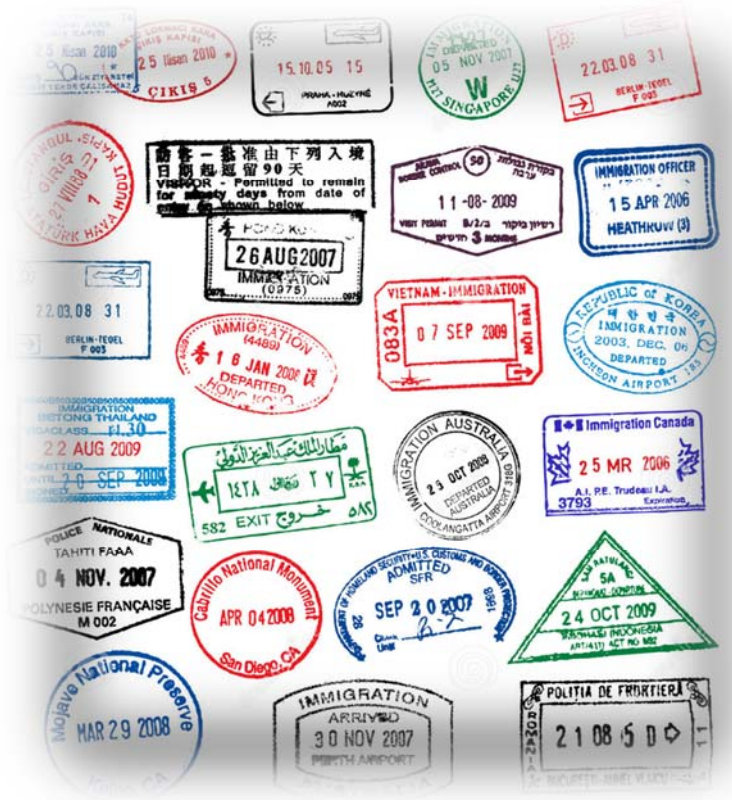


Year 9 Musical Passport



Year 9 Musical Passport

Formative Listening Task

- In our first class we discussed a number of Musical Cultures. Now listen to the musical excerpts played by your teacher. Each track is from a different Musical Culture. Try and identify the correct musical culture for each track, along with as many of the musical features of the piece as possible.

Track	Musical Culture	Musical Features
1		
2		
3		
4		
5		
6		
7		
8		

Research Task – Ethnomusicologist

No doubt you'd enjoy investigating the music of different cultures a little more. Let's see if you can find some more of your own...

Track Name / Artist	Musical Culture	Musical Features

Creating Task

Your Creating Task for this unit will be to compose and record a short piece of music using the program Pro Tools, as well as your instrument or voice.

Your piece will demonstrate at least three musical features (based on the elements) from one of the musical cultures we have learnt about.

You will be required to complete a reflection in your blog outlining the intent, process and outcome of composing your piece.

You can use any of the software instruments available in Pro Tools, but you must have one part that is performed live. This will be recorded in the Recording Studio.

Your piece should be between 30 seconds and two minutes in duration.



2. Ethiopia – Chorus

Listening exercises – without the transcription

- 1 Is the leading voice at the start of this extract male or female?
- 2 When a second solo voice takes over later on, does it sing at the same octave as the first singer, an octave higher or an octave lower?
- 3 Which of the following statements best describes the solo voice?
 - a) The solo voice sings completely different tunes throughout the extract
 - b) The solo voice sings different tunes throughout the extract but returns to the opening pattern at the end
 - c) The solo voice varies the same pattern throughout the extract
 - d) The solo voice repeats exactly the same pattern over and over again
- 4 Apart from voices singing words, which of the following sounds used in some Ethiopian music can be heard in this extract?
 - a) hands clapping
 - b) rasping breath sounds
 - c) stamping feet
 - d) tuned humming

Listening exercises – with the transcription

- 1 A hexatonic or 'six-note' scale is used in this piece. Which six notes are they?
- 2 Describe the texture of this extract. How many parts do there seem to be, and what does each one do?
- 3 Imagine you were directing a film documentary about Ethiopian traditional music and were able to video this song. On what or whom would you focus the camera(s) as the song progressed? (Use bar numbers as a reference.)
- 4 Compare this extract with that of Egyptian folk ensemble. What immediate differences are there?



