

Question 3 (8 marks)

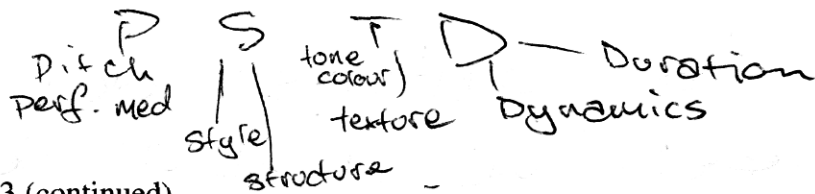
Music from *Seven Little Australians* (1 minute 58 seconds) by Bruce Smeaton will be played FIVE times for you to answer Question 3.

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

How is contrast created in this piece?

This piece, written in a minor key achieves contrast mostly through the areas of pitch, texture, performing media and dynamics. There is contrast within each section between the low drone of the cello and the high notes of the strings or clarinet playing. The texture also changes from section to section, especially with the introduction of the timpani in section 5, where the patterns of instruments such as the horns become longer than simply splashes of tone colour.

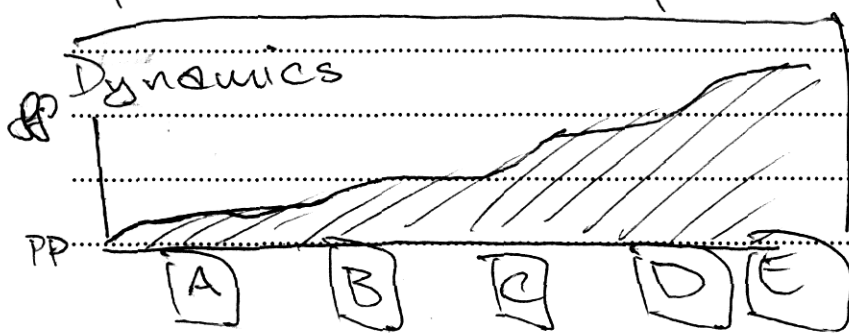
Question 3 continues on page 11



Question 3 (continued)

but actually make a contribution to the texture of the piece. The biggest contrasts in this piece are in the performing media. In [A] the clarinet provides the melody with the strings as harmony. This is reversed in [B].

~~They provide a contrast~~
Tone colour provides contrast in this respect with the colour of a single clarinet starkly different to that of an entire string section. The horn fills in this piece also provide it with contrasting tone colour.



Dynamically PTC →

End of Question 3

[A] minor clarinet strings

[B] a/b strings melody call & response

[C] muted horn thinner texture flute trills

[D] cymbals trump. rolls strings horns

[E] sim. to [B]

there is contrast achieved
between the different sections
(see Diagram p.11.) the dynamics
build with each section
culminating in the ff of **(E)**
However instruments such as
the strings do change dynamics
differently within the excerpt.
In **(A)** soft, **(B)** loud, **(C)**

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they go softer again.