

## PROGRAM #3

### Australian Romantic & Classical Orchestra | The Idea of North

#### Dynamics & Expressive Techniques

Welcome to the Australian Romantic & Classical Orchestra's third *Voyage of Musical Discovery Education Kit* for 2019. This kit provides teachers and students with information about how Dynamics & Expressive Techniques influence the composition and performance of repertoire from orchestral and chamber music of the mid-1800s to recent arrangements of folk, jazz and pop music for a capella voices.

#### Australian Romantic & Classical Orchestra

The Australian Romantic & Classical Orchestra is dedicated to the performance of late 18th- and 19th-century music in historically-informed style. Founded under the artistic direction of Richard Gill AO, Australia's most accomplished performers on period instruments come together to interpret Romantic and Classical music, and to share their expertise with musicians of all ages and levels of experience. If you would like to participate in our youth orchestra project – the *Young Mannheim Symphonists* – or find out more about the orchestra and its activities, visit [arco.org.au](http://arco.org.au)

#### The Idea of North

The Idea of North began in 1993 with four students at the Australian National University. As members of the jazz vocal choir, they formed a friendship that coincidentally contained a soprano, alto, tenor and bass. They sang together for fun, and did not become an official entity until 1997, after receiving overwhelmingly positive responses to an album they recorded. In 1998 they took the plunge and went full-time, and are still at it 20 years later. Nick Begbie is the sole remaining original member, and is the group's leader and tenor. Naomi Crellin (alto) joined in 2002 and became the musical director soon after. Luke Thompson (bass) and Emma Rule (soprano) both joined in 2017. The most recent of their 14 recorded albums is *Brick By Brick* – it celebrates the new line-up and includes guest vocal percussionist Kaichiro Kitamura. [idea.com.au](http://idea.com.au)

## **Dynamics & Expressive Techniques – Overview**

Dynamics refer to the loudness of different notes and phrases in a passage of music. Score notations may indicate extremes from very soft to very loud, however these cannot be measured in absolute levels. Dynamics are relative to one another and also depend upon the type of instrument or voice, the number of players, style of the music, and performance situation. Compositional as well as interpretational changes in timbre, articulation, tempo, and instrument specific effects – along with dynamics – are collectively referred to as expressive techniques. These are the tools for bringing a composition to life, and can contribute to establishing and altering its mood and character.

### **Dynamics & Expressive Techniques:**

- changes in loudness – gradual or sudden
- changes in timbre
- number and density of instruments or voices
- length of sustain, decay time
- type of articulation or degree of accent
- techniques specific to certain instruments or voices
- variations in tempo
- composed or interpretational variations in phrasing or ornamentation
- stylistic conventions

### **Things to discuss and try:**

- What are some of the commonly used terms and symbols for dynamics?
- How can gradations of these be indicated in notation? And verbally, or with hand signs?
- How does the timbre of different instruments change in extremes of volume (e.g., in brass instruments)?
- Demonstrate the relativity of dynamics by having different instruments each play a soft (*piano*) middle C
- How are changes of tempo indicated in notation? May a performer only vary the tempo if it is notated?
- In what situations might the duration of single notes or rests be extended? Why do this?
- What types of articulations appear most commonly in music? Are they always notated? How does their effect vary between styles and instruments? What influence do they have on the loudness?

- What expressive techniques are specific to certain instruments? Examples include flutter tongue for wind and brass instruments, and *pizzicato* or bow position on string instruments e.g., playing on the bridge (*ponticello*) or fingerboard (*sul tasto*)
- Identify some non-standard ways of playing, sometimes referred to as extended techniques. Examples might include tapping or scraping the body of an instrument, removing certain parts, adding sound-changing objects, or singing and playing simultaneously etc.

## **Serenade No. 1 in D Major, Op. 11**

### **Definitions:**

#### **Serenade**

Traditionally a song sung outside in the evening and – accompanied by the singer on a guitar or lute – designed to impress someone behind an upstairs window. By the late-18th century, a serenade became the name given to a suite of instrumental pieces – often light dances and marches – for open-air, evening entertainment.

