

Teachers Resource Kit

Ross Edwards

Bird Spirit Dreaming



Learning & Engagement
Stages 5 & 6

Bird Spirit Dreaming – Concerto for Oboe and Orchestra
by Ross Edwards

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO
(1941 – 2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Syllabus link

NSW Curriculum

Bird Spirit Dreaming – Concerto for Oboe and Orchestra by Ross Edwards covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Art Music of the 20th and 21st centuries

Music for Large Ensembles

Music 1 Preliminary and HSC

Music of the 20th and 21st centuries

Music for Large Ensembles

An Instrument and its Repertoire

Music 2 Preliminary

Additional Topic: Australian Music

Music 2 HSC

Mandatory Topic: Music of the last 25 years (Australian Focus)

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance	4.1, 4.2, 5.1, 5.2,	Performance
Activity 2: Aural	4.7, 4.8, 4.9 5.7, 5.8, 5.9	Notation responses Short written responses
Activity 3: Listening	4.4, 4.5, 4.6 5.4., 5.5, 5.6	Extended written responses
Activity 4: Performance and Composition	4.1, 4.2, 4.4, 4.5, 4.6 5.1, 5.2, 5.4, 5.5, 5.6	Performance, Composition
Activity 5: Composition	4.4, 4.5, 4.6 5.4, 5.5, 5.6	Composition Portfolio
Activity 6: Listening and Score Reading	4.4, 4.5, 4.6 5.4., 5.5, 5.6	Short written responses Extended written responses
Activity 7: Musicology	4.7, 4.8, 4.9 5.7, 5.8, 5.9	Written or oral report

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance	P1 P9 H1 H9	Performance
Activity 2: Aural	P4 P6 H4 H6	Notation responses Short written responses
Activity 3: Listening	P4 P6 H4 H6	Extended written responses
Activity 4: Performance and Composition	P1 P3 P9 H1 H3 H9	Performance, Composition

Activity 5: Composition	P3 H3	Composition Portfolio
Activity 6: Listening and Score Reading	P2 P4 P6 P7 H2 H4 H6 H7	Short written responses Extended written responses
Activity 7: Musicology	P7 H7	Written or oral report

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Performance	P1 P9 H1 H9	Performance
Activity 2: Aural	P4 P6 H4 H6	Notation responses Short written responses
Activity 3: Listening	P4 P6 H4 H6	Extended written responses
Activity 4: Performance and Composition	P1 P3 P9 H1 H3 H9	Performance, Composition
Activity 5: Composition	P3 H3	Composition Portfolio
Activity 6: Listening and Score Reading	P2 P4 P6 P7 H2 H4 H6 H7	Short written responses Extended written responses
Activity 7: Musicology	P7 H7	Written or oral report

Work: *Bird Spirit Dreaming – Concerto for Oboe and Orchestra (2002)* by Ross Edwards

Composer background

Ross Edwards (b. 1943)

One of Australia's best known and most performed composers, Ross Edwards has created a distinctive sound world aligned with principles of deep ecology while seeking to reconnect music with elemental forces and restore its traditional association with ritual and dance. His music, universal in that it is concerned with age-old mysteries surrounding humanity, is at the same time deeply connected to its roots in Australia, whose cultural diversity it celebrates, and from whose natural environment it draws inspiration, especially birdsong and the mysterious patterns and drones of insects. As a composer living and working on the Pacific Rim he is conscious of the exciting potential of this vast region.

<https://www.rossedwards.com/>

Work Background

Composed especially for and dedicated to his friend, the wonderfully gifted oboist Diana Doherty, Ross Edwards has sought, in his Oboe Concerto *Bird Spirit Dreaming* to imbue the traditional concerto with elements of theatre, ritual and dance, whilst preserving its concert hall function as an accompanied soloistic display.

As we have come to expect from this composer, the texture is dominated by an almost kaleidoscopic interplay of material gleaned from the natural environment and diverse cultural sources, whose symbolic meaning remains ultimately and tantalisingly elusive. There are, however, audible references to other Edwards works, notably Dawn Mantras and Symphony No. 2 (Earth Spirit Songs), whose common theme is renewal.

Although it is unlikely that the composer was conscious of a program or narrative, a hidden purport might suggest a lone voice crying in the wilderness, led through various stages of socialisation before re-emerging, transformed into a joyful affirmation of unity embracing diversity.

