

Welcome to the Australian Romantic & Classical Orchestra's *Voyage of Musical Discovery* **Composition Kit** for 2018.

The point of this kit is to give teachers and students ideas for composition exercises based on the music that we will be playing this year in our *Voyage of Musical Discovery* series.

Each of our concerts opens with song. Singing is the great musical activity we can all do to some degree. As you improvise and compose music, try to sing your ideas. They will come alive in a special way if you sing.

Singing can help us make our own music. One of the most interesting things one can do in music is to make one's own music - that is to be a composer. Often, it can be helpful in composing to look at how someone else, another composer, has written a work, and use that work as a model.

In this kit, examples from the works to be played will be given and suggestions for how to use them will accompany each example in the form of a model.

Writing for small ensembles, that is chamber-sized ensembles such as duos, trios, quartets and the like, is a very special skill. However, when you write for such ensembles you have a good chance to hear all the lines and how they work together. This is great practice in writing for larger ensembles. As you write, it is important to think of each musical line as a voice. If you think of a musical line as a voice you will start to develop a sense of inner-hearing and you should try out all your lines on instruments as well as voices where possible.

Change your mind as often as you like and try multiple versions of the ideas. Beethoven did!

The first half of each *Discovery* presentation deals with established repertoire from the past. The second half deals with contemporary repertoire for small ensembles, all of which has been composed within the last twenty-five years.

The one exception to this is the Monteverdi Madrigal, *O come sei gentile* (O how gentle you are) from the Seventh Book of Madrigals, which is included in the second half of the third concert and about which more will be said.

In this kit, biographical detail and analytical information will be kept to a minimum as there are dozens of resources already dealing with most of the standard repertoire we play.

Links to websites are provided for the groups involved in the concerts and there is much valuable information to be gleaned from examining this source of information.

All the Australian composers have websites, which are easily accessed by simply entering the composer's name, and there is plenty of information on their music, their recordings and general activities.

SECTION 1

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. Under the artistic direction of Richard Gill AO, Australia's most accomplished period-instrument performers are brought together to create vibrant interpretations of Romantic and Classical music, and to share their expertise with musicians of all ages and levels.

Established in 2013, the Australian Romantic & Classical Orchestra is now a familiar presence in major venues of Sydney and Melbourne, as well as farther afield in Victoria, New South Wales, Queensland and South Australia. As an orchestra with no "home city", it continues to grow and aims to share its passion for music with listeners and learners everywhere. If you would like to participate in our youth orchestra projects (**Young Mannheim Symphonists**), or find out more about the orchestra and its activities, please visit www.arco.org.au.

LUDWIG VAN BEETHOVEN

SYMPHONY NO 6, OP 68, F MAJOR, the PASTORAL (composed 1808)

Below is a link to a recording of Beethoven's Pastoral Symphony by the Dutch Baroque and Classical music specialist, Franz Brüggen. Franz Brüggen co-founded the Orchestra of the Eighteenth Century in 1981, and it continues to be internationally renowned for its authoritative and scholarly recordings. As a point of interest, Brüggen began his musical life as a recorder player.

<https://www.youtube.com/watch?v=dbfa86bTD34>

In his notes, Beethoven also called this symphony:
'Recollections of life in the country (more an expression of feeling than a painting)'

With this title, Beethoven informs us that the music is suggesting and implying rather than strictly describing.

Beethoven gave each movement a title in this symphony. Go to a website or a score and find out the titles of the second, third and fifth movements. This exercise will provide some insight into Beethoven's style of writing within each movement.

MOTIVIC DEVELOPMENT is our theme so we will be examining and using motifs almost exclusively.

A motif may be defined as:

A short musical idea, be it rhythmic, melodic or harmonic or all three. A motif may be of any size, though it is most commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as an idea.

William Drabkin, Groves Dictionary of Music and Musicians, VOL 12. pub: Macmillan Publishers Limited London, 1980

In this symphony we will treat motifs from two movements:

'The Storm' from what is technically the Fourth Movement, and the First Movement, in that order.

FOURTH MOVEMENT

Let's start with the Fourth Movement which is entitled 'Donner, Sturm' (thunder, storm).