#### **Nonet**

A composition for nine musicians.

#### **Scherzo**

A vigorous, light or playful composition (*scherzo* is Italian for joke or jest) – often one movement of a larger work.

#### **Rondo**

Formal musical structure made up of a recurring refrain alternating with different episodes or digressions e.g., ABACABA.

### **Background to the Instrumentation**

The Serenade No. 1 by Johannes Brahms (1833–97) was composed in 1857. It was originally scored for wind and string octet, expanded into a longer work for nonet, then revised for chamber orchestra – however none of the manuscripts to these chamber versions survive. A year later Brahms adapted the work for orchestra, and it is in this setting that is now widely-known and most often performed. The version performed in the *Voyage of Musical Discovery* has been adapted by the Australian Romantic & Classical Orchestra following the same instrumentation (flute, 2 clarinets, horn, bassoon, violin, viola, cello, double bass) as the original nonet. The listening examples below are from the orchestral version.

The Serenade consists of six movements:

- I. *Allegro molto*
- II. *Scherzo. Allegro non troppo – Trio. Poco più moto*
- III. *Adagio non troppo*
- IV. *Menuetto I – Menuetto II*
- V. *Scherzo. Allegro – Trio*
- VI. *Rondo. Allegro*

## Movement 1 – Allegro molto

### Overall Impressions

→ [listen to the first movement](#)

Without referring to the score:

- What instruments make up the orchestration?
- How equally is the thematic material distributed amongst the different instrumental voices? Do any combinations stand out as distinctive or unusual?
- How obvious is the main musical theme? Does it repeat, and how is it developed?
- Is the musical structure easy to grasp on one hearing?
- What notable rhythmic features exist?

### The Music in Detail

[link to the 1906 edition of the orchestral score](#)

Expressive techniques play a fundamental role in the development of themes and their accompaniment, and these are strong determinants of the movement's structure.

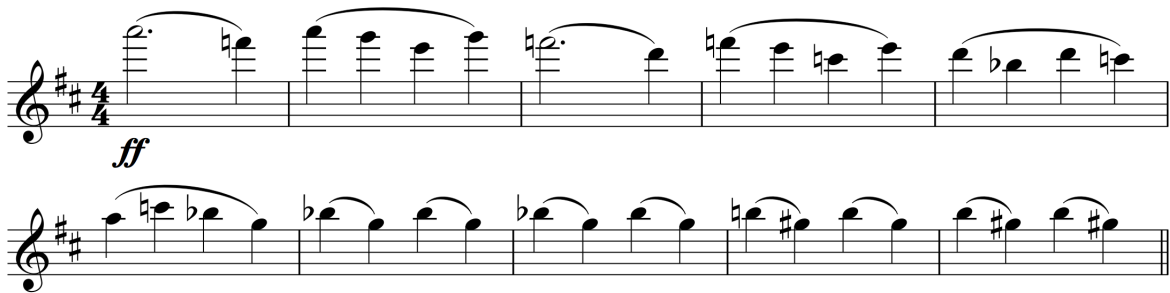
**I. Allegro molto**

The image shows two staves of musical notation. The top staff is for the French horn (Hn.) and the bottom staff is for the clarinet. The key signature is one sharp (F#) and the time signature is 3/4. The French horn part starts with a dynamic marking of *p* and a series of chords, followed by a melodic line. The clarinet part starts with a melodic line that is similar to the French horn part. The word "etc." is written below the French horn staff.

1. The above theme is introduced in the French horn and is developed soon after by the clarinet. How does it differ when taken over by the clarinet?
2. It is stated again (second system on page 5 / [1:03](#)) by oboes, bassoons, two horns, trumpets. By listening carefully, work out which dynamic and expressive techniques lead up to this

point, including in the accompaniment. Are there extremes of dynamic? Are any special effects employed to emphasise climactic points? Listen out for repetition, sustained tones and silence. Make a note of any rhythmic embellishment and changes in articulation.

