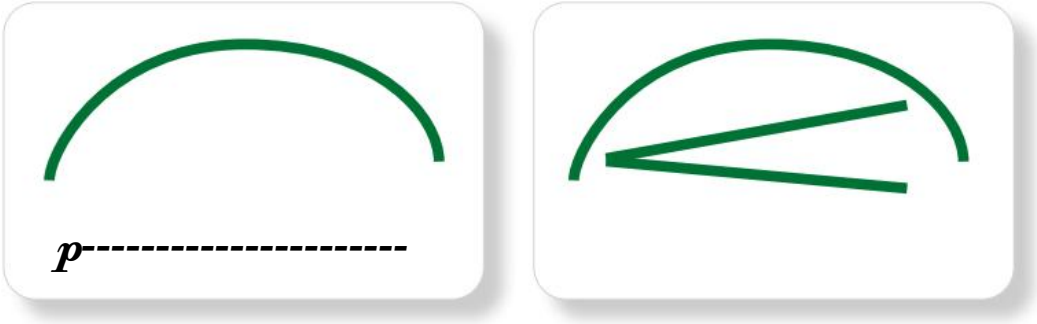
Equally, dynamics can defy the contour. This may take more effort but can also have an effect on the character of the sound, as what is being attempted dynamically is unexpected.



Dynamics can Complement (or contrast with) register changes:



Dynamics can also match phrase length:



©Jenny Gillan 2023. All rights are reserved.

Other Possibilities

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

Reflective of a form

e.g. A soft, B loud

Other examples:

Reflective of a style

dynamics, soft lullaby, loud march etc.

Other examples:

Irony in dynamics

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

©Jenny Gillan 2023. All rights are reserved.

Irony in Dynamics

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

Example One

Performer: The Chordettes
Title: Mr Sandman
Location: https://go.echocert.com/dy006 *(entire work)*

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

Example Two (use of irony)

Performer: Blind Guardian
Title: Mr Sandman
Location: https://go.echocert.com/dy007 *(From 1 minute 18 seconds)*

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

©Jenny Gillan 2023. All rights are reserved.

Word Painting

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

1. Listen to the following excerpts
2. Identify the instances of word painting from the lyrics
3. State what elements of music help enhance these lyrics and how

Item	Analysis
Garth Brooks **I got friends in low places** https://go.echocert.com/dy008 *(entire work)*	
The King's singers **Fair Phyllis I saw** https://go.echocert.com/dy009 *(entire work)*	

©Jenny Gillan 2023. All rights are reserved.

Item	Analysis
Isley Brothers **Shout** https://go.echocert.com/dy010 *(from 2 min 38 secs)*	
Bjork **It's all so Quiet** https://go.echocert.com/dy011 *(from 22 secs)*	
Pitbull **Fireball** https://go.echocert.com/dy012 *(from 2min 52 secs)*	

©Jenny Gillan 2023. All rights are reserved.

Dynamics Reflective of a Mood

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

Soft dynamics can help create a tranquil mood, while loud dynamics enhance a more energetic mood.

Other examples:

Silence

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

Where is the silence?

Possibilities:

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

How long is it?

Possibilities:

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

What is the character of the silence?

Possibilities:

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

©Jenny Gillan 2023. All rights reserved.

Causes of dynamic change

Rhythm

Changing tone colour

Changing register

Change in texture

Add/subtract instruments

Types of dynamics

Other possibilities

Dynamics Summary

Reflective of the melodic line

General descriptions

Descriptions of changes

Silence

©Jenny Gillan 2023. All rights are reserved.

Dynamics and Character (mood)

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

Item	Analysis
John Antill **Harmonica Concerto** https://go.echocert.com/dy013 *(First two minutes)* **Character:**	
Outback **Airplay** https://go.echocert.com/dy014 *(entire work)* **Character:**	

©Jenny Gillan 2023. All rights are reserved.

Item	Analysis
Evita **The money keeps rolling in** https://go.echocert.com/dy015 *(entire work)* **Character:**	
Labyrinth **Ross Bolleter** https://go.echocert.com/dy016 *(entire work)* **Character:**	
Oh Pep! **Rest Assured** https://go.echocert.com/dy017 *(first 1 min 30 secs)* **Character:**	

©Jenny Gillan 2023. All rights are reserved.

Restraint

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

Example One:

Beethoven - Symphony No.4 Op.60 First Movement

Location: `https://go.echocert.com/dy018` *(from 2 min 11 secs)*

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

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

Example Two

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

Location: `https://go.echocert.com/dy019` *(from 23 secs)*

List evidence of restraint in the following example:

©Jenny Gillan 2023. All rights are reserved.

Dynamics Analysis - Question One

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

Location: https://go.echocert.com/dy020 *(whole piece)*

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

Dynamic overview:

Character:

Change in dynamic A:

How is this change achieved through the elements of music?

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

Character:

Change in dynamic B:

How is this change achieved through the elements of music?

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

Character:

©Jenny Gillan 2023. All rights are reserved.

Change in dynamic C:

How is this change achieved through the elements of music?

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

Character:

Use this information to answer the question:

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

©Jenny Gillan 2023. All rights are reserved.

Dynamics Analysis - Question Two

Composer: Paul Kelly
Title: Dumb Things
Location: https://go.echocert.com/dy021 *(whole piece)*

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

©Jenny Gillan 2023. All rights are reserved.

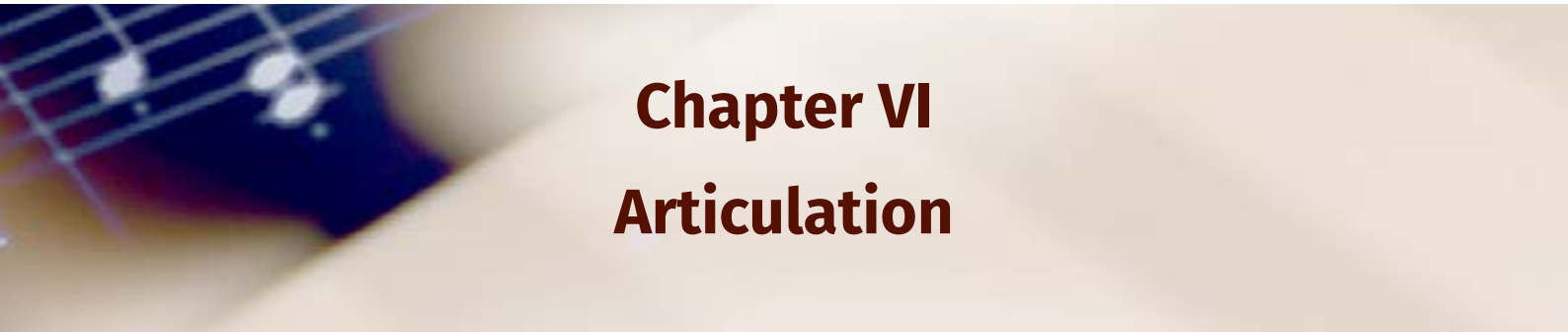
Dynamics Analysis - Question Three

Composer: Sunwrae
Title: Soluble Sun II
Location: `https://go.echocert.com/dy022` *(whole piece)*

How do dynamics contribute to the creation of character?

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.



Chapter VI
Articulation

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

©Jenny Gillan 2023. All rights are reserved.

Articulation Activities

Listen to the excerpts and match the descriptions with the music.

Highlight or **Circle** the words attack and decay. **Underline** descriptive words used to describe these terms. Note how glissandi are described.

Item	Description
1	The most common articulation in this work is a sharp attack, especially brought out by the woodblock's percussive elements. The use of ascending glissandi increases the tension. It is sometimes used at a rapid pace over an extreme range and sometimes used more slowly over a more limited range. The gradual fade to the end of the piece is in stark contrast to those sharp attacks, though some acoustic mix makes the wooden sounds ring out for a more gradual decay. The sharp attacks on woodblocks and long held pitches with extended glissandi create dramatic contrast.
2	A tutti sudden attack begins the work while the decay is varied. Some instruments glissando upwards about a fourth and finish in an elongated trill. This contrasts with sudden decay in some parts and echoing decay in percussive instruments. This is soon interrupted by another sudden, tutti attack before the percussive instruments have had time to fully decay to nothing.
3	The juxtaposition of short, sharp staccato notes with legato passages is complemented by similar articulation in the accompanying instrument. Sometimes these articulations occur simultaneously, staccato matching staccato. At other times legato passages overlap staccato articulation creating contrast. Tremolo in the accompaniment; the use of grace notes, accents and tenuto notes; and the fact that articulation changes suddenly and dramatically - all add to the unpredictable, unsettled character.
4	The articulation of the accompanying parts is fairly smooth and legato initially but use of staccato coincides with this articulation in the main melody, to highlight the end of passages. A sharp, accented attack and gradual decay gives an impression of staccato as the intensity of accompanying notes fades fairly quickly after its initial statement. The main melody, while not staccato, is fairly separated. The performer uses a fairly tight vibrato and the use of aspirate elements to fade notes. They also use a 'falling off the note' technique to leave some notes. Further accompanying lines contrast by giving long held drones that fade in and out, while contrasting articulation adds to the layered effect. This use of long held, legato notes is later mirrored by the main melodic line.
5	A drone is rhythmically rearticulated with restraint to open this piece. The articulation here is legato as the overall tone is sustained, despite being restated. This rearticulation is mirrored in the vocal line but the statement of each note varies according to the lyrics. Some notes have a 'creak' or vocal fry onset. Others fall off the notes or have tight, subtle vibrato to vary each note. When other accompanying instruments enter – percussion with sharp, staccato notes are used. These notes have a slight echoing decay to longer echoing decay depending on the properties of each instrument. The electric guitar has long, legato, sustained chords that are strummed. The guitar also picks out individual notes clearly over the top of this accompaniment.
6	The variety of articulation is set up in the first few seconds of this work. Ricochet bowing in the cello, with staccato articulation; unstable upward and downward bends in the wind instruments; premature decay in the cymbal; short, attack and decay with percussive sounds and the use of trills - this variety helps create a sense of restlessness. These are also contrasting longer attacks and decays; to shorter, echoing decays; to sound being prematurely cut off.

©Jenny Gillan 2023. All rights are reserved.

Listening Excerpts for Articulation Activites	Description Item
Composer: Brenton Broadstock **Title:** Winds of Change **Location:** https://go.echocert.com/ar001 *(first 2 minutes)*	
Composer: Stephen Adams **Title:** Saying Noh - Dry **Location:** https://go.echocert.com/ar002 *(whole piece)*	
Composer: Liza Lim **Title:** Songs found in Dream **Location:** https://go.echocert.com/ar003 *(2 minutes)*	
Composer: Katie Noonan/George **Title:** The Special Ones **Location:** https://go.echocert.com/ar004 *(2 minutes 30 seconds)*	
Composer: Megan Washington **Title:** How to Tame Lions **Location:** https://go.echocert.com/ar005 *(to 1 minute 30 - fade out!)*	
Composer: Richard Meale **Title:** Sonata for Flute and Piano **Location:** https://go.echocert.com/ar006 *(first 2 minutes)*	

©Jenny Gillan 2023. All rights are reserved.

General Articulation

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

Staccato

Short and detached, notated as a dot above the note

Legato

Smooth and well connected, often shown marked by a slur

Tenuto

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

Trills

Rapidly ascending and descending from current note to the note above. Note how long it goes for (one beat, moemtary, a whole bar)

How fast (rapid, slow, speading up or slowing down)

Glissando/bend

Sliding off a note. It is possible to glissando from one note to another or less purposefully. A bend is a small glissando and is vocabulary specific to Jazz styles.

Note the interval (roughly an 8ve, 3rd, 5th?)

How long? Extended or brief? Descending or ascending? Over a wide or narrow range?

Grace notes/ghost notes

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

Accent

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

©Jenny Gillan 2023. All rights are reserved.

Attack and Decay

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

Here is some appropriate vocabulary to describe attack and decay.

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

Does the note have a sudden decay? Is it lingering? Interrupted?

Organic? (natural, what you expect, also applies to attack) Prolonged or clipped? (long or short)

Consider the following vocabulary. Highlight using three different colours or write **"L"** next to long attack/decay, **"S"** next to short and **"M"** next to moderate.

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

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

©Jenny Gillan 2023. All rights are reserved.

Common Vocal Articulation

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

Aspirate onset

Where the air comes before the sound.

Composer: **Title:** **Location:**	**Jeff Barry & Peter Allen** **I honestly Love you** https://go.echocert.com/ar007	Example: "***But I've got***"

Glottal onset

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

Composer: **Title:** **Location:**	**Christine McVie** **Songbird** https://go.echocert.com/ar008	Example: Lyric '***And***'

Vocal fry or 'creak' onset

This onset sounds like a creaking door.

Composer: **Title:** **Location:**	**Jeff Barry & Peter Allen** **I honestly Love you** https://go.echocert.com/ar009	Example: "***We both know***"

Flip onset

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

Composer: **Title:** **Location:**	**Jeff Barry & Peter Allen** **I honestly Love you** https://go.echocert.com/ar010	Example: at the end of the lyric "***Crying***"

Gospel release

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

Composer: **Title:** **Location:**	**Siedah Garrett &Glen Ballard** **Man in the Mirror** https://go.echocert.com/ar011	Example: at the end of the lyrics '***mind***' and '***street***'

©Jenny Gillan 2023. All rights are reserved.

Downward bend

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

Composer: **Gerry Goffin, Carol King & Jerry Wexler** **Title:** **Natural woman** **Location:** `https://go.echocert.com/ar012`	Example: "***Wanna be***"

Upward bend

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

A further explanation of different types of onsets can be found here:

Location: `http://youtu.be/WkeJWucvctM?t=21s`
(whole video)

©Jenny Gillan 2023. All rights are reserved.

Articulation Analysis - Exercise 1

Composer: Missy Higgins
Title: Don't Ever
Location: https://go.echocert.com/ar013 *(whole piece)*

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

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

Representative Symbols

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

Let's take the train to anywhere

I wanna feel the wind in my hair with you.

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

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

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

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

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

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

©Jenny Gillan 2023. All rights are reserved.

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

On our window sill will grow

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

Will give us discounts when he can,

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

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

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

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

LA DI DA DI DA...

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

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

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

Written by Missy Higgins and Kevin Griffin.
Published by Control / Tentative Music Inc. (Admin. by Warner Chappell)
Copyright © 2016. Reprinted by permission.

©Jenny Gillan 2023. All rights are reserved.

3. Describe the articulation used in this work.

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

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.

Instrument Specific Articulation

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

Main factors influencing Articulation	Demonstration
Percussion Material the stick is made out of: • **Hard sticks** or **Rim shots** sharp attack, sudden decay • **Soft headed sticks** emerging attack, long, lingering decay • **Technique** e.g. rolls – vary in attack and decay • **Brushes** emerging attack if swept slowly across the drum. Sudden attack if hit. sudden decay (can vary)	**Location:** https://go.echocert.com/ar014 *(whole video)* Or search for **Orchestral Percussion Techniques**
Piano Touch & Pedal. • **Soft pedal** can create a shorter decay • **Sustain pedal** prolongs the attack significantly - this can have an abrupt decay once the foot is removed from this pedal. • **Touch** the way in which the notes are played - finger pressure and speed will change attack in particular	**Piano Pedals** **Location:** https://go.echocert.com/ar015 *(whole video)* **Piano Touch:** **Location:** https://go.echocert.com/ar016 *(whole video)*
Woodwind tongue air pressure flutter tonguing trill double tonguing growls slap tongue over blowing slurring	**Air and Percussive Sounds for the Flute:** **Location:** https://go.echocert.com/ar017 *(whole video)* **Klezmer Techniques for the Clarinet:** **Location:** https://go.echocert.com/ar018 *(whole video)*

©Jenny Gillan 2023. All rights reserved.