2. Chorus: Dama

♩ = c.124

Female voice

Solo voice

Da - ma eh - da - ma, etc.

Chorus

A - hey - da - ma dan - si, etc.

Vocables

Eh - eh - eh -

Hand-claps

5

Chorus and hand-claps continue
Sporadic entries of vocables

etc. Eh eh

Male voice only

10

Male voice enters

vocables gradually fall into following pattern:

etc.

(composite pattern - each note sustained by a different voice)

15

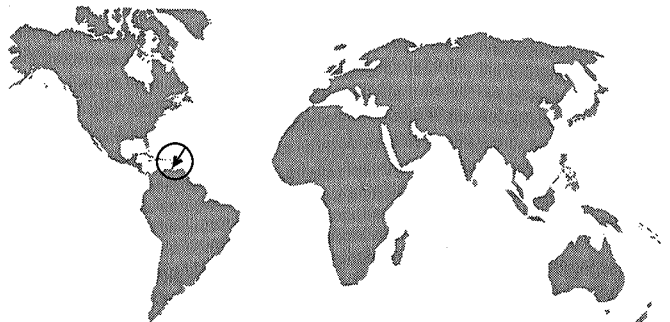
20


etc.

Transcription Note The transcription shows the main outline only

- 2 Using the same method, compare your results for this song with charts for the Norwegian lullaby, Ethiopian song with *masenqo* and Vietnamese folk song. Discuss your findings with the rest of the class.

Trinidad



 26. Music for Steel Band

Listening exercises – without the transcription

- 1 Choose two options from the lists below to describe the metre and tempo of this piece:
simple duple compound duple simple triple
slow moderate fast
- 2 In your own words, describe the melodic style of the music.
- 3 Apart from various types of steel drum and a shaker, what other instruments can be heard in this example?
 - a) stringed instruments
 - b) other percussion instruments
 - c) woodwind instruments
 - d) brass instruments
- 4 Briefly compare the tempo and metre of this music and the Balinese gamelan extract.

Listening exercises – with the transcription

- 1 How are the long notes in the melody performed?
- 2 Listen carefully to the shaker part. How loud is this compared to the melody? Do the other instruments blend in or stand out?
- 3 List at least three features which make section 2 different from section 1.
- 4 Compare the structure and instrumentation of this example with those of the excerpt of *timbila* music from Mozambique.

Trinidad

26. Music for Steel Band: Soulful Calypso

1 ♩ = c.134

Melodic outline

Lower harmonic line

Harmony: D A

(A) E min A7 D G D A D etc.

2. **2**

D A

1. **2.**

D D

Repeat of **1** (from first full bar)

Repeat of **2**

Principal percussion:

a. bass drum

b. shaker

c. cowbells

Transcription Notes

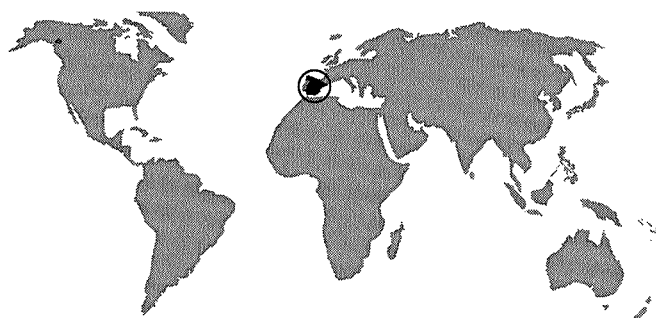
This melodic outline shows the main elements of the upper melody only (one octave below actual pitch)

Basic chord progressions are also shown (D = D major, etc.)