There are three ideas in this movement which constitute motifs:

- (i) cello and bass pattern in bars 1 and 2;



- (ii) second violin pattern in bars 3 and 4;



- (iii) first violin pattern in bars 5 and 6



- (iv) first violins bars 33 and 34; then bars 43 and 47; then bars 51 to 55.



Motif 1

The semiquavers in the first two bars become an idea which is adopted by the string section at bar 21 with the basses moving from triplets at bar 19 to semiquavers against quintuplets in the cellos.

Four-bar exercise

1. Create a semiquaver pattern in an instrument of your choice (it can be a percussion instrument, wind, brass, string or keyboard - be inventive) and write a line above it which is completely independent. Keep it simple.
2. Create three lines with three different instruments and allow each line to have its independent rhythm.

Motif 2

The second violins play a quaver pattern against the cellos and the basses lasting six bars and one beat. Find the similarities and differences between the bars.

Six-bar exercise

1. Against a bass line, create a pattern in quavers, different from Beethoven's but using the same principles of composition. It can be in a metre and tempo of your choice.
2. Now use the pattern you have created as the bass and add a very simple part on top.

Motif 3

The first violins join at bar 5 playing a motif which has been disguised in the second violin at bar 5. This interval, known as a tritone (three tones between the first and second notes) is an incredibly useful interval because of its ability to move anywhere melodically and harmonically.

Four-bar exercise

1. Establish an ostinato in quavers in one part and move tritones against the quavers in another part.
2. Create four bars of music in simple quadruple time as a single line for a keyboard and use tritones freely.

Motif 4

There is a case to be made for this motif having a connection with one of the motifs in the first movement. Look at the first movement motifs and you'll see in the second bar a rhythmic pattern similar to motif four.

Four-bar exercise

1. Using this rhythmic motif create four bars of music for two percussion instruments.
2. Transfer these patterns to pitch using the notes C, C#, D, D#, E, F, and F# in any register you wish.

YOUR TURN TO WRITE A STORM

Eight-bar exercise

1. Find three tritones (see examples below) and use them in three different instruments with three different rhythm patterns. Treat them as repeated patterns (ostinati) if you wish.
2. Now take all the patterns you have created and make your own storm. Eight bars will be plenty to make the point, but make sure you can hear all the parts clearly.

FIRST MOVEMENT

The First Movement is entitled:

'*Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande*' (Pleasant, happy feelings awakened by arrival in the countryside).

Motifs in first theme

The Pastoral Symphony contains one of Beethoven's longest thematic statements.

The music keeps evolving until bar 29 leading to a wonderfully full orchestra sound at bar 37.

The example below contains all the music from the opening to the end of bar 19.

The bars have been bracketed where motifs occur.

The reason for this is to show you all the motifs Beethoven uses in his first collection of ideas and how they are derived from one another or how they are contrasted to one another.

The image displays two staves of musical notation for the first movement of Beethoven's Pastoral Symphony. The top staff is labeled 'Allegro ma non troppo' and shows measures 1 through 19. The bottom staff shows measures 11 through 19. The score is for a full orchestra, including Violini I, Violini II, Violenze, Violoncelli, and Bassi. The music is in 3/4 time and features a variety of motifs and dynamics, including *p* (piano), *f* (forte), and *cresc.* (crescendo). Brackets are used to group measures where motifs occur.

This first movement contains examples of **motivic saturation** where you will hear wonderful blocks of motifs repeated for extended periods of time.

For example, bar 151 to bar 187, then again from bar 197 to 232.

YOUR TURN TO CREATE PLEASANT FEELINGS ON ARRIVING IN THE COUNTRYSIDE

Exercises

1. Using the first bar's rhythm, create six bars of melody for an instrument of your choice against a drone.
2. Reverse this pattern by having the drone instrument playing the pitch and the melody instrument becoming the drone. It doesn't have to be in any specific key. The notes may move as freely as you wish as long as you preserve the rhythm.
3. Using the rhythm of the second bar, create six bars of new pitch and try to explore various registers of the instrument you use.
4. Now try to put all the above in combinations together for a quartet of instruments of your choice. Again, you don't have to use a specific key. Experiment with tone colours and dynamics and make it all very energetic.