Main factors influencing Articulation	Demonstration
Brass air pressure use of mutes tonguing	**Mutes:** **Location:** https://go.echocert.com/ar019 *(whole video)* **Air:** **Location:** https://go.echocert.com/ar020 *(whole video)*
Strings bow speed and pressure use of mutes slurring notes separate bow per note	**Bow Speed and Pressure:** **Location:** https://go.echocert.com/ar021 *(whole video)* **String Mutes:** **Location:** https://go.echocert.com/ar022 *(whole video)*

©Jenny Gillan 2023. All rights reserved.

Articulation Application Exercise 1

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

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

2. What techniques are used to produce particular articulation?

Articulation:

Technique Described:

Effect on Attack and Decay:

Articulation:

Technique Described:

Effect on Attack and Decay:

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

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

©Jenny Gillan 2023. All rights are reserved.

Articulation Application Exercise 2

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

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

2. What techniques are used to produce particular articulation?

Articulation:

Technique Described:

Effect on Attack and Decay:

Articulation:

Technique Described:

Effect on Attack and Decay:

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

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

©Jenny Gillan 2023. All rights are reserved.

Articulation and Character

Brainstorm ways in which articulation can aid in creating the following character. Consider 1) Types of articulation 2) Combinations 3) The overall approach to articulation.

Relaxed

Excited

Insecure

Chaotic

©Jenny Gillan 2023. All rights are reserved.

Articulation Analysis - Question 1

Composer: Oh Pep
Title: The Race
Location: https://go.echocert.com/ar023 *(whole piece)*

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

Thank you, Olivia Hally and Pepita Emmerichs, VCASS Alumni, for allowing me to use your music for analysis in this book.

©Jenny Gillan 2023. All rights are reserved.

Articulation Analysis - Question 2

Composer: Joseph Tawadros
Title: Seafarer
Location: https://go.echocert.com/ar024 *(1 min 53 seconds)*

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

How does this help create character?

©Jenny Gillan 2023. All rights are reserved.

Articulation Analysis - Question 3

Composer: Paul Grabowsky
Title: Paradise
Location: https://go.echocert.com/ar025 *(whole piece)*

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

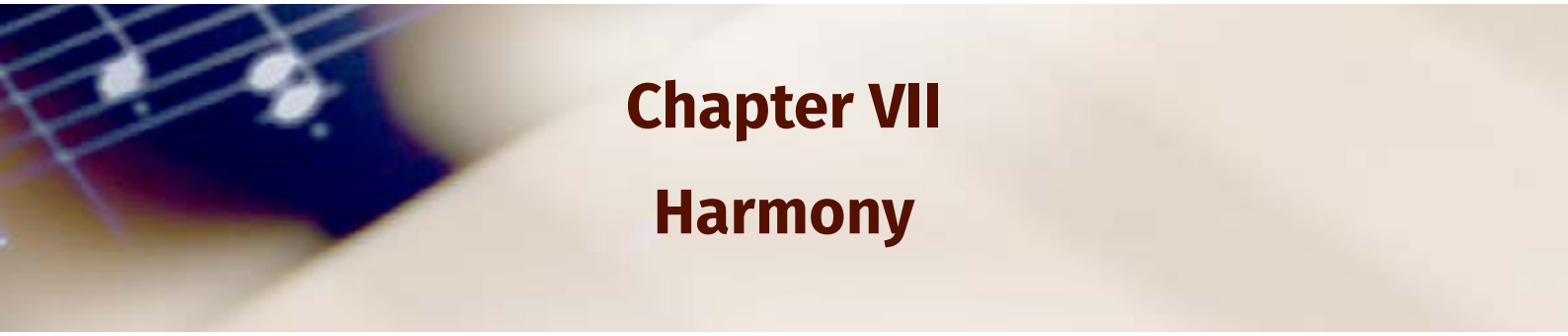
©Jenny Gillan 2023. All rights are reserved.

Articulation Analysis - Question 4

Composer: Raymond Murray Schafer
Title: Epitaph for Moonlight
Location: https://go.echocert.com/ar026 *(from 1 min 50 to 3 min 19)*

How is character enhanced through the use of articulation?

©Jenny Gillan 2023. All rights are reserved.



Chapter VII

Harmony

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

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

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

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

©Jenny Gillan 2023. All rights are reserved.

Harmonic Techniques

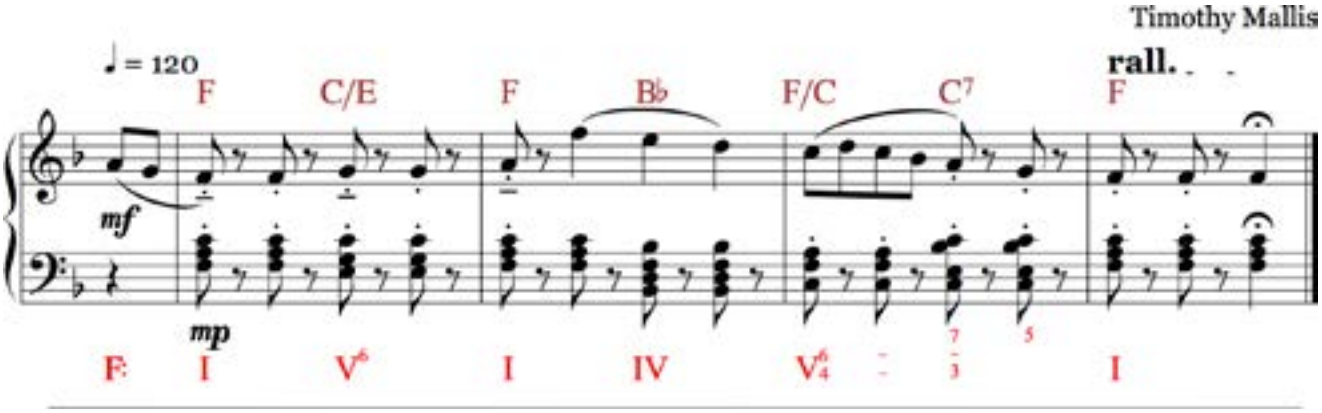
Video Example of Harmonic Techniques:

These musical examples can be heard on the *Listening Beyond Hearing* Website:

Location: `https://go.echocert.com/ha001`

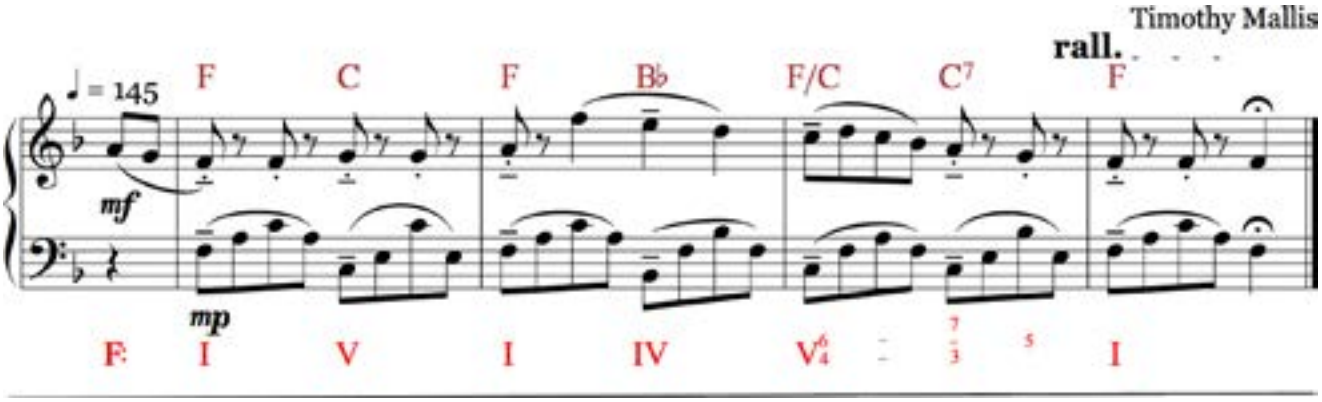
Some of the more common ways used to create harmony are demonstrated below. These include chords with notes played simultaneously or separately. The number of notes can make either dense or thin layers. Harmony can either be complex or simple.

1. Block chords



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

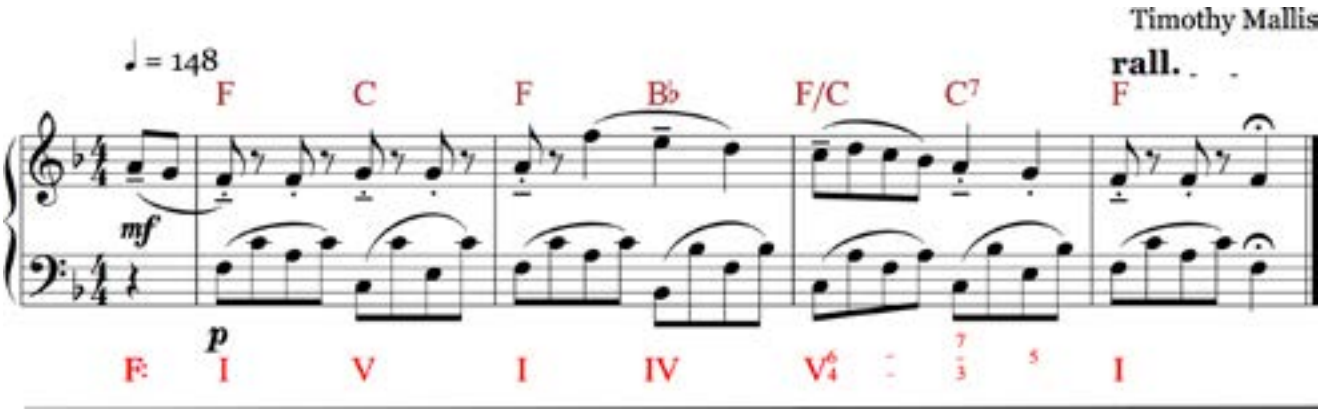
2. Broken chords



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

©Jenny Gillan 2023. All rights are reserved.

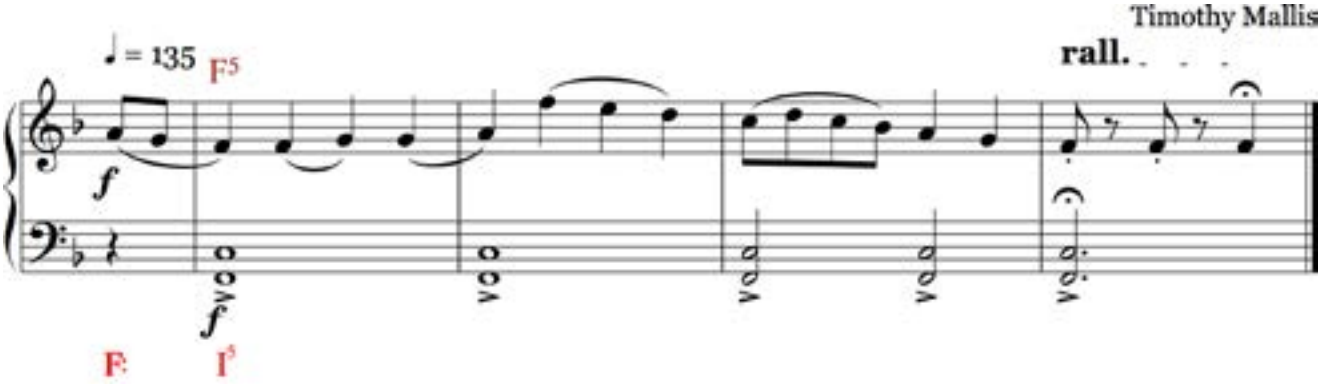
3. Alberti Bass



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

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

4. Drone



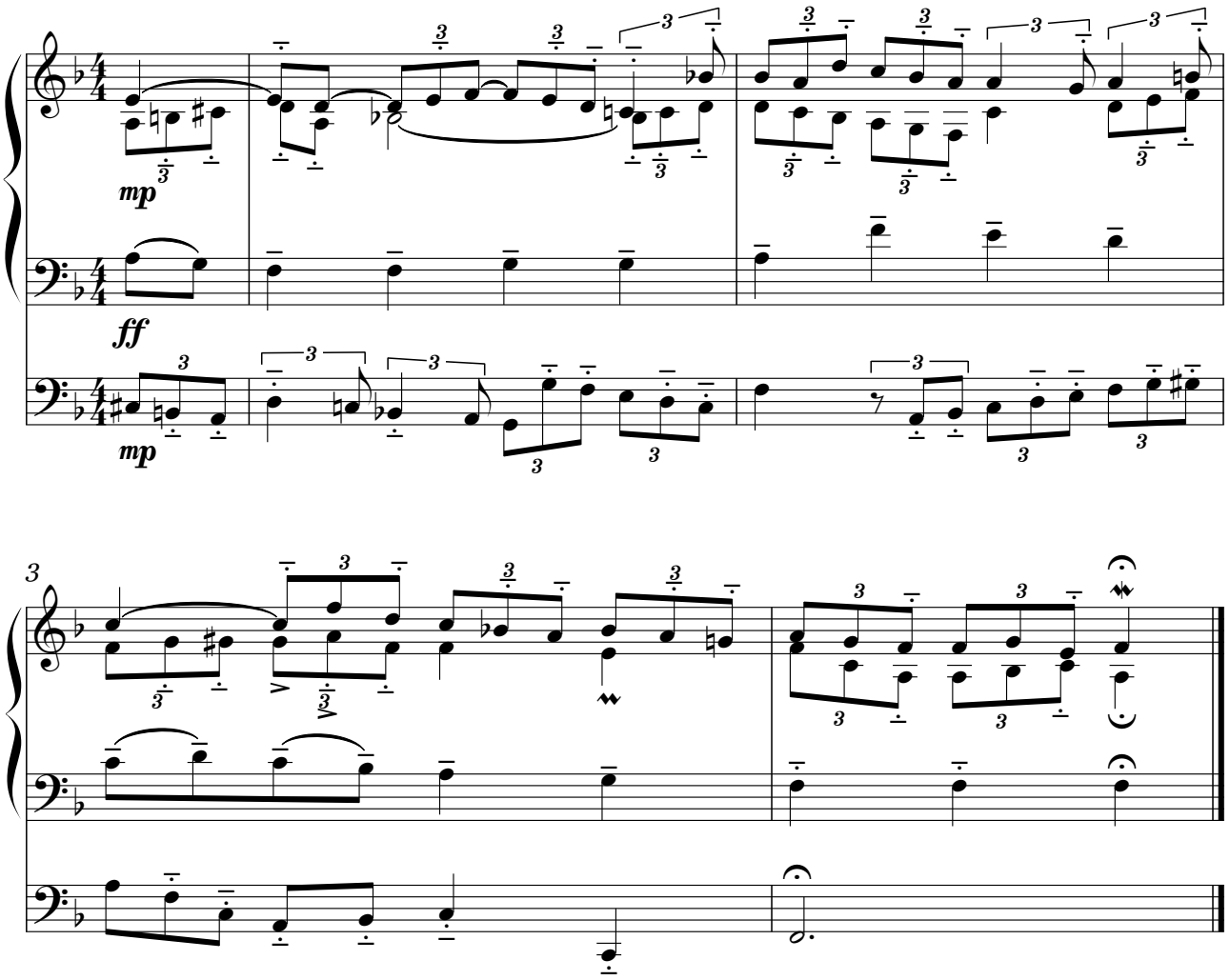
A drone is a long, sustained note or notes over which a melody can be played. A drone o uses the tonic or dominant note (or both) of the scale.

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

©Jenny Gillan 2023. All rights are reserved.

5. Counterpoint

Timothy Mallis



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

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

©Jenny Gillan 2023. All rights are reserved.