3. How are dynamic and expressive techniques explored on page 18 (5:31)? Listen for how the dynamic presence increases through the upper register unison writing.



**Practical Exercise based on Expressive Techniques**

Play the following Brahms melody on your instrument:



Play the same melody with the following articulations:



In a similar way to dynamics, be aware that articulation markings do not provide absolute definitions of note lengths. In particular, listening to orchestras play a Brahms staccato should dispel the idea that it always means short!

Experiment with further expressive techniques:

- Try different articulations, note lengths, and instrument-specific techniques
- Vary the dynamics
- Add embellishments

Notate your newly developed ideas:



**Extension Activity:** Play your new version of the above theme – see if others in the class can identify what expressive techniques have been added, and that they can transcribe what you play with accurate symbols or terms.

### Movement 5 – Scherzo and Trio

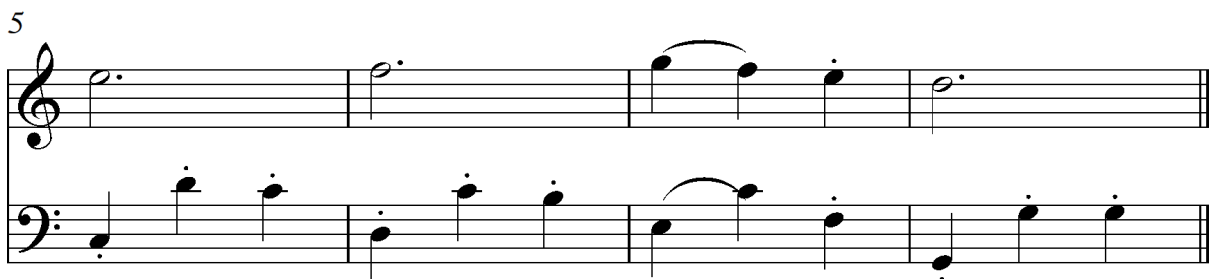
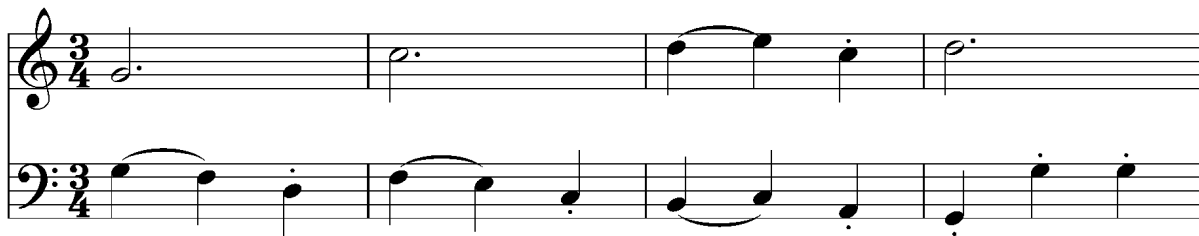
→ [listen to the movement](#)

### Listening Activities

This movement has many examples of dynamics and other expressive techniques that emphasise and enhance the melodic and rhythmic contours of the music.

#### Scherzo:

How do the articulations complement the rhythmic pulse and melodic shape below? What overall effect does the different articulation have in the second voice (horn/cello) in bars 5–6?



Does the melodic contour or rhythmic outline change when all instruments are playing and the dynamics increase (e.g., pages 61–62)? For example, listen after 0:18 to how the ties in the upper strings and winds seem to want to lure us for a moment into losing the downbeat.

What does Brahms do compositionally to create a musical climax? How closely linked are the compositional nuts and bolts of melodic contour or rhythmic sequence with the expressive features of the music? Can one exist without the other?

### Composition Activity

Continue the melody in a different way than as above, and create an accompanying bass line or second part.