Thus, an opening 'wild bird' soliloquy is arrested by what sound like phrases from a Lutheran chorale before embarking on a rhapsodic melodic journey, unified by drones, ritornelli and episodes of canonic variation. This melodic unfolding, with its fleeting references to birdsong, plainsong, Hebrew cantillation, scales from Southeast Asia and rhythmic counterpoint inspired by the sound patterns of insects and frogs, culminates in a love duet between solo oboe and English horn.

Finally, the opening 'wild bird' motif returns and is ritualised, along with other previous material, into patterns characteristic of Edwards' maninya (Australian dance-chant) form as a seething, celebratory finale.

Ross Edwards' Oboe Concerto was commissioned for Diana Doherty and the Sydney Symphony Orchestra by Andrew and Renata Kaldor. The world premiere was given in the Sydney Opera House on August 4 2002. Diana Doherty was the soloist with the Sydney Symphony Orchestra conducted by Lorin Maazel.

Note by Fred Watson from <https://www.rossedwards.com/concerto-for-oboe-and-orchestra-bird-spirit-dreaming/>

Instrumentation of work

Woodwind	Brass	Percussion	Strings
2 Flutes (1 doubling piccolo, 1 doubling alto flute)	2 Horns in F	Australian Aboriginal Clapping Sticks	Violin I
Solo Oboe		Small Suspended Cymbal	Violin II
Cor Anglais		Medium Tam-tam	Viola
2 Clarinets in B flat (one doubling bass clarinet)		Huge Tam-tam	Cello
2 Bassoons (one doubling contrabassoon)		Glockenspiel	Double Bass
		Darabuka	Harp
		Celesta	



Listening guide

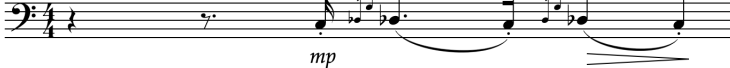



Overview



The timings refer to the following recording included in the https://open.spotify.com/playlist/1ZnvS9uh5yHqzr1PWjsogW?go=1&sp_cid=0ee742e871e7b9fb0c977addfe600ea0&utm_source=embed_player_p&utm_medium=desktop&nd=1

Diana Doherty performs Ross Edwards, tracks 1 - 3.

Bird Spirit Dreaming is in three named movements. These are 'Wild Bird', 'Serenade and Love Duet' and 'The Dance of Life'. There are very short pauses between them but they all have a very different character.

Rehearsal Number	Audio Excerpts	Features
Start	0:00	<p>The 'Wild Bird' theme opens the piece. The solo oboe plays an unaccompanied and free solo.</p> 
1	0:42	<p>A single note on the glockenspiel as the oboe continues to elaborate on the wild bird theme.</p>
2	1:00	<p>The solo oboe continues and is joined in duet by cor anglais. After a sharp, high chord, the oboe plays the final part of the wild bird theme in its lowest register.</p> 
3	1:22	<p>The orchestral woodwinds play a chorale in a high register, alternating with wild solo passages from the oboe. Lower winds and horns are added to the chorale later.</p>
5	2:18	<p>A new, more lyrical theme is presented by the cor anglais with E as its tonal centre. This is accompanied by harp, strings and muted horns and the solo oboe soon joins in duet.</p>
6	2:59	<p>The strings now present a thicker accompaniment texture as the oboe continues its elaborate figuration. Later, other woodwinds have brief solos as the first movement draws to its quiet end.</p>