Types of Harmony

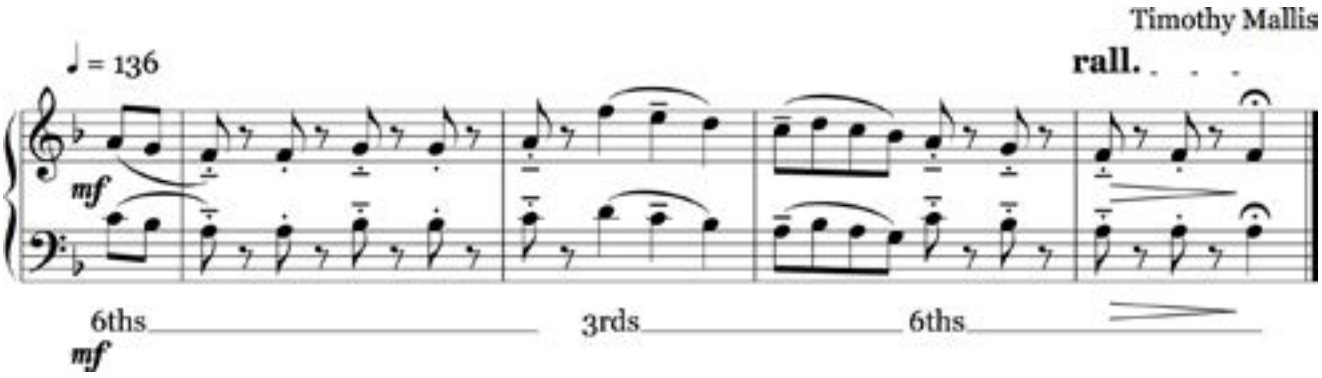
Particular intervals played simultaneously create either consonance or dissonance. Some typical types of harmony are listed below.

Video Example of Types of Harmony:

These musical examples can be heard on the *Listening Beyond Hearing* Website:

Location: `https://go.echocert.com/ha002`

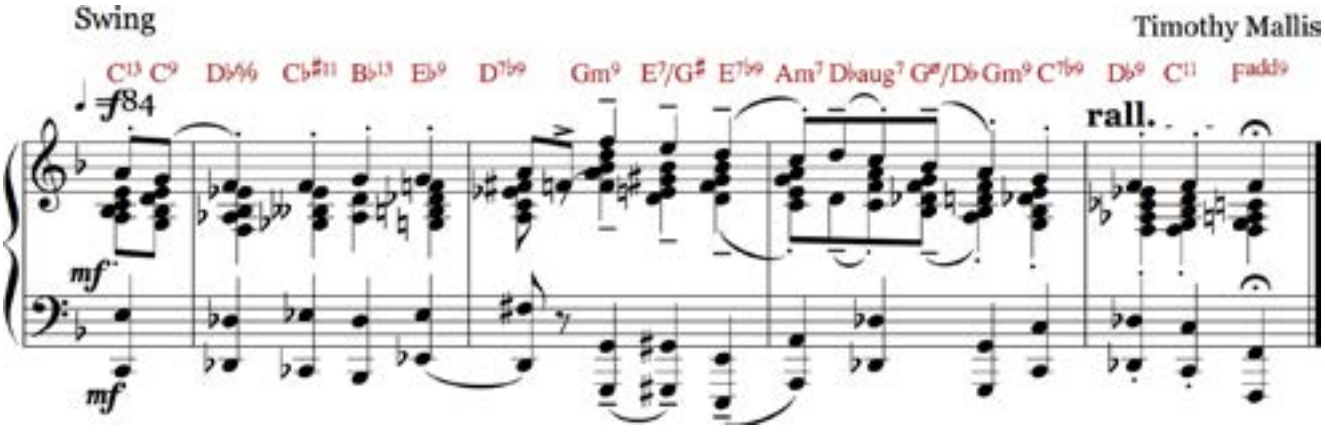
1. Consecutive 3rds and 6ths



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

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

2. Extended Chords

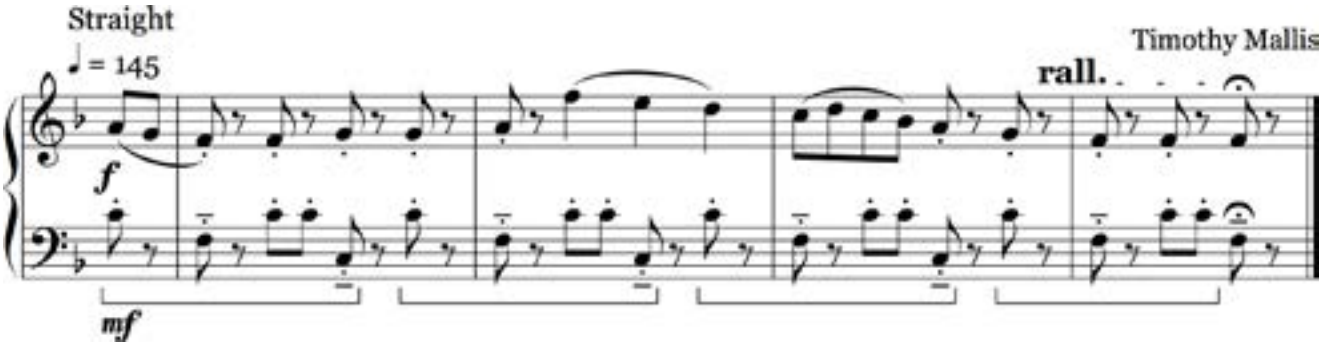


Extended Chords are chords that contain the seventh, ninth or altered tones in the scale. These notes often add a degree of dissonance, tension or lack of resolution to the chord.

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

©Jenny Gillan 2023. All rights are reserved.

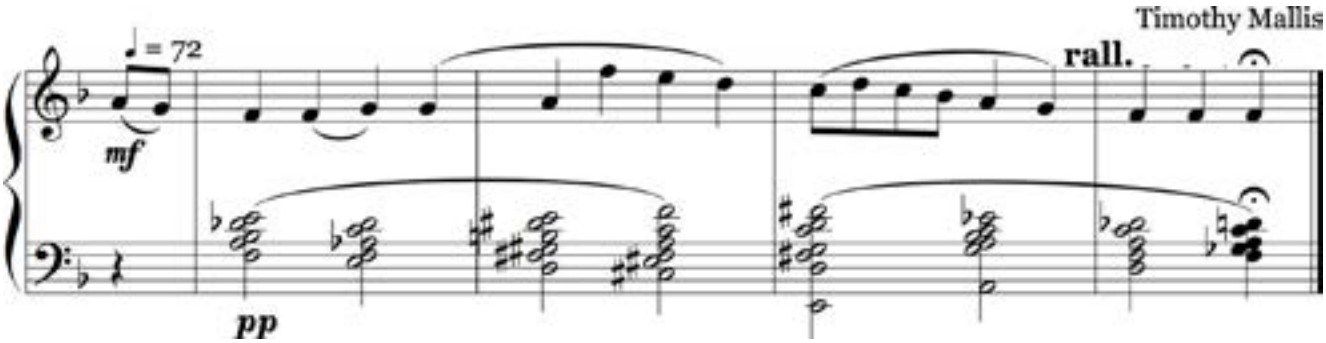
3. Ostinato



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

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

4. Cluster chords

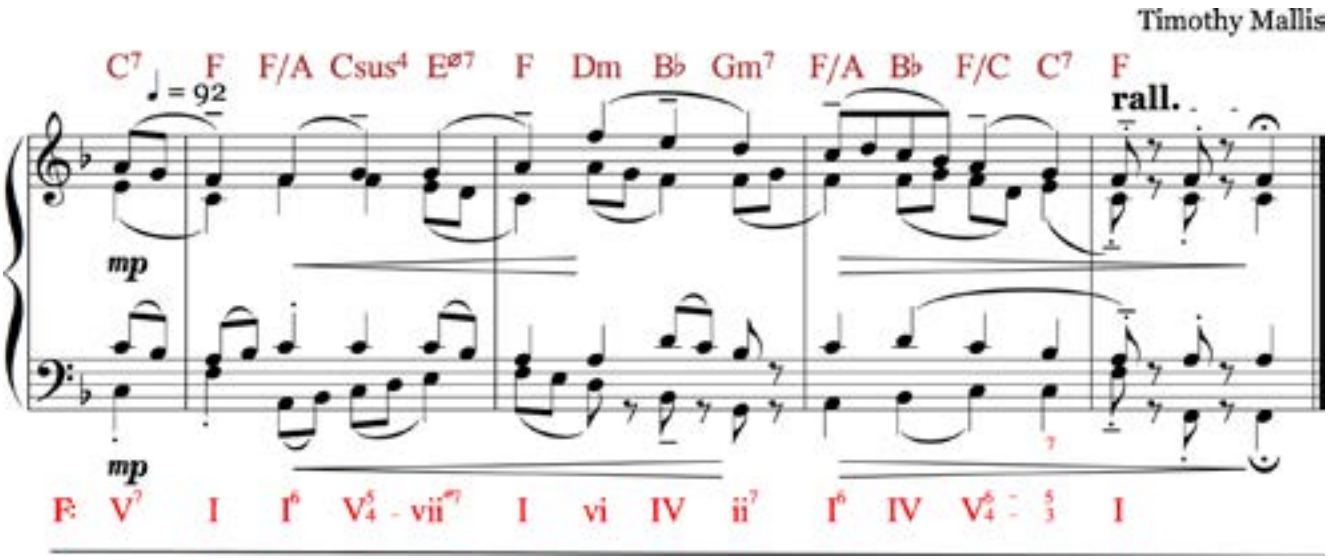


Cluster Chords are chords that contain many neighbouring notes.

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

©Jenny Gillan 2023. All rights are reserved.

5. Consonant harmony



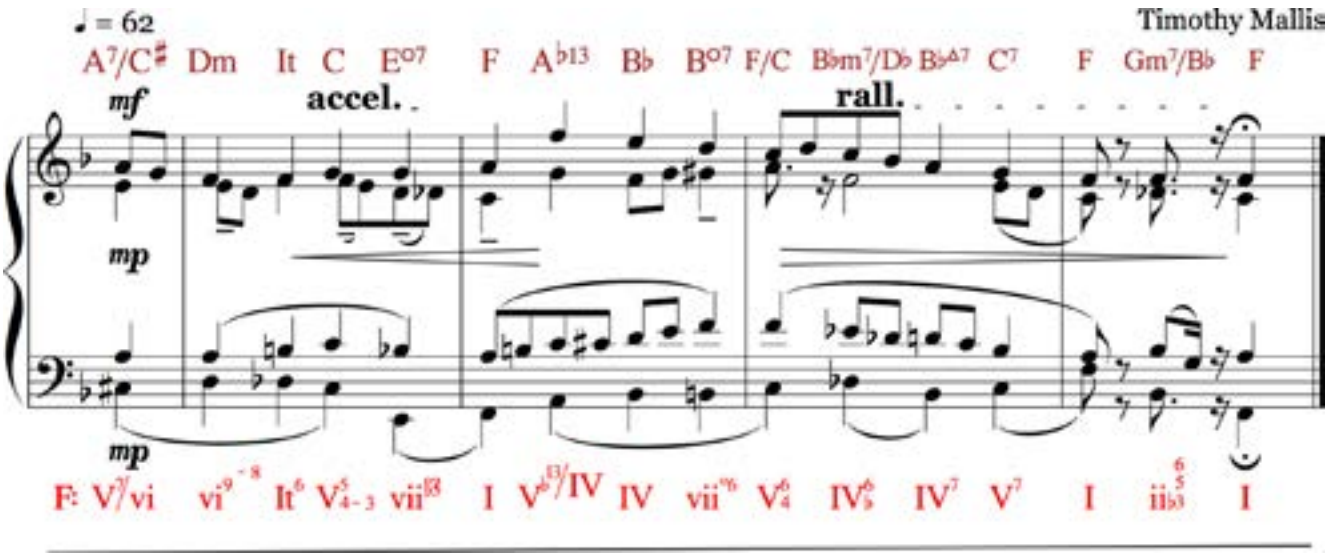
Consonant harmony involves the use of 'Pleasant' intervals - intervals that sound pleasing to the ear. These intervals are usually octaves, fifths, thirds and sixths. Chords that are consonant usually contain notes within a scale that are a third apart. Consonant harmony is also known as **functional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

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

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

©Jenny Gillan 2023. All rights are reserved.

6. Dissonance/Chromatic harmony



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

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

©Jenny Gillan 2023. All rights are reserved.

Harmonic Types & Techniques Exercises

Choose two words, one from HARMONY the other from TECHNIQUE to match the musical examples on the following pages.

Video Example:

https://go.echocert.com/ha003

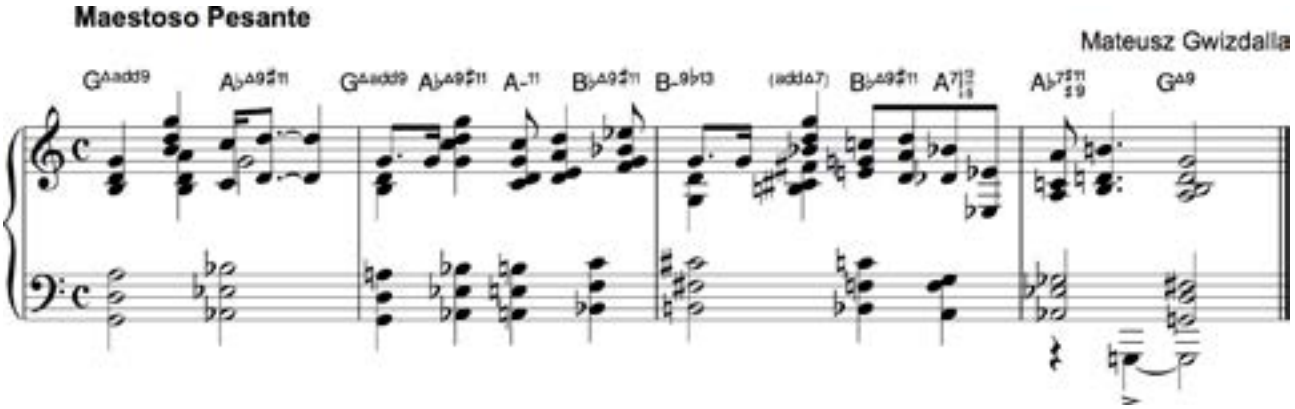
This video contains the answers after each excerpt. Be prepared to pause after each piece on first listening to allow time to discuss and write down the answers first, individually or as a group.

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

©Jenny Gillan 2023. All rights are reserved.

