SYDNEY SYMPHONY ORCHESTRA

Teachers Resource Kit

IVES
Central Park in the Dark

Learning & Engagement

Stages 5 & 6

Central Park in the Dark by Charles Ives

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

Central Park in the Dark by Charles Ives covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Art Music of the 20th and 21st centuries

Music for Small Ensembles

Music 1 Preliminary and HSC

Art Music of the 20th and 21st centuries

Music for Small Ensembles

Music of a Culture

Music 2 Preliminary

Additional Topic: Music 1900-1945

Music 2 HSC

Additional Topic: Music 1900-1945

Syllabus Outcomes

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

Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for Assessment
Activity1: Aural and Score Reading	5.8 5.9	Aural and score reading answers and extended response comparing two sections of the work.
Activity 2: Performance		Ability to perform their role in the ensemble with accuracy and attention to score instructions.
Activity 3: Musicology		Identify innovative composition techniques and the challenges they create for performers in a score interpretation task.
Activity 4: Performance and Composition		Composition and performance of an improvised sound collage and evidence of creative problem solving
Activity 5 Composition		Self-assessment of performance and composition process

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for Assessment
Activity1: Aural and Score Reading		Aural and score reading answers and extended response comparing two sections of the work.
Activity 2: Performance		Ability to perform their role in the ensemble with accuracy and attention to score instructions.
Activity 3: Musicology		Ability to identify innovative composition techniques and the challenges they create for performers.
Activity 4: Performance and Composition		Composition and performance of an improvised sound collage and evidence of understanding the steps taken and creative problem solving achieved
Activity 5: Composition		Self-assessment of performance and composition process

Stage 6 Music 2

Activities	Outcomes	Ideas for Assessment
Activity1: Aural and Score Reading	P2, P5, P7 H2, H5, H7	Aural and score reading answers and extended response comparing two sections of the work.
Activity 2: Performance	P1, P6 H1, H6	Ability to perform their role in the ensemble with accuracy and attention to score instructions.
Activity 3: Musicology	P2, P5, P6, P7 H2, H5, H6, H7	Ability to identify innovative composition techniques and the challenges they create for performers.
Activity 4: Performance and Composition	P1, P3, P4, P6 H1, H3, H4, H6	Composition and performance of an improvised sound collage and evidence of understanding the steps taken and creative problem solving achieved
Activity 5 Composition	P2, P4, P8, P9 H2, H4, H8, H9	Self-assessment of performance and composition process and contribution to the composition portfolio.

Background: Music 1900-1945

Historical Context

The early 20th century was a time of change, rapid technological innovation, revolution and conflict. In America had a time of great prosperity and new popular styles of emerged.

- 1901 The commonwealth of Australia is established, Queen Victoria dies
- 1903 First controlled plane flight and first mass produced cars designed in the USA
- 1905 Einstein develops theory of relativity, Trans-Siberian railway completed
- 1909 First man to reach the north pole
- Revolution and civil war in Mexico, Russia, China, Portugal, Spain
- First and Second World Wars and other wars occur; with millions dying in combat
- US develop and drop first the nuclear bomb
- 1945 The United Nations is formed in the wake of WWII.

Features of 1900-1945 Music

The transition between late Romanticism and the 20th century trends was gradual, many claiming it had arrived with the Stravinsky's *Rite of Spring* in 1913. Much of the description of the elements of music outlined below are relevant for music from 1910 onwards so the fact that Ives was doing this before that is an indication of his significant pioneering efforts.

The rapid acceleration of change in the world was reflected in compositions of the period. Whilst composers of pervious eras had inherited established usages and techniques, however in the early years of the 20th century change became so powerful that many composers completely abandoned the traditions of the past. Audiences across Western Europe believed that Art music was coming to an end and responded with boos, jeers, even riots. Composers were writing music that was relevant to their time.

Pitch (Melody and Harmony)

Modern composers did not continue the formal beauty of Classical melodies or the expansive lyricism of the Romantics. Instead, they looked to plainsong, modes, Oriental and Eastern European traditions. They did not abandon melody, but they abandoned the familiar landmarks that traditionally shaped melody.

- Not usually shaped to the standard patterns: often angular, using chromatic and dissonant intervals, detaching instrumental melodies from their original vocal origins
- Tend to be short and fragmented, or just suggestions of melodic ideas grouped into irregular phrase lengths, and often only stated once
- Sometimes no melodic idea was used
- Exploration and exploitation of registers
- Composers began moving away from traditional scales to pitch sets
- Dissonant chords, extensive use of clusters without the need for resolution
- Introduction of new chord structures including polychords, chords built from new scale types, chords build by intervals and cluster chords

Tonality

Composers left the sense of dominant keys and notes, instead allowing all pitches to be equally important, or even establishing multi tonal centres simultaneously. Colour became a means of clarifying the structural design.

- The introduction of microtones, through pitch bending and glissandi took music away from major/minor and re-engaged with the modes from various parts of the world, which also resulted in a whole new harmonic vocabulary
- Instead of talking about keys, music had tonal centres
- Some works, including the *Rite of Spring* included polytonality, where several keys are suggested simultaneously
- Atonality become normal in a number of early 20th century genres and schools
- This led to the construction of new scales or pitch sets

Duration (Rhythm and Metre)

A revolt against regular metres and pulse became evident leading to the use of less symmetrical patterns. As with pitch, composers drew from Non-Western classical traditions and some previously abandoned practices from the past. The bar line lost its power as the manager of rhythmic flow.

- Rhythm was of equal importance to pitch and rather than supporting it.
- Many techniques used to create unexpected rhythmic patterns such as syncopation and unusually placed accents; unusual metres based upon odd numbers e.g.3+2; 5+2+3; use of multimeter (changing time signatures); cross rhythms
- Polyrhythm and extensive development of rhythmic motive
- Use of motor rhythms and ostinatos used to relentlessly drive music forward

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Dynamics and Expressive Techniques

- Extremes, pushing players to the limits of what is possible was explored
- Scores were covered with performance instructions by the composer, extending the vocabulary of expressive devices and techniques
- Musicians were required to contribute to the composition by interpreting approximate notations, e.g. graphic additions to a traditional score

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Tone Colour (Timbre)

The 20th century musician aspired to make his instrument stand out, as composers turned back to the classical ideals of clarity of line and texture. No longer did composers reinforce or double a melody line by blending instruments for various families, instead they emphasize different textures.

- Much greater interest in the range of timbres that an instrument and combinations of instruments could produce
- Emphasis on percussive sounds and ways of using instruments in a percussive way
- Exploiting extremes of register and sound production methods which made the familiar sound unfamiliar
- Use of extended techniques – especially in stringed instruments which led to new ways of notating instructions and extended written instructions on scores.

Texture

To give music a sense of unobstructed movement, there was a great revival of counterpoint (both pitched and rhythmic). It was felt that consonant was considered to unite, dissonance to separate, so intervals between individual lines more and more consisted of dissonances instead of perfect and consonant intervals.

- Instrument equality meant that all lines were important across the texture of a work. Especially through rhythmic counterpoint
- Often dissonance allowed each line to be clearly heard, rather than blending in
- Clarity of line was often achieved by wide spacing between instruments and exploitation of register

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Structure

Curiously, early 20th century composers embraced the Classical period tradition of form as a construction of purely musical elements, returning to a more objective use of all elements in the wake of high Romanticism.

- Irregular or unbalanced phrases
- Rejection of the overextended forms of the late 19th century, returning to some of the simpler, more straight forward forms of the past but adding new elements to adapt the forms of the past for modern use
- Return of motif as a key unifying device – however motif could also be a colour, a chord, some musical event other than a recognisable pitch and or rhythmic shape
- Arc and through composed structures often used and variation involved much more than just pitch and rhythmic exploration

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Instrumentation in the period 1900-1945

By the end of the 19th century composers such as Mahler were using enormous orchestras with extensive percussion sections including snare and bass drums, cymbals, glockenspiels, and tubular bells and many more than two timpani. The bass trombones, tuba, cor anglais, piccolo, contra bassoon, bass clarinet had also become standard fixtures. As composers sort to experiment across a comprehensive range of possible tone colour combinations even more instruments were added, and the string family lost its traditional role as the heart of the orchestra.

Some have described this period as the “emancipation of the orchestra”. The strings no longer dominated the orchestra sound and all sections of the orchestra had equal importance. Consequently, the required technical skills of all players were raised, and the orchestra became a virtuoso instrument in its own right.

Composers favoured winds over the traditionally more expressive strings. Avoiding an over brilliant sound, such as was achieved by high strings, darker sounding instrumental combinations came into prominence. The lyricism of the violin was replaced by the more reserved tones of the viola; the mellow Horn was replaced by the more incisive trumpet. Exploration of percussive rhythms meant that not only were instruments used percussively, but the percussion section itself was expanded and emancipated from its traditional punctuation roles and given solo prominence. Composers were attracted to the objective sonorities of the glockenspiel and xylophone.

Some composers tried to model the orchestras sound upon instruments that had not been in the orchestra. Stravinsky was attracted to the sound of an accordion and wind chords can at time sound like this in the *Rite of Spring* and later including it in his works. Gradually more and more instruments appeared in the orchestra like the accordion, guitar and mandolin and a myriad of new percussion sounds.

The makeup of the orchestra ranged from small mixed chamber ensembles to enormous ensembles of quadruple woodwind players with the piccolo, bass clarinet, cor anglais and contrabassoon, a full brass section of 8 horns 3-4 trumpets trombones and tuba, 3-4 percussionist and timpani and enormous string section. There was no longer a “standard” instrumentation.

Work: *Central Park in the Dark* by Charles Ives

Composer Background

Charles Ives (*1874-1954)*

The American composer Charles Ives has often been associated with experimental music, or rather advanced music. His works include polytonality, polyrhythm, tone clusters, aleatory elements and quarter tones; devices and musical routes which a listener often considers intellectually, rather than appreciating their musical aesthetic. The start of the 20th century was a fertile period for musical explorations and avant-gardism and his period of composition almost coincides perfectly with Schoenberg of the Second Viennese School, who was and remains well-known for having broken the rules of dissonance.

Some of the American composer's most famous works include *A Symphony: New England Holidays*, depicting the four seasons through American holidays and celebrations, an orchestral set based on American locations *Three Places in New England*; the *Concord Sonata* written after American writers and their works. It is therefore natural that this work for chamber orchestra, *Central Park in the Dark,* revolves around American themes and places and expresses some of his most forward thinking musical ideas. Sources of Ives's tonal imagery included hymn tunes and traditional songs; he also incorporated melodies of the town band at holiday parade, the fiddlers at Saturday night dances, patriotic songs, sentimental ballads, and the melodies by the Father of American music, Stephen Foster.

