

Gwyneth Walker

Fun-damentals of Music

*for woodwind quintet with
audience participation*

1. "Rhythm"
2. "Melody"
3. "Harmony"
4. "Form"

*Commissioned by the Equinox Chamber Players:
Paula Kasica (FL), Ann Homann (OB), Jeanine York-Garesché (CL),
Carole Lemire (HN), Donita Bauer (BSN)
for premiere March 4, 2005 – St. Louis, MO*

*This commission was made possible by the generous assistance of the
Regional Arts Commission – St. Louis.*

duration: 14' 30"

*dedicated to the memory and fun-loving spirit of Patricia Stenberg (1935-2002)
Principal Oboe of the Florida West Coast Symphony,
member of the Florida Woodwind Quintet and
Music Director of the Sarasota Pops Orchestra
"Pat always wanted the audience to join in!"*

***Fun-damentals of Music** is intended to be both educational and entertaining. The presentation will take the form of a "Music Lesson," with instruction and participation. The music is joyful. And the emphasis will be on audience involvement and enjoyment.*

Each movement focuses on one basic component of music. According to the directions given by one of the members of the quintet, the audience will join the players by clapping (rhythms), humming (a melody), harmonizing (building chords) and raising hands, or perhaps standing up (!), (to identify formal sections and thematic recurrences).

*This music is especially intended for school programs. However, **Fun-damentals** was also created with general audiences in mind. Adults have been known to enjoy singing or tapping during concerts. [!] Families might share the experience, perhaps to see which members really **are** musically-inclined! It is hoped that this will be a memorable "Music Lesson" for all.*

* * * * *

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council.

Walker's catalog includes over 130 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published E.C. Schirmer of Boston (choral/vocal music) and MMB Music of St. Louis (orchestral/instrumental music).

Fun-damentals of Music

1. Rhythm

The Clarinetist's role in this movement is to lead the audience in clapping rhythms. Therefore, the instrument may be left by the chair. Clarinetist comes to the front of the stage... where a large poster of the rhythmic patterns may be displayed on a music stand... to address the audience, offering the following guidelines (either read or paraphrased):

“The first element of music which we shall explore today will be RHYTHM. And, in this first piece of music, we shall need your help in bringing the rhythms to life. I will lead you, conduct you, in clapping the rhythms as part of the performance.”

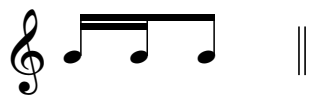
Clarinetist introduces and rehearses the five rhythmic patterns displayed on the following page. Clarinetist (perhaps assisted by a local Music Teacher) may offer as much or as little 'instruction' about the rhythmic patterns and note values as is appropriate to the situation.

Clarinetist will also explain to the audience about cut-offs (such as will be given at the end of mm. 24 & 40), dynamics (for the section at letter E) and the signaling of the final repetition of a pattern (see m. 61).

The rhythms may be rehearsed with just the claps. Or, instruments may join in, if they wish. Everyone might rehearse the section at letter C together in order to hear and understand the rhythmic dialogue.

During the performance of the music, the Clarinetist stands at the front of the stage, leading the audience clapping. In addition, the Clarinetist (and/or local Music Teacher) may point to the rhythms displayed on the poster as the rhythms occur in the music.

RHYTHM



Fun-damentals of Music

1. Rhythm

Gwyneth Walker

♩ = 108 **with energy**

Clarinetist stands at the front of the stage to lead the audience in clapping rhythms (starting in m. 13)

Flute

Oboe

Bb Clarinet *(claps only)*

F Horn

Bassoon

7 **A**

Fl.

Ob.

Cl.

Hn.

Bsn.

13 B

Fl.

Ob.

Cl. *(claps)*
f

Hn.

Bsn.

mf

18

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

23 C

Fl.

Ob.

Cl. *(Cl. gives a cut-off)* ↓ *(Cl. guides audience to listen to Bsn./Hn.)* *(Cl. leads audience in clapping)* *(Cl. guides audience to listen to Fl./Ob.)*

Hn.