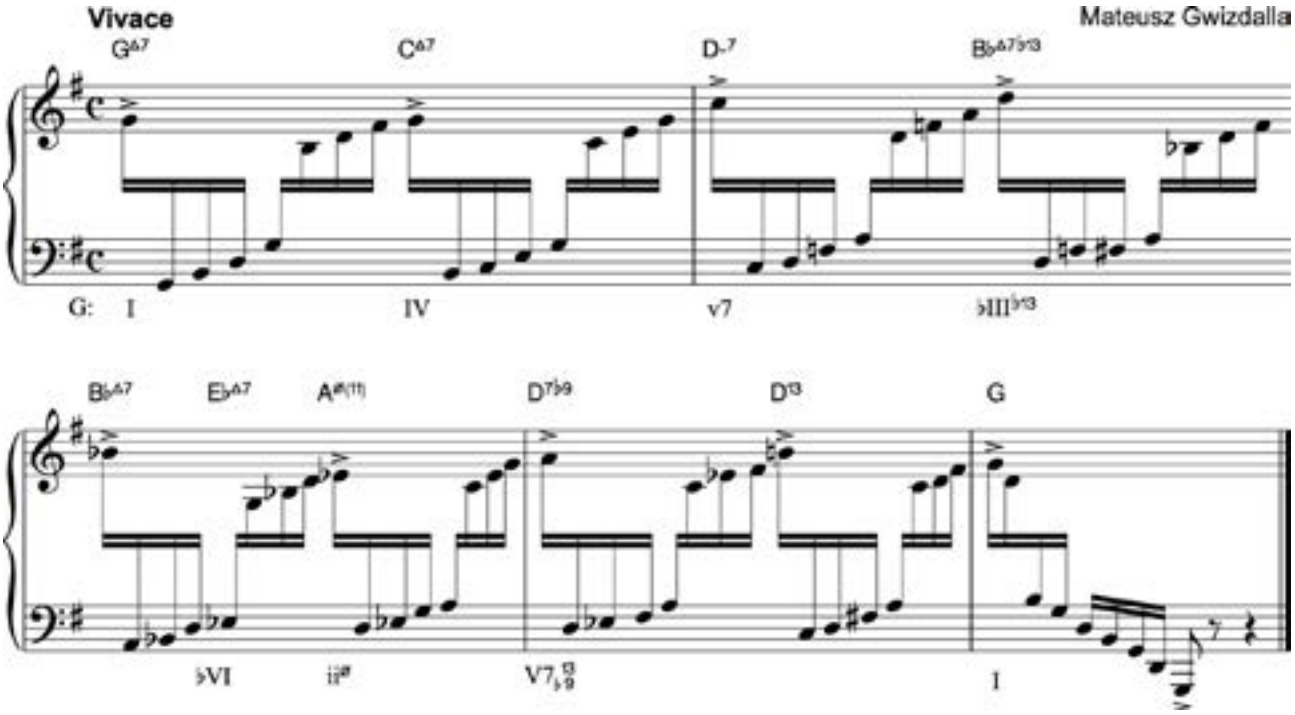
Harmonic Exercise 1

Harmonic Type	Harmonic Technique



Harmonic Exercise 2

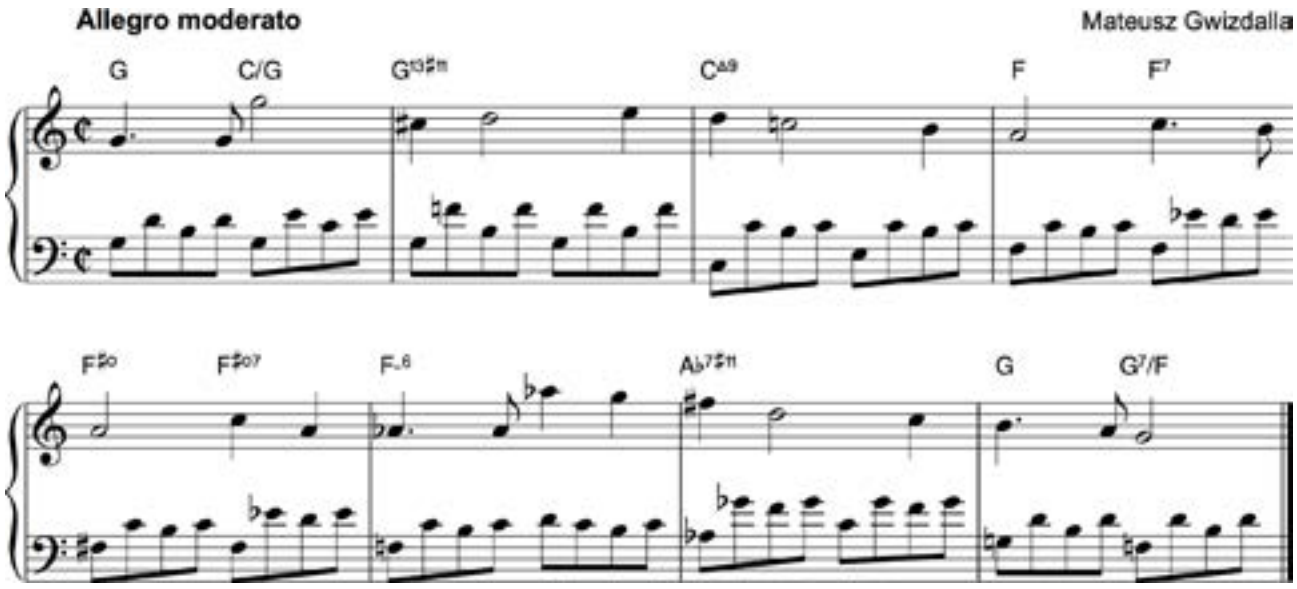
Harmonic Type	Harmonic Technique



©Jenny Gillan 2023. All rights are reserved.

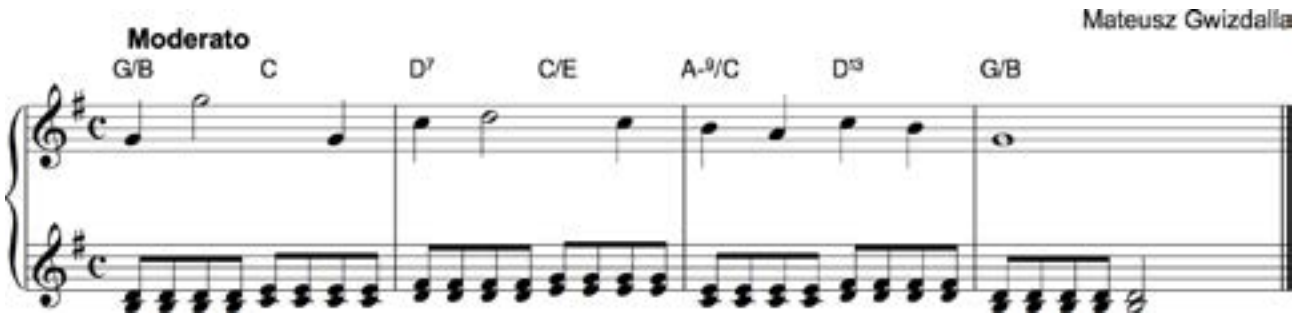
Harmonic Exercise 3

Harmonic Type	Harmonic Technique



Harmonic Exercise 4

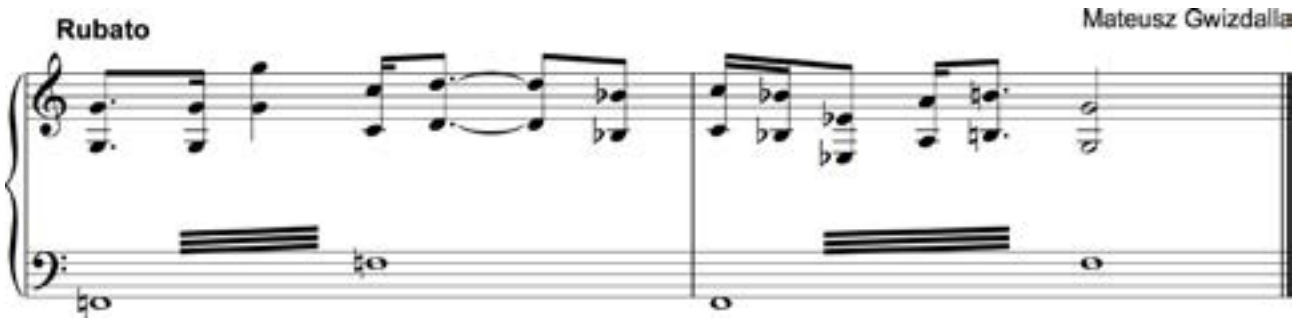
Harmonic Type	Harmonic Technique



©Jenny Gillan 2023. All rights reserved.

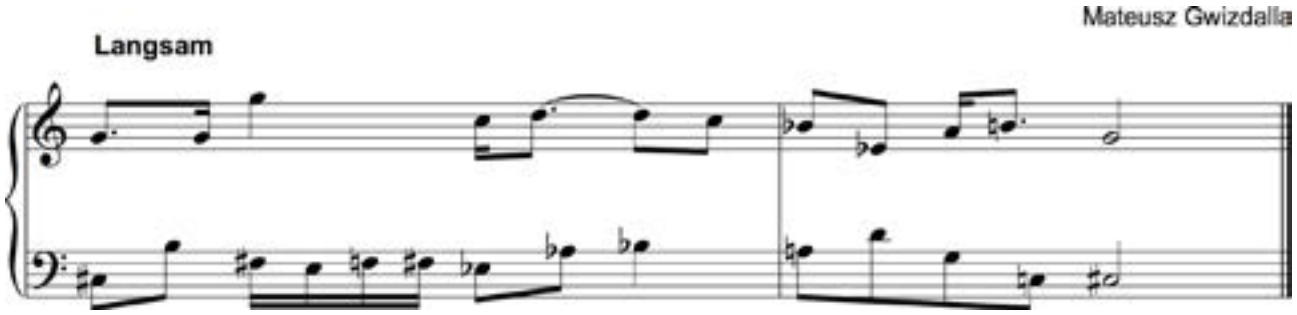
Harmonic Exercise 5

Harmonic Type	Harmonic Technique



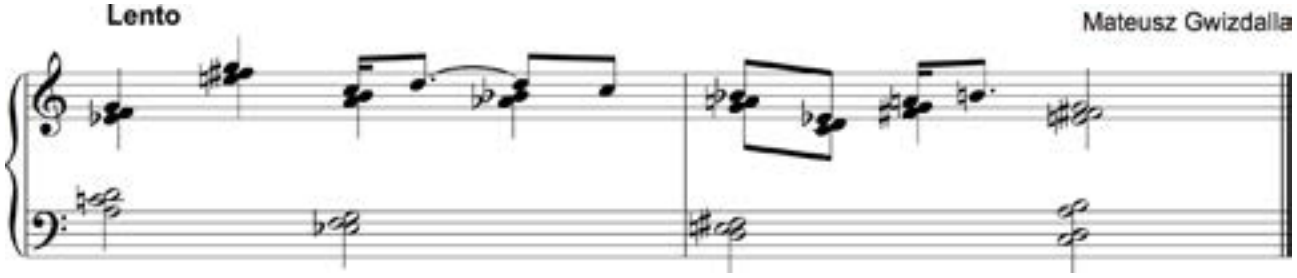
Harmonic Exercise 6

Harmonic Type	Harmonic Technique



Harmonic Exercise 7

Harmonic Type	Harmonic Technique



©Jenny Gillan 2023. All rights are reserved.

Harmonic Listening Examples

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

Listening Example	Harmonies
Composer: ABBA **Title:** Take a chance on Me **Location:** https://go.echocert.com/ha004 *(first 19 seconds)*	
Composer: Mozart **Title:** K55 Piano sonata **Location:** https://go.echocert.com/ha005 *(first 27 seconds)*	
Composer: Michael Gundlach **Title:** Crazy Blues - Jazz Piano Solo **Location:** https://go.echocert.com/ha006 *(first minute)*	
Composer: Benjamin Britten **Title:** Arvo Pärt, Cantus in memoriam **Location:** https://go.echocert.com/ha007 *(first minute)*	
Composer: Debussy **Title:** en beteau Petite Suite **Location:** https://go.echocert.com/ha008 *(first 40 seconds)*	
Composer: Henry Cowell **Title:** Tides of Manaunaun **Location:** https://go.echocert.com/ha009 *(first 1 minute 5 seconds)*	

©Jenny Gillan 2023. All rights are reserved.

Patterns in Harmony

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

Ground Bass

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

Example:

Composer: **Henry Purcell**
Title: **Dido's Lament**
Location: https://go.echocert.com/ha010 *(from 56 seconds)*

ii V I Progression

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

Composer: **Guitare Improvisation**
Title: **Jazz ballad (Dm7 G7 CMaj7) : Backing track**
Location: https://go.echocert.com/ha011 *(entire work)*

I V vi IV

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

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

Composer: **Axis of Awesome**
Title: **Four Chord Song**
Location: https://go.echocert.com/ha012 *(entire work)*

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

Composer: **Rob Paravonian**
Title: **Pachelbel Rant**
Location: https://go.echocert.com/ha013 *(entire work)*

Cadence

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

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

Composer: **GCSE Bitesize**
Title: **Harmony and Tonality**
Location: https://go.echocert.com/ha014

©Jenny Gillan 2023. All rights are reserved.

Common cadences are labelled in the following manner:

V - I - Perfect Cadence - Completed Cadence

Most popular songs finish this way.

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

Composer: **John Newton**
Title: **Amazing Grace**
Location: `https://go.echocert.com/ha015` *(from 7 minutes 26 seconds)*

Beethoven repeats his minor tonality (*mi-la*) V-I cadence a few times, just to make sure the point was made:

Composer: **Beethoven**
Title: **Symphony No. 5, First Movement**
Location: `https://go.echocert.com/ha016` *(from 6 minutes 31 seconds)*

IV - I - Plagal Cadence

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

Composer: **Handel**
Title: **Hallelujah Chorus**
Location: `https://go.echocert.com/ha017` *(from 3 minutes 23 seconds)*

V - vi - Interrupted Cadence

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

Composer: **Lennon and McCartney**
Title: **Ob la di Ob la da**
Location: `https://go.echocert.com/ha018` *(Cadence at 2 mins 58 seconds)*

Any Chord - V - Imperfect Cadence

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

Composer: **Cat Empire**
Title: **One Four Five**
Location: `https://go.echocert.com/ha019` *(from 29 seconds)*

Composer: **Joseph Haydn**
Title: **Symphony 104, First Movement**
Location: `https://go.echocert.com/ha020` *(entire work)*

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

©Jenny Gillan 2023. All rights are reserved.

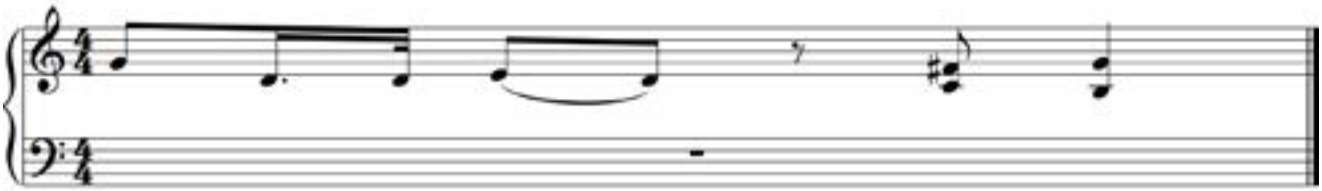
Tension and Resolution

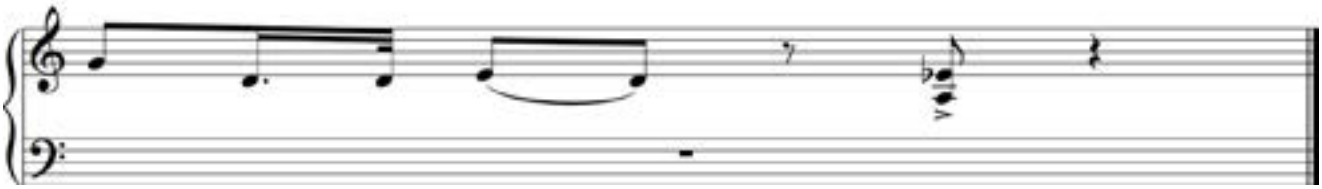
Harmony deals in meeting and not meeting expectations. When expectations are not met this creates tension. When a chord progression finishes in a familiar and predictable way, this is called resolution. When it does not resolve, this creates tension.

Video Example of Tension and Resolution - these examples and more:

https://go.echocert.com/ha100

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





©Jenny Gillan 2023. All rights are reserved.

Harmonic Rhythm

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

Describe the harmonic rhythm of the following pieces.

