

**“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 Nineteenth 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

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

Peer Gynt Suites No.1 & No.2

Composer Background

Edvard Grieg (1843 – 1907)

Grieg was born in Bergen, Norway in 1843. His early music education was primarily shaped by his mother, who was a gifted pianist. After studying for four years in Leipzig, Germany he returned to Norway as a pianist, conductor, and composer. A chance meeting with Rikard Nordraak (who wrote Norway's National Anthem) awakened Grieg's pursuit to compose nationalistic music based on Norwegian folk melodies and the natural environment of Norway.

Work Background

Peer Gynt Suites No.1 & 2 (1875)

Grieg composed *Peer Gynt* as twenty-two separate pieces of incidental music to accompany the performance of a dramatic poem written by Ibsen, a Norwegian playwright. It was first performed in February 1876 at the Christiania Theatre in Oslo and was an immediate success. Peer Gynt is a mischievous, irresponsible character who travels through life experiencing a range of mystical and story-like adventures. After years of wandering he realises the empty selfishness of his existence and finds peace in the arms of his beloved Solvieg. Anitra is the daughter of a Bedouin chief who Peer meets during his adventures in North Africa. She dances for him, then robs him of all his wealth and leaves him stranded in the desert. *In the Hall of the Mountain King* was composed to accompany the scene where Peer is out in the forest and encounters a 'Woman in Green'. Together they ride on the back of a huge pig into a dark cave, which is the home of the Troll King. Once inside, Peer is tormented and taunted by the trolls who are grotesque, supernatural folk who try to kill him. Grieg arranged two orchestral suites from this collection of incidental music.

Overview:

Instrumentation

The scored in the Peer Gynt suites is typical of the standard mid-19th Century orchestra.

Woodwind	Brass	Percussion	Strings
Piccolo	4 French Horns	Timpani	Violin I
2 Flutes	2 Trumpets	Bass Drum	Violin II
2 Oboes	3 Tenor Trombones	Cymbals	Viola
2 Clarinets	Bass Trombone	Triangle	Cello
2 Bassoons	Tuba		Double Bass

The *Peer Gynt Suites* represent three significant features of 19th Century orchestral composition:

- A return to the suite as an orchestral form
- The influence of nationalism on music
- The rise of programmatic works depicting stories, characters, places etc.

Grieg took eight movements from his original incidental music to create two suites. Unlike the Baroque suite, these movements were not a collection of dance movements, just a series of four contrasting pieces, some of which have become very well known. In the original story, Peer's travels around the world allowed Grieg to use special instruments like piccolo and cymbals to evoke musical images of exotic locations.

Suite No.1:

1. Morning Mood
2. The Death of Ase
3. Anitra's Dance
4. In the Hall of the Mountain King

Suite No.2:

1. The Abduction of the Bride
2. Ingrid's Lament
3. Arabian Dance
4. Peer Gynt's Homecoming
5. Solviog's Song

Audio Excerpts

<https://open.spotify.com/playlist/00joJN4WAcO0VhOnd4Q6j0>

Excerpt No.	Movement	Time	Activity	Page
1	Suite 2: Arabian Dance	0:00 – 0:23	Activity 1	11
2	Suite 2: Arabian Dance	Whole track	Activity 1	11
3	Suite 2: The Abduction of the Bride	Whole track	Activity 2	12
4	Suite 1: In the Hall of the Mountain King	Whole track	Activity 3	14
5	Suite 1: Antria's Dance	Whole track	Activity 4	16
6	Suite 1: Morning Mood	0:00 – 0:21	Activity 5	17
7	Suite 1: Morning Mood	Whole track	Activity 5	17

Score Excerpts (Click below to access)

[Suite No.1](#)

[Suite No.2](#)

Excerpt No.	Movement	Bars	Activity	Page
1	Suite 2: The Abduction of the Bride	Whole Movement	Activity 1	11
2	Suite 1: Morning Mood	Whole Movement	Activity 5	17

Learning Activities

Activity 1: Aural

Arabian Dance Suite No.2

Listen to **Audio Excerpt 1 (0:00 – 0:23)** of the opening 13 bars.

1. Which two woodwind instruments play the opening melody? (piccolo and flute)
2. What is the parallel interval between these two parts? (3rds)
3. What percussion instruments accompany? (triangle, bass drum, cymbal)
4. What Italian word best describes the tempo? (any fast word: Allegro, vivace)
5. How does this Grieg build to a climax by bar 13? (adds instruments, thickens texture, louder dynamics, widens range of pitches used, tutti, rhythmic unison etc.)