Bsn.

28

Fl.

Ob.

Cl. (*Cl. leads audience in clapping*) (*sim.*)

Hn.

Bsn.

32

D

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

36

Fl.

Ob.

Cl.

Hn.

Bsn.

2. Melody

The Oboist's role in this movement is to play the theme, and then lead the audience in humming along. The goal is for the audience to become confident enough in humming the melody that they can perform it without doubling by the Oboe. (The other instruments start by playing the theme, but then diverge into counterpoint.)

The more capable the audience is in sustaining the melody on their own, the less playing is needed by the Oboist. Instead, the Oboist conducts and encourages the singing. Instructions for the Oboist are provided in the score and part.

The Oboist performs from the front of the stage. If desired, a poster of the melody may be displayed on a music stand for the audience to see. And, if a local Music Teacher is assisting in the performance, he/she may point to the notes of the melody as they are to be hummed.

Oboist introduces this movement with the following words (or a paraphrased version):

“The next element of music which we shall explore today will be MELODY. And, in this piece of music, we shall need your help in humming along. I will play the melody for you once, and then you can join in with me. Once you have learned the melody, I may even stop playing myself so that I can listen to you!”

“Let us give this a try.”

MELODY

Gently flowing

mf cantabile

p

2. Melody

Gently flowing ♩ = 132

(Oboist plays this movement from the front of the stage, to lead the audience in singing [humming] along.)

Fl.

Ob. *mf cantabile*

Cl.

Hn.

Bsn.

12 A

mf cantabile
(Ob. beckons to the audience)

p

mf cantabile

Fl.

Fl. *to sing or hum the melody*

Ob.

Cl.

Hn.

Bsn. *mf*

23

32

Fl. *p*

Ob.

Cl. *p*

Hn. *p*

Bsn. *p*

41 **B**

Fl. *p* *mf* *p* *mf* *p*

Ob. *mf*
*Ob. plays melody, or
sings/hums with audience.*

Cl. *p* *mf* *p* *mf* *p*

Hn. *mf*

Bsn. *mf* (*mf*)

50

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *p* *mf*

Bsn. *p* *mf*

58 C

Fl. *p* *f* *p*

Ob. *mf*

Cl. *p* *f* *p*

Hn.

Bsn. *p*

Ob. plays melody, or sings/hums with audience.

66

Fl. *f* *p*

Ob.

Cl. *f* *p*

Hn.

Bsn.

73

Fl. *f* *p*

Ob.

Cl. *f* *p*

Hn.

Bsn.

80 **D**

Fl. *f*

Ob. *mf*

Cl. *f* *p* *mf* *p*

Hn. *p* *mf* *p*

Bsn. *mf*

Ob. plays melody, or sings/hums with audience.

87

Fl.

Ob. *mf*

Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *mf*

94

Fl. *p*

Ob. *p*

Cl. *mf* *p*

Hn. *mf* *p*

Bsn. *p*

3. Harmony

The Bassoonist's role in this movement is to lead the audience in singing pitches which form chords. It is suggested that the Bassoonist divide the audience into three parts (moving from left to right or vice-versa across the auditorium). The Bassoonist explains to the audience that they will be singing notes, on the syllable "la." One section will sing a note and hold it, while another section adds another pitch, and so forth. A series of three-note chords (triads) will be formed.

The chordal pitches are also played by the Horn, Clarinet and Oboe. So, the audience will be supported in their singing. But, the goal is for the audience to sing confidently enough that the instrumental support is not essential. The Bassoonist's part will have the chordal patterns, so that the Bassoonist can conduct the audience.

As chords are formed, the Piccolo enters with a theme above the chord. And, as the piece progresses, the harmonic pitches themselves become elaborated in the instrumentals. (The audience singing remains basic.) The tempo increases, the music picks up energy, and there is even a section where the chords are formed at double speed.