Harmonic Rhythm Example 1

Composer: Pyotr Ilyich Tchaikovsky
Title: "The Sick Doll", Children's Album, Op 39
Location: https://go.echocert.com/ha021 *(entire work)*

Harmonic Rhythm Example 2

Composer: Johann Sebastian Bach
Title: "Polonaise in F major", BWV Anh 117
Location: https://go.echocert.com/ha022 *(first 32 seconds)*

Harmonic Rhythm Example 3

Composer: Barry Gibb
Title: Spicks and Specks
Location: https://go.echocert.com/ha023 *(entire work)*

©Jenny Gillan 2023. All rights are reserved.

Harmonic Rhythm Example 4

Composer: Tom Springfield
Title: The Carnival is Over
Location: https://go.echocert.com/ha024 *(entire work)*

Harmonic Rhythm Example 5

Composer: Henry Purcell
Title: Dido's Lament - "When I am Laid"
Location: https://go.echocert.com/ha025 *(first 55 seconds)*

©Jenny Gillan 2023. All rights are reserved.

Harmony and Character

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

Serene	
Joyous	
Dramatic	
Foreboding	
Mournful	

©Jenny Gillan 2023. All rights are reserved.

Harmony Analysis - Question 1

Composer: Oscar Peterson
Title: Hymn to Freedom
Location: https://go.echocert.com/ha026 *(whole piece)*

Describe the use of harmony in the following example:

©Jenny Gillan 2023. All rights are reserved.

Harmony Analysis - Question 2

Composer: Béla Bartók
Title: Improvisations on Hungarian Peasant Songs
Location: https://go.echocert.com/ha027 *(fade at 1 min 44)*

Describe the use of harmony in the following example:

©Jenny Gillan 2023. All rights are reserved.

Harmony Analysis - Question 3

Composer: Chopin
Title: Prelude Number Two
Location: https://go.echocert.com/ha028 *(whole piece)*

Describe the use of harmony in the following example:

©Jenny Gillan 2023. All rights are reserved.

Harmony Analysis - Question 4

Composer: Bernard Herrmann
Title: Vertigo
Location: https://go.echocert.com/ha029 *(whole piece)*

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

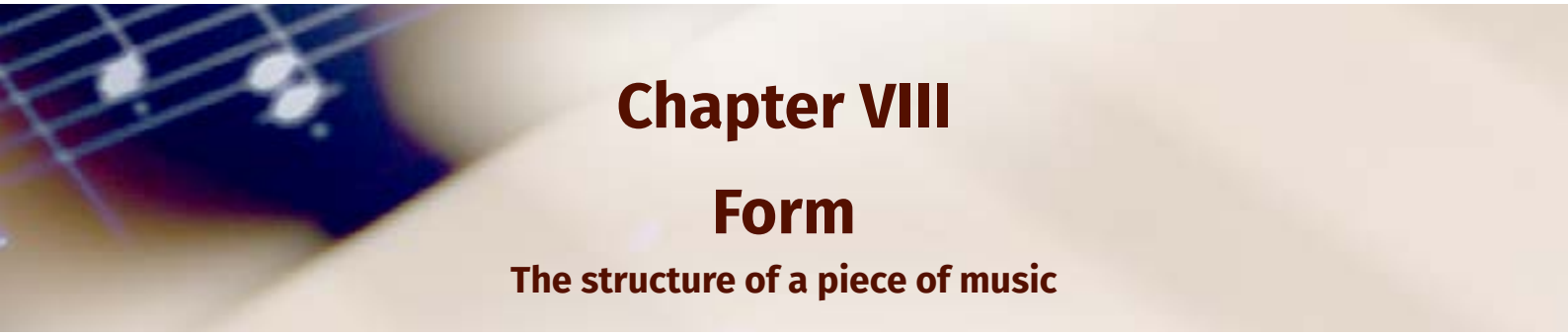
©Jenny Gillan 2023. All rights are reserved.

Harmony Analysis - Question 5

Composer: Traditional Bulgarian
Title: Erghen Diado [Song of Schopsko]
Location: https://go.echocert.com/ha030 *(whole piece)*

How does Harmony aid in creating character in this work?

©Jenny Gillan 2023. All rights are reserved.



Chapter VIII

Form

The structure of a piece of music

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

©Jenny Gillan 2023. All rights are reserved.

Form

The structure of a piece of music

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

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

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

©Jenny Gillan 2023. All rights are reserved.

Form Terminology

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

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

©Jenny Gillan 2023. All rights are reserved.

Common Forms

Term	Description
Strophic Form	A form commonly used in folk songs that has the same melody but different lyrics for each verse. There may be a refrain that has the same text between verses. Examples: Amazing Grace, Advance Australia Fair. ***Verse (lyrics 1) - Verse (lyrics 2) - Verse (lyrics 3)***
Song Form	This form often includes an introduction, verse, chorus and solo section or bridge. Typically this isin the following order: ***Introduction - Verse - Chorus - Solo/instrumental section or bridge - Chorus - Coda or 'outro'***
AABA Song Form	***Verse - Verse - Bridge - Verse*** A descriptive video can be found here (*first 1 minute 3 seconds*): **Title:** **AABA Song Form** **Location:** `https://go.echocert.com/fo001`
Theme & Variation	A melody that is repeated many times, each time varied slightly.
Rondo Form	A form that has a repeated section that returns after the statement of a contrasting, section. Rondo form is expressed as **A** B **A** C **A** D etc.
Twelve Bar Blues	A commonly used form in Blues, R&B, Rock and other popular music styles using the following chord progression - ***I I I I*** ***IV IV I I*** ***V IV I I*** Chords are often played using seventh chords and each chord is played for one bar, thus the term twelve bar blues. A descriptive video can be found here: **Title:** **Blues piano tutorial** **Location:** `https://go.echocert.com/fo002`
Ritornello Form	Similar to Rondo form where a main theme returns. However, it can return varied in key or played only in part. This form was commonly used in the Baroque period.
Binary Form	A form with two sections. The **A** section begins in the tonic key and usually modulates to the dominant, while the **B** section usually begins in the dominant key and returns to the tonic.
Ternary Form	A three part form **A-B-A** that consists of a theme, a contrasting section and a reiteration of that main theme.

©Jenny Gillan 2023. All rights are reserved.

Form Analysis Exercise 1

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

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

- Rondo
- Theme and Variation
- Song form

Form Analysis Piece 1

Composer: _____

Title: _____

Location: https://go.echocert.com/fo003 *(entire work)*

Form: _____

Form Analysis Piece 2

Composer: _____

Title: _____

Location: https://go.echocert.com/fo004 *(entire work)*

Form: _____

Form Analysis Piece 3

Composer: _____

Title: _____

Location: https://go.echocert.com/fo005 *(entire work)*

Form: _____

©Jenny Gillan 2023. All rights are reserved.

Form Description Activity 1

Composer: Ludwig van Beethoven
Title: String Quartet in C Minor, Fourth Movement, Rondo.
Location: https://go.echocert.com/fo006 *(first 2 min 52 sec)*

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

Features of the A section:

Features of the B section:

Features of the A section:

©Jenny Gillan 2023. All rights are reserved.

Features of the C section:

Features of the A section:

©Jenny Gillan 2023. All rights are reserved.

Form Description Activity 2

Composer: Brian Gossard
Title: Theme and Variation
Location: https://go.echocert.com/fo007 *(1 min 42 sec)*

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

Features of the A section:

Features of A1:

Features of A2:

©Jenny Gillan 2023. All rights are reserved.

Features of A3:

Features of A4:

©Jenny Gillan 2023. All rights are reserved.

Twelve Bar Blues Form Analysis Activity

Composer: Don Raye & Hughie Prince
Title: Boogie Woogie Bugle Boy
Location: https://go.echocert.com/fo008 *(whole piece)*

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

I	***I***	***I***	***I***
IV	***IV***	***I***	***I***
V	***IV***	***I***	***I***

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

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

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

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

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

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

©Jenny Gillan 2023. All rights are reserved.

Form Analysis - Question 1

Composer: Megan Sidwell
Title: Still Have Time
Location: https://go.echocert.com/fo009 *(whole piece)*

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

Section	Description
Introduction	
Verse 1	
Verse 2	
Chorus	
Verse 3	

©Jenny Gillan 2023. All rights are reserved.

Section	Description
Verse 4	
Chorus	
Extension of chorus	
Chorus	
Instrumental section	

©Jenny Gillan 2023. All rights are reserved.

Form Analysis - Question 2

Composer: Hoyt Curtin
Title: (Meet) the Flintstones
Location: https://go.echocert.com/fo010 *(first 1 min 50 sec)*

Note the musical features that make each of these sections unique

Section	Description
Introduction	
Head	
Contrafact	
Trading fours	

©Jenny Gillan 2023. All rights are reserved.

Form Analysis - Question 3

Composer: Billie Joe Armstrong - Green Day
Title: Good Riddance (Time of Your Life)
Location: https://go.echocert.com/fo011 *(whole piece)*

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

©Jenny Gillan 2023. All rights are reserved.

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

©Jenny Gillan 2023. All rights are reserved.

Form Analysis - Question 4

Composer: Paul McCartney & John Lennon
Title: Yesterday
Location: https://go.echocert.com/fo012 *(whole piece)*

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

©Jenny Gillan 2023. All rights are reserved.

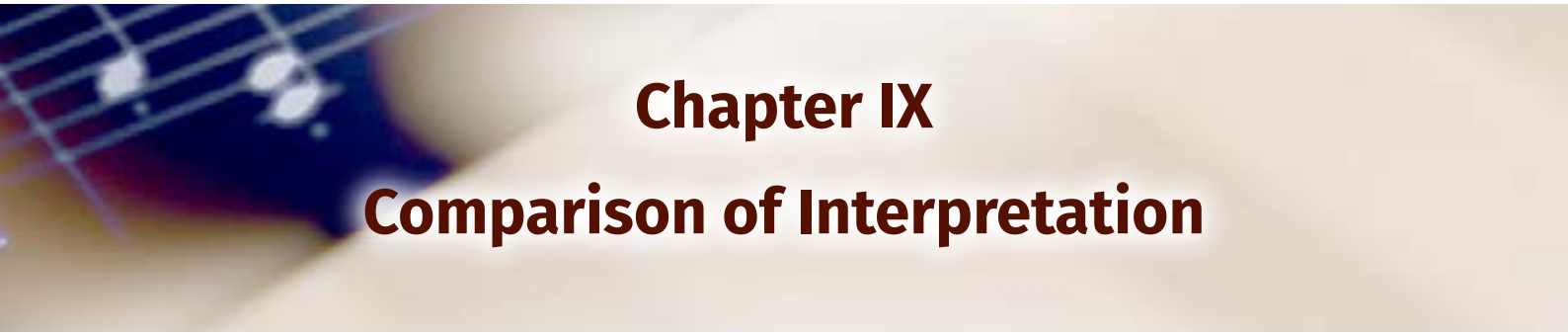
Form Analysis - Question 5

Composer: Lauluja mereltä
Title: Op.33 : 2. Sympaatti
Location: https://go.echocert.com/fo013 *(whole piece)*

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

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.



Chapter IX
Comparison of Interpretation

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

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

©Jenny Gillan 2023. All rights are reserved.

Comparison Introduction

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

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

Some things to consider when comparing styles:

1. Use a table to order your thoughts

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

See the example below:

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

©Jenny Gillan 2023. All rights are reserved.

Comparison Exercise 1

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

Interpretation One	Interpretation Two
Use of rhythmic unison semiquaver runs in string section. Other parts support the melody through the use of constant crotchets.	
Thick texture due to full harmonised homophony across the whole ensemble.	
Wide range of whole ensemble from double bass to piccolo	
Loud dynamic due to: • Wide range • Thick texture	
Multilayered tone colours from bright and nasal woodwinds to warm, mellow lower strings and brass.	

3. Note similarities as well as differences

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

"...Both interpretations use walking bass technique..."

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

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

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

©Jenny Gillan 2023. All rights are reserved.

Quick Comparison Activity

Composer: John Lennon and Paul McCartney
Title: Blackbird

Performer: The Beetles
Location: https://go.echocert.com/com001 *(first 28 secs)*

Performer: Katie Noonan
Location: https://go.echocert.com/com002 *(first 26 secs)*

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

The Beatles	Katie Noonan

©Jenny Gillan 2023. All rights are reserved.

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

Comparative Analysis - Question 1

Composer: John Lewis Schumann
Title: I was Only 19

Performer: Red Gum
Location: https://go.echocert.com/com003 *(first 1 minute)*

Performer: Julia Stone
Location: https://go.echocert.com/com004 *(first 1 min 44 secs)*

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

Red Gum	Julia Stone

©Jenny Gillan 2023. All rights are reserved.

Red Gum	Julia Stone

©Jenny Gillan 2023. All rights are reserved.

Comparative Analysis - Question 2

Composer: William Thomas “Billy” Strayhorn
Title: Take the A Train

Performer: Duke Ellington Orchestra
Location: https://go.echocert.com/com005 *(first 1 min 4 secs)*

Performer: Ella Fitzgerald
Location: https://go.echocert.com/com006 *(first 1 min 26 secs)*

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

Duke Ellington	Ella Fitzgerald

©Jenny Gillan 2023. All rights are reserved.

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

Rhythm	
Tone colour	

©Jenny Gillan 2023. All rights are reserved.

Comparative Analysis - Question 3

Composer: Kurt Cobain
Title: Smells like Teen Spirit

Performer: Tori Amos
Location: https://go.echocert.com/com007 *(first 2 minutes)*

Performer: Nirvana
Location: https://go.echocert.com/com008 *(first 1 min 31 secs)*

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

Tori Amos	Nirvana

©Jenny Gillan 2023. All rights are reserved.

Tori Amos	Nirvana

©Jenny Gillan 2023. All rights are reserved.

Comparative Analysis - Question 4

Composer: Béla Bartók
Title: Mikrokosmos 126 Change of time

Performer: Béla Bartók
Location: https://go.echocert.com/com009 *(first 37 seconds)*

Performer: Andrea Keller Quartet
Location: https://go.echocert.com/com010 *(first 37 seconds)*

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

Element	Description

©Jenny Gillan 2023. All rights are reserved.

Element	Description

©Jenny Gillan 2023. All rights are reserved.

Comparative Analysis - Question 5

Composer: Murray Gold
Title: Dr Who Theme

Performer: Fourplay String Quartet
Location: https://go.echocert.com/com011 *(from 1 min to 2 min 33 secs)*

Performer: Murray Gold
Title: Dr Who Theme 2005-2007
Location: https://go.echocert.com/com012 *(first 55 seconds)*

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

Element	Description

©Jenny Gillan 2023. All rights are reserved.

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

Element	Description

©Jenny Gillan 2023. All rights are reserved.

Element	Description

©Jenny Gillan 2023. All rights are reserved.

Comparative Analysis - Question 6

Composer: Stevie Wonder
Title: Isn't She Lovely

Performer: Stevie Wonder
Location: https://go.echocert.com/com013 *(first 43 seconds)*

Performer: Idea of North
Location: https://go.echocert.com/com014 *(first 1 min 12 secs)*

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

Stevie Wonder (SW)	Idea of North (ION)

©Jenny Gillan 2023. All rights are reserved.

Stevie Wonder (SW)	Idea of North (ION)

©Jenny Gillan 2023. All rights are reserved.

