

**SYDNEY"
SYMPHONY"
ORCHESTRA**



Learning & Engagement Teaching Kit

Stage 5 & 6

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.

Background

Music of the 19th Century

Historic Context

In the 19th Century the industrial revolution, social upheaval and rejection of the authority of the church, created a new middle class. It was a time of the rise of the individual: man the hero, the virtuoso. Continuing land ownership wars across the world fuelled the fires of nationalism.

A snapshot of events include:



1804	Napoleon Bonaparte pronounces himself Emperor of France.
1809	Uprising in Germany and Austria – war against Napoleon renewed.
1813	Blaxland, Wentworth and Lawson cross the Blue Mountains and start opening up Australia
1814	Stevenson builds the first steam locomotive
1825	The first railway opens and 1826 first steam ship crosses the Atlantic.
1827	Beethoven dies
1837	Death of John Constable (artist) and Alexander Pushkin (poet)
1846	Great Potato famine in Ireland
1848	Karl Marx publishes The Communist.
1851	Gold discovered in Australia
1859	Darwin publishes his Origin of Species
1865	Abolition of slaves in America and Klu Klux Klan is formed
1867	End of transportation of criminals to Australia
1874	First Impressionist Exhibition (named after Monet painting)
1878	Edison develops electric light
1883	Krakatoa Volcano erupts killing 35,000
1889	Eifel Tower built
1890	Lumiere brother develop motion pictures
1893	New Zealand is the first country to give women the vote
1897	First zeppelin airship launched.

Features of 19th Century Music

Musical Romanticism was marked by emphasis on originality and individuality, personal emotional expression, and freedom and experimentation of form. Music of this time had an increasing level of technical challenge as the individual virtuoso rose to fame. As countries asserted independence and fought over borders, nationalism became a key ingredient, and the rise of literature, art and poetry was often reflected in the symphonic poems and programme music depicting heroes, places, objects and events.

Pitch (Melody and Harmony)

- Emphasis upon lyrical, songlike melodies
- Some composers still organised melody into balanced phrases, others like Wagner, created long, unbalanced phrases or continuous melody.
- Harmonies were more adventurous and colourful with many added note chords (7ths, 9ths, 11ths, etc.) and use of chromaticism
- More adventurous use of augmented and diminished chord vocabulary
- Musical momentum propelled by harmonic tension and release created by the use of dissonance.
- Harmony was a key tool in creating expressive and passionate works, which drew composers to dissonance and tension and release created by dissonance created dramatic tensions.

Duration (Rhythm and Metre)

- Rhythmic tension created by cross rhythm, poly rhythms and use of rubato.
- Virtuoso material used complex rhythmic beat subdivisions requiring great dexterity and coordination.
- Frequent changes of metre and tempo within movements

Tone Colour

- The orchestra expanded with many additional brass and percussion instruments becoming standard in symphonic music
- Exploration of tone colour used for storytelling and nationalistic depictions.

Tonality

- Whilst music was tonal and still created through major and minor scales, modulations were adventurous, often unexpected and facilitated often through the use of a diminished seventh chord, from which there are many resolutions.
- Works roamed a long way from the home key, and the dominant – tonic cadence, which punctuated the structure of Classical music was less important as the years passed.

Texture

- The 19th Century completed the swing from a horizontal (contrapuntal) to a vertical conception of music.
- Emphasis upon harmony meant that composers were preoccupied with the power of the chord. They often focussed on luscious harmonies and tone colour, striving for an even richer sound.
- Texture grew thick and opaque, through the use of dense chords and a mammoth orchestra.
- By the time of Mahler and Rachmaninov, the elaborate texture of late romanticism had reached a point that no further progress was possible.

Dynamics and Expressive Devices

- Composers began including detailed score markings to ensure the music was played exactly as they envisioned.

Structure

- The ordered balance of Classicism was abandoned in favour of freer forms, or a freer attitude to classical forms.
 - Use of through composed and arc structures, as well as a loose sonata form.
 - The solo concerto, symphony, symphonic poem and other types of programme music were important symphonic genres, and large orchestras were used to accompany large scale oratorio, operas and requiems.
-

The 19th Century Orchestra Instrumentation

As concert halls grew, so too did the size of the orchestra.