Incorporate some of Brahms' subtle compositional effects:

- Compose lines to contrast with one another, complement one another, or both
- Continue this dialogue by choosing two instruments that together create an interesting blend of sound
- Develop some internal associations between the two lines and two instruments by adding expressive techniques such as dynamics, slurs and accents
- Highlight the different personalities of the instruments by introducing some idiomatic techniques

### Movement 6 – Rondo

→ [listen to the movement](#)

### Listening Activities

This movement contains many examples of dynamics and expressive techniques designed to emphasise the individual roles of instruments and create drama and different moods in the music.

The opening passage (from page 65) is built around the following rhythmic cell:



Notice the effect of:

- Unison repetition
- Short and precise articulation, and the uniform volume between all instruments
- The rhythm being split up and divided between different instrumental layers
- The subtle introduction of *pizzicato* in the celli to coincide with the shift to quavers

What mood is created from the outset?

Notice the contribution of dynamic and expressive techniques in establishing the mood change at **B** (page 69 / 1:00):

- Vocal-like melody in violins offset by a continuous triplet figure in violas
- Accompanying sustained layers moving in steps
- Flute and bassoon (*dolce*) join the violin theme – how do they change our perception of the violin sound?
- Surges in dynamics to gradually lead back to a return of the dotted figure

This movement is a textbook example of Brahms' mastery of orchestration and colour, clever rhythmic shifts, and quirky changes of character. These are successful because of how carefully planned and executed the dynamic and expressive techniques are. Listen to the remainder of the movement, noting the importance role expressive techniques have in bringing everything else in the writing to life.

- What changes occur in the way the dotted rhythm from **A** is treated each time it returns?
- How are Brahms' trademark shifts from dotted rhythms to quavers, to triplets, to sustained minims supported and enhanced by dynamics and expressive techniques?
- How are new instrumental colours created by combining and adding instruments to recurring thematic material (e.g., listen to the effect on the melodic line of the semiquavers that begin in the flute part at **D** / 2:40)



### **Extension Listening Activities:**

Repeat some of the above listening exercises by referring to recordings of nonet versions rather than those of the full orchestra. Note that there is also a reconstructed edition from the 1980s by Alan Boustead. What expressive techniques are noticeably different between chamber and orchestral versions?

→ [listen to excerpts from the Boustead version](#)

It was not unusual for composers to revise instrumentation and experiment with different sized groups. Several decades before Brahms wrote his Serenades, a young Felix Mendelssohn was composing chamber music – e.g., the Octet Op. 20 – that more closely resembled the weight and gravity of orchestral music. To achieve this as a composer and performer, the dynamics and expressive techniques introduced above are of paramount importance. Finally, if you recall the *Voyage* performance and explanations – what impact did the historical instruments and historically informed performance practice have on dynamics and expressive techniques?

## ***Heyr Himna Smiður***

### **Background to the Song**

The text of this Icelandic hymn was written in 1208 by chieftain Kolbeinn Tumason (1173–1208) the evening before he died in battle. The melody to which the text is set was composed by Þorkell Sigurbjörnsson (1938–2013). Naomi Crellin, from *The Idea of North*, explains that the group was inspired to perform *Heyr Himna Smiður* because the song represents a “perfection of homophonic harmony.” She goes on to explain:

“We came across it being sung in Grand Central Station in New York by a group of four Icelandic singers. We ourselves had sung in this very space when on tour a number of years ago, and vividly recall the amazing acoustic and the transformation of the space into an impromptu concert venue. The challenge of learning something in Icelandic also appealed – it’s a beautiful, unusual and complex language that gave us the opportunity to work on our blend using vowels we’d never used before!”

### **Definitions:**

#### **Homophony**

In contrast to polyphony, homophonic music has a main melodic line supported by additional parts, most commonly in rhythmic unison.

#### **Heyr Himna Smiður**

The title can be translated literally as Hear, smith of the heavens. Smith means a maker or creator as in blacksmith or wordsmith. A more idiomatic translation would be: Hark, Heavenly Creator.

### **Text to Music – Expressive Techniques**

Setting text to music opens up a fresh set of expressive possibilities. As well as following the built-in rhythms and natural accents of spoken words, a skilful composer will aim to suggest an atmosphere or mood, without the listener necessarily needing to understand the exact meaning of each word being sung.