Ives's music was largely ignored during his life, and many of his published works went unperformed even after his death. His musical experiments and extensive use of dissonance were not well received by his contemporaries. The difficulties in performing the rhythmic complexities in his major orchestral works made them daunting challenges even decades after they were composed.

Work Background

Central Park in the Dark (1906)

Central Park in the Dark is considered as one of the most radical works of the 20th century. Ives describes it as "a piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear […] when sitting on a bench in Central Park on a hot summer night."

Ives's programmatic notes for the piece are as follows:

"This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some thirty or so years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night.

The strings represent the night sounds and silent darkness – interrupted by intruding suburban sounds from the Casino over the pond – of street singers coming up from the Circle singing, in spots, the tunes of those days – of some "night owls" from Healy's whistling the latest of the Freshman March – the "occasional elevated", a street parade, or a "break-down" in the distance – of newsboys crying "uxtries" – of pianolas having a ragtime war in the apartment house "over the garden wall", a street car and a street band join in the chorus – a fire engine, a cab horse runs away, lands "over the fence and out", the wayfarers shout – again the darkness is heard – an echo over the pond – and we walk home."

The composer is well-known for his dissonances, however contrary to some other experimental musicians, with this piece it is a matter of exploration serving creativity. It is not about finding new sounds, but accurately depicting existing ones, or finding new ways of expressing them. This was achieved by an innovative compositional approach and by grouping and placing the instruments in three different and independent groups — all with their own tempi, keys, and musical content. Just like real-life sound activities, these groups behave in their own way and at times interlacing each other, at times acting independently.

Program Music in 1906 was not new, neither was Nationalism – capturing the spirit of one's country in one's work. It was natural that Ives would want to reflect his times, and recreate his surroundings, as many composers had done before. But it is a completely different approach that is taken by the American composer in this miniature tone poem. Ives has been admired by many of his peers, and Stravinsky said of him that "he quietly set about devouring the contemporary cake before the rest of us even found a seat at the same table".

Instrumentation of work

Woodwind	Brass	Percussion	Strings
Flute doubling Piccolo	Trumpet	Snare	Violin I
Oboe	Trombone	Bass drum	Violin II
Clarinets in B flat and E flat		Cymbals	Viola
Bassoon			Cello
		Piano I and II	Double Bass

Listening guide

Overview

This work is in a loose Ternary form

Part A

The piece opens with a string progression in mostly parallel motion characterised by dissonant, non- triadic chords. It is a cycle of 10 bars which repeats throughout the piece. The bass line is slow moving and uses only 4 notes beginning on an A flat. Tied semibreves suggest a pedal effect and the ever repeating 10 bar ostinato further add to the feeling of stasis or stillness.

Of note is Ives' treatment of intervals in the upper strings. The violins and violas in bars 1 and 2 play stacks of pairs of augmented triads. The pitches found are D, F sharp, B flat, E, G sharp, C over an A flat (G sharp) in the bass. These notes make a whole tone scale on C.

Violins and violas move up and down by minor thirds in parallel motion over the course of these first two bars, thus returning to the notes I mentioned in the previous paragraph before switching from augmented triads to parallel perfect 4ths in bar 3-5. At bar 6 the intervals are widened again to tritones. Each pair of tritones is also a minor 9^{th} apart from the one above or below it, creating sharp discords. By bar 9 the interval between parts has widened again to perfect 5ths.The chord progression explores the expansion of intervals from triads to perfect fourths, to tritones, and to perfect fifths, then back to the augmented triads to begin the cycle all over again representing a sense of sameness underneath all the surface changes heard in the woodwinds, pianos, brass, and percussion.

In bar 12, the clarinet in B flat enters playing fragments of the American music hall tune *Ben Bolt*. Unlike the string layers, it is tonal, although we do not hear the tonic note. It is written in groupings of quintuplets.

In bar 28, the flute enters with another melodic idea that is mostly in A flat major, again rhythmically independent of the other lines playing. Overlapping this is the oboe entry (bar 31) which is characterised by a descending chromatic pattern. A solo violin enters playing a fragment of another popular song followed by a fragment from piano 1 which is characterised by rag rhythms. These quiet "cameos" are supported by the unchanging string chord cycle.

Part B

Here the ensemble splits into two. The string orchestra maintains its adagio tempo while the other instruments are added more loudly at a faster tempo in duple time.

In bar 67, the piano introduces the *Hello Ma Baby* tune which is later taken up quite raucously by the E flat clarinet at bar 80. In no time, each part is ging its own way, creating aural chaos. All the noises around the listener in the park are clashingly independent and conflicting. Some orchestras use special separation in the setup of the orchestra to visually depict these two conflicting sound worlds – look at how the Sydney Symphony Orchestra do it in the performance.

Approaching the climax of *Central Park in the Dark*, buried in the chaos and cacophony of everyone playing together are fragments of the *Washington Post March* by Sousa, which can mostly be found in the percussion and some of the indistinct antiphonal flourishes between the flute and oboe.

Piano 2 enters at bar 90 with a lilting compound duple tune that jars with the rag feel in the first piano. The texture thickens towards the climax which is achieved by a dissonant swell in the brass and woodwinds. As the wind, brass and percussion become louder, so too do the string chords.

Bar 114 is marked *con fuoco* and has several metres and polyrhythms clashing against each other as the climax is reached. The range of pitches is extended to the limits of registers ends with all playing *fff* trills and an extensive *glissando* in the trombone part from bar 116-118. This musical depiction of a passing siren signifies an end to the chaos.

Part A

Bar 119 marks the return to the original *adagio molto* tempo, hearing just the soft string progression from the opening. The clarinet comes in softly soon after, then the flute, and solo violin but their melodies are slightly different to those heard in the earlier section. The winds and solo violin stop, allowing the string progression to finish the cycle alone.

The piece ends with just opening string chord which decrescendo from *pppp* to silence.

Audio Excerpts

Access the Spotify playlist by visiting the following link: https://open.spotify.com/album/1vkEKzQoBcJYWb4b4VAZfJ

Excerpt No.	Time	Activity	Page
1	0:00 – 1:30	Activity 1 task 1	16

Score Extracts

Score extracts are from Public Domain, IMSLP
https://petruccimusiclibrary.ca/files/imglnks/caimg/e/e8/IMSLP549768-PMLP887267-ivescentralparkinthedarkscore.pdf

Extract No.	Bars	Activity	Page
1	bar 1 - 51	Activity 1 task 2	16
2	bar 64 - 118	Activity 1 task 3	17

Learning Activities

Activity 1: Listening and Score Reading

Students analyse a score to gain an understanding of how a composer uses compositional devices, instrumentation, texture and technique to create an effect in music.

Task 1: Listening

Without using the score, listen to **Audio Excerpt 1** (0:00 – 1:30) of *Central Park in the Dark* and answer the following questions.

a. What family of instruments is playing?

b. How would you describe the texture of the music?

c. This music is often described as eerie or mysterious. What feature of this make it so?

d. What solo instrument that begins to play, and which family of instruments does it belong to?

e. How does what this instrument plays contrast with the opening music?

Task 2: Score Reading

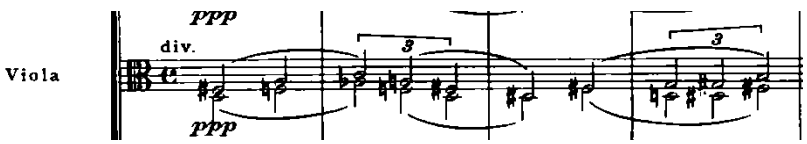
Now use **Score Extract 1** (bars 1 – 51) and answer the following.

a. Describe the part played by the double basses

b. What does *div.* mean above the upper string parts?
How is it implemented in an orchestra?

c. What clues in the music suggest the music will not have a clear tonal centre?

d. Write out the viola part bars 1-4 in bass clef on manuscript paper.



e. Ives explores intervals in the first 10 bars. On your score mark examples of parallel 3rds, 4ths, tritones and 5ths.

f. What is the time signature at the beginning of the work and what does it mean?

g. What rhythmic devices does Ives use to obscure the regularity of the pulse?

Task 3: Extended Response

Listen to the whole work while following the score.

The strings represent the still, quiet night in the park, however the real interest lies in the unrelated fragments of music that interrupt the serenity from suburbia.

What interruptions from the outside words are heard in the B Section of *Central Park in the Dark*? (See Petrucci score library **Score Extract 2** (bar 64 – 118)

- What are the musical characteristics of these musical fragments?
- How do they contrast with the music of the string cycle from the A section?
- Use bar numbers and reference instruments in your response.

Activity 2: Performance

This task aims to familiarise the students with the 10 bar ostinato cycle that the strings play throughout the piece, used by Ives to add unity to the work and the background against which other sounds intrude.

Task 1

Allocate parts to the students of the ostinato which represents the mysterious darkness of night in Central Park.

Use the recording and ask students to listen to the work while following their allocated part for familiarisation with the rhythm and pitch movement.

Ask them how many repetitions of the cycle there are in the work.

Task 2

Learn to play the string ostinato which represents the mysterious night in *Central Park in the Dark* as a class ensemble.

Task 3

Once the class have mastered the string cycle part, try performing it with the recording karaoke style, keeping their volume very low to hear what is going on.