SECTION TWO

JAZZ QUARTET

THE WORLD ACCORDING TO JAMES

James Greening (founder and leader) Trombone

Dr Andrew Robson, Alto Saxophone

Steve Elphick, Bass

Toby Hall, Drums and Percussion

James Greening's website: www.jamesgreening.net

You are urged to look at this website and indeed search for Andrew Robson, Steve Elphick and Toby Hall.

IMPROVISATION

Improvisation, which is fundamental to Jazz, may be defined as:

'The creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework or anything in between.'

Groves Dictionary of Music and Musicians, VOL 9. pub: Macmillan Publishers Limited London, 1980

Groves Dictionary devotes over twenty-two double columned pages to this topic which includes discussions on decoration, ornamentation, elaboration and so on.

The Jazz quartet will play three works, the lead lines of which are located below.

James Greening's 'Mossman' dates from 2003, Andrew Robson's 'Katoomba' from 2008, and Bernie McGann's 'Brownsville' dates from 1996.

Below are Youtube links for 'Brownsville' and 'Katoomba':

Brownsville Bernie McGann

<https://www.youtube.com/watch?v=xzfTwF6W8Tg>

Katoomba

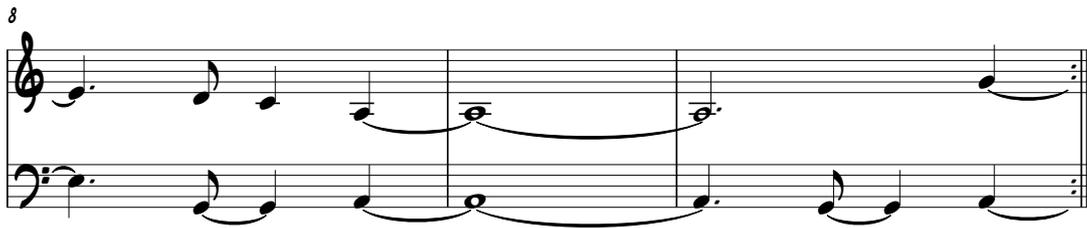
<https://jamesgreening.bandcamp.com/track/katoomba>

'Mossman' by James Greening

'Mossman', as you can see and hear from the chart, is a pentatonic melody of nine bars in two clear parts. The use of short and long notes, along with the syncopation, give the melody and bass their drive and shape. The melody seems to grow naturally from the first bass note and the use of contrary motion between the two voices strengthens the melodic shape and enhances the counterpoint. This is a gift to students as a model for further improvisation. Simplicity is fundamental to this melodic idea and the use of the pentatonic scale allows for a great freedom in improvisation. Notice that there are no chord symbols on top of the melody. Why is this so?

Mossman

James Greening



Four-bar exercises leading to improvisation

1. Over four bars on the notes C, D, E, G, and A, create a pentatonic melody for an instrument or voice of your choosing.
2. Add a second melody to the first melody as a bass line.
3. Play both parts and then allow one of the instruments or voices to improvise for four bars on the notes C, D, E, G, and A and then follow this with an improvisation on these notes from the second player or singer.
4. Turn this piece into a rondo and have the A section as both parts together, the B section is an improvisation from player or singer one, the A section returns then the C section is an improvisation for player or singer two, the piece concluding with the A section.

'Katoomba' Andrew Robson

The composer marks his score 'Slow Latin.' Find out what that means.

The drum introduction, which sets the style of the work, is followed by a long nine-bar melody which uses moving quavers, colour notes (chromatic notes foreign to the key signature), sustained notes and a sparse use of chords. What are the chords used in the opening section?

This is an extended Jazz work with a dedicated section for solo changes in which chords, introduced in the second section, are used in the improvisations.

Notice the two-part writing at letter B of the chart when the trombone and the saxophone interact. This is a beautiful example of the very old medieval device of oblique motion using a held note, called 'tenor,' against a moving part. Jazz has everything that's old and everything that's new!

KATOOMBA

ANDREW ROBSON

SLOW LATIN
DRUMS SET UP TIME

5

(A) Cmin Fmin

9

13

1. G7

17

2. G7 Cmin

20

(B) Cmin

25

G7

29

Cmin

33

1. REPEAT BACK TO LETTER A

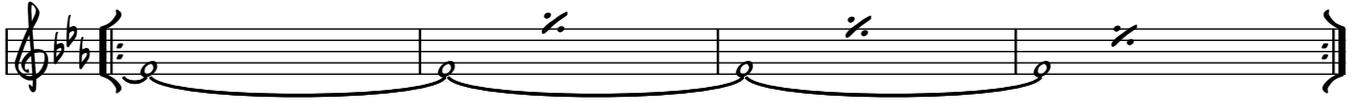
2.