### **Listening activities**

→ [listen to The Idea of North sing \*Heyr Himna Smiður\*](#)

- What mood is established in the music?

- Knowing what the title means, that it is a hymn, and that the text was written 700 years ago before the writer was slain in battle, can you safely make some assumptions as to what might be said?
- Has the composer successfully communicated any of this in the music? Which of the following expressive techniques is evident?
  - changes in loudness – gradual or sudden
  - changes in timbre
  - variation in number or density of voices
  - highlighting length of sustain or decay time
  - range of articulations or emphasis
  - voice-specific techniques
  - variations in tempo
  - composed or interpretational variations in phrasing, or ornamentation
  - awareness of stylistic conventions

As a comparison, listen to a different performance of the same work e.g., by Vocatief, a seven-part male vocal ensemble from Austria.

→ [listen to Vocatief sing \*Heyr Himna Smiður\*](#)

[link to the score of \*Heyr Himna Smiður\*](#)

## The Text

Translating the text of songs can present logistical challenges in finding a balance between getting the meaning across, and preserving the metrical arrangement of syllables or the presence of rhymes or puns. The situation is compounded when dealing with an archaic text, and when there are inherent differences in the structural elements of languages, as there are between Icelandic and English.

The first column below shows the Icelandic – though the 12th-century Icelandic spellings have been updated to 19th-century forms. The second column is a literal English translation, and the third is a more poetic version which retains the metrical pattern of 5 x 8 in each of the verses (translations are from [Wikipedia](#)).

## Heyr Himna Smiður

Heyr, himna smiður,  
hvers skáldið biður.  
Komi mjúk til mín  
miskunnin þín.  
Því heit eg á þig,  
þú hefur skaptan mig.  
Ég er þrællinn þinn,  
þú ert drottinn minn.

Guð, heit eg á þig,  
að græðir mig.  
Minnst, mildingur, mín,  
mest þurfum þín.  
Ryð þú, röðla gramur,  
ríklyndur og framur,  
hölds hverri sorg  
úr hjartaborg.

Gæt, mildingur, mín,  
mest þurfum þín,  
helst hverja stund  
á hölda grund.  
Set, meyjjar mögur,  
málsefni fögur,  
öll er hjálp af þér,  
í hjarta mér.

Hear, smith of the heavens,  
what the poet asks.  
May softly come unto me  
thy mercy.  
So I call on thee,  
for thou hast created me.  
I am thy slave,  
thou art my Lord.

God, I call on thee  
to heal me.  
Remember me, mild one,  
Most we need thee.  
Drive out, O king of suns,  
generous and great,  
human every sorrow  
from the city of the heart.

Watch over me, mild one,  
Most we need thee,  
truly every moment  
in the world of men.  
Send us, son of the virgin,  
good causes,  
all aid is from thee,  
in my heart.

Hear, smith of heavens.  
The poet seeketh.  
In thy still small voice  
Mayest thou show grace.  
As I call on thee,  
Thou my creator.  
I am thy servant,  
Thou art my true Lord.

God, I call on thee;  
For thee to heal me.  
Bid me, prince of peace,  
Thou my supreme need.  
Ever I need thee,  
Generous and great,  
O'er all human woe,  
City of thy heart.

Guard me, my saviour.  
Ever I need thee,  
Through ev'ry moment  
In this world so wide.  
Virgin-born, send me  
Noble motives now.  
Aid cometh from thee,  
To my deepest heart.

## Composition Activity

Try to forget Sigurbjörnsson's version for a moment, and compose a new melody for one complete sentence from *Heyr Himna Smiður*. Choose from any column, including the Icelandic if you are courageous.

### Text

Before deciding on notes or rhythms, follow the steps below to get to know your text inside out:

1. Read the sentence aloud at least six times in a row, or until you can recite it off by heart
2. Pay attention to the natural rhythms of the words, the pauses and emphases, variations of pitch in the spoken voice, and what the mouth, lips, tongue and throat are doing to produce the sounds
3. Identify any patterns, rhymes or similar sounding words. What are the most important words?
4. What does it – or could it – mean? Is a mood or atmosphere implied by any specific word or combination of words?