Discuss

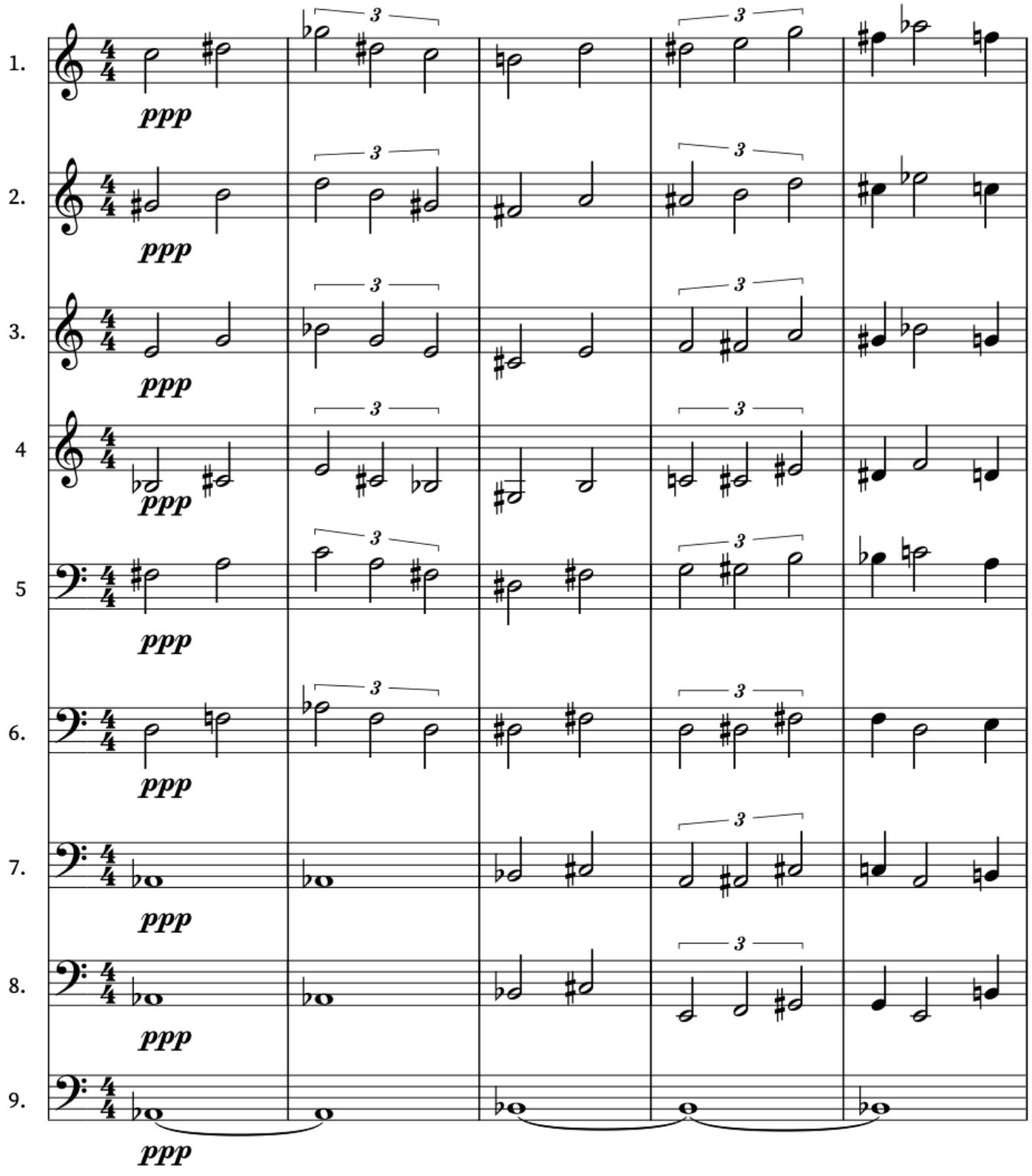
- How jarring was it to have these other sounds occurring while you were performing your part?
- In what sorts of environments might we experience this type of juxtaposition of sound? See how many examples you can think of?
- Do you think that in the modern world where we all carry our own technology with us we are used to a barrage of sound around us, or do we strive to block it out or ignore it?

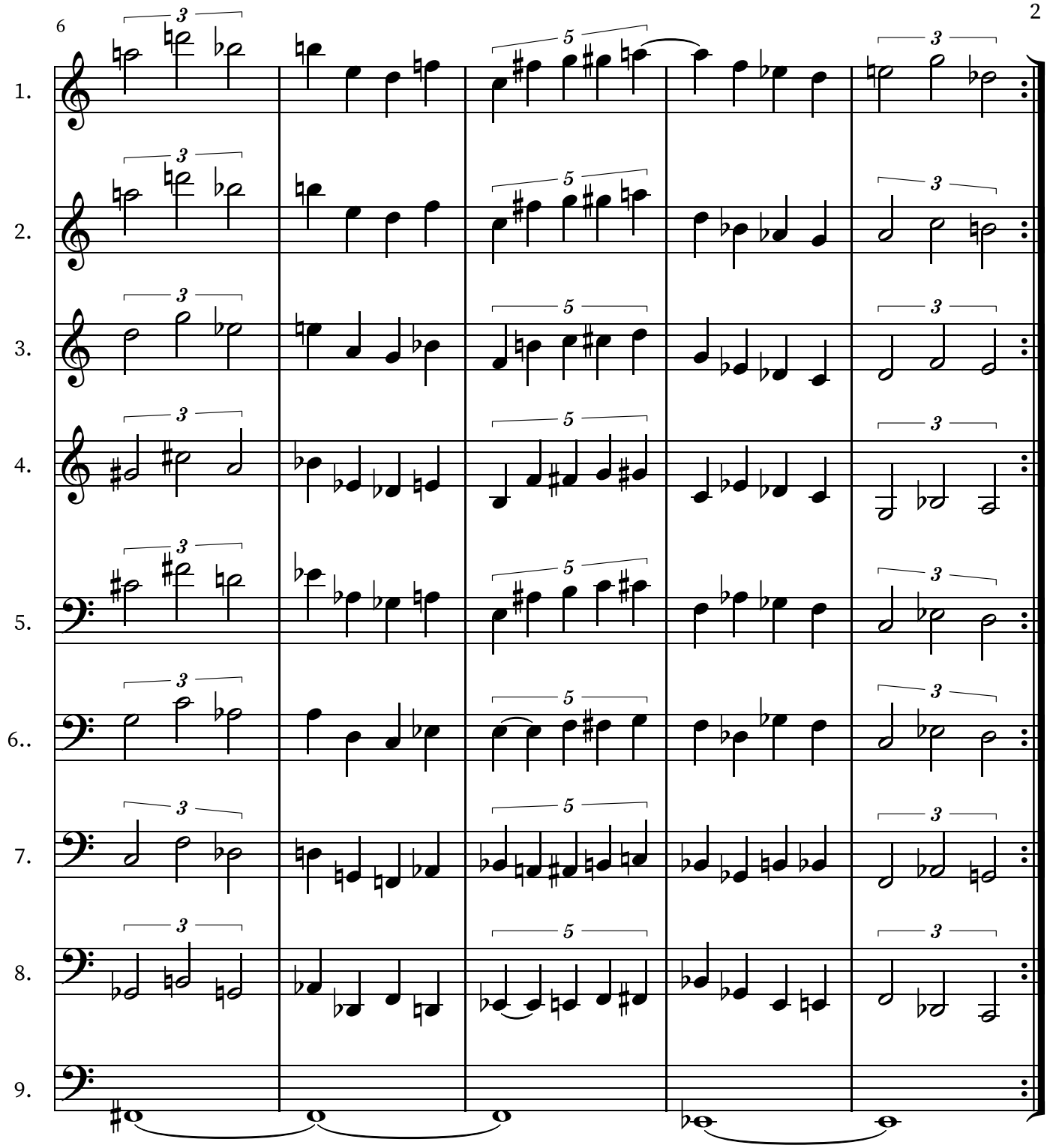
Optional Extension Task

Encourage the students to play one of the string lines in the score which requires 2 parts at once and has a part in alto clef.