Rehearsal Number	Audio Excerpts	Features
8	0:00	<p>Serenade and Love Duet. The duet between oboe and cor anglais is at the centre of this whole work. The movement starts with low, repeated Cs which form a pedal foundation for the texture. The first theme is introduced by the bass clarinet.</p> <p>Bass Clarinet </p> <p>More elaborate figurations on the oboe soon dominate.</p>
9	0:30	<p>The texture thickens with the additions of horns and harmonics in the upper strings.</p>
10	1:17	<p>The solo oboe introduces an important, but simple new theme with sparse string accompaniment.</p> <p>Oboe  <i>pp dolciss.</i></p> <p>Violin 2  <i>con sord.</i> <i>Div a3</i> <i>pp. non vib.</i></p> <p>Double Bass  <i>con sord.</i> <i>pp pizz.</i></p> <p>This theme is slowly developed and expanded. The accompaniment becomes more elaborate with the addition of countermelodies in muted strings and later in woodwinds, but the pedal notes in the second violins and the pizzicato two note figure in the basses keep this music firmly grounded.</p>
13	3:16	<p>Horn and bassoon introduce a new theme in the same dynamics and feel, leading to some delicate but elaborate music for piccolo and celesta under the solo oboe. The strings hold a widely-spaced F chord which leads to the duet section.</p>
14	4:16	<p>The cor anglais plays the simple theme introduced at figure 10 which the oboe weaves an elaborate figuration around it. The held violin chord and the bass ostinato return and other woodwind and string instruments add their own figures from time to time.</p>
16	5:28	<p>The harp introduces a figure, breaking a chord from low to high and moving from the guitar-like sounds of playing near the fingerboard to the regular timbre. Low strings hold a pedal F while oboe and cor anglais play a free, antiphonal duet. The harp figure is repeated often and sometimes horns thicken the texture. This is quiet and still music at the heart of the concerto.</p>

Rehearsal Number	Audio Excerpts	Features
19	7:43	<p>The oboe plays a theme (over held strings) which is derived from material presented earlier in the movement, particularly the theme introduced at figure 10 as the movement ends quietly.</p> 
20	0:00	<p>The lively finale starts with clapping sticks playing an apparently simple rhythm, but this is made far more complex by the ever changing and complicated time signatures. The oboe then adds the 'wild bird' theme from movement one, which the other woodwinds elaborate on over stab chords from the strings.</p>
23	0:28	<p>A loud tutti passage in which a new and important theme (the dance theme) is introduced by the soloist and 1st violins.</p> 
25	0:52	<p>Transitional passage with diminuendo which leads to the reintroduction of the clapping sticks and the wild bird theme.</p>
29	1:39	<p>A developed version of the dance theme, led by the horns, over which the oboe plays variations, later joined by the upper woodwind and strings. The texture thins later and the pedal F in the low strings stops to be replaced by more thinly textured material derived largely from the dance theme, before the horns presentation returns over the pedal once more.</p>
38	3:20	<p>Very loud presentation of the dance theme led by first violins and soon joined by the darabuka (Egyptian goblet drum), after this stops the them is further developed by low strings and winds in a more homophonic texture.</p>
42	3:51	<p>The wild bird again, solo oboe and clapping sticks.</p>
44	4:10	<p>Dance theme, loud and tutti.</p>
49	4:55	<p>Oboe plays with great virtuosity, themes based on dance and wild bird ideas. Orchestral accompaniment is loud, but in outbursts, leaving the oboe to lead to the energetic finish.</p>

Additional Media Resources

Below is a selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

https://www.youtube.com/watch?v=iEqMRhCrDKA&ab_channel=SydneySymphonyOrchestra

https://www.youtube.com/watch?v=aBspdWppl3g&ab_channel=SydneySymphonyOrchestra

https://www.youtube.com/watch?v=OaNKS0_j8zs&ab_channel=SydneySymphonyOrchestra

<https://www.australianmusiccentre.com.au/search?q=diana+doherty&x=0&y=0>

Audio Excerpts

Access the Spotify playlist by visiting the following link:

https://open.spotify.com/playlist/1ZnvS9uh5yHqzr1PWjsogW?go=1&sp_cid=0ee742e871e7b9fb0c977addfe600ea0&utm_source=embed_player_p&utm_medium=desktop&nd=1

Excerpt No.	Movement	Time	Activity	Page
1	1st movement	2:42 – 2:55	Activity 2 Task 1	16
2	1st movement	2:18 – 2:59	Activity 2 Task 2	16
3	2nd movement	0:00 – 1:17	Activity 3 Task 1	17
4	3rd movement	0:00 – 0:19	Activity 5 Task 1	20
5	3rd movement	3:20 – 3: 51	Activity 6 Task 1	21

Score Extracts

Extract No.	Movement	Bars	Activity	Page
1	1st movement	64 - 74	Activity 2 Task 2	26 – 27
2	2nd movement	92 - 121	Activity 3 Task 1	28 - 32
3	3rd movement	187 - 207	Activity 5 Task 1	33 - 34
4	3rd movement	356 - 383	Activity 6 Task 1	35 - 38

Learning Activities

Activity 1: Performance

At the end of this activity, you will be able to perform a passage from the concerto.