Woodwind	Brass	Percussion	Strings
Piccolo	8 Horns in F	Timpani (1 player)	Violin I
3 Flutes	(7th and 8th doubling	Bass Drum	Violin II
(3rd doubling	Tenor Tuba)	Tam-tam	Viola
Piccolo 2)	4 Trumpets in	Triangle	Cello
Alto Flute	F, C & Bb	Tambourine	Double Bass
4 Oboes	3 Trombones	Glockenspiel	
(4th doubling	2 Tuba	Xylophone	
Cor Anglais 2)		Tubular Bells	
Cor Anglais			
Piccolo Clarinet in			
D & Eb			
3 Clarinets			
in Bb & A			
(2nd doubling			
Bass Clarinet 2)			
Bass Clarinet			
4 Bassoons			
(4th doubling			
Contrabassoon 2)			
Contrabassoon			

Techniques of Orchestration

The most exciting and developed instrument of this time was the orchestra. After the “rules of orchestration” observed by the classical composers, composers of this period followed Beethoven’s lead, to break the dominance of the violins and high wind in taking melodic roles. Celli and bass lines were divided and given individual parts. The woodwind section was expanded by the inclusion of piccolo, cor anglais, bass clarinet and sometimes contrabassoon. Additional percussion colours of cymbals, bass drum, and hand percussion like sleigh bells, finger cymbals and triangle were used for programmatic effects.

Work: Dvořák Cello Concerto in B minor

Composer Background

Antonin Dvořák (1841-1904)

Czech composer Antonin Dvořák (1841-1904) was content with his peasant background which gave him his distinctive character: an unselfconscious directness; openness and honesty; not defined by academic attainment; not given to being manipulative and in turn shaped his musical *Cello Concerto in B minor*, a work is still considered a landmark for the instrument. This work was written during his three years in America. If his famous *Symphony No. 9*, with its rich strands of indigenous American sounds interwoven with his inevitable Bohemian idioms was titled "From the New World", then the *Cello Concerto* with its almost pure Bohemian flavour could have been titled "Towards the Old World". His music sounds Slavonic without using existing folk tunes, because of his extensive use of Bohemian dance rhythms and the typical Bohemian melody pattern: phrase of a repeated single bar, followed by a two bar cell.

Listening Guide

Overview:

Dvořák's *Cello Concerto Op. 104* has the standard three movement quick-slow-quick concerto structure:

Movement I *Allegro* — Sonata Form

First subject in B minor

Clarinet score: *mp* (mezzo-piano), *p* (piano).
 Low Strings score: *pp* (pianissimo), *p* (piano).
 The score shows the first subject in B minor, with the Clarinets and Low Strings playing in unison.

Second Subject, D major

Solo Horn score: *pp* (pianissimo), *molto espressivo* (very expressive), *dim.* (diminuendo), *pp* (pianissimo).
 The score shows the second subject in D major, with the Solo Horn playing.

The first subject exclusively is used for the Development section. The recapitulation unusually begins with the second subject and consists mainly of variations of that theme. The coda is where material from the first subject is finally heard, demonstrating Dvořák's loose adherence to the Classical traditions.

Movement II *Adagio ma non troppo* — Ternary Form

Section A In G major is played by the solo clarinet.

Bars 1 - 4
 Solo Clarinet score: *p* (piano).
 The score shows the first four bars of Section A in G major, with the Solo Clarinet playing.

Section B is introduced by the solo cello in B minor

Bars 43 - 46
 Solo Cello score: *molto espressivo* (very expressive).
 The score shows the first four bars of Section B in B minor, with the Solo Cello playing.

It is a slightly varied form of Dvořák's own song *Leave me alone*, Op.82 no. 1, recalled here for his sister-in-law, who was seriously ill in Bohemia. It is heard with an *obligato* from clarinets.

Movement III Finale. *Allegro Moderato* - Rondo Form

The rondo theme is introduced by the cello in B minor:



Interestingly the coda opens with muted trumpets recalling an echo of the rondo theme, then the flutes and solo violin suggest *Leave me Alone* (from the middle section of movement 2). Echoes of the first subject from Movement 1 are heard, “*ppp*”, muted and fragmented before the end of the piece.