Central Park String Ostinato

Very slowly and smoothly — Ives

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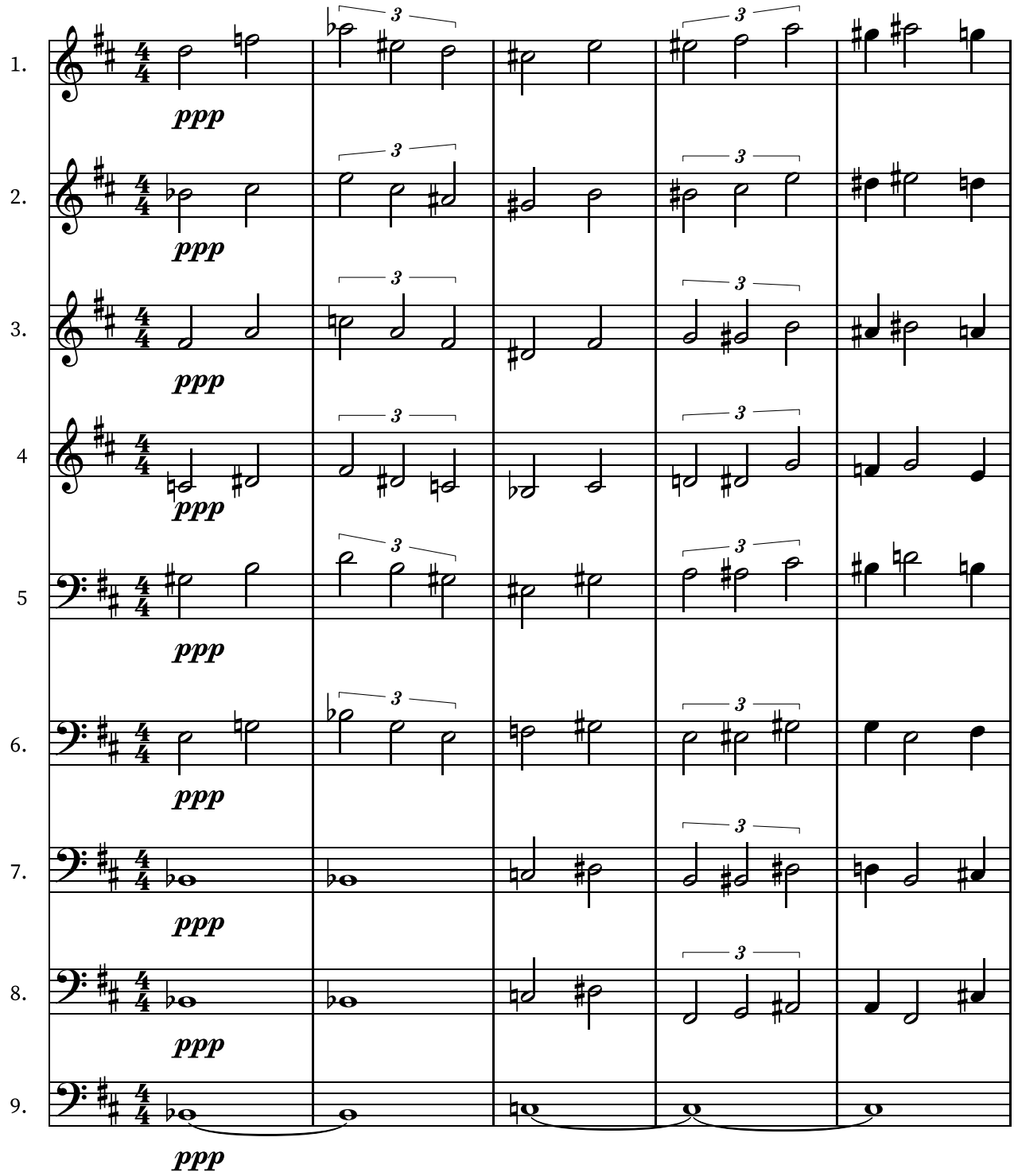
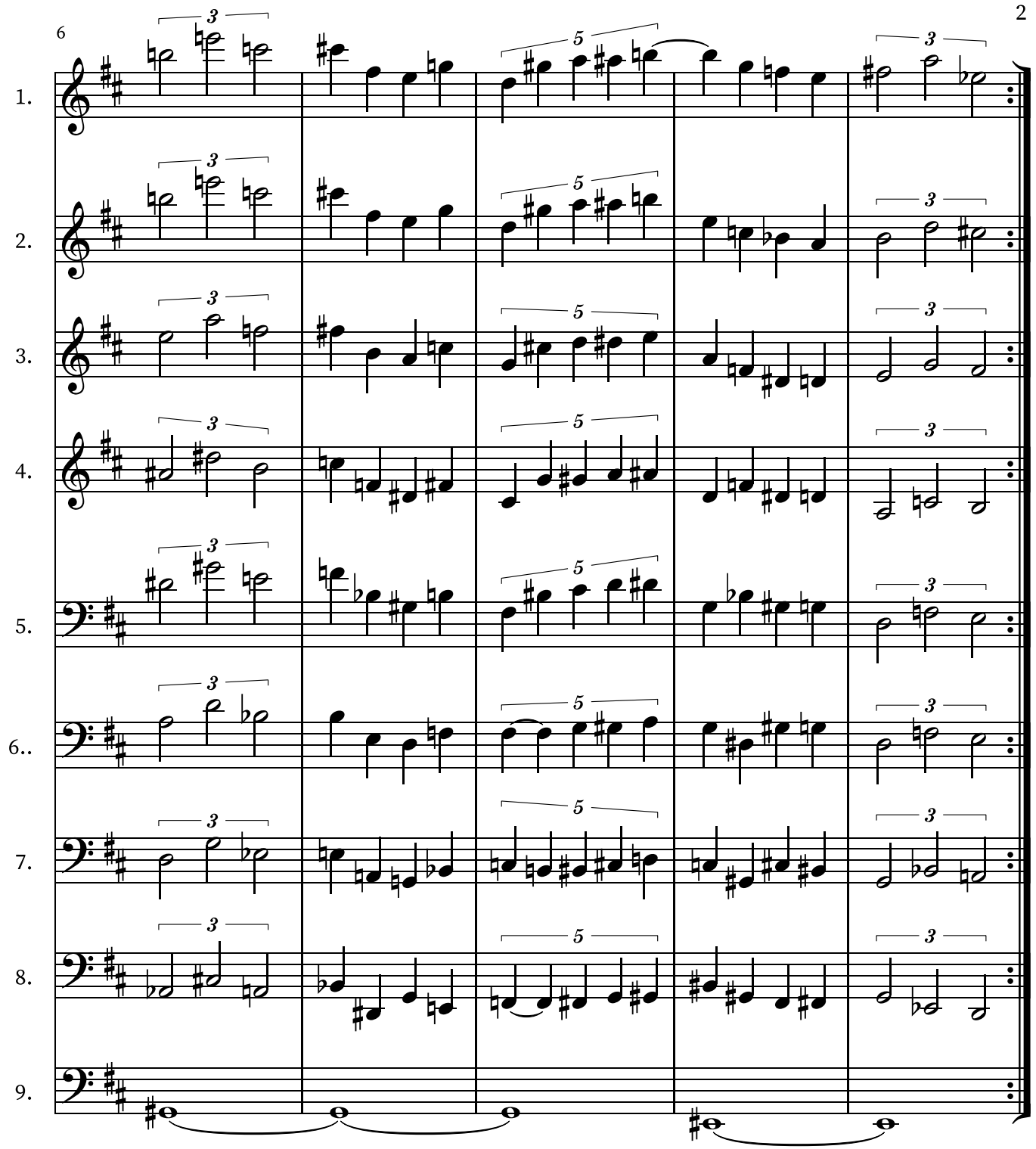
Central Park String Ostinato (B flat version)

Very slowly and smoothly

Ives

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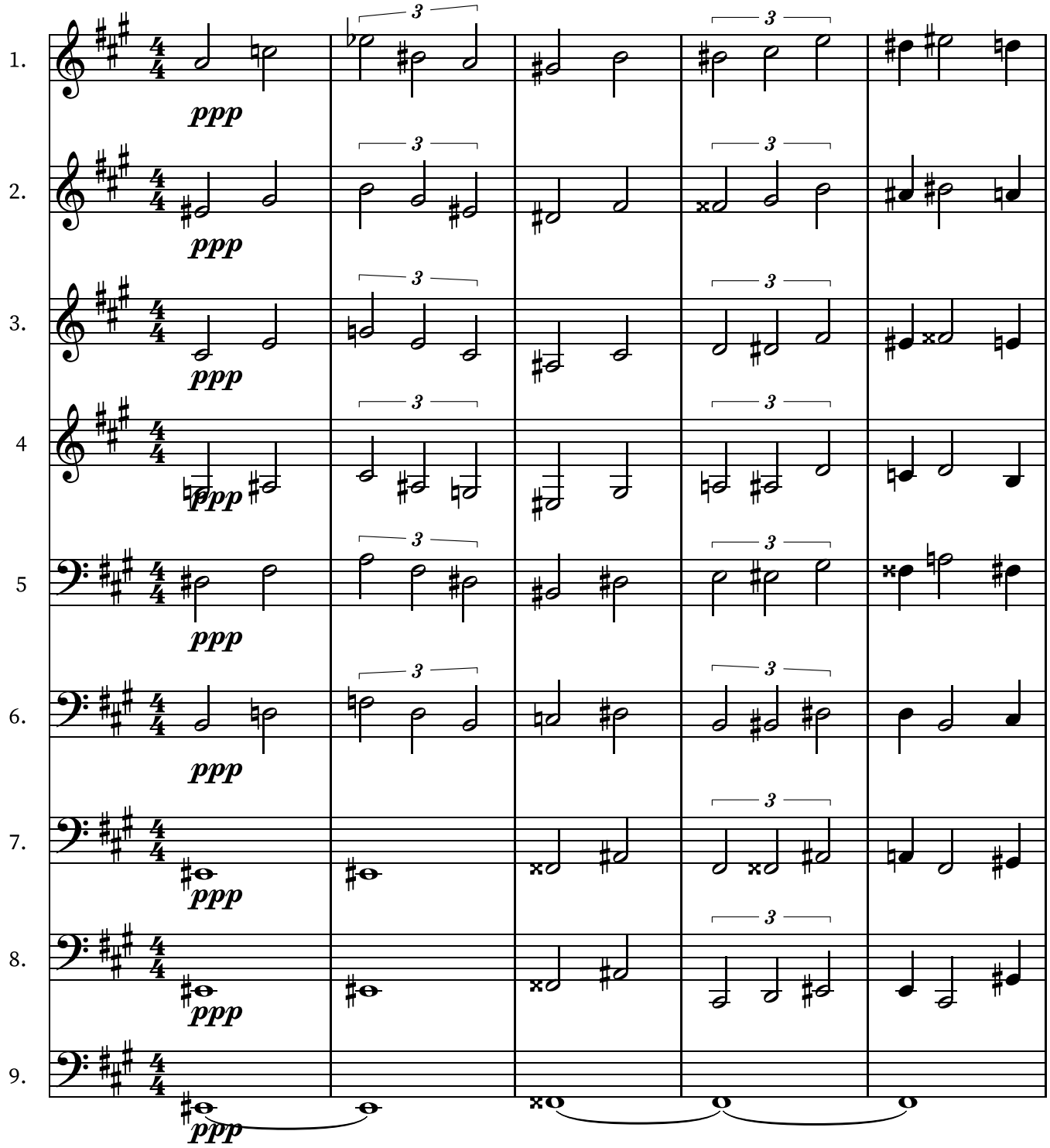
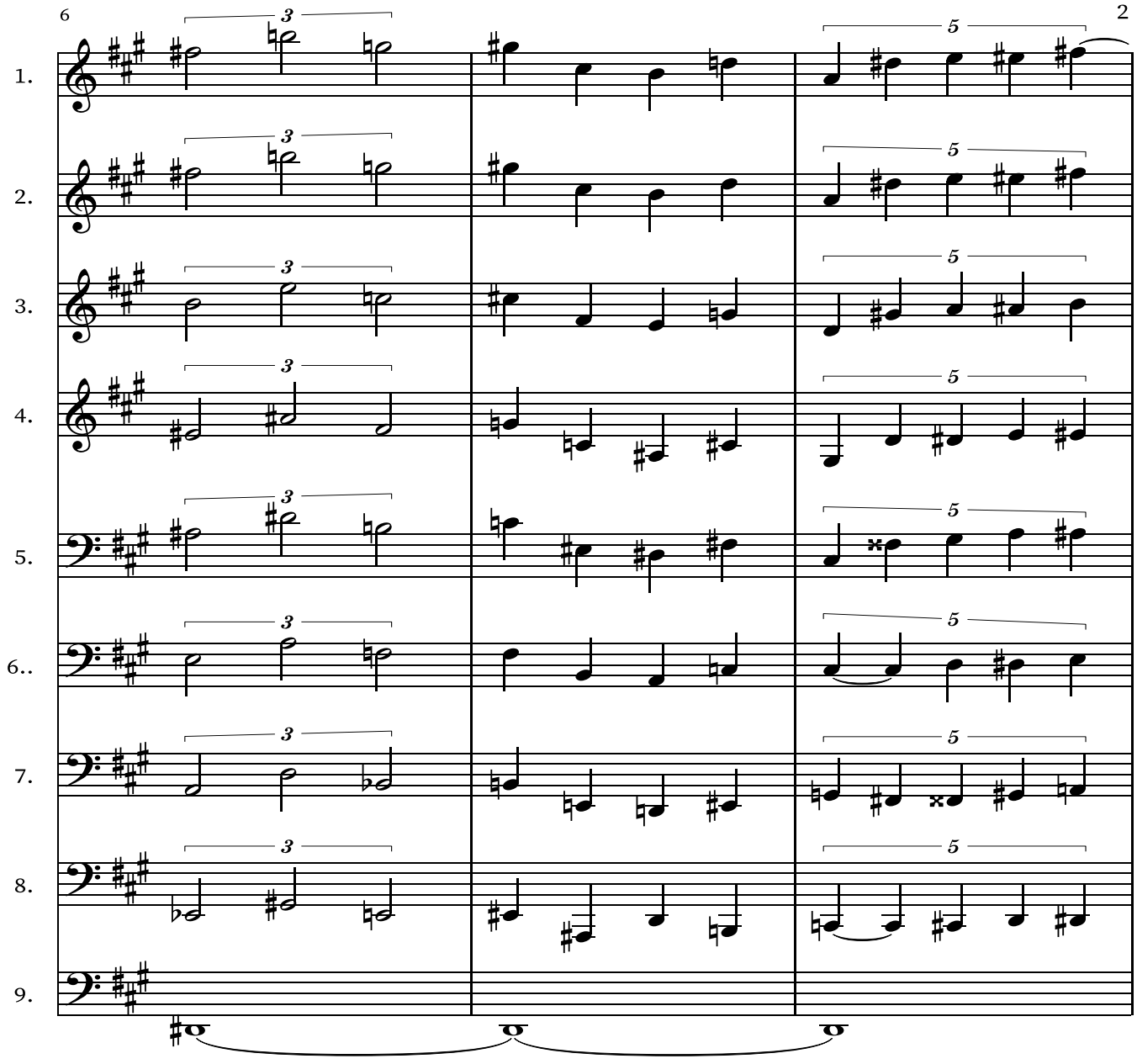
Central Park String Ostinato (E flat version)