Task 1

Play this class arrangement of the chorale that occurs just before figure 5.

The musical score is for a chorale in G major, 4/4 time, with a tempo marking of quarter note = 84. It consists of five parts and a keyboard reduction. The parts are:

- Part 1:** Treble clef, starts with a half note G4, followed by quarter notes A4, B4, C5, and a whole note G4.
- Part 2:** Treble clef, starts with a half note G4, followed by quarter notes A4, B4, C5, and a whole note G4.
- Part 2 Bb:** Treble clef, starts with a half note G4, followed by quarter notes A4, B4, C5, and a whole note G4.
- Part 3:** Treble clef, starts with a half note G4, followed by quarter notes A4, B4, C5, and a whole note G4.
- Part 3 Bb:** Treble clef, starts with a half note G4, followed by quarter notes A4, B4, C5, and a whole note G4.
- Part 4:** Bass clef, starts with a half note G3, followed by quarter notes F3, E3, D3, and a whole note G3.
- Part 5:** Bass clef, starts with a half note G3, followed by quarter notes F3, E3, D3, and a whole note G3.
- Keyboard Reduction:** Treble and bass clefs, combines the parts into a single piano accompaniment.

The score is marked *pp* (pianissimo) throughout. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked as quarter note = 84.

Activity 3: Listening

At the end of this activity, you will be able to describe how Edwards uses the pitch and texture in this excerpt.

Task 1

Audio Excerpt 3 (2nd movement 0:00 – 1:17)

Score Extract 2 (pages 28 - 32)

Focus Question: How does the composer use **pitch** and **texture** in this excerpt?

(this could be done as an HSC Music 1 practice question using the following timings):

First playing	5 second pause
Second playing	30 second pause
Third playing	1 minute pause
Fourth playing	1 minute pause
Fifth playing	2 minute pause

Activity 4: Performance and Composition

At the end of this activity, you will be able to perform a passage from the concerto and will be able to deploy compositional techniques to develop and extend brief melodic motifs.

Task 1

Perform this arrangement of part of the second movement of this concerto.

The musical score is arranged in three systems. The first system consists of three staves: Solo (treble clef), Chord (treble clef), and Bass (bass clef). The Solo part begins with a melodic line in 4/4 time, marked *pp* *dolciss.* The Chord part provides harmonic support with sustained chords, also marked *pp*. The Bass part features a simple rhythmic accompaniment of quarter notes, marked *pp*. The second system continues the Solo part with a more complex melodic line, marked *p*, *mp*, and *p*. The Chord part continues with sustained chords, and the Bass part continues with its rhythmic accompaniment. The score concludes with a 2/4 time signature change.

Task 2

The passage above (from figure 10) extends further and the melody is based on the first four notes. Ross Edwards develops and extends this simple melodic cell using techniques such as:

- Inversion
- Intervallic augmentation
- Additive notes
- Rhythmic diminution
- Intervallic compounding
- Metrical displacement
- And more.

Compose a very short motivic cell (a melody a bar long or shorter, containing fewer than five notes) and use these techniques and others to develop and extend your melody.

You could then adapt your melody for your own instrument, using its idioms and strengths. Consider matters such as phrasing, dynamics and articulation as well as tempo and expression. These things are as much part of melody as rhythms and pitches and should always be imagined and notated at the earliest stages of composition.

Perform and record your melody on your instrument and write a reflection on how you have used compositional techniques to develop your motivic cell and how you have designed the melody specifically for your instrument.

Make sure you record all of this in your composition process diary.

Activity 5: Composition

At the end of this activity, you will be able to compose using changing and complex time signatures.

Task 1

Audio Excerpt 4 (3rd movement 0:00 – 0:19)

Score Extract 3 (pages 33 - 34)

Listen to this passage and read the score. The time signatures changes work because the quaver remains the same in both 4 and 8 denominators (a process known as metric modulation). The simplicity of the clapping sticks line adds a point of reference in otherwise complex music, thus helping both performer and listener.

Pick a very simple percussion instrument (for example wood block or hand claps) and compose a beat-based simple rhythm for it in the context of changing complex time signatures. This should last for 6 to 8 bars.

