Question: Discuss how the use of the Performing Media creates interest in this excerpt of “Brighter Than Gold” (0:00 – 0:57 minutes).

Introduction

Performing Media

Double Bass
Drum Kit
Clapping
Trombone and Trumpet

There are long sustained notes played in different octaves, firstly by the trumpets then followed by the trombone, which gradually become louder. At the peak of the crescendo there is a piercing flutter of notes by a Trumpet in the upper register. The Brass section (Trumpets and Trombone) play in a pulse of 4 beats with trumpet entering on first pulse, followed by trombone on the 2nd pulse, the trumpet flutter across the 3rd and 4th pulse culminating in an abrupt ending on the first beat where drum kit and Double bass enter.

The Drum Kit and Double Bass establish the first beat of the bar.

The Double Bass plays a melodic and rhythmic ostinato pattern (this can also be heard throughout verses 1 and 2). It is also syncopated in rhythm.

The Drum Kit plays a rhythmic ostinato pattern (this can also be heard throughout verses 1 and 2).

The clapping sfx occurs constantly on the off beats (this can also be heard throughout verses 1 and 2).

This 2 bars of introduction in 4/4 leads into Verse 1.
Chorus (Bars 17 – 24)

“Won’t lay down our heads...”

**Rhythm of Vocal Melodic Line and Harmonic Rate of Change**

![Rhythm of Vocal Melodic Line and Harmonic Rate of Change](image1)

**Rhythm of Bass Guitar**

![Rhythm of Bass Guitar](image2)

**Duration Summary**

The tempo is moderately fast.

There are 8 bars in this section.

The time signature is 4/4.

The rate of harmonic change is slow due to the fact that the chords change every two bars (8 beats).

The male vocal melodic line uses mainly crotchet and quaver rhythms.

The Bass Guitar plays a repetitive rhythmic ostinato pattern (refer to above diagram).
1. Identify the tonality of the music.

2. Identify the performing media and describe the tone colours.

3. Outline the texture of the sound sources from the verse to first chorus.

4. Refer to question 3: Which section is the thinnest?

5. Refer to question 3: Which section is the thickest?

6. Referring to the concepts duration and texture, give examples of contrast demonstrated by the Electric Guitar from the verse to chorus.

7. Referring to the concepts of music texture and duration, give examples of contrast demonstrated by the Drum Kit from the verse to chorus.

8. Referring to the concepts of music texture and duration, give examples of contrast demonstrated by the vocalists from the verse to chorus.

9. Notate the melody and rhythm of the lead vocal line from bars one to eight (verse one section).

10. Draw the phrase length of the vocal melodic line in verse one.

11. Describe the rate of harmonic change by the Electric Guitar accompaniment in verse one.

12. Describe the tempo of verse one and pre-chorus.

13. Notate the melody and rhythm of the lead vocal line from bars 9-16 (pre-chorus section).
**The Choirboys**

*Run to Paradise*

**Question:** With reference to the Performing Media, discuss the Structure of this excerpt (0:00 – 1.23 minutes).

Major key and 4/4 Time signature.

**Performing Media:** Male Vocalist, Backing Vocalists, Electric Guitars, Bass Guitar and Drum Kit.

**Introduction (bars 1-8)**

The Drum Kit strikes the rim of its snare drum (woody and dry in tone colour) on the strong beats in each bar of music (i.e. 1, 2 3 and 4). Light hi-hats are also heard (repetitive quaver rhythm).

The chord progression is based on chords I V IV V (two bar harmonic ostinato).

The Electric Guitar (metallic and muted in tone colour) uses syncopation.

In bar one the Electric Guitar plays chord one (A) on the first beat of the bar. When the chord progression repeats from bar three, chord one (A) is played on the offbeat after beat one (slight change in the rhythm of the harmonic progression).