Sample percussion rhythms are shown; these, or variants, continue throughout

Some melodic dotted rhythms are closer to triplet figures

Spain



② 18. *Cante Flamenco*

Listening exercises – without the transcription

- 1 What instrument performs the accompaniment in this music?
What other accompanimental sounds can be heard?
- 2 The singer begins by tuning in his voice with a held-note call to the word 'Ay'. What happens immediately after this?
- 3 The song text of the recorded example is shown below. At one point in this couplet, the singer repeats the held-note 'Ay' from the beginning. Add the second 'Ay' in the correct place:
Ay, ____ A mí no me gustan ____ las rubias, ____
____ Porque no ____ saben besar. ____
- 4 Compare the rhythmic style and texture of the accompaniment to this song with those of the *khāen* mouth organ from Laos.

Listening exercises – with the transcription

- 1 What is the metre of this music? Does the pattern of strong and weak beats match that of European classical music in the same metre?
- 2 Compare the vocal part with the rhythmic line known as the *compás*. Does the singer match his melody to the important beats of the *compás*?
- 3 Which are the two chords used most often in the accompaniment?
Which note do all the vocalist's phrases end on?
What pitch do you think is the tonic of this example?
- 4 Contrast the vocal quality of the singer in this example with that of the *fado* singer from Portugal.

Spain

2 18. Cante Flamenco: A naí no me gustan las rubias

♩ = c.245

Male voice

Compás [1 2 3] 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

Guitar (notes) (chords continue)

Harmony A maj

Hand claps or finger taps on guitar soundboard (finger taps) etc.

[Ay]

[Call of encouragement]

(guitar continues)

Bb maj A maj Bb maj A maj Bb maj A maj

(finger taps) etc.

A mí no me gustan las rubias,

1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

Bb maj A maj Bb maj A Bb C

(claps)

10

[Ay] Por - - que

1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

↑ B \flat ↑ B \flat ↑ A ↑ B \flat ↑ A maj ↑ B \flat maj ↑ A maj

(finger taps) etc.

no sa-ben be-sar.

1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 etc.

↑ B \flat maj ↑↓↑ A maj ↑ B \flat ↑↓↑ A maj ↑ B \flat ↑ C ↑ B \flat ↑ A maj

Transcription Notes

Transcribed one semitone above the recorded pitch

Only highlights of the guitar part are shown after the introduction

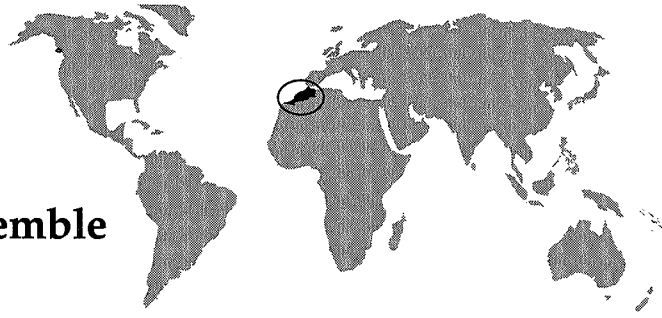
Compás: rhythmic cycle – principal beats marked

↗ pitch slide in direction shown

↑
B \flat guitar chord

↑↓↑
A maj three repeated guitar chords on the same harmony

Morocco



① 27. *Nawba* Music for Ensemble

Listening exercises – without the transcription

- 1 Two sections of Moroccan art music are illustrated by this excerpt. What is the difference between them in metrical terms?
- 2 Listen carefully to section 2. The opening figure – six notes, starting with a distinctive dotted rhythm – is repeated several times as the music progresses. How many times in all is it played?
- 3 Compare the tempo and metrical structure of the second section with that of the folk dance for *ghayta* from Algeria.
- 4 Which type of instrument, not heard at all in the first section, joins in at the start of the second?

