

Croc's, Kookaburra's and Creativity: Aussie answers from the Bandroom

Mid West Band and Orchestra Clinic
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Croc's, Kookaburra's and Creativity – Aussie answers from the band room

Ralph Hultgren and Jemima Bunn

These notes are prepared for you so you can add your own comments into them and therefore have a more complete view of today's clinic. They are structured in the style of a simple lesson plan.

Overview and rationale:

The purpose of this presentation is to familiarise music educators with high quality, concert band literature produced by Australian composers in recent years.

Since the late 1980's, Australian music educationalists and composers have sought to find and develop pedagogical resources and compositions that reflect a unique and distinctive character – an Australian approach to doing and expressing.

This session will give insight into how literature, originating from Down Under, can provide valuable educational opportunities for the skill and musical development of young musicians in an ensemble setting the world over. Using practical demonstrations, performed by the Camberwell High School Wind Ensemble, examples of Australian literature written specifically for Wind Band will be used as we illustrate how musicianship and skill can be extended through the employment of a variety of pedagogical approaches.

Such methods will present band directors with creative processes and engaging materials to enhance the teaching and learning environment that is their band room. It will also allow them to become acquainted with positive educational and musical experiences relevant to them and their students – encouraging the development of a more rounded world perspective.

Our aim is to share Aussie answers, via the rich depth of repertoire and down under methods, for the common problems that beset the band rooms across the globe.

Objectives:

By the end of this session the attendees will have be aware of:

1. New repertoire with which to teach
2. New manners of approaching teaching using the repertoire
3. Personal reflection that will inform their practice

Materials:

Music to be used during the session will include:

- Gladiator – Hultgren
- Legend – Tchaikovsky/Hultgren
- Bunyip Blues – West
- Simple Song – Hultgren
- Walkabout – Hultgren
- The Visionaries – Hogg

Method:

Various components of the repertoire will be used to consider methods of introducing and teaching musical concepts and the remediation of them when required. Areas of attention will include:

- Dissonance and intonation – Gladiator
- Tonality and its variations – Legend
- Rhythm and Syncopation – Bunyip Blues and Walkabout
- Melody and Phrasing – Simple Song
- The Performance Package – The Visionaries

Dissonance and intonation

Gladiator Ralph Hultgren

Gladiator 1
Ralph Hultgren

Pulsing and strong (♩ = 96-104)

Flute
Oboe
Bassoon
* Optional clarinet not shown in score
B♭ Clarinets 1, 2
B♭ Bass Clarinet
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpets 1, 2
F Horn
Trombone
Euphonium
Tuba
Mallet
Snare Drum
Bass Drum
Crash Cymbals

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2

Fl.
Ob.
Bsn.
Cb. 1, 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts. 1, 2
Hn.
Trb.
Euph.
Tuba
Mallet
S. D.
B. D.
Cr. Cym.

3

Fl.
Ob.
Bsn.
Cb. 1, 2
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpts. 1, 2
Hn.
Trb.
Euph.
Tuba
Mallet
S. D.
B. D.
Cr. Cym.

Considerations:

- Bb – F intonation exercises and tuning process – singing and referential tuning
- Phrases and shape using dissonance – trumpets and clarinets sharing the melody
- Dissonant harmonies – the introduction of major seventh and related harmony to the young ear

Legend

Tchaikovsky
Arr. Ralph Hultgren

1

Slow, expressive and rubato

Flute
Oboe
Bassoon
Bb Clarinet 1
Eb Alto Clarinet
Bb Bass Clarinet
Eb Alto Saxophone 1,2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1
Bb Trumpet 2,3
F Horn 1,2
Trombone 1
Trombone 2,3
Euphonium
Tuba
Glockenspiel
Triangle
Timpani

Slow, expressive and rubato

Slow, expressive and rubato

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2

Flute
Oboe
Bsn.
CL1
CL2/3
A.CL
B. CL
A. Sax.1/2
T.Sax
B.Sax
Tpt.1
Tpt.2/3
Hrn.1/2
Trb.1
Trb.2/3
Euph.
Tuba
Glock.
Tri.
Timp.

9

9

9

Considerations:

- The harmonic structure and the need to be aware of tendency in melodic and harmonic motion
- Chromaticism
- The impact of tonality on intonation

3

Flute
Oboe
Bsn.
CL1
CL2/3
A.CL
B. CL
A. Sax.1/2
T.Sax
B.Sax
Tpt.1
Tpt.2/3
Hrn.1/2
Trb.1
Trb.2/3
Euph.
Tuba
Glock.
Tri.
Timp.