Comparative Analysis - Question 7

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

Performer: Gotye
Location: https://go.echocert.com/com015 *(first 1 min 2 secs)*

Performer: 5 vs 1 Guitar
Location: https://go.echocert.com/com016 *(first 1 min 7 secs)*

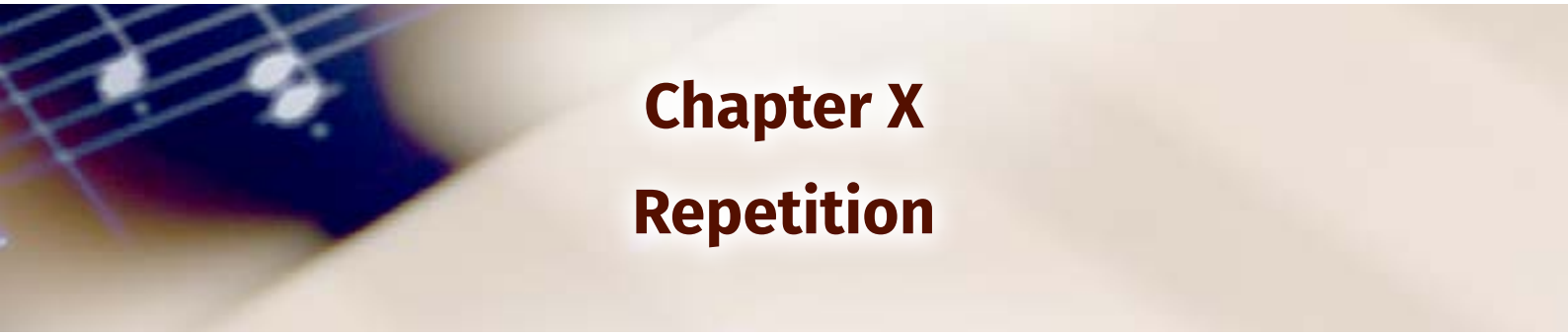
How have Blend and balance of instrumental voices contributed to creating character in these interpretations of 'Somebody that I used to Know'?

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

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.



Chapter X
Repetition

Repetition occurs in music when a theme, motif, rhythmic figure or section that has been stated occurs again. Repetition exists on a micro (small), medium or macro (large scale). At the medium level, whole melodic phrases and ideas are repeated. On a micro scale, a few notes of a melodic motif may be repeated. On a macro scale, whole sections of a piece are repeated.

The two important elements of a thorough repetition analysis are to identify what repeats and then discern how it repeats. For example, it is possible to repeat a musical idea in another instrument or voice.

©Jenny Gillan 2023. All rights are reserved.

Repetition Introduction

Repetition in melody is, you would think, a simple, straightforward concept. Something is heard, then heard again. Easy! Unfortunately, a lot of analysis of repetition boils down to statements like “the melody repeats” or “the rhythm repeats”. These sentences lack the required detail. A full description and analysis of repetition needs to include the following information:

1. Elements of music

Repetition must be linked to the three core elements of music:

Melody **Rhythm** **Harmony**

2. What repeats

The initial pattern, whether **melody**, **rhythm** or **harmony** that repeats - described in full.

3. How it repeats

How the **melody**, **rhythm** or **harmony** repeats - described in full.

Describing what repeats: The Few Word Technique in Action!

When describing what repeats - be this **melody**, **rhythm** or **harmony**, the Few Word Technique is a great place to start.

What is the Few Word Technique?

Outlined further in one of the Listening Beyond Hearing resource sheets, the Few Word Technique (FWT) is used when a few descriptive words are placed before the musical element. These words relate to the element and may include all the words in the melodic and rhythmic mnemonic (see Melody, Rhythm and Harmony chapters of Listening Beyond Hearing).

The following is a summary of some of these few words for use in the FWT. Discuss other possibilites as a class or draw these from the Melody, Rhythm and Harmony Chapters of this book.

©Jenny Gillan 2023. All rights are reserved.

Few Word Technique Vocabulary

Melody

Suggestion: use lines to draw contours where possible

FWT Melody Vocabulary

improvisatory, simple, ornamented

Rhythm

Suggestion: notate the rhythm if possible. It doesn't matter if you don't get it exactly right as long as you are representing what you hear.

FWT Rhythm Vocabulary

ostinato, complex, simple

Harmony

Suggestion: When identifying repeated chord progressions, it can be helpful to notate in roman numerals. You don't need to get it totally right but if you can recognise there is a repeated pattern and describe it in terms of - how many chords; the harmonic rhythm; and when the tonic returns - this can be representative of what you hear.

FWT Harmony Vocabulary

repeated chord progression (eg I iv V I, repeated 12 bar blues)

Don't go overboard!

In all things, moderation is the key. The Few Word Technique is best used when about **three** to **four** words in length. Consider whether it is best to describe melody, rhythm, harmony or a mixture in the few word technique. Stating, for example:

"The complex, ascending, scalic, improvisatory, repetitive, jagged melody..." - is probably a little too much of a good thing!

"The ascending, syncopated, scalic melody..." - is closer to the mark.

"The simple, pentatonic, quaver, scalic, sequential, arch-like, descending, swung melody..." - is probably a little too much of a good thing.

"The descending, pentatonic, swung quaver melody..."- is closer to the mark.

©Jenny Gillan 2023. All rights are reserved.

Few Word Technique Examples

Using the few Word Technique terminology and vocabulary discussed in class, add detail to the following sentences.

Eg. The stepwise, ascending melody repeats

The _____ *melody repeats*

The _____ *melody repeats*

The _____ *melody repeats*

Eg. The syncopated rhythm that uses extensive rubato repeats

The _____ *rhythm repeats*

The _____ *rhythm repeats*

The _____ *rhythm repeats*

Eg. The low register cluster chordal harmony repeats

The _____ *harmony repeats*

The _____ *harmony repeats*

The _____ *harmony repeats*

©Jenny Gillan 2023. All rights are reserved.

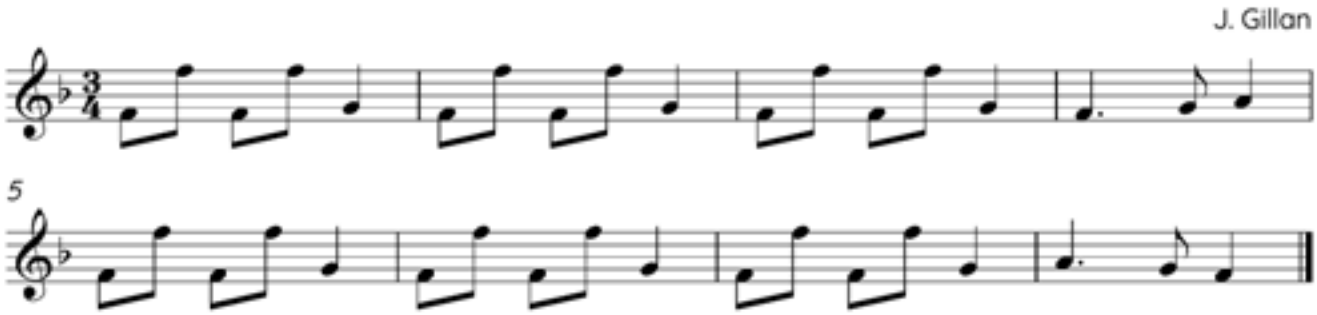
Few Word Technique Written Examples

For each example describe repetition using the few word technique. Consider the following:

- **What aspects of the rhythm or Melody repeat?**
- **Where do these things repeat?**
- **How do they repeat?**
- **How many times do they repeat?**

Location: `https://go.echocert.com/rep010`

Example 1

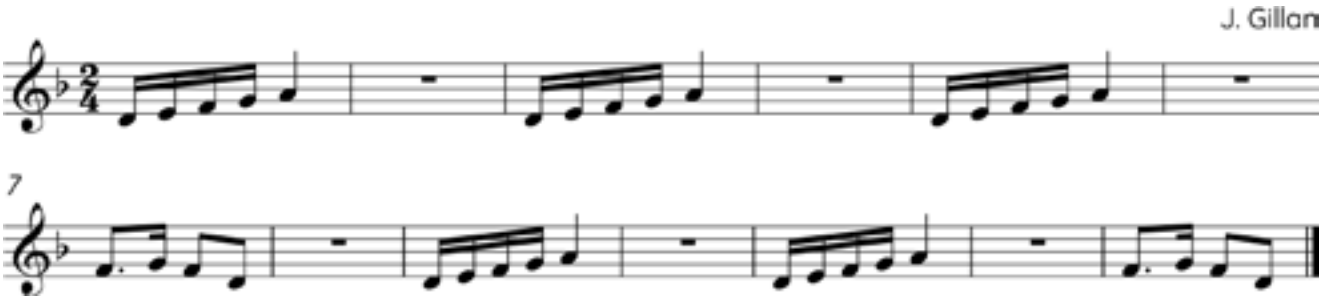


What repeats:

How it repeats:

©Jenny Gillan 2023. All rights are reserved.

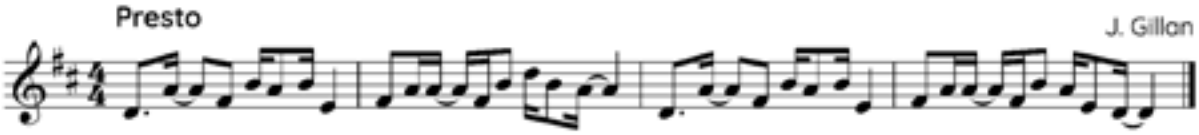
Example 2



What repeats:

How it repeats:

Example 3



What repeats:

How it repeats:

©Jenny Gillan 2023. All rights are reserved.

Few Word Technique Listening Examples

Listen to the following examples. For each example describe the melody that repeats using the few word technique

Location: `https://go.echocert.com/rep005`

Example 1

Example 2

Example 3

Example 4

Example 5

©Jenny Gillan 2023. All rights are reserved.

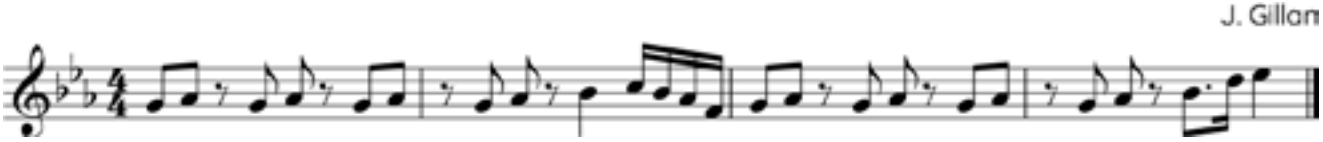
How Music Repeats

Now that you have had some practice describing what repeats, the next part of analysing repetition is analysing how something repeats.

Repetition can occur on a micro, medium and macro level.

Location: https://go.echocert.com/rep007

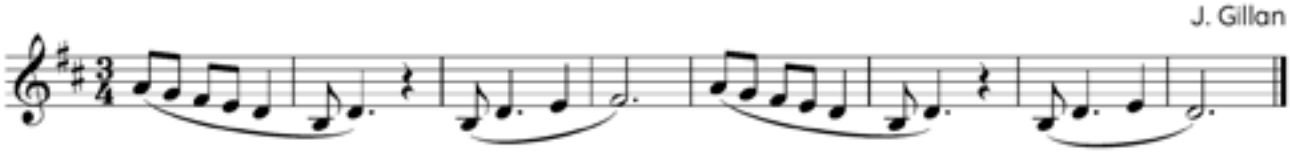
Micro - describe the smallest unit of music



Describe the nature of the motif in this example and how it repeats:

Medium - phrase level description

Location: https://go.echocert.com/rep071

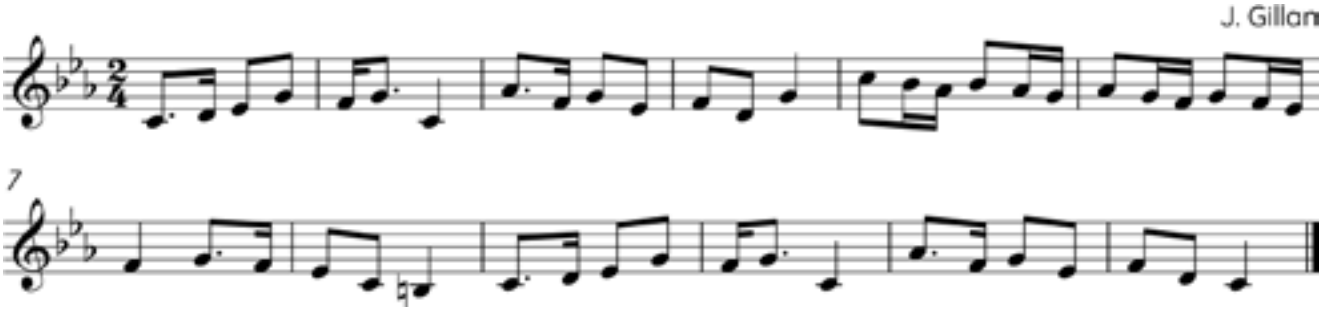


Describe the nature of the phrases in this example and how they repeats:

©Jenny Gillan 2023. All rights are reserved.

Macro - sectional repetition

Location: https://go.echocert.com/rep072



Describe the nature of the form of this example and how it repeats:

Micro - describe the smallest unit of music (for the above example)

©Jenny Gillan 2023. All rights are reserved.

Repetition Descriptive Phrases

The following phrases can be used to describe how a musical element repeats

Number of times

once, twice, three times

Regularity

Straight after each other, after a bar's (or number of beat's) rest, consistently throughout the (whole work, chorus, verse, instrumental)

Location

After the (trumpet solo, verse, chorus, bar rest) occurs at the (start, middle, end) of the excerpt

Lyrics

Use lyrics to describe what repeats. Note that many students are concerned about misheard lyrics (mondegreens). It doesn't matter if you get them wrong. Hopefully by your description it will be clear what you are referring to.

Form

Describe repetition in terms of A B, A' (A Variant), C etc.

Where to Listen for Repetition

Lyrics

There are often particular phrases that repeat. Use these words and describe their musical context

Accompaniment

The drumkit or other accompanying instruments may have repeated ostinati

Harmony

Certain chord progressions or chords repeat

Melody

Some forms of music rely on the repetition of a melody as a phrase, motif, subject, theme, refrain, chorus etc

Canon

Canon involves repetition and some music use canonic effects as integral to the texture of parts of the music

Modulation

Can involve the repetition of musical material in a different key

©Jenny Gillan 2023. All rights are reserved.

Few Word Technique Detailed Repetition Examples

Rewrite the following fictional sentences to include much more detail by means of the Few Word Technique and describing **how** each example repeats. Because the examples are fictional, you can't be wrong! (The examples only require more detail!)

- *The main flute melody is repeated*

- *There is an ascending sequence*

- *The bass plays a ta titi titi ta ostinato*

- *An ascending semiquaver figure is played*

- *The melody has the lyrics "Give that rhythm everything you've got"*

- *An ascending melody is played by the oboe*

- *A rhythm is played on a single note by the piano*

- *Mary Had a Little Lamb: The rhythm of the words "Lit-tle Lamb"*

©Jenny Gillan 2023. All rights are reserved.

Repetition Analysis - Question One

Composer: Lionel Loueke
Title: Virgin Forest
Location: https://go.echocert.com/rep001 *(The first 1 min 35 seconds)*

How is repetition used in the following Excerpt?

©Jenny Gillan 2023. All rights are reserved.

Repetition Analysis - Question Two

Composer: Roy Head Gene Kurtz
Title: Treat Her Right - The Commitments
Location: https://go.echocert.com/rep002 *(The first 1 minute 45 secs)*

How is repetition used in the following Excerpt?

©Jenny Gillan 2023. All rights reserved.