(C) BbΔ Cmin Ab F° EbΔ

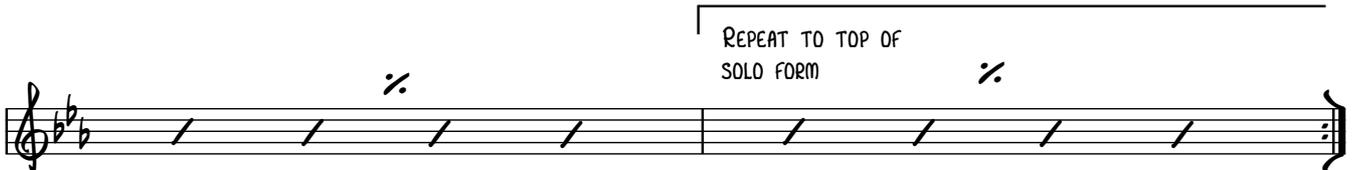
Dmin G7



Bmaj⁹ DOUBLE TIME FEEL



SOLO CHANGES BACK TO ORIGINAL SLOW LATIN FEEL



Eight-bar exercises

1. Using the chords which Robson uses in the first section of 'Katoomba,' construct an eight-bar melody for an instrument of your choice. Be brave and use Robson's ideas when you get stuck.
2. Add a simple Latin-style percussion accompaniment to that melody.
3. Now add a bass line in long notes, which reflects the chord changes - similar to the second section of 'Katoomba'.
4. Using the bass line from section B of Robson's work, improvise music above this line using voices and instruments.

'Brownsville' by Bernie McGann

This is the most complex of the works so far as chord changes go. It is also an excellent example of a characteristic thirty-two bar structure, typical of much music in the popular genre (clearly labelled on the chart as A, A, B, A), but it remains, nonetheless, faithful to the jazz idiom.

Notice how the quavers are swung - that is, not played as straight eights - and how the swing feel is enhanced by the use of rests in the tune. The use of rests by these three composers is a good example to us all. Often, we feel we have to fill every bar with sound. Now we have some excellent examples to show us how to use rests convincingly.

Notice also in this work how short rhythmic motifs are used, often after sections of silence, for example lines six and seven.

On the following page, you will find the chart for Brownsville.

Eight-bar exercises

1. Compose a melody using leaps and steps similar to Bernie McGann's opening melody. It doesn't have to be in a specific key, so experiment freely.
2. Using chords C major and G major over an eight-bar period, compose a melody using leaps and steps. Suggestion for distribution of the chords: bars one and two - C major; bars three and four - G major; bars five and six - C major; bar seven - G major; bar eight C major.
3. Find a partner who can play the chords rhythmically for you on the piano (or record them for yourself), then improvise above those chords on your instrument or voice.
4. Using chords B \flat major, E \flat major and F major, construct an eight-bar melody which contains a mixture of leaps and steps.
5. Repeat step 4 and then construct a middle eight-bar section.

Additional activities:

Questions of instrumentation – experiment with the characters and effects of different instruments, and think about the reasons for performing on period instruments, such as are used in the Australian Romantic & Classical Orchestra. How are these instruments different from their modern counterparts?

Links to Geography – where will Brownsville, Mossman and Katoomba be found on a map?

Brownsville

MEDIUM

Bernie McGann

INTRO F PEDAL

A B^b $Ebm(maj7)$ B^b $D\emptyset$ $G7$

$C7$ $F7$ $Dm7$ $G7$ $Cm7$ $F7$

A B^b $Ebm(maj7)$ B^b $D\emptyset$ $G7$

$C7$ $F7$ B^b B^b7

B E^b $Ebm7$ A^b7 B^b $(Ami7 D7)$

$Gm7$ $C7$ $Cm7$ $F7$

A B^b $Ebm(maj7)$ B^b $D\emptyset$ $G7$

$C7$ $Cm7$ $F7$ $\text{TO } \text{♯} B^b$

B^b7

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