

Music

**Rabbid Kong
rumpus**

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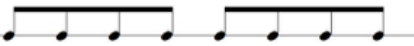

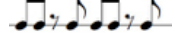
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How are unity and contrast achieved in this piece?

The timings indicated in the table below are there show you where the sections start and finish. Duration has nothing to do with how long a section is or the length of the piece/excerpt.

Intro	A 00:02	A1 00:17	B (x2) 00:28	C 00:59	D 01:07	D1 01:19
cymbal crash strings harmony 2 bars	horn melody	flute and clarinet melody	strings melody, second time an octave higher	variation of A theme	horn melody	flutes melody

Unity

- 4/4 time signature
- *Presto*
- major tonality
- quaver based melody in all sections (except B)
 - » A melody rhythm 
 - » C melody rhythm 
 - » D melody rhythm 
- all melodies with quaver rhythms have smooth contour – move in steps
- ascending 2 bar sequence into A1, C and D1 sections (four single ascending minims into D1)
- repetition of themes – A and A1, B theme played twice, D and D1
- quaver based ostinatos in harmony
 - » rhythm of strings harmony in A section 
 - » rhythm of brass harmony in B section 
 - » rhythm of strings harmony in D section 
- each theme has an eight bar phrase


Contrast


- different instruments play the melody in every section (except C)
 - » A horn
 - » A1 flute and clarinet
 - » B strings (C strings)
 - » D horns
 - » D1 flute and piccolo

- melody of B section is the only one with long note values



- melody in B section moves in small leaps and is legato, compared to steps and staccato of melody in other sections
- long note values of the melody contrast with short, syncopated notes of the harmony, in the B section
- D melody is a variation of A melody – same rhythm but different pitches
- the only syncopation used is:

» rhythm of brass harmony in B section 

» rhythm of strings harmony in D section 

- B and C = the loudest sections *ff*, with more layers of sound (many strings playing long note values) and louder instruments (cymbals crashing, drums, brass). In A and D sections, the melody is louder *f*, than the harmony *mp*
- timpani plays semibreves in A section but the rhythm and regularity of playing changes until the end of the excerpt