Significant musical features include:

- pentatonic, folk-like melodies, modal harmonies e.g., the opening theme and 2nd subject
- no cadenzas, so more a symphonic work than a virtuoso showpiece concerto.
- expanded the late classical orchestra to include piccolo, 3 trombones, tuba and triangle
- used one of his own songs in the central episode of the second movement: *Leave Me Alone, Op. 82, No. 1* as a tribute to his sister-in-law Josefina.
- abundance of melodies
- highlights the range and character of the cello with effective and varied orchestral accompaniments.
- the key themes lend themselves to a range of different harmonisations.
- many duets between the cello and other instruments, reinforcing the symphonic nature of the piece.
- used the cello's ability to eloquently convey broad, cantabile melodies

Significant features characteristic of the 19th Century period and genre:

- German symphonic tradition: orchestra plays a vital role developing thematic material; wide range of orchestral colours are utilised.
- recall of themes from earlier movements later in the work, first heard in Beethoven's 9th Symphony.
- a classical structure: three movements; the first sonata form; the second ternary; the third a rondo
- Dvořák's music is innately nationalistic, a characteristic of symphonic works of the C19th

Instrumentation

Woodwind	Brass	Percussion	Strings
2 Flutes (2 nd doubling piccolo)	4 Horns	Timpani	Solo Cello
2 Oboes	2 Trumpets		Violin I
2 Clarinets	Trombones		Violin II
2 Bassoons	Tuba		Violas
			Celli
			Double Bass

Audio Excerpts

Access the Spotify playlist by visiting the following link:

<https://open.spotify.com/playlist/5F7wJy02n0rP8M3th7UeyM>

Excerpt No.	Movement	Time	Activity	Page
1	Movement 1: <i>Allegro</i>	0:00 – 1:44	Activity 1	12
2	Movement 1: <i>Allegro</i>	3:29 – 1:09	Activity 1	12
3	Movement 2: <i>Adagio ma non troppo</i>	0:00 – 2:57	Activity 2	14
4	Movement 2: <i>Adagio ma non troppo</i>	2:55 – 4:20	Activity 3	15
5	Movement 3: <i>Allegro moderato</i>	0:00 – 2:32	Activity 6	20

Score Excerpts (Click below to access)

[Movement 1: Allegro](#)

[Movement 2: Adagio ma non troppo](#)

[Finale: Allegro moderato](#)

Excerpt No.	Movement	Bars	Activity	Page
1	Movement 1: <i>Allegro</i>	1 – 46	Activity 1	12
2	Movement 2: <i>Adagio ma non troppo</i>	83 – 119	Activity 1	12
3	Movement 3: <i>Allegro moderato</i>	1 – 38	Activity 2	15

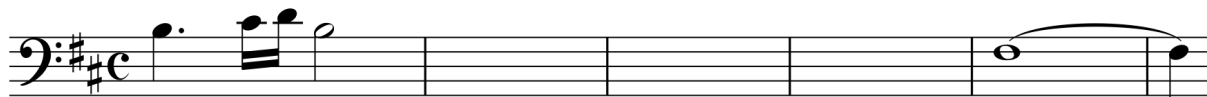
Learning Activities

Activity 1: Aural/Musicology

Score and Audio excerpt 1 Movement 1 (Bars 1-46).

1. Listen to the first 16 seconds of **Audio Excerpt 1** (0:00 – 1:44) five times and complete the melody of the First Subject on the staff below.

Do not yet look at **Score Excerpt 1** (Bars 1 – 46)



2. Play the first 16 seconds of **Audio Excerpt 1** (0:00 – 1:44), five more times. As you play the extract, the students complete the following tasks.
 - a. Write in dynamic markings on the melody you wrote in 1, representing as accurately as possible what you hear in the recording.
 - b. Write in articulation markings on the melody you wrote in 1, representing as accurately as possible what you hear in the recording.
 - c. Write in a suitable Italian word for the tempo, based upon what you hear in the recording.
3. Listen to the first 14 seconds of **Audio Excerpt 1** (0:00 – 1:44) two more times.
 - a. What instrument is playing this melody?
 - b. In the space below the melody dictation, draw a Sound Map to show where other instruments are playing.
 - c. Label your graph with the instrument names.
 - d. Comment on the texture of this segment.
 - e. Comment on the mood of this segment.
4. Examine score extract 1 (bars 1-46) and correct your answers to questions 1, 2 and 3.
5. Answer the following questions by examining score extract 1.
 - a. Name the key.
 - b. Describe the time signature.
 - c. Explain why the 'Clarinet in A' line is different to what you have written in question 1
6. Now look at the features of the melody itself.

- a. It is said that a characteristic Bohemian trait in folk melodies is an AAB phrase-pattern. Do you find any evidence for this phrase pattern in the first subject?
- b. Describe the pitch and rhythm of each bar of the first subject using the table below.