Now listen to the whole movement using **Audio Excerpt 2 (whole track)** and answer the questions.

The rhythmic motif below is important in this movement. How is it used in this section of the piece?



What other ostinato rhythm patterns can you hear in the excerpt?

Extension:

This piece by Grieg was written to inspire images of the middle east in the minds of the listener. From the 14th to 19th Century there existed elite groups of soldiers in Turkey called Janissaries who had their own bands with cymbals, high flutes, triangles, bass drums and snare drums. Investigate the Jannisary music and find other composers from the late Classical and 19th Century, who were influenced by their music.

Activity 2: Score Reading and Composing

Audio Excerpt 3 (whole track) Bridesmaid abduction and Ingrid's Lament, Suite No.2

Score Excerpt 1

Listen to the movement while following the score excerpt. Then go back and answer the questions below.

1. How is the instrumentation used typical of the 19th Century orchestra?
2. What do you notice about the string writing in bars 1-4?
3. What 2 chords are played by the woodwind in bar 1? NB be careful of transposing instruments and clefs!
4. What features of the C19th composition style can you find in the composer's use of score markings, performance directions and expressive techniques?
5. As you listen to bars 8-15 what differences do you notice between the Allegro furioso section and the Andante doloroso section?
6. What is a lament? How has Grieg used the music played at andante doloroso to depict Ingrid's lament?
7. What musical techniques has Grieg used to build to a climax at letter B?
8. What are the highest and lowest pitches used in this movement and where are they?
9. How does the timpani part create a bridge into the return of the allegro furioso at letter C?
10. What is the form of this movement? Create a structural plan using the letters A,B,C etc.

Activity 3: Performance and Composition

In the Hall of the Mountain King

This piece has 2 layers: the accompaniment and the main theme. It is essentially a set of simple variations on a 4-bar theme as all other material heard in the piece is related to this musical idea. He makes this information into a ternary form theme.

The accompaniment below is played first by bassoon in octaves.



The main theme is heard first in the cello and then repeated by bassoons as the celli and basses take the bass line:

Two staves of music in bass clef, 4/4 time signature, with a key signature of two sharps (D major). The top staff is labeled 'Cellos and Double Basses' and begins with a 'pizz.' (pizzicato) marking and a 'pp' (pianissimo) dynamic. The melody consists of eighth notes: D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The bottom staff is labeled 'Bassoons' and plays the same melody as the cellos and double basses.

- What two chords are suggested by the bass line? (B minor and D major)
- Play through the bass line and the main thematic material from *In the Hall of the Mountain King*.

The piece in Norwegian is called *I Dovregubbens hall* which literally means in the Dovere man's hall. Dovre is a mountainous region in Norway and bubbe is an old man or a male troll. In the original play Dovregubben refers to a troll king that Peer Gynt invents in a fantasy while relating tales of his travels to listeners.

The music is heard as Peer Gynt in a dream like fantasy enters the Troll Mountain King's hall and is chased by a noisy crowd out for his blood. The scene continues:

There is a great crowd of troll courtiers, gnomes and goblins. Dovregubben is sitting on his throne, with crown and sceptre, surrounded by his children and relatives. Peer Gynt stands before him.

There is a tremendous uproar in the hall the troll courtiers sing Slay him! The Christian man's son has seduced the fairest maid of the Mountain King! Slay him!

Listen to the movement **Audio Excerpt 4 (whole track)** and consider how Grieg creates his musical program through manipulation of the concepts of music. Musical devices used in story telling may include:

- Use of motif (both pitch and rhythm)
- Orchestral colour – instruments and combinations of instruments chosen for their specific timbres.
- Direct imitation of sounds such as thunder, birds, wind etc.
- Use of dynamics, tempo, rhythmic vocabulary and texture to add drama.
- Evocative use of pitch (chord types, chromaticism, specific scales etc.) and register.

After discussing some of the techniques used by Grieg, form groups of 3-4 and choose a scene that you can depict through musical repetition and variation. Brainstorm your main motives and themes and use a similar structure to that used by Grieg. Consider using percussion instruments, and other sound sources in unusual ways to create the right sonorities for your piece. Once created perform for the class and ask them to identify what is being depicted.