### Line

Translate your observations into a singable phrase – make sure it falls comfortably within your vocal range, or that of someone in your group.

### Layers

Work out what type of vocal or instrumental accompaniment would best support what you have composed. The texture does not need to be homophonic as in the example above, nor does it have to be hymn-like. Figure out what harmonic language and chords to use.

### Expressive Techniques

Complete the exercise by bringing everything together with expressive techniques:

*dynamics*      **timbre**      density      sustain—Decay.      **accent**  
tempo      *ornamentation*      **effects**      style

## **Hello – Adele**

### **Background to the Arrangement**

Regarding The Idea of North's decision to do an arrangement of the well-known song from 2015 by English singer Adele, Naomi Crellin explains that:

“It was suggested to us by our representative at the ABC as a musical challenge – to take a very popular song and make it our own. I particularly love this kind of challenge, so took it up with relish. I wanted to explore the way tonality affects the mood of a piece, and how vocal music can sound so different just a semitone away from its tonic key centre. I wrote in quite a few twists and turns to represent the complexity of the journey humans travel when navigating the end of a significant relationship and trying to find where and how they fit in the aftermath. Emotion has dictated many of our musical choices in this piece.”

### **Modulation**

This material about expressive techniques has not yet included a discussion about tonality, key, harmony or modulation. However, as Naomi explains above, modulation can function as an expressive technique in its own right. The table below summarises some of the harmonic shifts in The Idea of North arrangement, along with further notes about the dynamics and expressive techniques that appear in both versions. Take the list items as starting points, and add any others that you hear.

### **Listening Activity**

As an experiment, listen to Adele on YouTube without watching the video.

Note the sound effects and spoken voices throughout the song under the vocals. On the one hand, this interaction of sound elements could be understood as film-like sound design i.e., movements, actions, dialogue and music. On the other, it could be heard as an example of compositionally layering contrasting rhythmic and tonal components. In either case, it expressively creates an ambiguity which adds to the song's appeal – is the main character imagining or recalling a conversation? What do the extra sounds suggest about what she is feeling?

→ [listen to the original Adele song](#)

→ [listen to The Idea of North sing Hello](#)