Next, treat this rhythm as an ostinato pattern, record it and loop the recording.

Finally, take your instrument and improvise a melody over this ostinato with no other accompaniment. It may take you several attempts to create an improvisation you like. Record your improvisation.

Make sure you record all of this in your composition process diary.

Extension: Now go and notate your recorded improvisation, adding dynamics, expressive techniques, phrasing, tempo etc. as well as pitches and rhythms.

Activity 6: Listening and Score Reading

At the end of this activity, you will be able to understand complex notations in Edward's score and perform some analysis on aspects of it.

Task 1

Audio Excerpt 5 (3rd movement 3:20 – 3: 51)

Score Extract 4 (pages 35 - 38)

Listen to this passage and read the score.

Describe the following chords:

1. Bar 356 (figure 38) first beat
2. Bar 358 first beat
3. Bar 359 second beat
4. Bar 370 (figure 40) first beat

Explain the following notations:

1. 3 + 2 (figure 38, top of the score)
2. Non div. (bar 358, viola)

3.  (bar 358, viola)

4.  (bar 367, percussion)

5. Arco (figure 40, double bass)

How does the composer move down from the musical climax during this passage?

Activity 7: Musicology

Bird Spirit Dreaming was written specifically for Diana Doherty in 2002. It is the concerto most closely associated with her and her performance of it won a Classical Music Award in 2003.

Diana Doherty has been Principal Oboe with the Sydney Symphony Orchestra since 1997 and has been described as 'oboe royalty'.

Research other works written specifically for Diana Doherty or given their premiere performance by her.

Can you identify any musical features they have in common?

Suggested Answers

Activity 2: Aural Skills

Task 1



Task 2

Listen to **Audio Excerpt 2** (1st movement 2:18 – 2:59) and refer to **Score Extract 1** (pages 26 & 27)

Account for the composer's use of tone colour in this excerpt.

Things for the student to mention may include:

- Double basses playing low E as a drone
- Cor anglais leading the melody and covering a wide range of pitch
- Horns supporting in their low register with somewhat canonic entries
- Oboe playing intense and rapid passage across its range
- Harp used very colouristically, mostly in its low register, and employing the following techniques:
 - Regular plucking
 - Harmonics (one finger touches a node halfway along the string and the haps sounds an octave higher with a somewhat veiled sound)
 - 'table' is short for 'pres de la table' meaning to play near the soundboard, giving a harder, more metallic sound.
 - 'quasi table' means play a little near to the soundboard for a less striking effect than full 'pres de la table'.

Possibly some further research on harp techniques may be an activity to extend the listening and score reading.

<https://www.youtube.com/watch?v=eBoroT5fX3o>

Activity 3: Listening

At the end of this activity, you will be able to describe how Edwards uses the pitch and texture in this excerpt.

Audio Excerpt 3 (2nd movement 0:00 – 1:17)

Score Extract 2 (pages 28 - 32)

Focus Question: How does the composer use **pitch** and **texture** in this excerpt?

Pitch

Some use of extremes of pitch (harp and contrabassoon very low, violin harmonic very high (sounding 2 octaves higher than the lower of the two notated pitches e.g. bar 93) piccolo solo very high.

Pedal point (C) in the bass, sometimes double pedal (C and G)

Theme introduced by the bass clarinet at figure 8 is an important one and is based on a limited pitch set of C, D flat and G

Oboe has more complex and wide-ranging use of pitch

Texture

The texture is thinner than first appears in the score because of the extremely slow tempo (54). This allows gestures time to finish before the next starts.

The pedal note underpins a good deal of this passage and provide a textural foundation.

The complex and rapid passages on the oboe (and later other woodwinds) add a counter-melody-like layer of decoration on top of the more straightforward thematic material.

Violins are used as a block, providing very high chords using harmonics and then a more fully coloured, but quiet, chordal figure.

The slightly polyphonic horn writing thickens the texture considerably when it enters.

Activity 6: Listening and Score Reading

At the end of this activity, you will be able to understand complex notations in Edward's score and perform some analysis on aspects of it.

Audio Excerpt 5 (3rd movement 3:20 – 3: 51)

Score Extract 4 (pages 35 - 38)

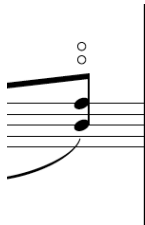
Listen to this passage and read the score.

