

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?

Pitch material — begins with shoe melody in a ~~to~~ narrow pitch range, low register. The string part takes over and has a wider range, taking the melody on a gradually ascending path. This rise in pitch adds to the climax of the piece, a contrast from the restricted shoe melody. Also, towards the climax the amount of harmonic material increases & more rich, complex harmonies ^{are} present.

Tone Colour — begins with solo shoe and rich, swelling strings. This changes when melody is repeated and strings take the lead. A more rich & varied tone colour.

Then shoe takes over again with its thin nasal sound with new melodic material. Then it again swaps to strings (rich and full sound) which take the piece to its climax. Brass and cymbals + rest of orchestra is added but blends with strings for a warm, mellow effect.

contrast from solo shoe.

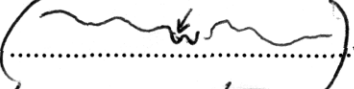
Structure — Smeaton begins quietly with shoe in a simple, restricted melody. He allows the strings to take this and augment it to take the melody upwards & to a climax. From here there is less formal structure than at the beginning, with flowing melodies and no clear-cut divisions.

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Question 3 (continued)

Dynamics/Ex. Techniques — mostly dynamics are quite soft in opening, but then swell hugely as all instruments play more loudly. Then volume dies back down to moderate for a while, then to very loud with whole orchestra for ending. This is directly contrasting to softness at beginning.

Texture — Beginning: contrast between thin ^(homophonic) melody with accompaniment and ending: multi-layered climax with many harmonic layers (polyphonic). Texture gradually swells with addition of instruments and depth of harmony to end up very contrasting to the beginning.

Duration — Melody is made up mostly of long durations, but occasionally there is a quicker, scale-like bit (). In strings climax, oboe and clarinets have a ~~long~~ series of sustained notes which contrast to the ^{slightly} faster melody over the top. Also, percussion has shorter notes like cymbal crashes, which contrast in length to the melody. At beginning, sb. oboe and strings.

End of Question 3