Very slowly and smoothly

Ives

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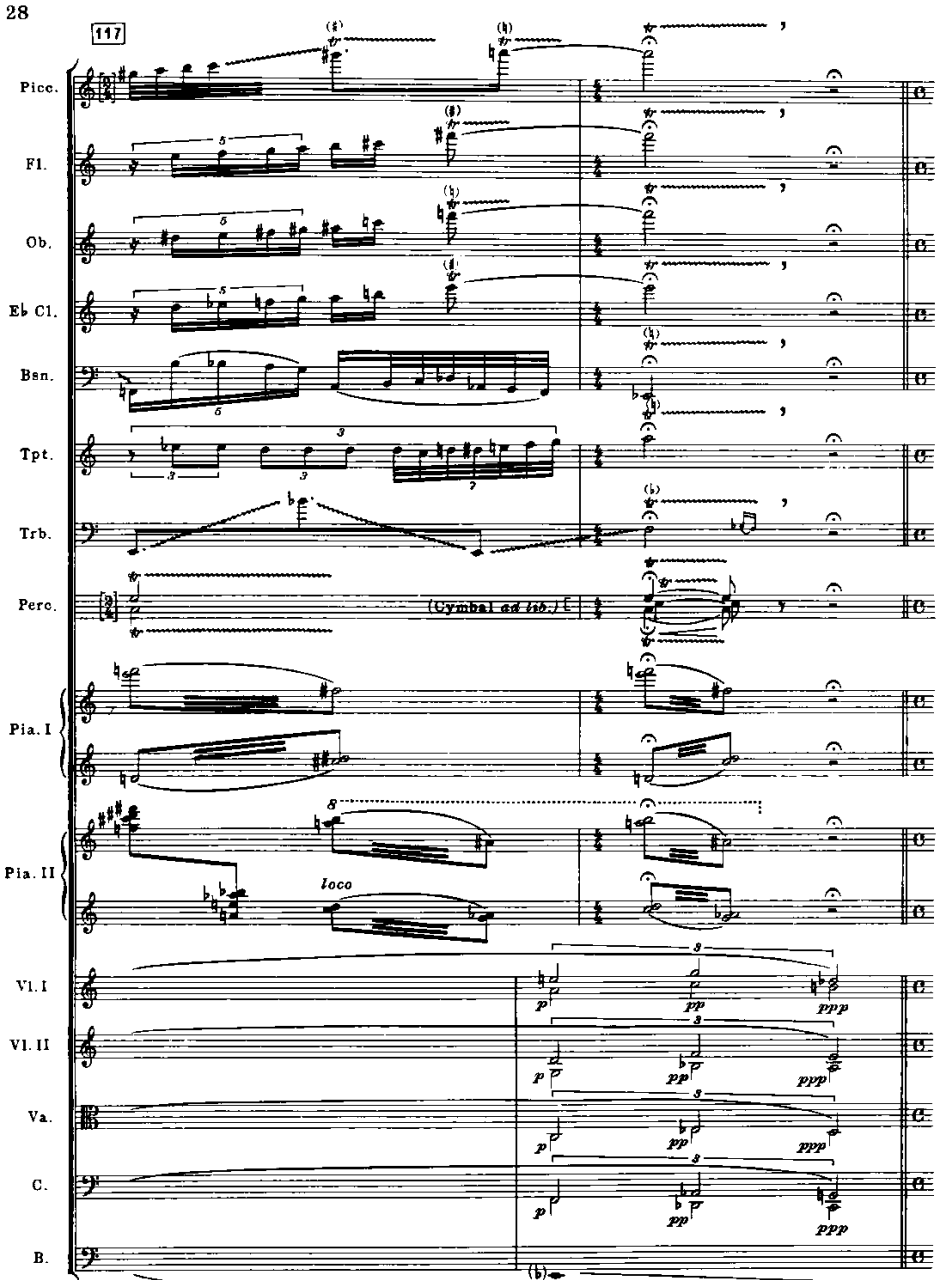
Activity 3: Musicology

This activity is to familiarise students with some of Ives' key musical innovations through his treatment of the concepts of music.

Task 1

Ives was an innovator who tried many techniques before other composers in the Modern era. This work, written in 1906 while the late Romanticism was still evident in many schools of composition, supports this claim.

Notation and Playing techniques

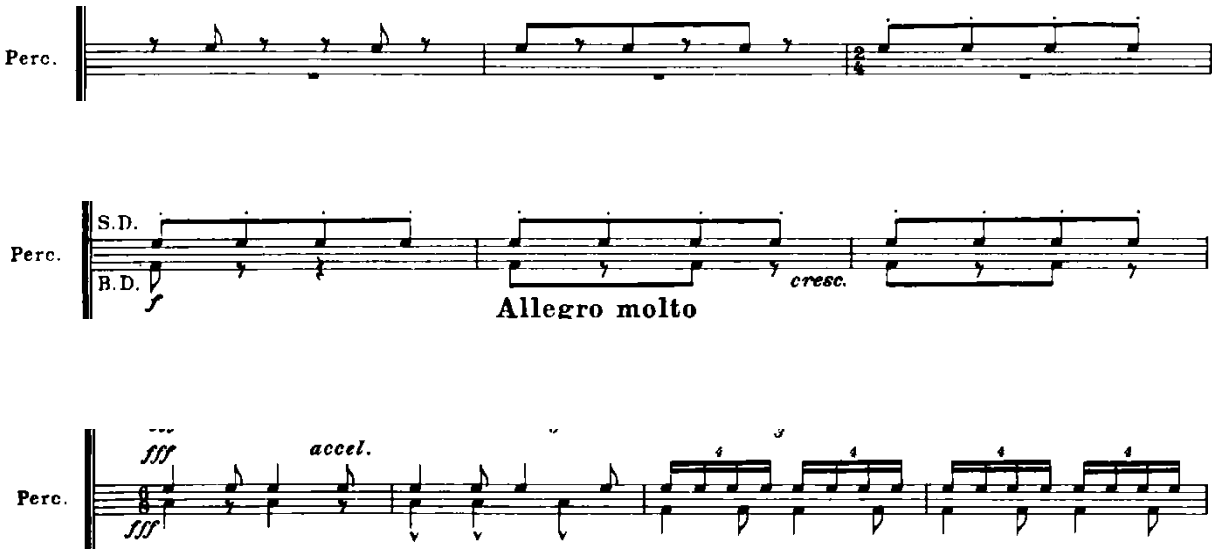


a. Look at the score above and explain what the piccolo is required to do.
b. What does the instruction loco mean in piano 2? What does the player do in that bar?
c. What is unusual about the cymbal part?
d. What is the trombonist required to do here?
e. What would the tone colour of this passage sound like?

Task 2

Playing music like this creates some challenges for the performers – players and the conductor. When you attend the concert see how the players overcome them.

a. What are the challenges in this section for the percussionists?



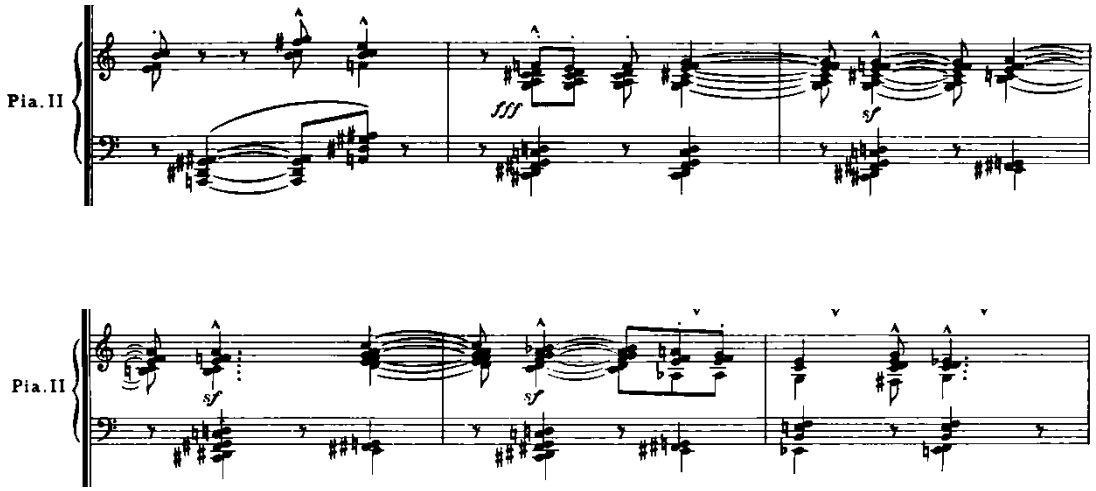
b. How difficult would it be for the trombone to execute this instruction?

c. What challenges does this note from Ives on his score create for the conductor?