The Bassoonist stands at the front of the stage. (No instrument needed.) If desired, a poster of the chords may be displayed on a music stand for the audience to see. And, if a local Music Teacher is assisting in the performance, he/she may point to the notes of the chord as they are to be sung. It may be helpful to practice forming the chords once or twice before starting this movement.

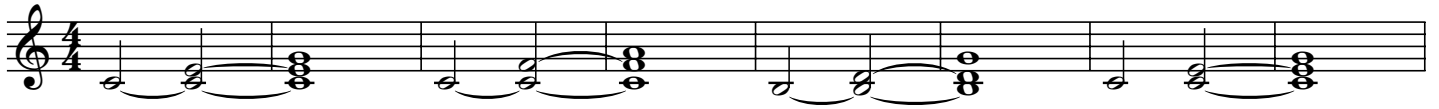
Bassoonist introduces this movement with the following words (or a paraphrased version):

“Music needs rhythm and melody, as we have seen. Music also needs HARMONY. Harmony happens when several notes are played or sung at the same time. The melody and rhythm work with the harmony to create a piece of music.”

“We have here some notes for you to sing on “la” (points to poster). This part of the room will sing the first note. The middle section will sing the next note. And this last section will sing the third note. When you all sing together, you have made a chord. Can you hear this?”

“Let's sing these notes now, and see if we can make harmony!”

HARMONY



3. Harmony

Bassoonist comes to the front of the stage to lead the audience in singing the various pitches of arpeggiated chords. Bassoonist does not play instrument in this movement. Instead, the Bassoonist's part will display the notes which the audience is singing.

$\downarrow = 112$ at a tempo comfortable for the audience to sing the pitches to build chords

The musical score is arranged in five staves: Picc., Ob., Cl., Hn., and Bsn. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems. The first system covers measures 1 through 10. The second system starts at measure 11 and includes a section marked with a box 'A' above measure 13. The third system starts at measure 21. Dynamics include *mf* and *mf**. The Picc. part is mostly rests, with some activity in the later systems. The Ob. part has some notes in the first system. The Cl. part has a melodic line. The Hn. part has a sustained chord. The Bsn. part has a rhythmic pattern of eighth notes.

* Play loudly enough to lead the audience singing, but not drown it out.

B Slightly faster $\text{♩} = 120$

29

Picc. Ob. Cl. Hn. Bsn.

Detailed description: This system contains measures 29 through 36. The Piccolo part (Picc.) features a rhythmic pattern of eighth notes with slurs, alternating with rests. The Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.) parts provide harmonic support with sustained notes and some melodic movement. The key signature has one sharp (F#).

37

Picc. Ob. Cl. Hn. Bsn.

Detailed description: This system contains measures 37 through 43. The Piccolo part continues with its rhythmic eighth-note pattern. The Oboe part has a more active melodic line. The Clarinet, Horn, and Bassoon parts continue their harmonic accompaniment. The key signature remains one sharp (F#).

44

Picc. Ob. Cl. Hn. Bsn.

C Slightly faster $\text{♩} = 132$

(mf)

Detailed description: This system contains measures 44 through 49. The Piccolo part has a more active role with slurred eighth-note patterns. The Oboe part has a melodic line. The Clarinet and Horn parts have melodic lines, with the Horn part marked *(mf)* in the final measure. The Bassoon part provides a steady accompaniment. The key signature has one sharp (F#).

50

Picc. *(mf)*

Ob. *(mf)*

Cl.

Hn.

Bsn.

55

Picc.

Ob.

Cl.

Hn.

Bsn.

60

Picc.

Ob.

Cl.

Hn.

Bsn.

4. Form

The Horn player's role in this movement is to help the audience identify the different themes and formal sections of the music. Also, the Horn will be playing some of the music—especially, the theme associated with the “C” section, as it recurs in the piece. Horn player comes to front of stage, with Horn and horn part for playing this movement.

Visual displays, such as the posters used in the previous movements, are not necessary for this movement. The emphasis now will be on listening to the music.