Describe the following chords:

- | | | |
|---|--------------------------------|-------------------------------------------------------------|
| 1 | Bar 356 (figure 38) first beat | G Major |
| 2 | Bar 358 first beat | E Major |
| 3 | Bar 359 second beat | C Major (add 2) with F# as a sort of accented passing note. |
| 4 | Bar 370 (figure 40) first beat | B unison |

Explain the following notations:

- 3 + 2 (figure 38, top of the score) relates to the time signature (5/8), meaning the beat is subdivided into 3, then 2.
- Non div. (bar 358, viola) All the players play both notes (double stop)

3.  (bar 358, viola)

These notes are natural harmonics on the C and G strings

4.  (bar 367, percussion)

Complex writing for the Darabuka. The 9:6 is a rhythm ratio; play 9 equal semiquavers where 6 would normally fit. The lowest line on the staff means to play in the middle of the drumhead, the middle line means to play in the regular way and the upper line with an x means to play with a good deal of the rim

engaged as well as the drumhead for a sharp sound. The notes employing unusual techniques are accented and this bar gets louder and finishes loudly.

5. Arco (figure 40, double bass) Play with the bow (as opposed to pizzicato or plucked)

How does the composer move down from the musical climax during this passage?

Dynamics become quieter

Texture becomes thinner

Note values (generally speaking) become longer, creating the illusion of slowing down.

This is an excellent example of how to manage a transitional passage in music and makes a useful study for young composers, particularly those working on HSC submissions.

APPENDIX – Score Extract 1

5 Flessibile ♩ = c.54

The score extract is for a section marked '5 Flessibile ♩ = c.54'. It features the following parts:

- C. A. (Clarinet):** Treble clef, 3/4 time. Starts with a *pp* dynamic, followed by *p* and *pp* dynamics. A slur covers the first four measures.
- 1 (B.) (Bassoon):** Treble clef, mostly rests.
- Cl. (Clarinet):** Treble clef, mostly rests.
- 2 (B.) (Bassoon):** Treble clef, mostly rests. Includes the instruction 'take Bass Clarinet'.
- 1 (Bsn) (Bassoon):** Bass clef, mostly rests.
- 2 (Bsn) (Bassoon):** Bass clef, mostly rests. Includes the instruction 'take Contrabassoon'.
- 1 (Hn) (Horn):** Bass clef, mostly rests.
- 2 (Hn) (Horn):** Bass clef, mostly rests.
- Hp (Harp):** Grand staff. Starts with *p* *ma sonore*. Includes markings for 'quasi table', 'table', and '(harmonics always sound 5va)'. Dynamics include *p*, *pp*, and *pp*.
- Solo Ob. (Oboe):** Treble clef, mostly rests. A *pp* dynamic appears in the final measure.
- Db. (Double Bass):** Bass clef, 3/4 time. Starts with a *pp* dynamic and a slur covering the first four measures.

73

C. A.

p *pp* *p* *pp*

1 Hn *p* *pp* *p* *pp* senza sord.

2 Hn *pp* *p* *pp* senza sord.

Hp *table* *ord.* *table* *ord.* *p*

Solo Ob. *mp* *pp*

6

Vin 1 *flaut.* *pp*

Vin 2 *flaut.* *pp*

Vc. *pp* *pp*

Db.

