

The Choirboys

Run to Paradise

Graphic Score

Introduction

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

Electric Guitar (bright/metallic tone)

Hihats (repetitive quaver rhythm)

Rim of Snare Drum (woody and dry)
Strong beats of each bar

Verse 1

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

Melodic unison (both vocal parts)

Tommy Emmanuel

The Journey

Question: How does Tommy Emmanuel use his guitar to sustain interest in the melodic line? Discuss, making reference to Pitch and Dynamics and Expressive Techniques (0:00- 2:28 minutes.)

Overview

- Time Signature 12/8
- Tempo Moderate: Rock
- Performing Media: Electric Guitar, Didgeridoo, Clapping Sticks, Bass Guitar, Drum Kit and Strings.

A (bars 1-8)

- The Kick Drum of the Drum Kit accents the first beat of each bar.
- Clapsticks play a three-note ostinato pattern of a crotchet, quaver and dotted crotchet rhythm.
- The Didgeridoo plays a vibrating drone effect in the low and high registers.
- Bar two beat three: Didgeridoo has a trill effect.

Musical notation for Clapsticks, Drum, and Didgeridoo in 12/8 time. The Clapsticks part shows a three-note ostinato pattern (crotchet, quaver, dotted crotchet) repeated every two beats. The Drum part shows a similar pattern with an accent (>) on the first note. The Didgeridoo part shows a vibrating drone effect with a trill effect on the third beat of the second bar.

- On the second beat of bar four (sounds like a descending slide) and in bar seven (upper pitched scratchy tones), the Electric Guitar uses the technique called pick scraping (P.S) i.e. applying the plectrum to the strings and scraping across them.

Musical notation for Electric Guitar pick scraping (P.S.) in 12/8 time. The notation shows a descending slide on the second beat of bar 4 and upper pitched scratchy tones on the second and third beats of bar 7. The notation is labeled with 'P.S.--|' and 'P.S.-----|'.

B (bars 9-16)

- Between bars 9 and 16, a repetitive one bar riff (Ostinato) is heard by the Electric Guitar. The guitarist mutes its notes by applying pressure to the strings with the palm of the right hand (palm muting.) However, there are times where the sound of these notes changes in tone colour (clearer) due to the palm of the right hand applying less pressure on the strings.

Beds Are Burning

Written by Midnight Oil (version 1)

And

Covered by Novaspace (version 2)

Question: Find examples of Unity and Contrast between version one (0:00 – 1.43 minutes) and version two (0:00 – 1.25 minutes) of the excerpts from the song '*Beds Are Burning*'.

Both versions of *Beds Are Burning* have similarities and differences in relation to the concepts of music: pitch, duration, texture, tone colour, dynamics and expressive techniques and structure.

Unity is achieved in both versions of '*Beds Are Burning*' through:

- Use of the same time signature i.e. 4/4.
- Use of similar pitch contour of the vocal melodic line in the verse and chorus.
- Both versions use vocal harmonisation in the verse, pre-chorus and chorus.
- In the introduction, the ascending three-note motif is played by Brass instruments in **Midnight Oil** (F - G# - A#). Leading into the chorus section, a Synthesiser in **Novaspace**, plays an ascending three-note motif (D# - F# - G#). The contour, interval movement and dynamic emphasis in each are the same.
- In the verse, pre-chorus and chorus, the contour and interval movement of the vocal melodic line in each is the same.
- In the chorus section from **Midnight Oil**, the lead male voice and the backing male voices sing the first line of the chorus, which is followed by a four note motif (G#-A#-G-F) possibly played by a Keyboard. The lead male voice and the backing male voices then sing the next line of the chorus, which is followed by a sustained note then a descending glissando by the Brass.
- In **Novaspace**, the lead female voice and one female backing voice sing the first line of the chorus, followed by a four-note motif (F#-G#-F-D#) played by an Electric Guitar. The lead female voice and the backing female voice then sing the next line of the chorus, which is followed by the Electric Guitar sustaining a note, then playing a descending glissando (slide.) The contour and interval movement is the same in each version.

Listen to the excerpt Woodland by The Paper Kites and answer the questions.

1. Identify the tonality of the music.
2. Identify the performing media and describe its tone colour.
3. Outline the texture of the sound sources from verse one to chorus one.
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 of music duration and texture, give examples of contrast demonstrated by the Electric Guitar from verse one to chorus one.
7. Referring to the concepts of music duration and texture, give examples of contrast demonstrated by the Drum Kit from verse one to chorus one.
8. Referring to the concepts of music duration and texture, give examples of contrast demonstrated by the vocalists from verse one to chorus one.
9. Notate the melody and rhythm of the lead vocal line from bars one to eight (verse one section.)
10. Draw the phrase lengths of the vocal melodic line in verse one (eights bars in this section.)
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).
14. Referring to question 13, notate the backing vocal harmonies at bar 16.
15. Are the harmonic intervals, performed by the backing voice a 2nd, 3rd, 5th or 6th in distance from the lead melodic line in bar 16?
16. Identify each harmonic interval in bar 16 as a major or minor interval.
17. Describe the rate of harmonic change by the Electric Guitar accompaniment in the pre-chorus.
18. Referring to the concept of music duration, give examples of how the Electric Guitar creates contrast in verse one and pre-chorus.
19. Notate the melody and rhythm of the lead vocal line between bars 17-24 (chorus section).
20. Are the harmonic intervals performed by the backing voices a 2nd, 3rd, 5th or 6th in distance from the lead melodic line in bars 23 and 24?
21. Identify each harmonic interval in these bars as a major or minor interval.
22. Notate the rhythm of the Bass Guitar accompaniment in the chorus.