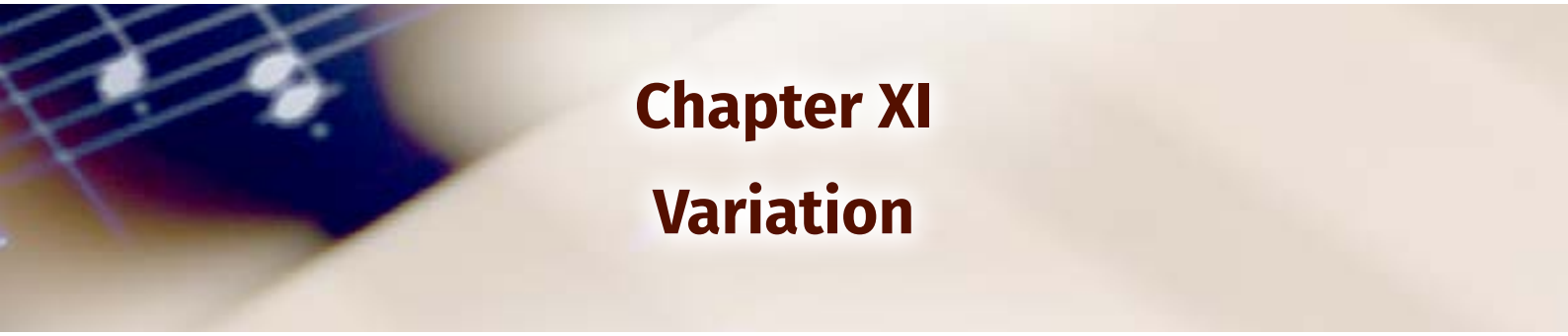
Repetition Analysis - Question Three

Composer: Indyana
Title: Be
Location: https://go.echocert.com/rep003 *(The first 1 min 45 seconds)*

How is repetition used in the following Excerpt?

Thank you, Inyana Kippin, VCASS Alumni, for allowing me to use your music for analysis in this book.

©Jenny Gillan 2023. All rights are reserved.



Chapter XI
Variation

Variation occurs in music when a theme, motif, rhythmic figure or section that has been stated occurs again, but with some modification. As in repetition, variation exists on a micro (small), medium or macro (large scale).

The two important elements of a thorough variation analysis are a description of the original idea; and then a description of how this idea is varied. While in repetition analysis you may state that a melodic theme is repeated in a different instrument, when discussing variation, you would instead suggest that the melody is varied by being played in a different instrument or voice.

©Jenny Gillan 2023. All rights are reserved.

Variation Introduction

Variation can be considered repetition, but with changes. Variation, like repetition, requires a clear description of the original musical material that is then varied. Many sentences on variation tend to deal with the word - 'variation'- alone without further information as to how the musical idea is varied. "The melody is varied" or "the rhythm is varied". These sentences lack the required detail. A full description and analysis of variation include the following information:

1. Elements of music

Like with analysis of repetition, analysis of variation must be linked to three of the main elements of music.

Melody **Rhythm** **Harmony**

2. Other elements of music

Unlike with repetition, the other elements of music are often used to vary the original musical phrase or motif. For example, an ascending, scalic melody in the flute may be varied simply by being played by the trumpet. This will vary the instrumentation, the tone colour and probably the dynamics as well.

3. The original idea

In order to have variation, there must be an original idea. This needs to be described in full.

Using the *Few Word Technique* is often a good start.

4. How the elements are varied

HOW the melody, rhythm and/or harmony of the original musical idea is varied must be described in full.

5. Remnants of the original idea

Note: to have a variation, remnants of the original need to be present and recognisable.

If the new material is completely different, it is not a variation!

©Jenny Gillan 2023. All rights are reserved.

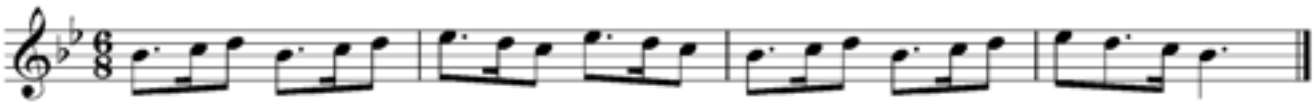
Variation Written Examples

Look at the following examples. For each example:

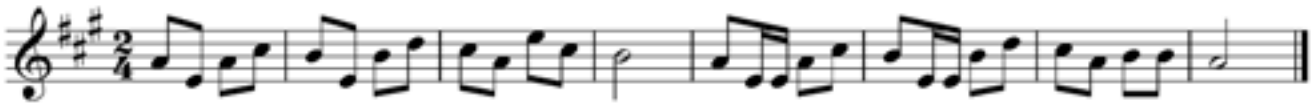
1. Describe the melody
2. Describe how it is varied using the few word technique
3. Refer to the original in the description of the variation

Location: `https://go.echocert.com/var004`

Example 1

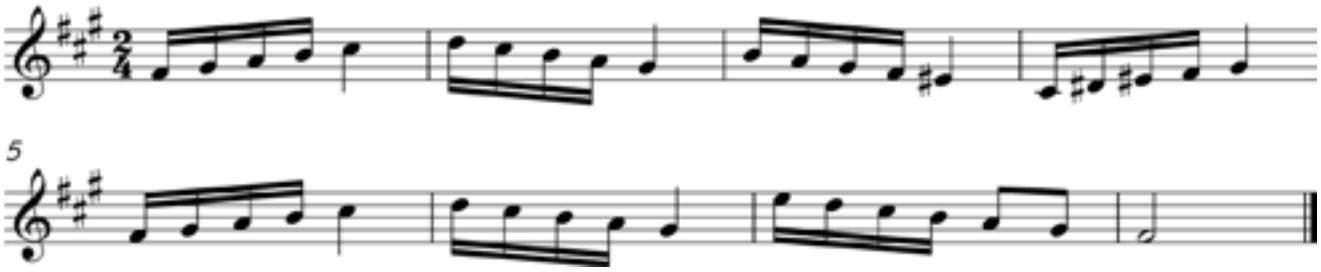


Example 2



©Jenny Gillan 2023. All rights are reserved.

Example 3



©Jenny Gillan 2023. All rights are reserved.

Variation Critique

Give a score out of ten for these variation analysis responses. Note areas of strength and what could be improved.

Using the five steps of variation Analysis, rewrite the sentences to more clearly describe the variation.

Example 1

The tone colour of the singer is muted due to low pitch and growling technique. This is later varied as the singer uses a warmer vibrato, higher pitch and a less forced singing style.

Feedback

Score: _____ / 10

Reworded Analysis

Example 2

The clarinet varies its dynamics - initially it is soft due to low pitch and less pressure. Later, it is louder due to staccato articulation with accents and greater rhythmic activity.

Feedback

Score: _____ / 10

Reworded Analysis

©Jenny Gillan 2023. All rights are reserved.

Example 3

The main melody finishes with a descending Major Third. Later this varies as it ascends to the tonic to finish the phrase.

Feedback

Score: _____ / 10

Reworded Analysis

Example 4

The use of timka in the rhythm becomes more a swung motif as the tempo slows down, so it is more ta-ti.

Feedback

Score: _____ / 10

Reworded Analysis

©Jenny Gillan 2023. All rights are reserved.

Example 5

The harmony initially finishes with an interrupted cadence and pauses on the submediant. When the phrase is repeated, this finishes with a perfect cadence.

Feedback

Score: _____ / 10

Reworded Analysis

Example 6

The use of seventh chords on the dominant chord are introduced to vary the harmony during the chorus.

Feedback

Score: _____ / 10

Reworded Analysis

"Is the SAME melody playing? If there is nothing the same—when you hear a new melody—it *cannot* be considered variation."

- Ms Gillan on a busy Sunday

©Jenny Gillan 2023. All rights are reserved.

How do we answer Variation Questions?

Clearly State the ORIGINAL using:

- **Few Word Technique**
- Notate where possible
- A description/drawing the contour/rhythm melody/harmony

State how the pattern varies

- If there are lyrics involved use these to locate examples
- Clearly show examples of contour changes - notate or draw the contour of the original then of the variation. Use colours or circle what has changed.
- Notate rhythmic changes - circle or use colours to highlight what the changes are
- State harmonic changes - circle or use colours to highlight what the changes are
- Make sure it is clear what remnant of the original remains in the variation

Possible formats

Two columns - for example

Original	Variation
The lyrics "Where do I send you" have an ascending chromatic melody spanning a perfect fifth.	*The second phrase using the same contour and lyrics is an exact repetition but is restated up a fifth* *The opening Major second on the lyrics "Where do I" is fragmented and repeated over and over without the final part of the original phrase.*

Use Headings - for example

- ***Original**: The opening three note motif begins on the tonic of the major scale, ascends stepwise for three notes, then returns to the tonic.*
- ***Variation**: This three note motif is used sequentially three times, varied through pitch; though the contour and the rhythm of the motif stays the same.*

Always refer back to the original.

*The **flute** uses ornamentation of a trill on the final note of the phrase, which is the fifth degree of the scale. Later, the clarinet player ends their phrase with longer trills than the **flute**, lasting over three beats while the **flute** only plays a short trill lasting one beat.*

Melody, Rhythm, Harmony or BUST!!

Tone colour, dynamics, articulation or repetition may be brought in, but they must be attached to these three core elements of music: ***Melody, Rhythm and Harmony***

©Jenny Gillan 2023. All rights are reserved.

Writing More Detailed Variation Analysis

Change these sentences to include either harmony, melody or rhythm in the context of Variation

Example 1

There is a crescendo which reflects the upward movement of the melody. This melody is then varied.

Example 2

The tone colour is warm and mellow as it is played in a comfortable mid to low register.

Example 3

The texture remains homophonic.

©Jenny Gillan 2023. All rights are reserved.

Variation Listening Examples

Listen to the following examples. For each example, describe the melody that is varied using the Few Word Technique.

Audio Only: https://go.echocert.com/var005

Once complete, study the scores provided and, using a different colour, note any further observations made regarding the original or its variations.

Audio and Score: https://go.echocert.com/var006

Example 1 - The scalic, ascending melody varies...

Example 2 - The descending, chromatic melody varies...

©Jenny Gillan 2023. All rights are reserved.

Example 3 - The linear, small range melody varies...

Example 4 - The arpeggiated, sequential, archlike melody varies...

Example 5 - The sequential, pentatonic melody varies....

©Jenny Gillan 2023. All rights are reserved.

Variation Analysis - Question One

Composer: Jim Steinman
Title: Total Eclipse of the Heart
Location: https://go.echocert.com/var001 *(The first 1 min 50 seconds)*

How is variation used in the following Excerpt?

©Jenny Gillan 2023. All rights are reserved.

Variation Analysis - Question Two

Composer: Reinhold Glière
Title: Russian Sailor's Dance
Location: https://go.echocert.com/var002 *(19 seconds - after the intro - until 1 minute 40 secs)*

This melody is in theme and variation form. How is Variation used in the following Excerpt?

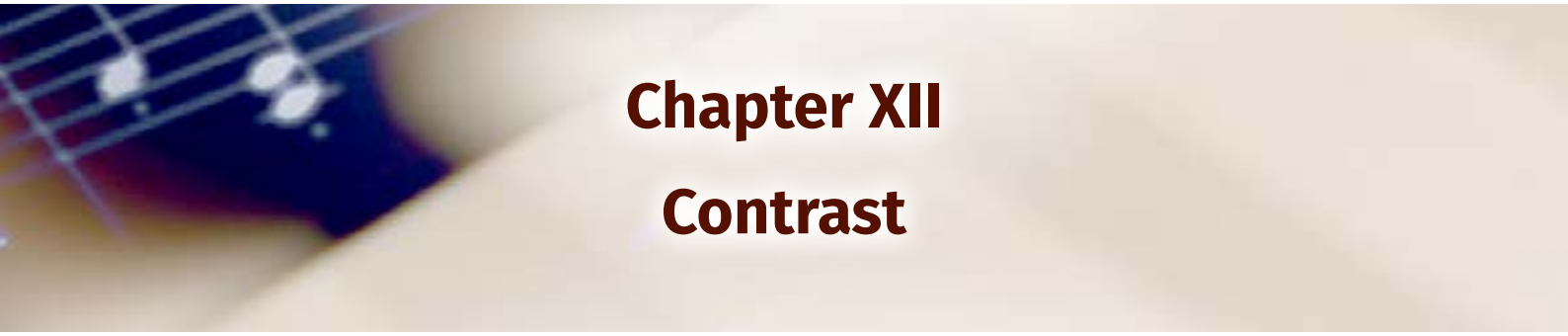
©Jenny Gillan 2023. All rights are reserved.

Variation Analysis - Question Three

Composer: Saint Saens
Title: Carnival of the Animals: Fossils
Location: https://go.echocert.com/var003 *(The first 1 min 45 seconds)*

How is variation used in the following Excerpt?

©Jenny Gillan 2023. All rights are reserved.



Chapter XII
Contrast

Contrast in music is probably the least subtle of the compositional devices discussed in this book. Put simply, contrast is identifiable when patterns established in music are broken. At its most extreme and obvious, this can mean a change from soft to loud, from fast to slow, from many instruments to few, or from short duration to long. As contrast potentially utilises a variety of musical elements, lining up each distinct musical element to describe this change is the clearest way to outline what has occurred to create musical contrast. Thus, in this chapter, the approach to contrast involves one section of music being compared to another, not a contrast of elements that occur simultaneously.

©Jenny Gillan 2023. All rights are reserved.

Contrast Introduction

Contrast in music occurs when a musical element does something very different to what it was doing before. Sometimes this may be the opposite action or it could be more subtle.

The VCAA Syllabus 2023 defines contrast as being:

Achieved where significant new musical material is introduced or where significant changes are made to established musical patterns.

At the start of each new year, I get my class to raise their right hand and repeat after me the following vow. *(What I find surprising each year is they repeat after me and vow even though they don't know how the vow will end, which shows a great deal of trust on their behalf!)*

The Vow (truncated to leave out all the silly stuff!):

I solemnly swear to Ms Gillan that I will faithfully describe ***BOTH SIDES of a contrast***.

Both sides means analysing both the first part and second part that is contrasted.

This means that saying "version two is faster" is not enough! Yes, it implies version one is slower, but what about its approach to the beat? Is the beat still steady? Is there use of rubato and pauses? How slow is it?

A thorough description of contrast will describe both sides of a contrast.

Contrast in Melody

Write an example of melodic contrast for the given musical examples. The first one is provided.

Original Description	Contrasting Example
An ascending melodic sequence	A descending melodic sequence
A chromatic passage	
A major tonality	
A linear contour	
A high, uncomfortable register	
A large range	
An octave	
Room for your own examples below:	

©Jenny Gillan 2023. All rights are reserved.

Contrast in Duration

Beat, Rhythm, Tempo, Meter

Original Description	Contrasting Example
Rhythm: Simple crotchet, quaver ostinato	A highly syncopated extended passage
Rhythm: Syncopated rhythms	
Beat: A steady beat	
Beat (pulse): A clear pulse played by the hi hat	
Rhythm: Long held notes	
Rhythm: 2:3 Polyrhythms	
Tempo: Fast, consistent tempo	
Tempo: Rapid accelerando	
Meter: A constant change of meter from simple duple to compound duple	
Meter: triple meter	
Room for your own examples below - first state the aspect of duration you are referring to:	

©Jenny Gillan 2023. All rights are reserved.

Mirrored Sentence Structure

Mirrored sentence structure occurs when a sentence is written in the same way, but with different information. Contrast is easier to pick out when the description and sentence structure for each side of the contrast mirrors each other.

Example 1

Sentence 1: The **flute** plays a loud semiquaver, arpeggiated melody.

Sentence 1 Contrast: The **double bass** plays a soft minim descending line.

Example 2

Sentence 1: The **cello** plays a soft, sustained, semibreve with a wide, relaxed vibrato.

Sentence 1 Contrast: The **violin** plays loud, detached, semiquavers with rapid, tight vibrato.

Note: the elements of music such as **instrument, dynamic, articulation, rhythm and melodic movement** are mentioned in these sentences in the ***same*** order.