Score Extract 2

89

Picc. *mp* *pp*

C. A. *mp* *pp*

B. Cl.

Bsn 1 *pp*

Cbsn *pp*

Hp *pp* *arco*

Solo Ob. *mp* *p* *mp* *p* *pp* *p*

8

Vin 1 *div.*

Vin 2 *div.*

Vla

Vc. *mp* *p* *arco* *pp* *arco* *univ.*

Db. *pp* *picc.*

Detailed description: This is a page of a musical score extract, page 89, featuring a variety of orchestral instruments. The score is written in 3/4 time. The instruments listed are Piccolo (Picc.), Clarinet in A (C. A.), Bassoon (B. Cl.), Bassoon 1 (Bsn 1), Contrabassoon (Cbsn), Harp (Hp), Solo Oboe (Solo Ob.), Violin 1 (Vin 1), Violin 2 (Vin 2), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The Piccolo part begins with a melodic line marked *mp* and *pp*. The Clarinet in A part has a melodic line with *mp* and *pp* dynamics. The Bassoon 1 and Contrabassoon parts have melodic lines marked *pp*. The Harp part is marked *pp* and *arco*. The Solo Oboe part features a complex melodic line with dynamics ranging from *mp* to *p*. The Violin 1 and Violin 2 parts have melodic lines marked *div.*. The Viola part has a melodic line. The Violoncello and Double Bass parts have melodic lines marked *mp*, *p*, *arco*, *pp*, and *univ.*. The Double Bass part also has a *pp* dynamic and a *picc.* marking. A rehearsal mark '8' is present in the top right of the Piccolo and Solo Oboe staves.

93

C. A. *p*

B. Cl. *p*

Bsn 1

Cbsn

Hp

Cel. *pp*

Solo Ob. *pp* *mf* *mp* *p* *pp*

2 + 3

Vin 1 *pp*

Vin 2 *pp*

Vla *pp*

Vc. *pp*

Db. *arco*

97

9

take Flute

A. Fl. *p* *mp* *p* *pp*

Picc. *p*

C. A. *p* *pp* *p* *pp*

Cl. 1 (B♭) *pp* *p*

B. Cl. *p*

Bsn 1

Cbsn

1 *pp* *pp*

Hr. *pp* *pp*

Hp. *mp* *p* *pp* *pp* *pp*

Cel. *mp* *pp*

Solo Ob. *pp* *mp* *p*

9

Vln 1 *p*

Vln 2 *p*

Vla. *mp* *pp* *pp* *p*

Vc. *pp*

Db. *pp*

105 **10** = c.48 Poco meno mosso e cantando

Picc. *mp* *leggero* *p*

pp *deliciss.*

Vin 1

pp *con sord.* *div. a 3*

pp *mol vib.*

pp *con sord.* *pizz.*

pp

11

pp *con sord.* *poco vib.*

12

p *mp* *p* *mp* *mf*

p *mp* *p* *mp*

pp *con sord.* *arco* *pp*

pp *poco vib.*

p *mp*

Score Extract 3

183

20 Animato ♩ = c.138-144

pp *arco: poco a poco*

184

20 Animato ♩ = c.138-144

pp *arco: poco a poco*

185

f

203

22 2 + 3

Fl. 1 *ff*

Picc. *ff* take Flute

1 (B) *ff*

Cl.

2 (B) *ff*

Clap. St.

Glock. *ff*

Hp. *ff* loco loco

Solo Ob. *ff*

22 2 + 3
senza sord.
di.

Vin 1 *ff*

Vin 2 *ff*

Via *ff*

Score Extract 4

This musical score extract consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a single bass staff. The second system includes a grand staff and a single bass staff. The score contains various musical notations such as notes, rests, slurs, and dynamic markings. Performance markings include *mp*, *p*, *ff*, and *pizz.*. Measure numbers 35, 36, 37, and 38 are indicated. Measure 38 is specifically marked with a box containing the number 38 and a 3+2 rhythmic annotation. The score is written in a common time signature.

359

39 3+2 3+2+2

39 3+2 3+2+2

36

40 3+2

3+2+2

367

Flute 1 (Piccolo) *f* *ff*

Flute 2 *f*

Bassoon *f*

Clarinet (Bb) *f* *ff* *f* *mf*

Bass *f* *ff* *f*

Clarinet (Bb) *ff* *f* *mf*

Bass *ff* *f*

f *ff*

f *ff*

40 3+2

3+2+2

Clarinet (Bb) *f* *ff* *f* *mf*

Bass *f* *ff* *f* *mf*

Bassoon *mf*

375 41 ₃₊₂

Bsn 1 *p*

Hn 1 *p*

Solo Ob. *pp*

Vla. 41 ₃₊₂ *p* *pp*

Vc. *p* *pp* *arco*

Db. *p* *pp*

384 42

Repercussion Clap. St. *f*

Solo Ob. *ff*

Vla. 42

Vc.

Db.