**Rhythm and Harmony of the Electric Guitar**

![Diagram of Electric Guitar](image)

**Verse 1 (bars 9-16)**

The lead male and backing vocalists emphasise the lyric “baby”. The Drum Kit and Electric Guitar also highlight this lyric by emphasising both quavers, using their Kick Drum and power chords. The 2 note melodic line on “ba-by” sounds powerful in tone and thick in texture due to the accented emphasis and harmony. This is in contrast to the thinner sound in the remainder of the phrase sung by the lead male vocalist and backing vocals singing in unison.
Verse 3

Lead Male Voice, Backing Voices and Electric Guitar (two strong accents >> “johnny”)

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Backing Male Voice (harmonising)

Electric Guitar (harmonic ostinato-A E D E /riff)

Bass Guitar (repetitive quaver rhythm)

Drum Kit (rock beat rhythmic pattern – emphasis on beats 2 and 4 in each bar)

Verse 4

Lead Male Voice, Backing Voices and Electric Guitar (two strong accents >> “mamma”) “run to paradise” (sung without backing voices)

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Backing Male Voice (harmonising)

Electric Guitar (harmonic ostinato-A E D E /riff)

Bass Guitar (repetitive quaver rhythm)

Drum Kit (rock beat rhythmic pattern – emphasis on beats 2 and 4 in each bar)
Beds Are Burning

Supplementary Material

Introduction

Midnight Oil

Novaspace

Three note motif by Brass and Guitars
Three note motif by Electronic Synthesizers

Verse

Midnight Oil

Novaspace

Segment of vocal melodic line

Segment of vocal melodic line

Midnight Oil

Novaspace

Bass Guitar line
Sustained bass note

Pre-Chorus

Midnight Oil

Novaspace

Drum Patterns

Chorus

Midnight Oil

Fm
Db
Ab
Fm
Db
Eb

Sustained Electric Guitar Harmony
Question: In reference to the Performing Media, discuss the music concepts Pitch, Duration and Tone Colour (0:00 – 1:55 minutes).

Performing Media

Acoustic Guitar; Backing Male Vocalists; Banjo; Drum Kit; Electric Guitar; Male Vocalist; Piano; Shakers and Tambourine.

Introduction

Bars 1 – 2:

The Shakers perform a syncopated repetitive rhythmic pattern.

![Shakers Pattern]

The Drum’s rhythmic pattern is based on crotchets and quavers (emphasis placed on beats two and four in each bar).

![Drum Pattern]

There is also another drum instrument playing a back beat as well

Bars 3 – 6:

Using a combination of quavers and semi-quavers to drive the rhythm, the Banjo plays a four bar melody (ostinato) (dry and metallic in tone colour). The melodic line incorporates some use of syncopation in each bar.

![Banjo Pattern]

The contour of the Banjo’s melodic line moves mainly in steps and skips and is based on the C minor triad.

The Acoustic Guitar plays a repetitive quaver rhythm (rhythmic ostinato) with the bass note C throughout (tonic pedal note).
Verse 2 (Bars 19 – 26)

“And I don’t care what race or what colour or what creed”

Rhythm of Vocal Melodic Line

There is a subtle change in volume and tone colour created by the Slide Guitar, which, in the first verse is mostly strumming a chordal accompaniment. The Guitar melodic line is now louder with thicker sounding harmony due to the added “Twangy” notes as heard in the opening instrumental section. This makes it a “fuzzy” tone colour. The Drum Kit is producing a louder sound here as well, placing more emphasis on beats two and four (snare drum).

The Slide Guitar adds melodic fills, which is not heard in the previous verse, thus adding more layers of sound.

Two layers of backing voices are supporting the lead male voice in unison (in varying registers – low and high).

The two bar chord progression continues throughout this section (harmonic ostinato).

The Double Bass continues in its supportive role.

Chorus (Bars 27 – 34)

“Treat yo mama with little respect”

Rhythm of Vocal Melodic Line

The lead male voice (clearer in sound) sings the lyrical text mostly to definite pitch (mid register).

The backing voices are more prominent and clearer in the chorus.
John Butler Trio

1. Minor.

2. Ten bars.

3. 

4. Bars 1-2: The Slide Guitar plays a melodic riff sounding thin in texture due to the notes being played in the mid-upper register. Accompanying this are light and woody tapping sounds occurring on the strong beats (Drum Kit), which sound thin in texture. Bars 3-10: The texture of the music sounds thicker due to more layers of sound i.e. rhythmic accompaniment by the Drum Kit and the Slide Guitar playing chords and melody.

5. The Slide Guitar on the melodic notes, sounds metallic and twangy in tone colour and when playing the harmonic accompaniment, metallic and fuzzy in tone colour.

6. 

7. 

8. Slide Guitar and Bass Guitar.

9. The lead male voice sings the vocal melodic line (narrow in range) using a combination and definite and indefinite pitches.

10. The lead male voice is the dominant vocal layer of sound. The second layer of backing vocals (softer) thickens the vocal melodic layer. These layers of