Listening exercises – with the transcription

- 1 Describe the texture of section 1.
- 2 Which pitch starts and ends each section?
- 3 Section 2 has two main parts. Decide where you would subdivide this section and explain why.
- 4 Briefly compare this music from Morocco with that for *sanza* from the Central African Republic and singing from Ethiopia. What aspects, if any, do these three kinds of African music have in common? What important features differ amongst them all?

Morocco



27. *Nawba* Music for Ensemble: *Nawba hijāzī al-kabīr*

1 ♩ = c.60
Composite melodic outline
(varied repeat of earlier material)

2 ♩ = c.84 (and gradually a little faster)
(percussion added)

5
17

10
22

25

30

(1st time)
(2nd time)

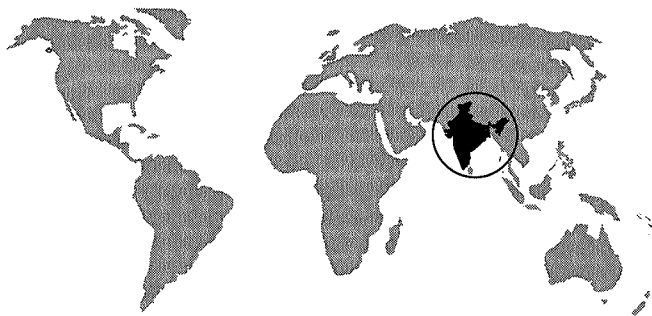
(Bars 28-34 repeated to complete introduction. First song follows.)

Transcription Notes

The main melodic outline is transcribed, with individual instrumental variations largely omitted

The *tār* (tambourine) part from section 2 – mainly semiquavers – is omitted

♭ quartertone flat



19. Music for *Vīnā*

Listening exercises – without the transcription

- 1 The recorded extract has two sections, the first of which lasts approximately one minute in duration. Mention two important differences between sections 1 and 2.
- 2 The main instrument in this excerpt is the *vīnā*, while the accompaniment in the second section is played on the *mrdangam*. What kind of instrument does the *mrdangam* appear to be?
- 3 The *vīnā* has seven strings. Complete the following sentence by underlining the correct phrase from those given below: Judging from this piece, the seven strings of the *vīnā* are most usually ...
 - sounded individually with a bow
 - sounded simultaneously with a bow
 - plucked individually with the fingers or a plectrum
 - strummed simultaneously with the fingers or a plectrum
- 4 Another seven-stringed Asian instrument is the Chinese *qin* zither. Briefly compare the music and performance style of the *qin* with those of the *vīnā*.

Listening exercises – with the transcription

- 1 The transcription shows moments where the performer uses vibrato and staccato techniques to decorate the music. Locate some other ways by which the music is ornamented.
- 2 In performances of Indian art music such as this, the soloist uses a set of notes called a *rāga*. Does section 2 of the extract use the same set of notes as section 1?
- 3 Most of section 2 is played twice. On the repeat, is the melody exactly the same as before? If you notice an alteration, write down a brief description of it and its bar number.
- 4 Compare this extract with that of the *arghūl* from Egypt. Point out one difference and at least two important similarities.

India

19. Music for *Vīnā*: Varnam

1 ♩ = c.92 (very free)

Vinā

(from top to bottom) (sim.)

(occasional strums on rhythm strings continue)

vibrato

2 ♩ = c.108

Vinā

(strums on rhythm strings omitted)

Mrdangam

10

15

etc.