Structure	Adele	Idea of North
<b>Intro</b>	<ul style="list-style-type: none"> <li>• Solo piano four-chord progression – Em / G / D / C</li> </ul>	<ul style="list-style-type: none"> <li>• Percussive vocals outlining chord progression</li> <li>• Interlocking rhythms with bass foundation</li> <li>• Contrasting layers of pitched vocals and beatbox rhythm</li> </ul>
<b>Verse 1</b>	<ul style="list-style-type: none"> <li>• Chords accompanying verse – Em / G / D / C</li> <li>• Voice in middle register</li> </ul>	<ul style="list-style-type: none"> <li>• Melody introduced by alto</li> <li>• Shifts up a semitone (Fm to F#m) / two additional accompanying layers</li> <li>• Bass vocals continue with percussive sound</li> <li>• Shaker imitates hi-hat</li> <li>• <i>Hello can you hear me</i> (back to Fm) / main melody harmonised by soprano in rhythmic unison</li> <li>• <i>When we were younger</i> (F#m) – rhythmic unison</li> </ul>
<b>Bridge</b>	<ul style="list-style-type: none"> <li>• As above</li> </ul>	<ul style="list-style-type: none"> <li>• Modulates to relative major of original key (Fm to A<sup>b</sup>)</li> <li>• <i>And a million miles</i> SAB in rhythmic unison ending on a D<sup>b9</sup> chord that resolves to Fm</li> </ul>
<b>Chorus 1</b>	<ul style="list-style-type: none"> <li>• Em / G / D / C</li> <li>• Change in vocal register</li> <li>• Accompaniment builds creating an increase in dynamics and intensity</li> <li>• bass drum in rhythmic unison with chord changes</li> <li>• Addition of sustained high register string synth</li> </ul>	<ul style="list-style-type: none"> <li>• Bass vocal imitating double bass / contrasting layer to other vocals in rhythmic unison</li> <li>• <i>Tear you apart</i> emphasised through rhythmic unison</li> <li>• Transition to Verse 2 – similar feel to the intro</li> </ul>
<b>Verse 2</b>	<ul style="list-style-type: none"> <li>• Muted drum on beats 2 and 4</li> <li>• Synth continues but in lower register</li> <li>• Voice returns to middle register</li> <li>• <i>Both of us</i> – voice embellishes</li> </ul>	<ul style="list-style-type: none"> <li>• Bass takes on the melody with the tenor taking on bass role, vocal percussion in alto and soprano</li> <li>• oscillates between Fm / F#m</li> </ul>
<b>Bridge</b>	<ul style="list-style-type: none"> <li>• <i>Running out of time</i> addition of vocal harmony – anticipates chorus</li> </ul>	<ul style="list-style-type: none"> <li>• Similar to previous bridge</li> </ul>
<b>Chorus</b>	<ul style="list-style-type: none"> <li>• <i>I'm sorry...</i> addition of vocal texture to emphasise the sentiment of the lyrics</li> <li>• <i>Thousand times</i> question and answer between solo vocal and accompanying vocals</li> </ul>	<ul style="list-style-type: none"> <li>• Similar to previous chorus</li> <li>• Soprano takes on melody, other voices accompany harmonised</li> </ul>
<b>Bridge</b>	<ul style="list-style-type: none"> <li>• <i>Ooooooh</i> voice freely slides between notes, high, strong</li> <li>• <i>Highs, highs... lows, lows</i> matched by registers of solo and accompanying vocals</li> </ul>	<ul style="list-style-type: none"> <li>• Similar to previous bridge</li> </ul>
<b>Chorus</b>	<ul style="list-style-type: none"> <li>• climactic point? – increase in dynamic, multiple layers, rich vocal colour</li> </ul>	<ul style="list-style-type: none"> <li>• vocal parts in densely textured rhythmic unison</li> </ul>
<b>Outro</b>	<ul style="list-style-type: none"> <li>• <i>Anymore..</i> vocal line abruptly stops and solo piano chords return</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Tear you apart</i> dynamic swell</li> <li>• <i>Anymore</i> in unison</li> </ul>

## Extension Listening Activity

Listening to different versions, arrangements or covers of the same song or piece provides an opportunity to understand how expressive techniques fit into the process of composing, arranging and performing. At what point does a new version cease to be a cover, and become an adaption, tribute, reinterpretation or re-imagining?

→ listen to what Tim Akers & The Smoking Section do with *Hello*.

By concentrating primarily on the dynamics and expressive techniques studied, continue the approach in the table above and make a note of what techniques appear in the Tim Akers version, and their role in changing the look and feel of the song.

As a closing observation, consider the importance of the recording studio in contemporary composition and music production, regardless of genre. With the substantial developments of music technology over the past fifty years, fluency in the studio gives the composer greater access to, choice of, and control over dynamics and expressive techniques than ever before.



## Extension Composition Activity

It is the near future, and all paper and digital copies of the reconstructed Brahms Serenade No. 1 Nonet have again mysteriously vanished. As a group you have been entrusted with the task of creating a new remixed version of the work for different combinations of nine parts. The end result will suggest the story of someone recalling or dreaming having heard the original long ago. Take avail of what you have access to – voices, instruments, software instruments, samples or any other sound-making objects. Borrow expressive techniques from Brahms, combine these with some of the methods from The Idea of North, and any other talents and techniques you have. You may depart from the original as much as you wish, on the condition that **at least one part** of its basis melody, harmony **and** rhythm remains somewhere in the arrangement.