The Horn player introduces this movement with the following words (or a paraphrased version):

“Today we have learned about RHYTHM, MELODY and HARMONY. These are all parts of the language of music. These give us the sounds that we hear. And now, we shall learn about the shape which organizes these sounds into a musical composition. For, one does not simply play musical sounds over and over again. Instead, the sounds come and go, they change, and they interact with each other. We call this MUSICAL FORM.”

“This next piece has several sections. Each section is associated mostly with one musical theme. There is the “A” theme, which is energetic and proud, as if to say: **Here I am—the main theme!**” (*Players demonstrate a bit of the opening theme.*)

“There is a second theme, the “B” theme.” (*Players demonstrate some of the materials starting at m. 14.*) “This is a gentle, “singing” theme. The Clarinet likes this theme!”

“These two themes come and go in the music. Let us see if we can identify the two themes when we hear them.”

Horn player divides the audience into three sections, identifying one section with theme “A,” another with theme “B” and telling the third section that their “very special” theme will be demonstrated next. Then, the players play samples of each theme, with the audience raising their hands (or perhaps standing up!) when they hear “their” theme.

And, there is even another theme, the “C” theme. I play this theme myself!

(Horn player now plays some of the material starting in m. 49, and then instructs the appropriate section of the audience to identify this theme.)

There may now follow some opportunities to “test” the audience in identifying their particular themes. The woodwinds play, and the audience raises hands or stands up. The Horn player helps guide in this. Once everyone seems comfortable with the thematic-identification process, the quintet may proceed to perform this movement. As a last bit of instruction to the audience, the Horn player may say:

Remember now that not all themes will be played at the same time. However, it is possible that there may be sections where more than one theme is heard soon after another. In other words, the themes may interact. Listen carefully to the music!

The coming and going of the themes is part of the shaping of the music, which we call the MUSICAL FORM.

For the quintet:

This piece is a rondo form. A special feature (to engage the audience) is the “surprise” insertion of parts of the “C” theme into the returns of the “B” sections. The alternation of “B” and “C” material increases in stretto, so that by the end of the movement, the two themes answer each other every half-measure. It is intended that, if the audience has mastered the process of identifying the themes, hands will be raised (or children will stand up!) with increased frequency, which could be a fun and lively conclusion for the performance!

A B A C A $\overline{\text{BCBC}}$ A $\overline{\text{BCBCBC}}$ A $\overline{\text{BCBCBCBC}}$

4. Form

The Hornist stands at front of stage and encourages the audience to listen and identify the themes and the sections of the piece.

♩ = 108 energetically and triumphantly

Fl. (Flute) *f*

Ob. *f*

Cl. *f*

Hn.

Bsn. *f*

5

Fl. *f*

Ob. *f*

Cl. *f*

Hn.

Bsn. *f*

9

Fl. *p*

Ob. *p*

Cl. *p*

Hn.

Bsn. *p*

A
14 $\text{♩} = \text{♩}$

Fl. *mf cantabile*

Ob.

Cl. *mf cantabile*

Hn.

Bsn. *(p)* *mf*

20

Fl. *p*

Ob.

Cl. *mf*

Hn.

Bsn. *p*

25

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *(mf)* *p*

Hn.

Bsn. *mf* *(mf)* *p*

ritard.

B a tempo ♩ = 108

30

Fl.

Ob.

Cl.

Hn.

Bsn.

f

35

Fl.

Ob.

Cl.

Hn.

Bsn.

p

39

Fl.

Ob.

Cl.

Hn.

Bsn.

p

p

p

p

(p)

44 C same tempo ♩ = 108

Fl. *peacefully*

Ob. *peacefully*

Cl. *peacefully*

Hn. *boldly*
p \curvearrowright *mf*

Bsn. *peacefully*

50

Fl. *p* \curvearrowright *mf*

Ob. *tr*

Cl.

Hn.

Bsn.

56 D

Fl. *p* \curvearrowright *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*