

**WORKSHEET ACTIVITIES UNIT 4****Worksheet activity 1 ('Cawalde Darel')**

1 How many different melodies are heard throughout?

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2 How are they different in pitch?

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3 What are the phrase structures of the melodies?

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4 a What change is heard at 5:20?

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b Suggest a reason for this change.

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**Worksheet activity 2 ('Treaty')**

1 List the Aboriginal elements in the song.

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2 List the rock elements.

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3 Describe the pitch contour of the vocal phrases in the *djatpangarri* sections.

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Is this typical or atypical of Aboriginal melodies?

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4 Identify the Aboriginal instruments heard in the *djatpangarri*.

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5 Explain what is heard at the end of the interlude (at 2:37).

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## Worksheet activity 3 (*'Islander Drums/Warraber'*)



List the aspects that give it an Indigenous Torres Strait Islands sound.

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## Worksheet activity 4 (*'Djoubi'*)



1 Which instrument plays the melody of the instrumental introduction?

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2 Which instruments play the accompaniment?

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3 Which of the following applies to the rhythm of the accompaniment?

**a** constantly changing rhythms    **b** ostinatos

4 Which singer is heard in the first vocal section?

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5 How would you describe the contour of his melody?

**a** smooth, with stepwise movement    **b** disjointed with many leaps

6 What unusual intervals are heard in the melody?

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7 Which instrument is heard between the vocalist's phrases?

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8 Which solo instrument is featured in the second instrumental section?

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9 What is heard at the end of the second solo vocal section?

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10 What do these singers sing?

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## Worksheet activity 5 ('Echigojishi')



### Listening guide

0:00	<b>Section 1</b> – free section, beginning with two loud clicks on _____ followed by drum notes and a flourish on _____; at 0:19 there are two seconds of _____; at 0:21 there is another click, then a drum note and vocal shout followed by <i>shinobue</i> ; from 0:23 the drum plays a _____; the mood of the whole section is _____
0:28	<b>Section 2</b> – the _____ enter playing the melody accompanied by drum and <i>shinobue</i> ; the tempo is _____ and the rhythm regular, creating a _____ mood
1:18	<b>Section 3</b> – the tempo becomes _____; the drum plays only single notes; vocal shouts at the end as the music slows down

1:37	<b>Section 4</b> – features only the two _____; the tempo is a little faster than section 3 and the rhythm is lively and syncopated, creating a _____ mood; vocal shout at the end
2:20	<b>Section 5</b> – slightly _____ in tempo; the <i>shamisens</i> are accompanied by _____ instruments; from 2:37 the <i>shamisen</i> music features call-and-_____, producing a _____ mood; the tempo slows at the end
3:23	<b>Section 6</b> – free final section featuring _____ accompanied by _____; similar to section _____

## Worksheet activity 6 ('Chevaliers, Mult Estes Guariz')



1 Outline the form of the song, using the letters A and B.

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2 List four ways in which section B contrasts with section A.

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3 Explain what the following instruments play in the A sections:

a pipe \_\_\_\_\_

b bodhran \_\_\_\_\_

4 Identify the instruments in the B section and explain what they are playing.

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5 Describe how the final A section differs from the other A sections.

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## Worksheet activity 7 ('Alla Hornpipe')



1 List the aspects of the music that make it suitable for a festive occasion.

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2 a Describe the overall structure of the song.

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b Outline the form using letters A and B.

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3 List at least three ways the B section contrasts with the A section. (Mention such things as tonality, dynamics, texture and timbre.)

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4 Describe the moods of the two sections.

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**5** Identify the instruments playing at figures 1, 2 and so on, in the score of the A section. (Possible answers: full orchestra, strings and woodwinds, trumpets, horns.)

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**6** Identify an example of call-and-response. Give the bar numbers and identify the instruments.

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**7 a** Explain what happens to the tempo at the end of the B section.

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**b** What Italian word is used for this change?