17

17

17

Triangle

Tonality and its Variations

Legend Tchaikovsky/Hultgren

Bunyip Blues

1
Brian West

Rhythm and Syncopation Bunyip Blues Brian West

Considerations:

Rote to note – teaching simple rhythms and syncopations by rote

- The persistent beat of Bunyip Blues
- The opportunity to teach the syncopation *en masse*
- The layering of the rhythmic ideas that allow transparent instruction and development of understanding

Driving ♩ = 134

* Optional clarinet not shown in score

* optional kit part available

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2

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Rhythm and Syncopation

Walkabout

Ralph Hultgren

Walkabout

RALPH HULTGREN

FULL SCORE

Rolling along (♩ = 110 - 120)

Flute: *mf* click fingers

Oboe: *mf*

Bassoon: *mf*

Clarinet 1: *mf* click fingers

Clarinet 2: *mf* a2

Alto - Bass Clarinet: *mf*

Alto Saxophone 1: *mf*

Alto Saxophone 2: *mf*

Tenor Saxophone: *mf*

Baritone Saxophone: *mf*

Trumpet 1: *mf*

Trumpet 2: *mf* click fingers

F Horn 1: *mf* a2

F Horn 2: *mf*

Trombone 1: *mf*

Trombone 2: *mf*

Euphonium/Tuba: *mf*

Mallets/Glock: *mf* click fingers

Percussion: *mf* closed hi-hat

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Considerations:

From syncopation to swing

- The use of simple syncopation in Bunyip Blues can lead to the more sophisticated variations and manipulations of rhythm that are found in swing pieces like Walkabout

Flute

Oboe

Bassoon

Clarinet 1: *mf*

Clarinet 2: *mf* a2

Alto - Bass Clarinet: *mf*

Alto Saxophone 1: *mf*

Alto Saxophone 2: *mf*

Tenor Saxophone: *mf*

Baritone Saxophone: *mf*

Trumpet 1: *mf*

Trumpet 2: *mf* a2

F Horn 1: *mf*

F Horn 2: *mf*

Trombone 1: *mf*

Trombone 2: *mf*

Euphonium/Tuba: *mf*

Mallets

Percussion: *mf*

Flute

Oboe

Bassoon

Clarinet 1: *mf*

Clarinet 2: *mf* a2

Alto - Bass Clarinet: *mf*

Alto Saxophone 1: *mf*

Alto Saxophone 2: *mf*

Tenor Saxophone: *mf*

Baritone Saxophone: *mf*

Trumpet 1: *mf*

Trumpet 2: *mf* a2

F Horn 1: *mf*

F Horn 2: *mf*

Trombone 1: *mf*

Trombone 2: *mf*

Euphonium/Tuba: *mf*

Mallets

Percussion: *mf* Tambourine, Ride cymbal

Simple Song

Ralph Hultgren

Embracing some of the concepts gleaned from the sections on tonality and dissonance we can consider the manner in which those and other musical components impact on the presentation and interpretation of the melody.

Considerations:

- The work on the open fifth idea, found earlier in Gladiator, can be utilised here in securing the melodic intonation and also in shaping the line
- The dissonance concept from Gladiator and the tonality concepts from Legend can be combined here in melodic and counter melodic shaping and phrasing
- The phrasing of the accompaniment can be made more polished and musical
- The whole of the component content in dissonance, tonality, intonation and melodic shaping can be engaged with in a simple 5 – 6 bar phrase such as is found in the coda of Simple Song

Melody and Phrasing Simple Song Ralph Hultgren

The Performance Package

The Visionaries Brian Hogg

To conclude, the demonstration ensemble will perform a work that is one or two levels above the other works but still very reachable by good elementary school and middle school groups. The Visionaries contains a vast amount of material that is directly connected to what we have discussed thus far.

The Visionaries 1
 Commissioned by Music Junction Blackburn for the opening of the new Music School at Methodist Ladies College, Melbourne March 1995
 Brian Hogg

Andante Semplice con Rubato ♩ = 60

Flute/Piccolo
 Oboe
 Bassoon
 Bb Clarinet 1
 Bb Clarinet 2,3
 Bb Bass Clarinet
 Eb Alto Saxophone 1,2
 Bb Tenor Saxophone
 Eb Baritone Saxophone
 Bb Trumpet 1,2 (1st)
 F Horn 1,2
 Trombone 1,2
 Euphonium
 Tuba
 Mallets Glockenspiel
 Drums Snare, Bass
 Percussion Sus.Cym., Cr.Cym, Tri., Tambourine
 Timpani