	Bar 1	Bar 2	Bar 3	Bar 4	Bar 5	Bar 6
Pitch						
Rhythm						


- c. Another characteristic Bohemian trait is the pentatonic scale. Is there evidence of that in this melody?

Activity 2: Musicology/Aural Movement 1

Movement 1 **Audio Excerpt 3** (0:00 – 2:57) **Score Excerpt 2** Bars 83–119 (page 15 – 20)

“The soloist’s first entry passage signals that this is to be a virtuoso piece”.

History of the Concerto, Roeder, 1994.

1. Read **Score Excerpt 2** (83-119) and listen to **Audio Excerpt 3** (0:00 – 2:57) beginning at bar 91.
 - a. Explain the meaning of ‘virtuoso’.
 - b. Having listened to the Sound Excerpt from bars 91, what is it about this passage that “*signals that this is to be a virtuoso piece*”?
 - c. State the meaning of “*Quasi improvisando*”
 - d. What part of the ‘Orchestral Exposition’ is being stated by the cello solo at bar 87? List the features of the soloist’s music that make it ‘*Quasi improvisando*’.
 - e. The soloist’s chords in bars 89-91 are marked ‘**fz**’ with > above them, as well as  beside them. Give a description of how Dvořák wanted these chords to be played.
 - f. The chords in bars 89-91 are called “triple-stopped chords”. They are considered particularly difficult to play. Outline why this is so.
2. Study **Score Excerpt 3** (1 – 38) and use the internet or musical dictionaries to find the meanings of these terms and markings.

1. risoluto

2. spiccato

3. pesante

4. pizz

5. vivo

6. fp

7.



8.



9.



10.



3. Musicologists state that Dvořák demonstrated a strong sensitivity to the soulful quality of the solo instrument, frequently highlighting its character with effective and varied orchestral accompaniment”. Using evidence from the score that you’ve just studied, substantiate how Dvořák achieves this.

Activity 3: Musicology/Composition/Performance

1. Listen to **Audio Excerpt 3** (0:00 – 2:57), while following **Score Extract 3** (Bars 1 – 38).
 - a. Describe what is meant by the term ‘lyrical statement’
 - b. Write out the main theme of this section. Would you describe this theme as a ‘lyrical statement’? Give reasons.
 - c. The first statement of this theme (bars 1–8) could be described as chorale-like. Explain why this term may be applied here.
 - d. Write out other distinct melodies, including any countermelodies that follow on from the main theme.
 - e. Comment on how each subsequent melody is related to the main theme.
 - f. Have you found evidence to support the suggestion that Dvořák has subtly added new thematic ideas “to give the impression of one very long lyrical statement”?
2. Composition
 - a. Create your own 8-bar “lyrical melody”. Give it a character, perhaps pastoral or romantic. Perform your melody for others in your class and ask them to assess whether what you have created could be considered a “lyrical melody”.
 - b. Now develop two or three distinct “lyrical melodies” derived from your original one. Link these together to form the impression of one very long lyrical “statement”, perhaps concluding with a re-statement of your original melody (as Dvořák did in bars 1–38)
 - c. Add a simple accompaniment using 1–3 instruments, perhaps in a “chorale-like” or “question and answer” style as you heard in bars 1–38.
 - d. Perform your composition for the rest of the class. Ask the audience to assess how successful you have been in juxtaposing different, though derived, melodic ideas to make “one very long lyrical statement”.
 - e. Comment on the effectiveness of using Dvořák’s work as a model to develop your own ability to create a musical composition.
3. As an extension to this activity, you could make a recording of your composition and set it to suitable images to make a music video. Post it on YouTube and see if it gets a following!

Activity 4: Musicology/Performance

Audio Excerpt 4 (2:55 – 4:20) Movement 2 Bars 39–64

1. Listen to **Audio Excerpt 4** (2:55 – 4:20) You will notice there are two distinct sections.

Compare and contrast these using this table:

	First Section	Second Section
Mood		
Texture		
Timbre		
Orchestration		
Dynamics		

2. The first section reflects his acute homesickness for Bohemia. The Second Section is Dvořák's response to his circumstances and his tribute-gift to his sister-in-law, who fell gravely while he was away in America. Dvořák constructed the central section around a song he had written that Josefina admired: *Leave Me Alone*.
 - a. How does the first section of Audio Excerpt 4 (2:55 – 4:20) express Dvořák's longing for home?
 - b. Study the original melody line of *Leave Me Alone* and the theme as it appears in the second section of the movement on an instrument.