From measure 64, page 11, through measure 118, page 28, the ♩ for winds, brass, pianos and drums grows gradually faster, but the ♩ for the string orchestra keeps the same tempo throughout. The strings play louder with the rest of the orchestra to measure 118—that is, until the rest of the orchestra reaches measure 118. Here the strings will decrescendo down to *ppp* and before the rest of the orchestra has stopped playing the chord in measure 118. The strings finish their ten-measure phrase, wherever they may be in it, when the rest of the orchestra stops playing measure 118, and then the strings go to measure 119 and the piece finishes as indicated.

From measure 64 on, until the rest of the orchestra has played measure 118, the relation of the string orchestra's measures to those of the other instruments need not and cannot be written down exactly, as the gradual accelerando of all but the strings cannot be played in precisely the same tempi each time.

d. Why would this be difficult for the Piano 2 to play?

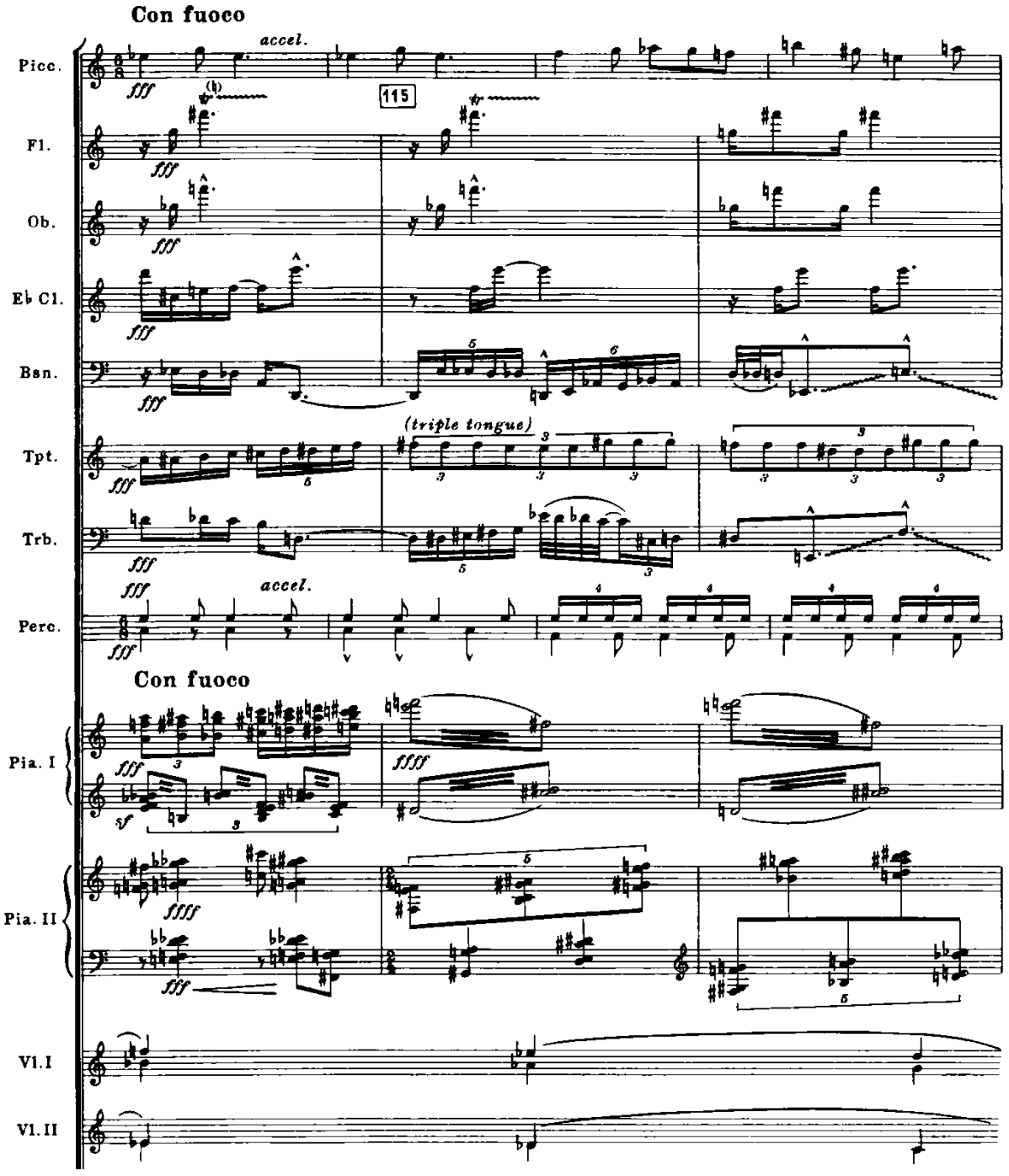


Task 3 **(Music 2 only)**

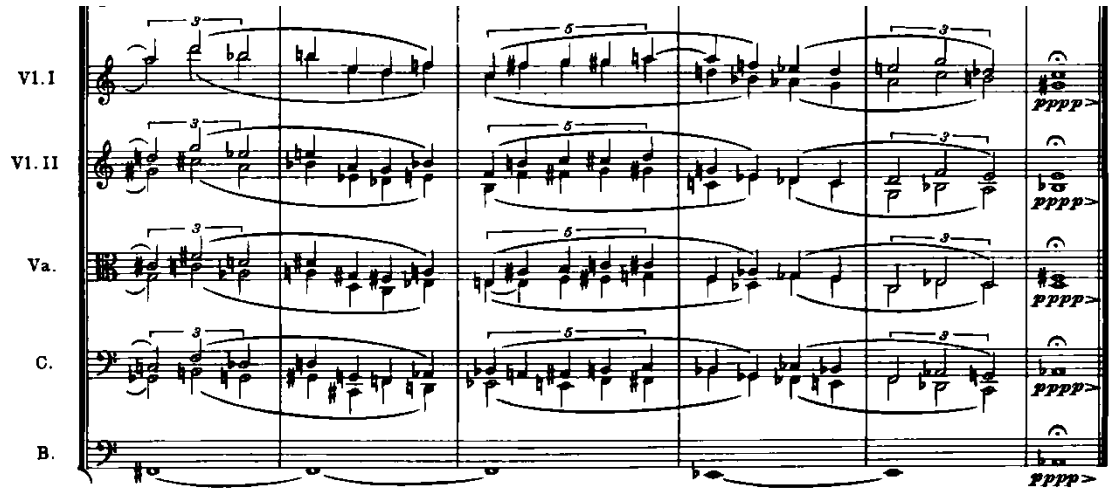
Ives was an innovator who tried many techniques before other composers in the Modern era. This work, written in 1906 while the late Romanticism was still evident in many schools of composition, supports this claim.

Discuss how the examples included for each concept is an example of Ives' innovative style