Glossary

Musical term	Definition
a2	Two instruments play the given pitch.
Accompaniment	The part of the music that is not the main theme or tune, but the musical support.
Aeolian mode	The Aeolian mode is also called the natural minor scale. On the white piano keys, it is the scale that starts with A. The Aeolian mode uses this formula of semitones and tones to form its scale: T – S – T – T – S – T – T, which in half and whole steps is: W – H – W – W – H – W – W.
Alto flute	The alto flute has a highly expressive tone and a range that extends a fourth lower than the standard concert flute. The alto flute is a transposing instrument pitched a fourth below what it is written.
Bi tonality	Where two keys are used simultaneously.
Cadenza	A cadenza is that part of a concerto, usually shortly before the end of a movement, when the soloist plays alone to demonstrate their virtuosity.
Chromatic	Progressing by semitones; chromatic as opposed to diatonic.
Da capo	From the beginning.
Dissonant	The term describing the sound when notes played simultaneously do not blend together but clash.
Dorian mode	The Dorian mode is very similar to the modern natural minor scale. The only difference is in the sixth note, which is a major sixth above the first note, rather than a minor sixth.
Duration	Referring to the rhythmic aspects of music, length of sounds or silence.
Dynamics and expression	Volume and choice of how the sound is made.
Expressive techniques	Ways of playing or articulating a sound often related to the interpretation of a style.
Extended Techniques	When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument.
Forte (f)	Loud
Fortepiano (fp)	To commence a note loudly and becoming very soft immediately after.

Gli. Altri	The rest of the players in the orchestral section, other than the solo player.
Graphic Notation	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
Harmonics	A series of notes, called partials that accompany the fundamental tone when it is produced with a string, a pipe, the human voice, etc. On a string, harmonics can be produced by lightly stopping it at various points along its length.
Legato	Smoothly
Lydian mode	The Lydian mode has just one note changed from a modern major scale. The fourth note is sharpened to give a slightly unsettling sound. It also provides an oriental sound.
Melody	Tune
Metre	The way that the beats are grouped in a piece of music, i.e. the number of beats in a bar
Mezzo-soprano	A voice having a compass somewhere between soprano and contralto, which differs from the soprano by missing some of the higher notes and with a darker tone quality. The normal range is from A below middle C to the F an eleventh above middle C.
Mode	Western modes are a type of scale with distinct melodic characteristics. The 7 modes are: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian. Each follows a specific pattern of tones and semitones. For example, the pattern of the Ionian mode is the same as a major scale, while the pattern of the Aeolian mode is that of a natural minor scale.
Orchestra	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
Ostinato	A repeating pattern – may be rhythm only or rhythm and pitch.
Parallel chords	A sequence of chords where the intervals remain unchanged as the notes of the chord changes. For example, a major chord of C, E, and G would be parallel to a following chord of F, A, and C, which, in turn, would be parallel to a chord consisting of G, B, D. There are no inversions used in the sequence.
Pentatonic Scale	A scale consisting of five notes only – the most common being the 1 st , 2 nd , 3 rd , 5 th , and 6 th notes of the scale.
Phrygian mode	The Phrygian is the third mode. It is also very similar to the modern natural minor scale. The only difference is in the second note, which is a minor second not a major. The Phrygian dominant is also known as the

	Spanish gypsy scale, because it resembles the scales found in flamenco music.
Piano (<i>p</i>)	A dynamic marking meaning soft.
Pitch	The relative highness of lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).
Pizzicato	A technique used by string players where the sound is made by plucking the string rather than bowing it.
Program music	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non-musical program.
Sequence	A pattern that repeats at a higher or lower pitch.
Sforzando piano (<i>sfp</i>)	To accent the start of the note loudly, then become suddenly soft.
Slendro scale	A pentatonic (five tone) scale, one of the two most common scales used in Indonesian gamelan music, the other being the pelog scale. Western listeners often think it sounds like an out-of-tune version of the pentatonic scale as played on the black keys of a piano.
Soundscape	Compositions of organised sounds which are describe a scene of a place.
Staccato	Playing a note so that it sounds short and detached.
Structure (form)	The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different.
Sul Do, sul Ré, sul Sol, sul La	These tell the player which string to play. The strings are identified by their solfège names. Do=C, Ré=D, Sol=G, La=A
Texture	The layers of sound in a piece of music.
Timbre/Tone Colour	The particular features of a sound which distinguish one sound (instrument or singer) from another.
Tuned and Untuned percussion	Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch.
Whole-tone scale	A six note scale where the interval between successive notes is a tone (whole step). The scale that lacks a dominant, and either major or minor triads.