Exercise

Your turn! Write a sentence and a contrast sentense that mentions in the same order:

1. An **instrument**
2. A particular **dynamic**
3. A **rhythm, melodic movement** or type of **articulation** used.

Highlight these using different colours or mark them in different ways—for example, write the Instrument in capitals, underline the articulation, circle the rhythm, etc. Provide a key.

Sentence 1:

Sentence 1 Contrast:

Sentence 2:

Sentence 2 Contrast:

©Jenny Gillan 2023. All rights are reserved.

Lining up Like with Like

When writing contrast analysis or comparison analysis, use tables and sentence order to line up comparison of the same musical elements. Compare the tempo with tempo, tone colour with tone colour and so on.

Another more detailed example shows both mirrored sentence structure and lining up like with like:

Exercise

Highlight to show the placement of different elements of music in mirrored sentence structure below using different colours or mark them in different ways—for example, underline the articulation, circle the rhythm, dotted underline the instrument etc.

Your key:

Instrument **Range** **Dynamic** **Technique** **Tone Colour** **Pitch**

Contrast Chart 1: Mirrored Sentences

The dynamics are loud through the use of a wide range of orchestral instruments. The oboe and upper strings have a bright and nasal tone colour through high pitch and forced technique, while the celli and lower brass have warm and mellow tone colours through low pitch and slow vibrato. This creates a multilayered overall tone colour.	The dynamics are softer through a reduced number of instruments and instrument families. Brass instruments have a more unified warm and mellow tone colour overall through the use of similar low pitches played with a relaxed technique. This creates a unified, reduced tone colour range.

Dot points are another format that can make the discussion of contrast clearer. Below is the same information as in chart 1, but with dot point format. Notice the dot points line up clearly with each other. This may mean space on one side when another description of greater detail is required.

Contrast Chart 2: Spaced Dot Points

The dynamics are loud through: • Use of a wide range of orchestral instruments. • Wide tone colour range – oboe/upper strings have bright, nasal tone colours • Celli and lower brass have warm, mellow tone colour	*The dynamics are softer through:* • A reduced number of instruments • Narrower tone colour range - Brass instruments have a more unified tone colour overall through similar pitches, reduced tone colour range: clear, mellow.

©Jenny Gillan 2023. All rights are reserved.

Like With Like Line Up Exercise

Draw lines to match up the Musical Example Description with its most appropriate comparison in the Contrast Analysis Description column.

Name the element of music used in each description:

1. **Melody**

2.

3.

4.

5.

6.

Musical Example Description		Contrast Analysis Description
1. The melody has a wavelike contour in the verse		The horns use an emerging, gradual attack
2. The dynamics are loud through the use of brass instruments playing at an uncomfortably high register		The rhythm is straight with use of pauses and rubato
3. The tone colours of the cellos are warm and mellow at low register		There is use of thick polyphony in canonic form
4. There is use of swung syncopation over a steady beat		There is a jagged contour during the chorus
5. There is use of sparse biphony		The tone colours of the violins are shrill and piercing at high register
6. The horns use a sudden, accented attack		The dynamics are soft through the use of the clarinet playing at a comfortable mid to low register

©Jenny Gillan 2023. All rights are reserved.

Comparison Reordering Exercise

- Read the example below and discuss whether it is a clear analysis of contrast.
- Rate the analysis itself - does it use musical language effectively?
- Rate the discussion of contrast. Does the analysis show contrast in the work clearly?

In section B there is a repeated dotted, syncopated ostinato played by the flute. In section A the saxophones play with a nasal, raw tone colour due to the use of forced, fast air pressure at high pitch. The tempo of the second section is slow with a relaxed sense of beat. The tone colour in the second section of the double bass is dull and woody due to the use of pizzicato at low pitch. The second section uses constant semiquaver runs in the electric guitar. The first section has a consistent steady, fast tempo.

If the comparison was unclear, it can be made clearer by lining up like with like.

Reorder the example of comparison analysis. You may use either - the chart provided, dot point or prose form - show mirrored sentence structure and lining up like with like. Use three headings - Tone Colour, Approach to Beat and Rhythm - for the three elements of music discussed.

	Section A	**Section B**
Tone Colour		
Approach to Beat		
Rhythm		

Dot points or prose:

©Jenny Gillan 2023. All rights are reserved.

Contrast Combines Many Elements

When discussing contrast, try to bring in a few different elements of music. Remember to disucss these in the same order so that your sentences mirror and the contrast is easy to follow. For example:

A soft dynamic in the cello is created through the use of low register, warm, steady vibrato, pizzicato and gentle playing technique.

This contrasts with a loud dynamic in the violin created through the use of upper register, fast, narrow vibrato, arco bowing and firm pressure on the bow.

The above example mentions:

- Instrument
- Force/pressure
- Register
- Vibrato
- Dynamic
- Technique

Use different colours or different ways of shading (eg - circling, underlining, highlighting) to distinguish the elements of music mentioned in each part of the contrast analysis.

Exercise

Use the list above to state the order in which the elements of music are discussed:

1.

2.

3.

4.

5.

6.

©Jenny Gillan 2023. All rights are reserved.

Contrast in the Elements of Music

For the following examples, name the element of music described by the initial description and then write a possible contrasting idea. Use mirrored sentence structure.

Initial description	Element	Contrast
A long legato passage		
A loud dynamic created by all instruments playing an extended range Rhythmic complexity A wide range of tone colour from bright, nasal tones in the woodwinds to warm, rumbling in the timpani		
A distorted, harsh tone colour in the electric guitar caused by the use of distortion; a loud dynamic and forceful playing technique		
An arpeggiated, quaver, chordal accompaniment in the left hand of the piano outlining primary I IV V triads		
A monophonic melody played by doubled octaves in the strings		

©Jenny Gillan 2023. All rights are reserved.

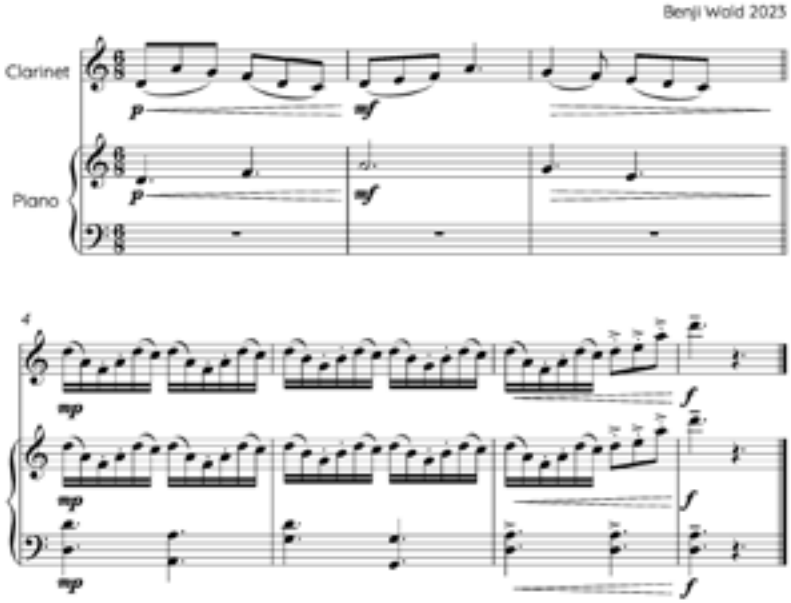
Contrast Listening Examples

Listen to the following short melodies. Some have scores supplied. Where these are supplied, annotate the score to show examples of contrast. For example, circle contrasting rhythmic features, draw arrows to show changes of instrumentation, highlight changes in articulation.

Using mirrored sentence structure, describe the use of contrast.

Example 1

Location: `https://go.echocert.com/con004`



Analysis:

The first section uses a melody made up of mostly repeated quavers at a mid register in the clarinet, finishing at the lowest pitch in the phrase. The second section uses...

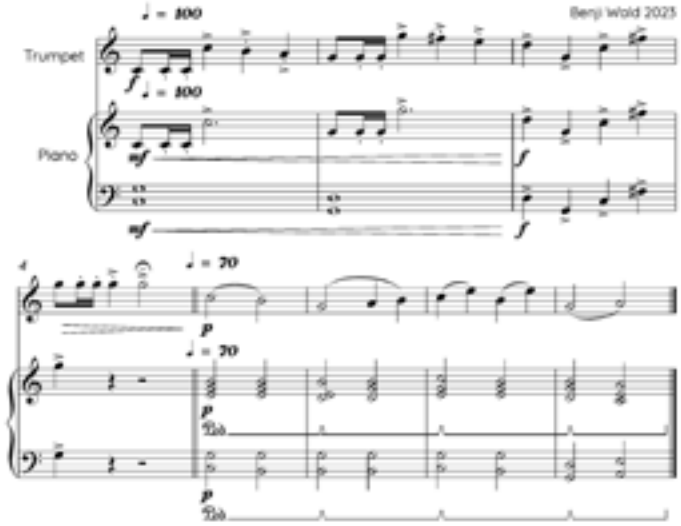
The first phrase is accompanied by dotted crotchets and a dotted minim as single notes in the right hand of the piano. The second section is accompanied by...

The dynamics of the first section is quite soft as the shortest rhythmic division is the quaver played by one instrument and accompanied by single long notes in the right hand of the piano. The dynamics of the second section is...

©Jenny Gillan 2023. All rights are reserved.

Example 2

Location: https://go.echocert.com/con004



Analysis:

Element	Section 1	Section 2
Articulation		
Rhythm		
Dynamics		
Harmony		

©Jenny Gillan 2023. All rights reserved.

Example 3 (aural example)

Location: `https://go.echocert.com/con004`

Example 4 (aural example)

Location: `https://go.echocert.com/con004`

©Jenny Gillan 2023. All rights are reserved.

Contrast Analysis - Question One

Composer: Billie Joe Armstrong
Title: Boulevard of Broken Dreams
Location: https://go.echocert.com/con001 *(The first 1 min 50 seconds)*

How is contrast used in the following Excerpt between the verse and the chorus?

©Jenny Gillan 2023. All rights are reserved.

Contrast Analysis - Question Two

Composer: Jude Pearl
Title: I'll Stand Up for Myself
Location: https://go.echocert.com/con002 *(The first 1 min 29 seconds)*

How is contrast used in the following Excerpt between the introduction and the verse?

©Jenny Gillan 2023. All rights are reserved.

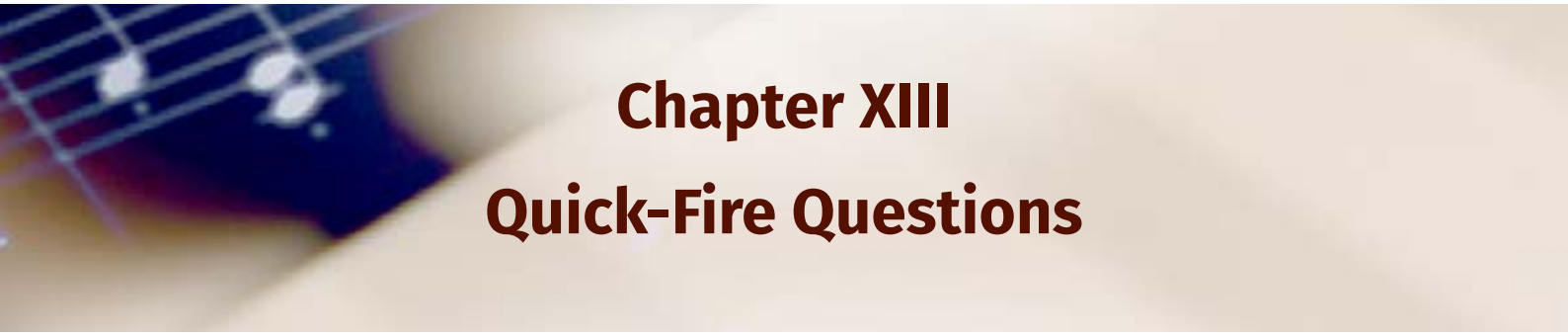
©Jenny Gillan 2023. All rights are reserved.

Contrast Analysis - Question Three

Composer: Ariel Ramírez
Title: Gloria, Misa Criolla
Location: https://go.echocert.com/con003 *(The first 3 min 5 seconds)*

How is contrast used in the following excerpt?

©Jenny Gillan 2023. All rights are reserved.



Chapter XIII
Quick-Fire Questions

Writing quickly and taking notes as soon as the question begins maximises time and, ultimately, increases the detail of responses.

'Quick-Fire' questions train you to write quickly and immediately. Listen to a piece of music for analysis for only thirty seconds. In that time choose some good 'character' or 'mood' words to describe the music and come up with three reasons how this 'character' or 'mood' is created using reference to the elements of music.

Step 1. 30 seconds - Listen to a piece of music

Step 2. 1 minute - Write an analysis linking 'character' to the element of music stated

Step 3. Move on to the next piece, repeat steps 1 and 2

Step 4. Go over results as a class and collate ideas and examples

Step 5. Take note of any good phrases or unknown words in a glossary

©Jenny Gillan 2023. All rights are reserved.

Dynamics - Example One

Composer:
Title:
Location: https://go.echocert.com/qf001 *(To 40 seconds)*

Describe the dynamics of this piece.

Character:

Reasons:

Dynamics - Example Two

Composer:
Title:
Location: https://go.echocert.com/qf002 *(To 40 seconds)*

Describe the dynamics of this piece.

Character:

Reasons:

©Jenny Gillan 2023. All rights are reserved.

Dynamics - Example Three

Composer:
Title:
Location: https://go.echocert.com/qf003

Describe the dynamics of this piece.

Character:

Reasons:

Tone Colour - Example One

Composer:
Title:
Location: https://go.echocert.com/qf004

Describe the tone colour of this piece.

Character:

Reasons:

©Jenny Gillan 2023. All rights are reserved.

Tone Colour - Example Two

Composer:
Title:
Location: https://go.echocert.com/qf005 *(to 42 secs)*

Describe the tone colour of this piece.

Character:

Reasons:

Tone Colour - Example Three

Composer:
Title:
Location: https://go.echocert.com/qf006 *(to 1 minute)*

Describe the tone colour of this piece

Character:

Reasons:

©Jenny Gillan 2023. All rights are reserved.

Articulation - Example One

Composer:
Title:
Location: https://go.echocert.com/qf007 *(to 9 mins 23 secs)*

Describe the articulation of this piece.

Character:

Reasons:

Articulation - Example Two

Composer:
Title:
Location: https://go.echocert.com/qf008 *(to 52 secs)*

Describe the articulation of this piece.

Character:

Reasons:

©Jenny Gillan 2023. All rights are reserved.

Articulation - Example Three

Composer:

Title:

Location: https://go.echocert.com/qf009 *(to 26 secs)*

Describe the melody of this piece.

Character:

Reasons:

©Jenny Gillan 2023. All rights are reserved.

Appendices

©Jenny Gillan 2023. All rights are reserved.

©Jenny Gillan 2023. All rights are reserved.

Additional Summary Exercise

Musical Elements and Character

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

	Melancholic	Serene	Joyous	Frantic
Melody				
Rhythm				

©Jenny Gillan 2023. All rights are reserved.

	Melancholic	Serene	Joyous	Frantic
Tone Colour				
Dynamics				
Texture				

©Jenny Gillan 2023. All rights reserved.

Music is everywhere—it is all pervasive. Never before has so much music been so accessible. Yet how well do we listen to music? How often do we take the time to really hear it from the inside out?

This book will help you develop an understanding of the building blocks of music—why music sounds the way it does. You will also extend your vocabulary to articulate what you hear. This book will help you develop your listening skills and appreciate music even more.

Jenny Gillan
jenny@listeningbeyondhearing.com.au

Published by Listening Beyond Hearing
Melbourne, Australia
ListeningBeyondHearing.com.au

©Jenny Gillan 2023. All rights are reserved.

Find us on Facebook: ListeningBeyondHearing

ISBN 9780645854039