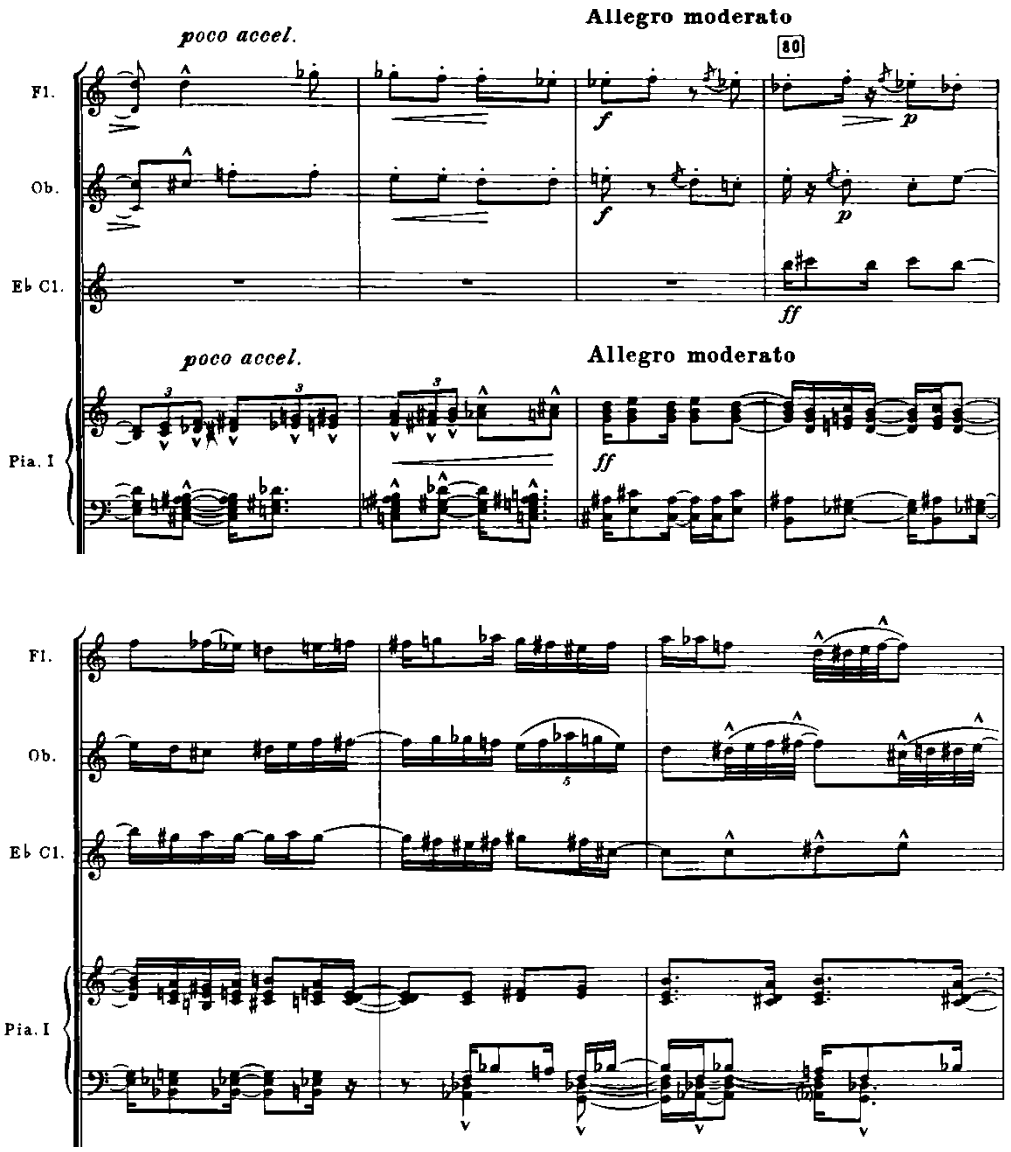
Duration



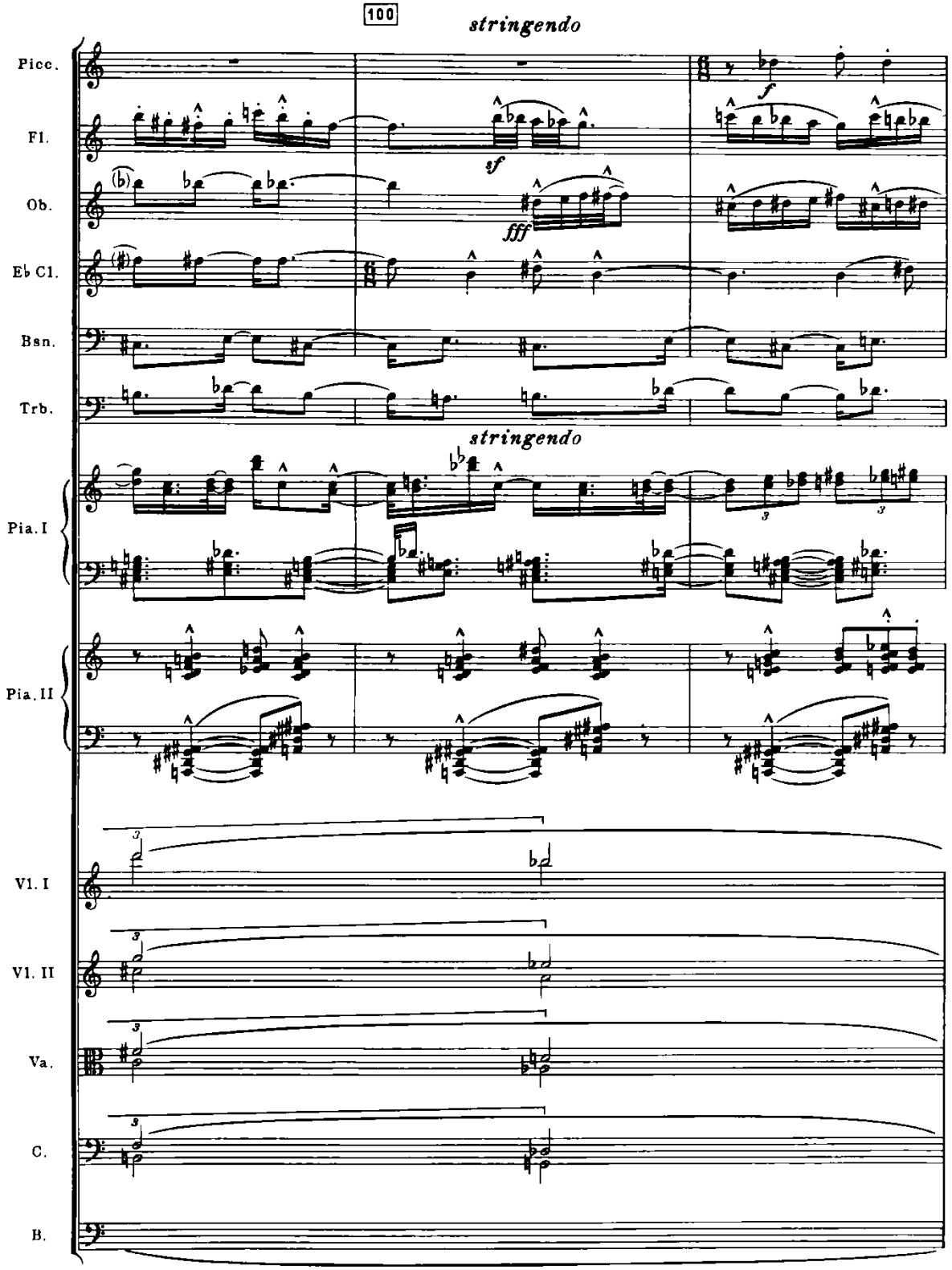
Harmony



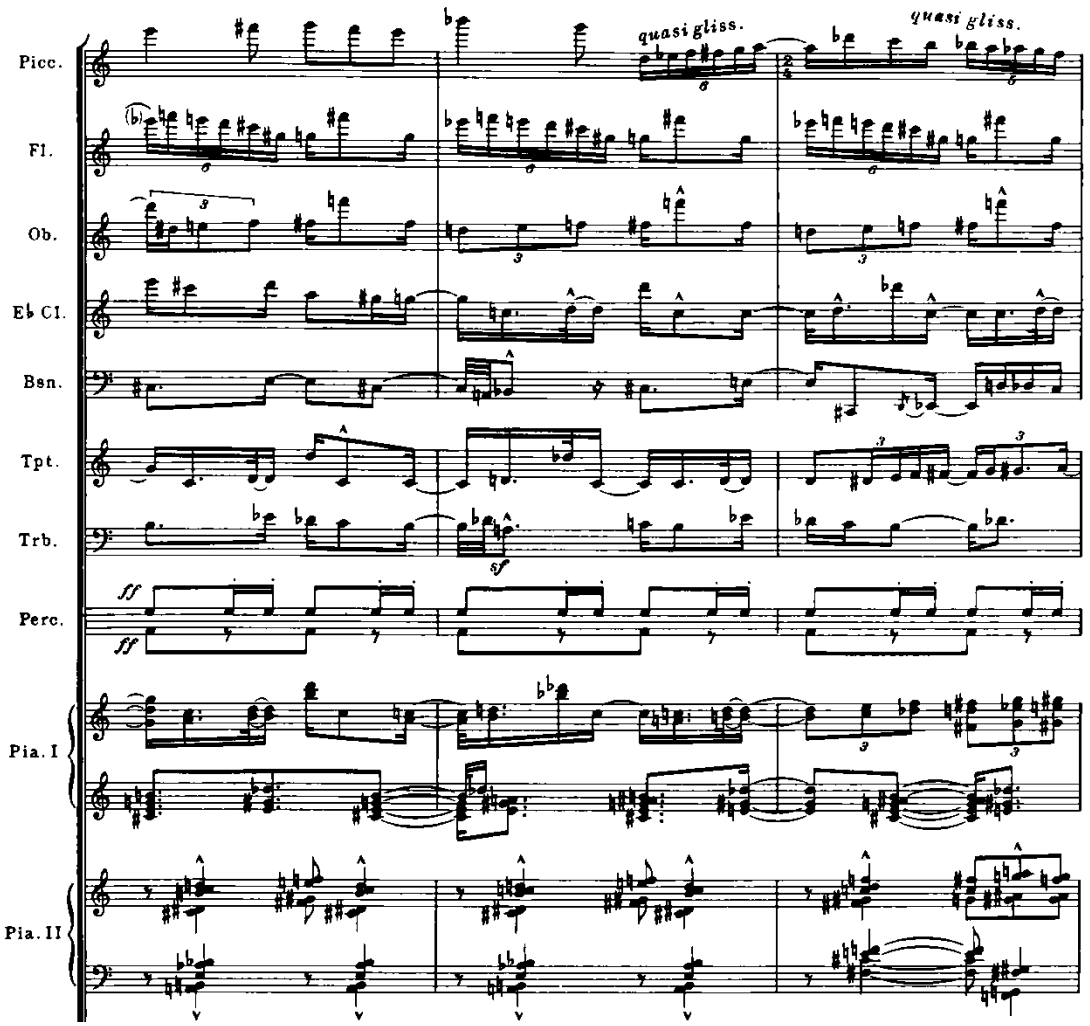
Texture Example 1



Texture Example 2



Tonality



Optional Extension Task

Extended response:

Charles Ives was a composer well ahead of his time

Discuss this statement by comparing Ives' treatment of the concepts of music in *Central Park in the Dark* with another work you have studied.

Activity 4: Performance, Composition and Listening

The aim of this activity is to familiarise students with popular music of the time and experiment with the sound collage that occurs when different ensembles perform simultaneously.

Task 1: Listening

Perhaps one of the most recognizable features in the music of Charles Ives is musical quotation from hymns, popular tunes, marches, and classical works. This piece includes several popular American tunes including fragments from the following and are part of what contributes to his distinctively American sound.

1. Listen to these American popular works which are referenced in *Central Park in the Dark*

- Ben Bolt: (1848). https://www.youtube.com/watch?v=bISlf9BqJwM
- *Hello Ma Baby* https://www.youtube.com/watch?v=hhVRj27GYFc
- Ragtime and music hall piano examples: https://www.youtube.com/watch?v=SXndCU3BOWg and https://www.youtube.com/watch?v=j_zOfcfrzc0
- Washington Post March (1889) https://www.youtube.com/watch?v=peidgSY8A50

2. Discuss the contrast between each style and why Ives might have included these styles of music in his piece.

3. Learn the song *Hello, Ma Baby* using this link to access the sheet music: https://repository.duke.edu/dc/hasm/b0533

Task 2: Performance and Composition

Ives' father, also a musician, George experimented by overlapping unrelated pieces to explore the musical impact upon rhythm, texture, tonality, and pitch. As a band conductor, he would have separate bands playing different pieces at different locations or marching two bands together as they played entirely different pieces to hear the overall effect.

George was fascinated with the clash of harmony heard in, for example, the polytonal effect of two marching bands playing completely different pieces while passing each other on the street. Charles further developed the different possibilities of musical expression pioneered by his father and incorporated them into his own compositions.

a. Divide the class into three groups:
   - A group who will sing/play *Hello Ma Baby*.
   - A percussion ensemble of bass drum and snare drums who can walk and play an improvised marching pattern.

- A jazz group playing a slow 12 bar blues

b. Have each group rehearse their piece until they can perform it and move about the space while they do so. The ragtime group, if using a piano, may need to stay stationary.

c. Experiment with the 4 different groups to create a sound scape which can be recorded.
d. Consider having one group as a constant like Ives and the music from other groups dipping in and out of the texture.
e. How does the placement of the groups effect the sound?
f. How does having groups moving around impact on the sound?
g. What combinations do you prefer and why?
h. Share your thoughts with the class.

