

Question 4 (8 marks)

An excerpt (1 minute 50 seconds) from Filippa Giordano's performance of Bizet's *Habanera* will be played FIVE times for you to answer Question 4.

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

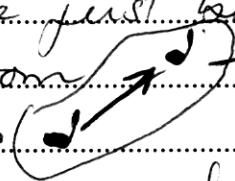
Describe the solo singer's use of pitch and expressive techniques in this performance.

- The solo singer ~~is~~ sings on top of a ~~polyrhythm~~ polyrhythm sounding melody. Which create expressive techniques.
- The singer is female and she sings in a different language (^{French} Spanish maybe).
- She uses a rolling technique with the tongue to show expression.
- She sings in a very moderate pitch during the verses, then it comes to a ~~chorus~~ chorus and she has a group of singer harmonising with her.
- There are idiophones used to show expression such as the clapper sticks, (which are abit like the spoons)
- The rhythm is dotted/spotted and her voice is at a definite pitch to be clearly used.
- She sings at a ~~quite a high~~ note ~~the whole~~ piece.
- She also ~~works~~ works her way up quickly

Question 4 continues on page 15

Question 4 (continued)

to a high note.

- She sings sometimes at an opera keyed scale.
- Her voice is articulated through the use of vibration and high pitches.
- The tamborine is used the whole way through with a constant back beat (ostinato) although sometimes it can not be clearly heard so I may be wrong.
- She build a climax with her vocal range by sing higher towards the end.
- It's like her voice just breaks out at sections and goes from  this bottom note to the above higher pitch.
- Every instrument support her vocal melody which is pritty conjunct.
- At times it seems to move in sequence.

End of paper