* Solo to be off stage

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7

(2nd time only)

Fl/Pic. (2nd time only) (play both times)
 Oboe (2nd time only) (play both times)
 Bass. (2nd time only) (play both times)
 Cl1. (then both times)
 Cl2,3
 B.C1.
 A.Sax1,2
 T.Sax (T.Sax both times)
 Bar.Sax
 Tpts.1,2
 Horn1,2 (Horns both times)
 Trb.1,2
 Euph.
 Tuba
 Mallets
 Drums (4)
 Perc.
 Timp. (4)

Considerations:

- Melodic shaping and accompaniment phrasing – the opening and subsequent thematic development
- Tonality and dissonance – the conclusion to the opening section and the dialogue between the solo voices leading to the allegro
- Syncopation and rhythmic considerations – the accompaniment rhythms and the contrapuntal/canonic nature of the architecture in the slow section

8

39

Fl/Pic.
 Oboe
 Bass.
 Cl1.
 Cl2,3
 B.C1.
 A.Sax1,2
 T.Sax
 Bar.Sax
 Tpts.1,2
 Horn1,2
 Trb.1,2
 Euph.
 Tuba
 Mallets
 Drums (s.c. on crows)
 Perc.
 Timp.

Outcomes:

At the conclusion of this session the delegates will have:

- Found new repertoire to teach with (Objective 1)
- Considered new methods of introducing and teaching musical concepts (Objective 1 and 2)
- Considered the remediation of those concepts, where required, by way of the repertoire and the methodologies presented throughout this clinic (Objective 2 and 3)

Information of value to attendees:

Other concert band music by Brian Hogg and Brian West is available through Brolga Music via Ludwig Music Publishing Company. Both composers also have ensemble music available through Brolga.

Brolga Music Publishers is an Australian company that is distributed in the USA via Ludwig Music of Cleveland Ohio (USA) and in Singapore through The Crotchet Factory Singapore.

Brolga, Neil A Kjos and Hal Leonard publish Ralph Hultgren's concert band music. String and full orchestra works by Hultgren are available through Brolga, Ludwig, Lake State, Shawnee and Alfred.

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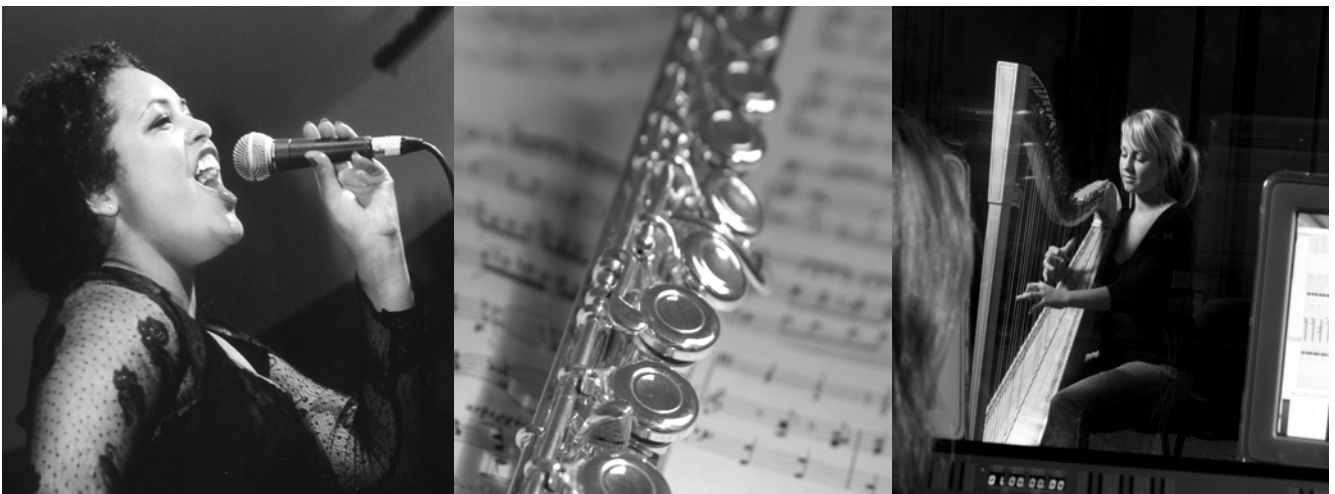
Queensland Conservatorium Griffith University

Queensland Conservatorium Griffith University is one of Australia's leading tertiary music institutions. Since its establishment in 1957, the Conservatorium has developed an international reputation for excellence in conservatoire training. Today it is also at the forefront of contemporary music education.