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**8 a** Explain what you hear in the brass parts in the final A section.

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**b** Why do the players play this way?

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# Worksheet activity 8 (*'Air' from Water Music*)

1 What does the time signature indicate?  
a duple metre   b triple metre   c quadruple metre

2 What key does the music begin and end in?

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3 What is the form of the music?

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4 What name could be given to the last five bars (in terms of the structure of the piece)?

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5 What is indicated by the bracket above the melody of bars 17–20 (first beat)?

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6 In which key does the A section end? What indicates this?

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7 How do the dynamics of the A and B section differ?

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8 In which bar of the B section does the music start to get louder?

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9 What happens to the tempo in the second last bar?

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10 What is the sign called over the notes in the last bar and what does it indicate?

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## Worksheet activity 9 ('The Erlking')



1 Why does Schubert use a minor key for the song?

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2 How is a feeling of anxiety and unrest created in the piano introduction?

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3 What aural image is suggested by the triplet quaver rhythms throughout?

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4 a How does the composer create a change of mood for the first appearance of the Erlking at bar 58? (Mention two ways.)

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b What mood is created by these changes?

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**c** Why has the composer done this?

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**5 a** How is the terror of the boy depicted in bars 73–75 (after he hears the Erlking’s whispers)?

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**b** How does the accompaniment change here?

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**6 a** How does the composer create a change of mood for the second appearance of the Erlking at bar 87? (*Hint*: look at the key and the type of piano accompaniment.)

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**b** What mood is created by these changes?

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**7 a** How do bars 98–104 differ from bars 73–79?

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**b** What effect does this produce?

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**8** How does the Erlking emphasise the word ‘Gewalt’ (force) in bars 123–124?

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**9** How do bars 124–127 differ from bars 98–101?

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**10 a** Where has the music commencing at bar 131 been heard before?

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**b** How is the feeling of anxiety and unrest intensified in bars 131–140?

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**11** How has the composer brought out the drama of the last line of words?

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## Worksheet activity 10 (*'Sacrificial Dance'*)



**1** What is the form of the music?

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**2** What is the overall mood of the music?

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**3** What elements of the music make its sound 'primitive'? (Give at least four.)

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- 4 Which of the following best describes the use of melody in the piece?  
a of major importance    b long, folk-like melodies  
c lyrical melodies    d short motives rather than melodies
- 5 Which musical element do you think is the most important in this piece?

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## Worksheet activity 11 (*'Sonata II' from Sonatas and Interludes*)



- 1 a What is the form of the piece?

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- b Give the bar numbers of the sections.

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- 2 Before which note do you see a grace note in bar 1?

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- 3 Where do you see a trill?

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- 4 Where do you see the following?

a quintuplets \_\_\_\_\_

b septuplets \_\_\_\_\_

- 5 What are the textures of these bars?

a bars 1–8 \_\_\_\_\_

b bars 10–13 \_\_\_\_\_

c bar 15 (first two beats) \_\_\_\_\_

- 6 Where do you see a complex metre in the piece?

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7 What type of sounds make the piano sound like a gamelan?

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## Worksheet activity 12 (*'Blowin' In The Wind'*)



1 Why do you think Peter, Paul and Mary constantly change the vocal textures?

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2 What are the accompanying instruments?

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3 What is the phrase structure of the melody?

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4 On which words of verse 1 do you hear a melisma?

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5 a How many different chords can you hear played?

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b What name is given to the triads on which these chords are based? (The key of the music is C major.)

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6 Why do you think the female singer sings a high harmony part at ‘How many deaths will it take till he knows’ in verse 3?

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7 a How do the singers sing the very last line?

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b Suggest a reason why they do this.

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c What structural name could be given to this last line?

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## Worksheet activity 13 (*‘The X-Files’*)



By looking at the music of *The X-Files* on page 243, determine the following:

1 How many chords are used?

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2 Which melody notes are changed when the melodic figures are repeated? (Give the bar number and beat number of each note.)

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