Activity 4: Performing/Aural

1. Perform this arrangement of *Anitra's Dance* as a class or in groups of 5.

Anitras Dance

A brisk waltz feel

Musical score for measures 1-6 of *Anitras Dance*. The score is in 3/4 time and features five parts: Xylophone, Alto Xylophone, Bass Xylophone, and Triangle. The Xylophone part begins in measure 4 with a melody marked *mf*. The Alto Xylophone and Bass Xylophone parts play a steady eighth-note accompaniment marked *mp*. The Triangle part plays a rhythmic pattern of eighth notes marked *mp*. A repeat sign is present at the end of measure 6.

Musical score for measures 7-13 of *Anitras Dance*. The Xylophone part continues its melody, marked *p cresc*. The Alto Xylophone and Bass Xylophone parts continue their accompaniment, also marked *p cresc*. The Triangle part continues its rhythmic pattern, marked *p cresc*. A repeat sign is present at the end of measure 13.

Musical score for measures 14-17 of *Anitras Dance*. The Xylophone part continues its melody, marked *f*. The Alto Xylophone and Bass Xylophone parts continue their accompaniment, marked *f*. The Triangle part continues its rhythmic pattern, marked *f*.

18

Xyl.

Alto Xyl.

Alto Xyl.

Bass Xyl.

Tri.

Aural Questions *Anitra's Dance*

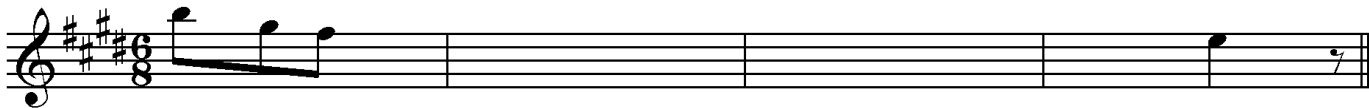
2. Listen to **Audio Excerpt 5 (whole track)** and answer the following questions:
 - a) What percussion instrument plays at the very opening? (*Triangle*)
 - b) Which other family of instruments are playing? (*Strings*)
 - c) What is the dynamic level (volume) of the music? (*Soft – piano*)
 - d) Describe the way the strings are playing their instruments? (*Plucked – pizzicato*)
 - e) What instrument plays the main theme? (*Violins*)
 - f) The strings are asked to play with *con sordino*. What does this mean and how does this change the sound? (*It softens it and makes the tone less clear.*)
 - g) Towards the end of the theme, one of the lower strings plays a quaver pattern with the bow (*arco*). Which instrument is this? (*Cellos*)
 - h) What do you think Anitra the dancer is like? How does the music suggest this?

Activity 5: Musicology/Composition

Morning from Suite No. 1

Use the **Audio Excerpt 6 (0:00-0:21)** only to answer the first three questions below:

1. The opening melody is played by the flute. Notate the first 4 bars of this melody on the staff below.



2. What family of instruments and horn accompany the flute solo?
3. What woodwind instrument immediately answers the flute?

Now refer to **Score Excerpt 2** and answer the following questions with **Audio Excerpt 7 (whole track)**

1. One of the key changes in 19th Century orchestration was to stop writing melodic material in high voices (particularly violins) and distributing melodic material across the orchestra.

Which instruments have solos (whether one, 2 3 or more bars) in this movement?

2. The music modulates numerous times as the melody is repeated throughout the movement. Identify the modulation and the relationship to the home key (tonic) using the table below:

Bar	Key	Relationship to home key
1	E major	Tonic
8		
17		
21 (Letter A)		
38 (Letter C)		

3. Discuss the texture between letter E and F.
4. What is the structure of this movement?
5. How does Grieg use the concepts of music to end the work tranquilly and peacefully from letter F to the end?

6. Composition Task

The program or story for which this piece was writing in the original play may surprise you. The story is:

His (Peer Gynt's) wild nature now lures him across the seas. Some years after he makes his way to Morocco as a rich man. In the desert he meets the daughter of a Bedouin Chief; her name is Anitra; his love for her is but of a transient nature, for he dreams of the one whom he loved in his youth.

Morning was written to depict the dawn in the Moroccan desert. The serene melody played by oboe and strings suggests to our modern ears, which have been conditioned by film scores, a pastoral scene in Europe or a cartoon, not the exotic East. He may have thought the use of the oboes suggested the snake charmers of the markets, but little else suggests an exotic desert location.

What musical features would you use to compose some atmospheric music depicting sunrise over the Moroccan desert? Consider the nature of the desert, arid landscape, mirages, and heat waves. Then consider the key musical elements such as tonality, instrumentation, extended techniques texture and register that you could manipulate to create such a piece.

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 or 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 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.