Task 3: Listening

Now that the students have a better grasp of Ives' composition process, listen to the recording again in a dark room without any distractions, just allowing the music to be heard.

Imagine the scene – a solitary figure siting peacefully alone in the darkness with the sounds of popular music venues and other activity momentarily intruding on your solitude.

Activity 5: Composition

The aim of this task is to create a piece that musically describes a location exploring some of the techniques used by Ives. Work either in small groups using improvisation, composition and sound collage.

Task 1: Planning

Charles Ives is well-known for his dissonances, however contrary to some other experimental musicians, with this piece it is not so much a question of finding new sounds but rather accurately depicting existing ones or finding new ways of expressing them.

Choose your location from one of the options below:

- Circular Quay at Night
- Shopping centre the week before Christmas
- A visit to Lunar Park
- A venue of your choice

As a group brainstorm and improvise ideas for the sounds you might hear.

- For example, if you were walking along Circular Quay at night what sounds would you hear?
- What sounds might be a constant in your location, and what would be random or occasional sounds?
- What sounds can you create musically?
  What sounds can you record and use as samples?
- What sounds do you need to replicate and record?

Start selecting and recording the sounds and improvisations and download them onto a computer.

Task 2: Composition

As a group, or individually, start shaping your composition using the brainstorming information from task 1:

- Identify music that you can use in your composition and find or make an audio file of it.
- Create a structure plan for your location composition and map it out on a piece of paper to guide the process.

Create a composition file using GarageBand or other music technology software and start organising the sounds and composing any material that is required.

Experiment with volume, lengthening and shortening samples and layering of ideas improvising changes and additions as you explore the possible combinations and layers for your piece.

Task 3: Finalising, Rehearsing and Refining

Create a 1- 2 minute piece of program music that captures the experience. You may need to use some type of graphic notation to remind you of your ideas.

- Experiment with displacement: placing the start of an idea in different parts of the bar or starting on different semiquavers within a beat
- Manipulate the register, tone colours etc to explore the possibilities of the technology being used.
- Share your piece with the rest of the class and see if they can identify the program or theme of your piece.
- Reflect on the strengths and weaknesses of your composition.

Suggested Answers

Activity 1: Listening and Score Reading

Task 1

a. Strings
b. The texture is quite dense. There is no clear melody and the string chords move in rhythmic unison creating homophonic texture.
c. Some ways the composer makes the music sound mysterious and eerie are:
    - Absence of regular pulse and sense of key,
    - absence of familiar motifs that return and reassure the audience
    - the wide spacing between the string lines played very softly sounds eerie

d. Clarinet, Woodwind.
e. The clarinet plays a recognisable melody with a regular pulse , clear phrasing and sounds tonal.

Task 2

a. The double basses play a 10 bar ostinato which repeats throughout the excerpt. Their part moves extremely slowly with tied semibreves. The pitch range is limited to 4 notes. It is pitched at the bottom of the range of the instrument so muddy
b. *Div*. means *divisi,* the string players play either the top or lower note. In an orchestra this is usually done by having the player on each stand closest to the audience playing the higher note and the inside player playing the lower note.
c. Atonality is suggested by:
d. The viola part bar 1 - 4 in bass clef is:
e. See listening guide but generally major 3rds in bar 1 - 2, 4ths in 3 - 5, tritones bar 7 - 8; perfect 5th bar 9 - 10.
f. C - Common Time. This means 4 crotchet beats in a bar.
g. The regularity of the pulse is obscured by Ives by:
    - Having no regular pulse despite the common time signature
    - Bass line has long sustained noters, so do not contribute to a sense of pulse
    - Dividing the bar into a different number of notes e.g. minim triplets, quintuplets etc
    - Slow tempo and a lack of a clear melody or returning motif to define a structure
    - Phrasing that goes across bar lines

Task 3

A number of popular music fragments interrupt the stillness of the string cycle during the B section of the music.

Some of these include:

Style	**Bars & Instrument where it starts**	**Music Features**
Popular song	Bar 65 - flute/oboe	2/4, bright tempo two-step style with a singable melody Accompaniment flourishes from clarinet, flute and oboe
Ragtime	Bar 67 - piano 1	Lively 2 beat patterns, highly syncopated with short-long-short beat division patterns. LH patterns in a flat key, RH in a sharp key and at times out of sync with each other through rhythmic displacement within the bar.
Hello My Baby	Bar 85 - E flat clarinet (high register, piercing through texture) Bar 103 - piano 1	Similar syncopated rhythms to the rag, tonal, in a simple duple beat
Ragtime tune	Bar 91 - bassoon and trombone	Tonal and begins in unison by bar 84 they are out of sync with each other and the general pulse
Sousa March	Bar 91 - piano 2 Bar 101 - piccolo Bar 104 - percussion	A compound time beat of dissonant sounds - almost like a percussion section and playing the sort of rhythm that would be accompanying a 6/8 march Some of the counter melody ideas form the 6/8 march heard in the top of the texture The rhythm section of the marching band is heard first on the side drum, then gradually other percussion join. The beat moves into a 2/4 pattern at107.
Chaos	Bar 107 – all instruments	All instruments are playing busy and highly rhythmic parts covering a great range of pitches, glissando and tremolo also included no sense of pulse or alignment of instruments with each other as total polyphony of texture.

By contrast strings play a 10 bar ostinato chord progression in mostly parallel motion characterised by dissonant, non-triadic chords and a fluid rhythm without a clear regular pulse. The bass line is slow moving and uses only 4 notes beginning on an A flat. Tied semibreves suggest a pedal effect and the ever repeating 10 bar ostinato further add to the feeling of stasis or stillness.

Activity 3: Musicology

Teaching Notes

- The string parts have been written in treble and bass clef in 9 parts.
- The arrangement is in two versions: C concert and in B flat.

Task 1

a. Piccolo is to play up the notes very rapidly into its upper register when it
b. Loco means at written pitch (not an octave higher or lower). The pianist is playing tremolo – rapidly alternating between the notes marked like a trill.
c. Cymbal part is marked ad lib which means it I optional to play in the final bar. If only one player they need to cover the side and bass drums and leave the cymbal out.
d. The trombonist is required to play a continuous glissando across the entire range of the instrument up and down and then up to the middle register ending in a trill.
e. The tone colour of this passage would be harsh, loud and chaotic as there is so much going on at an extremely loud volume, the dense polyphony, lack of tonal stability and clashes created through clusters and glissandi that it just sounds like chaotic noise.

Task 2

a. What are the challenges in this section for the percussionists?

- There is a lack of a consistent pulse until it arrives at the 2/4 section
- The patterns change quickly so the percussion traditional roles do not apply
- The bass and snare drums play polyrhythmically not as a single rhythm ic unit
- The subdivisions of the beat are forever changing

b. How difficult would it be for the trombone to execute this instruction?

- The trombonist is required to execute a continuous *glissando* across the entire range of the instrument up and down and then up to the middle register culminating in a trill.
- It would be most difficult to do as the instrument works on the harmonic series based upon slide positions.
- There are 7 positions and the *glissando* in each position only covers the interval of a tritone. So it requires a lot of skill!

c. What challenges does this note from Ives on his score create for the conductor?

- At the end of the A section the ensemble effectively splits into two independent parts with different time signatures and tempi.
- This creates a problem for the conductor, whose key role is to keep the pulse for the entire ensemble. They then must bring the whole group back together again after the climax.
- The accelerando adds an additional level of complexity to the challenge, especially with the independence of each part , so the challenge will be to keep the ensemble together.

d. Why would this be difficult for the Piano 2 to play?

- More than 5 notes per hand in the chords
- The part between the hands are quite independent
- The rhythmic and chord vocabulary of the part is complex and difficult to play
- Lots of accidents are used which change frequently

Task 3

Features that indicate Ives was an innovator include:

Duration

- Use of simultaneous time signature (multi metre)
- Bars of different lengths overlapping each other
- Complex divisions of the beat creating polyrhythms
- Use of ties, syncopation and glissandi which obscure the pulse

Harmony

- Does no use standard triadic chords but chords built on 4ths, 5ths and tritones.
- Does not follow the traditional principles of resolving dissonance or voice leading
- Extensive use of parallel chords which in turn create parallel 9ths and other dissonant intervals.
- While bass line suggests a perfect cadence in A flat to finish, the chords above it do not. Creating a chord of (top to bottom) C G sharp E B flat D F sharp - the notes of the whole tone scale on C, So harmony is a ton for reinforcing bitonality.

Texture example 1

- Three distinct lines create a polyphonic texture
- Flute and oboe work together in a type of canon in different tonalities
- Clarinet has a syncopated contrasting melody
- Piano is playing a separate ragtime style part.
- The piano part is dense and overshadows the lower register woodwind parts – so equality of line is not a consideration in the overall polyphonic texture.
- The two hands of the piano appear to be playing in different keys, despite the stylistic similarity. This dissonance ensures each line can be heard.

Texture example 2

- The texture is dense. The string orchestra accompaniment creates a dissonant wash above which each wind and brass instrument stands out in its own distinct polyphonic line.
- Each layer is identified by its rhythmic groupings and motifs rather than pitch ones.
- The left and right hand on Piano 1 are out of sync with each other, ensuring the lines are distinct.
- The overall texture lacks clarity due to the frenzied rhythms, wide register of pitches and dissonance which create a dense polyphony.

Tonality

- An example of polytonality e.g. the flute and oboe are playing similar material a second (majors and minor 2nds) apart.
- Parts are clearly in different tonalities as different accidentals occur – some have sharps and other flats
- Dissonance is in every bar and no tonal centre is evident

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.
Atonal	Where there is no clear sense of tonality.
Cluster chord	Where a group of notes adjacent to each other are sounded together creating a clash or dissonant chord
Da capo	From the beginning.
Dissonant	The term describing the sound when notes played simultaneously do not blend together but clash.
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.
Graphic Notation	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
Legato	Smoothly
Melody	Tune
Metre	The way that the beats are grouped in a piece of music, ie the number of beats in a bar
Multimetre	Where more than one time signature is used simultaneously
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.
Pentatonic Scale	A scale consisting of five notes only – the most common being the 1st, 2nd 3rd, 5th, and 6th notes of the scale.
Piano (*p*)	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.
Polyphony	Tune against tune happening simultaneously
Polyrhythm	Where 2 or more independent rhythm patterns are playing at the same time
Polytonality	Where three or more tonal centres are in use at the same time
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 (*sfp*)	To accent the start of the note loudly, then become suddenly soft.
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.
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.