### Suggested order of working:

- Select a self-contained section of at least 8 bars from any movement – each person in the group is encouraged to choose a different part of the work
- Consult the orchestral score, or transcribe your chosen section by ear from a recording
- Choose your combination of nine instruments, voices, samples or sound-making objects
- Divide these into categories of soft and loud, high and low, bright and mellow, pitched and un-pitched, short natural sustain (e.g., single clap) and long natural sustain (e.g., held trumpet note)
- Decide what from the original is to be retained and how it can be altered, disguised, extended or otherwise developed
- By making dynamics and expressive techniques the central focus, construct your arrangement
- Add further expressive techniques (especially instrument-specific sounds) to establish connections and highlight points of contrast between sounds and instruments. Create new colours by making interesting combinations. Can the articulation of one instrument conceal the presence of another sound? Can one instrument amplify another? What can you do to make a sound or phrase dirtier, thicker, like a whisper, or an echo?
- Notate as necessary
- Collaborate to work out how the different sections might be combined into one Rondo-mashup performance work. Devise a title, create transitions, repeat sections, overlap parts, and occupy the entire performance space

## **Weblinks**

### **Page 1**

Australian Romantic & Classical Orchestra  
<http://www.arco.org.au>

The Idea of North  
<http://www.idea.com.au>

### **Page 4**

Movement 1 of Brahms Serenade No. 1 orchestral version on YouTube  
<https://youtu.be/WuUtEZvoIUo?t=1>

Brahms Serenade No. 1 orchestral score  
[conquest.imslp.info/files/imglnks/usimg/b/b7/IMSLP112214-SIBLEY1802.15743.1053-39087009432966score.pdf](http://conquest.imslp.info/files/imglnks/usimg/b/b7/IMSLP112214-SIBLEY1802.15743.1053-39087009432966score.pdf)

### **Page 5**

Movement 1 of Brahms Serenade No. 1 orchestral version on YouTube from 1:03  
<https://youtu.be/WuUtEZvoIUo?t=63>

Movement 1 of Brahms Serenade No. 1 orchestral version on YouTube from 5:31  
<https://youtu.be/WuUtEZvoIUo?t=331>

### **Page 6**

Movement 5 of Brahms Serenade No. 1 orchestral version on YouTube  
<https://youtu.be/KMdA8hKH-As>

Movement 5 of Brahms Serenade No. 1 orchestral version on YouTube at 0:18  
<https://youtu.be/KMdA8hKH-As?t=18>

### **Page 7**

Movement 6 of Brahms Serenade No. 1 orchestral version on YouTube  
<https://youtu.be/hedDugzfRrs>

### **Page 8**

Movement 6 of Brahms Serenade No. 1 orchestral version on YouTube at 1:00  
<https://youtu.be/hedDugzfRrs?t=60>

Movement 6 of Brahms Serenade No. 1 orchestral version on YouTube at 2:40  
<https://youtu.be/hedDugzfRrs?t=160>

## Page 9

Excerpts from the Alan Boustead Nonet version of the Brahms Serenade No. 1 on YouTube  
<https://youtu.be/wW52SxfNOEo>

Mendelssohn Octet on YouTube  
[https://youtu.be/pY\\_gbooPwoc](https://youtu.be/pY_gbooPwoc)

## Page 10

The Idea of North – *Heyr Himna Smiður* on YouTube  
<https://youtu.be/gpF9iV6W2J0>

## Page 11

Vocatief – *Heyr Himna Smiður* on YouTube  
[https://youtu.be/wWA\\_XnGru6s](https://youtu.be/wWA_XnGru6s)

Score – *Heyr Himna Smiður*  
<https://musescore.com/user/6060476/scores/5019983>

Wikipedia – Kolbeinn Tumason  
[https://en.wikipedia.org/wiki/Kolbeinn\\_Tumason](https://en.wikipedia.org/wiki/Kolbeinn_Tumason)

## Page 14

Adele – *Hello* on YouTube  
<https://youtu.be/YQHsXMgIC9A>

The Idea of North – *Hello* on YouTube  
<https://youtu.be/yt1Gi04OcsU>

## Page 16

Tim Akers & The Smoking Section – *Hello* on YouTube  
<https://youtu.be/SiXCkJMQesQ>