Transcription Notes

The rhythm strings are periodically reiterated throughout

Drum symbols:

✕ high-pitched, stopped note (approximate pitch E)

♩ high-pitched, unstopped note

♩ low-pitched note or notes with upward pitch alteration



20. Music for *Nāgasvaram*: Dudukulu Gaula

1 ♩ = c.57

Nāgasvaram 1

Nāgasvaram 2 & 3

Sruti box

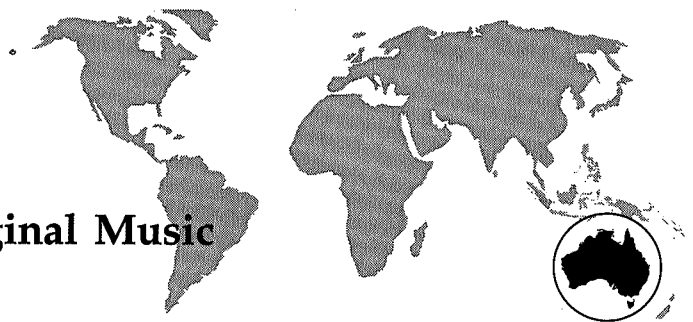
Tāvil (hand) (stick)

Tālam

(2 & 3)

sruti box drone notes continue throughout

Australia



18. Arnhem Land Aboriginal Music

Listening exercises – without the transcription

- 1 For most of this song there are three sounds:
 - a) one pair of percussion instruments,
 - b) one wind instrument,
 - c) one voice.In what order do they begin? Write a sentence describing the sound of each.
- 2 The introduction and verse 1 lasts a total of thirty seconds. What two additional sounds mark the end of the verse at this point?
- 3 How many verses are there in total?
- 4 Outline as many features as you find which this song shares with the example of Sioux song from the United States of America.

Listening exercises – with the transcription

- 1 Compare bars 17–21 with bars 22–28, commenting on rhythmic and melodic recurrences and differences.
- 2 Devise and briefly explain a different method of notating the *didjeridu* part from that shown.
- 3 Compare the sound of the final verse with the transcription of verse 1. Identify as many differences between the two as you can.
- 4 Listen again to the Sioux flag song from the United States of America and look at its transcription. Make a list of differences between that musical style and this one. Then, compare your answer with that for the previous question 4 and decide whether you think these musical styles sound alike or not.

Australia

18. Arnhem Land Aboriginal Music: Birruck

♩ = c.138

Introduction 4 5 10

Male voice

Rhythm sticks

Didjeridu
(central pitch c. A – lowest space of bass clef) etc.

Verse 15

Mnya - ya - ya - ya ya - ya

20 25

ya - ya mnya-ya - ya - ya ya - ya mn - ya - ya - ya mn - ya - ya - ya ma - nay ma - nay

30

mn - ya - ya - ya ya - ya ya mur-bray-mur - bra ba - ra ma - nay

35 (foot-stamps) (shout)

mu-bra - ru - bra ma - nay mur-bray - bur - ra ra - ray.

(didjeridu)

Transcription Notes

Barlines are used for convenience alone

Transcribed approximately one semitone above the recorded pitch

The verse section is performed four times, with minor alterations each time

The didjeridu plays throughout, stopping only at the very end

∞ vocal ornament or inflection



13. Indonesia – Balinese Music for *Gamelan Gong Gede*

Listening exercises – without the transcription

- 1 What type of instrument plays an introduction at the start of this composition?
- 2 Following the introduction, there are two sections of ensemble music separated by a short rest. The first section has two changes of speed. Which one of the following phrases best describes these changes?
 - a) suddenly faster, then suddenly much faster again
 - b) gradually faster, then suddenly a little slower
 - c) gradually faster, then gradually slower
 - d) suddenly slower, then gradually faster
 - e) gradually slower, then gradually faster
- 3 Listen to the whole recording. Then mark the following instrumentation list with ticks for the instrumental or vocal sonorities you can hear.

Voice/Instrument	Present?
voice	
reed	
flute	
bowed strings	
plucked strings	
gongs	
drums	

- 4 Mention two differences between the sound of this Balinese music and that of Javanese dance-opera, also from Indonesia.