The Queensland Conservatorium holds national leadership in six key areas:

- Keyboard
- Opera and Voice
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- Young Conservatorium

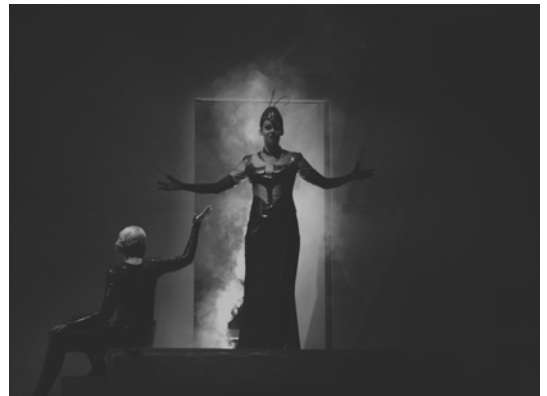
This has largely been achieved through the Conservatorium's provision of pre-tertiary education, which acts as a high quality interface between Education Queensland (the state government's education arm) and various private schools, and the tertiary music program at the Conservatorium.



Alumni Successes

Highly successful alumni of Queensland Conservatorium Griffith University who have proceeded through either the Preparatory Course or the Young Conservatorium include:

- **Lisa Gasteen**
(world renowned operatic soprano)
- **James Cuddeford**
(2nd Violin Australian String Quartet)
- **Jason Redman**
(Principal Trombone, Queensland Symphony Orchestra)
- **John Foster**
(Trumpet, Sydney Symphony Orchestra)
- **Sonia Croucher**
(Principal Piccolo, Malaysian Philharmonic)
- **Simon Cobcroft**
(Cello, Malaysian Philharmonic)
- **Liam Viney**
(piano, winner of many major national piano competitions including the 1998 City of Sydney and the 1995 Yamaha National Piano Competition)
- **Shan Deng**
(awarded Best Australian Pianist, 2000 Sydney International Piano Competition)

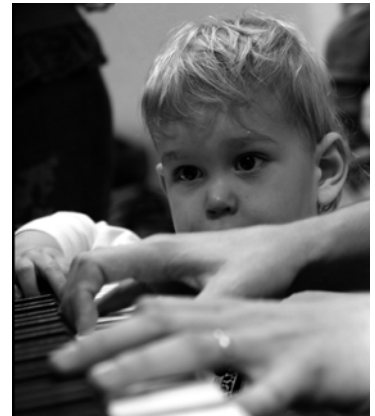


The Queensland Conservatorium is a college of Griffith University.

Young Conservatorium

The Queensland Conservatorium inaugurated the Young Conservatorium in the early 1980's as the Conservatorium School.

Young Conservatorium is the pre-tertiary program of Queensland Conservatorium Griffith University (QCGU) where it is an efficient and viable educational, artistic and commercial division of QCGU. In recent years Young Conservatorium has redeployed resources to extend the outreach of the Queensland Conservatorium pre-tertiary and community programs. Adult and professional education programs have been successfully launched and substantial regional programs continue to come on line.



Programs delivered include students from early childhood, primary (elementary) & secondary schools, pre-tertiary, adult education, teacher professional development and community interest groups. Quality music education is provided for all ages from birth to mature age adults. The educational programs and community service provisions include Young Conservatorium, Young Conservatorium International, Queensland Conservatorium Performers Agency, Queensland Conservatorium Teacher Referral Service, Professional Development and Community Music Access.

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The Welcome page of the Young Conservatorium web site will note:

Youthful spirit, maturing creativity and growing inquisitiveness are the hallmarks of the multiplicity of programs available in the Young Conservatorium!

The energy displayed by our students is matched by the creative vigour and academic depth of our staff. The joy obvious on the faces of our Early Childhood Music students is also seen in the faces of their teachers, the dynamic power in the ensembles can be seen in the hands of their conductors, the vitality of the solo recitals given by our fine young artists, mirrors the intensity and passion of their teachers.



This is music making and music knowing beyond the confines of our classic understanding of music Institutions. This is music making through the wonder of self-awareness and joy that comes from the empowering experience of being at the "Young Con".

Welcome to our aspirations and dreams for your children's music education. Welcome to the Young Conservatorium.

Ralph Hultgren, Jemima Bunn, Young Conservatorium Griffith University and Camberwell High School would like to thank Ludwig Music Publishing Company for their support for this clinic through the provision of this clinic brochure.

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