3. Compare the *Leave Me Alone* song as it appears in the cello concerto with the original in terms of:
 - Pitch
 - Duration
 - Rhythm
4. The classroom arrangement "Hey Jo!" is for a 5-part ensemble with a soloist. Suggested instrumentation is: solo: cello; Part 1: oboe; Part 2: clarinet (in B^b); Part 3: bassoon; Part 4: trombone; Part 5: violin.

- a. If these instruments are not available, try one of the following:
 - Choose parts for available instruments
 - Use suitable settings on 6 keyboards
 - Use a vocal solo for the melody—write your own lyrics for “Hey Jo!”
 - b. Discuss together the role of each part in the arrangement.
 - c. Listen to Audio Excerpt 4 (2:55 – 4:20) once again and go through “Hey Jo” making decisions about dynamics and articulation and marking these on the score.
 - d. Practise parts separately, then together and perform.
-

Hey Jo!

Dvorak's Cello Concerto
Movement 2
arr. P. Bailey

Musical score for the first system of "Hey Jo!". The score is in 3/4 time and B-flat major. It features six staves: Solo (Cello), Part 1 (Flute), Part 2 (Flute), Part 3 (Cello), Part 4 (Cello), and Part 5 (Flute). The Solo part begins with a half rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. Part 1 plays a continuous eighth-note pattern. Part 2 plays a half note, followed by a quarter note, and then a half note. Part 3 plays a half note, followed by a quarter note, and then a half note. Part 4 plays a half note, followed by a quarter note, and then a half note. Part 5 plays a half note, followed by a quarter note, and then a half note.

Musical score for the second system of "Hey Jo!". The score is in 3/4 time and B-flat major. It features six staves: Solo (Cello), Part 1 (Flute), Part 2 (Flute), Part 3 (Cello), Part 4 (Cello), and Part 5 (Flute). The Solo part begins with a half rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. Part 1 plays a half note, followed by a quarter note, and then a half note. Part 2 plays a half note, followed by a quarter note, and then a half note. Part 3 plays a half note, followed by a quarter note, and then a half note. Part 4 plays a half note, followed by a quarter note, and then a half note. Part 5 plays a half note, followed by a quarter note, and then a half note.

10

Solo

Part 1

Part 2

Part 3

Part 4

Part 5

14

Solo

Part 1

Part 2

Part 3

Part 4

Part 5

23

Solo

Part 1

Part 2

Part 3

Part 4

Part 5

23

24

25

Solo

Part 1

Part 2

Part 3

Part 4

Part 5

25

26

27

Activity 6: Composition/Performance

Movement 3 (Finale) **Audio Excerpt 5** (0:00 – 2:32) and **Score Excerpt 3** (1 – 38)

Task

Two things coincide in your life:

1. You have just heard the first 130 bars of the Finale of Dvořák's Cello Concerto.
2. You want to be a street busker at the arts festival that is being held in your local town.

You have a “cut-down” rondo of Dvořák's rondo and you want to give it something special that catches the ear of passers-by and makes it impossible to walk on! It's called “Bohemian Busker!” Here's what you could do:

- Swing it, jazz it up, or rock it up complete with riffs and screaming electric guitars
- Alter the articulation, the dynamics, the harmony
- Use bottles filled with water, an acoustic guitar and reduced drum kit
- Go African! All-percussion with a street-dance party groove or recycled instruments.

Some Hints

- Work in a group of 3–4 and adapt it all to the strengths and talents of the group members (make it VOCAL?)
 - Start by working on harmonies – use guitar tablature
 - Work on articulation and dynamics so that it's street-smart and not “concert hall” appropriate.
 - There is room to create your own section in this rondo (it doesn't have to be 8 bars).
 - OR leave it blank and improvise before you return to the last theme.
-

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.
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 (<i>f</i>)	Loud
Fortepiano (<i>fp</i>)	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
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 1 st , 2 nd 3 rd , 5 th , and 6 th notes of the scale.
Piano (<i>p</i>)	A dynamic marking meaning soft.
Pitch	The relative highness of lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).

Pizzicato	A technique used by string players where the sound is made by plucking the string rather than bowing it.
Program music	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program.
Sequence	A pattern that repeats at a higher or lower pitch.
Sforzando piano (<i>sfp</i>)	To accent the start of the note loudly, then become suddenly soft.
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.