Listening exercises – with the transcription

- 1 In section 1, the melody consists of four-bar phrases. Several of these phrases are repeated in varied form. One phrase is played a total of three times. Find this phrase, and give bar numbers for it and its two varied repeats.
- 2 In the accompaniment at bar 42 you hear a quiet, sustained A. At bar 44 there is another accompaniment pitch. Which of the following pitches is it? (Use the transcription of the main melody as a guide).
 - A – a fifth above the A in bar 42
 - B – a step above the A in bar 42
 - A – a repeat of the A in bar 42
 - D – a fifth below the A in bar 42
- 3 Several instruments enter with a contrasting counter-melody at bar 46. Transcribe the rhythm of the first bar of this tune.
- 4 Listen to the excerpt of music for *sanza* from the Central African Republic. Does this share any features at all with Balinese *gamelan gong gede* music?



13. Balinese Music for Gamelan Gong Gede: Tabuh Pisan

Kendang $\text{♩} = c.176$

Gamelan (melodic outline) $\text{♩} = c.88$ *gradual acceleration*

(kendang continues)

10

15 20

25 *rit.*

30 35

2 $\text{♩} = c.116$ (solo) 40 45

(+ kendang and lower gong)

50

(+ other instruments)

55 60 etc.

Transcription Notes

The intonation only broadly approximates to equal temperament

Transcribed one semitone above the recorded pitch

The transcription shows the main melodic outline only, and the kendang (drum) introduction

kendang symbols: \uparrow resonant drum beat \times dry-sounding beat

① 6. China – Chuanju Opera

Listening exercises – without the transcription

- 1 Identify the percussion instruments played in this excerpt, and briefly describe how each one is used.
- 2 Compare the instrumentation and performance style of this Chinese operatic percussion with that of Japanese *gagaku* and Indian *pakhāvaj*.
- 3 The vocal music in this extract consists of two lines sung by female voices followed by three lines sung by a male singer. Is the women's final note the same as the man's first note? How about the man's first and last notes? How did you go about working out the answers to this question?
- 4 A common technique in Chinese singing is the use of a vocal glissando, or slide from one note to another. Listen to the extract and decide whether these slides tend to go up or down in pitch. Do the singers slide on every note or just certain ones?

Listening exercises – with the transcription

- 1 Look at and listen to the transcription of the two lines sung by the female chorus. Write down the finishing note of each complete line (each is begun by a word with a capital letter). Then do the same for the three male voice lines. Two of the male lines repeat the cadence notes of the female passage. Which two?
- 2 Does the vocal tone quality of the male soloist remain similar over his whole range? In what kind of scale does he sing, and which notes of this scale seem the most important?
- 3 Compare the scale of this music with the scales used in two other Chinese pieces: for *qin* and *sizhu* ensemble.
- 4 Listen to the whole excerpt several times concentrating on the percussion accompaniment. One advantage of compressing all the percussion parts onto a single-line stave is that it makes the score smaller and easier to follow. One disadvantage is that when several instruments play together, it is not so clear which one plays which rhythm. Can you think of any other advantages or disadvantages? Overall, do you think the one-line stave is a good idea or not? Give some reasons to support your opinion.



6. Chuanju Opera: The Legend of White Snake

♩ = c.66

Chorus

(solo) (duo)

Wu yun man-tian [na - a] si [a - ao] hun

(clapper, gongs, drum & cymbal)

(clapper)

5

(solo) (duo)

[ao] huang [a], Ji - dian gui - lai yu [a] duan

(gongs)

(clapper)

10

hun [a] a;

(gong & cymbal)

(gongs)

15

Solo singer

Lo - [i] - dian dian, yu nin

(drum)

(cymbal) (gong) (clapper)

20

nin, Neng yu zei lo [en] si da-[ao] yi-jin, Xin nan go,

(clapper)

nu nan [a] xing - [a].

(Start of percussion link to next section)

etc.

Transcription Notes

The upper stave compresses the vocal parts, beginning with the two female singers (the chorus) who sing both separately and together, and then showing the young male-role solo melody

the lower stave compresses percussion parts, including clapper, large and small gongs, cymbals and drum

↗ glissando (pitch slide) in direction indicated

[a] vocables, syllables of text without grammatical meaning

Transcribed one semitone above the recorded pitch