

## Teachers Resource Kit

# BERNSTEIN

## Symphonic Dances from West Side Story



Learning & Engagement  
Stages 5 & 6

*Symphonic Dances from West Side Story* by Leonard  
Bernstein

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

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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 links

## NSW Curriculum

*Symphonic Dances* from *West Side Story* by Leonard Bernstein covers a range of topics from the NSW syllabuses:

### Years 7-10 Mandatory and Elective

Art Music of the 20th and 21st centuries

Theatre Music

Music for Large Ensembles

Jazz

Music of a Culture

### Music 1 Preliminary and HSC

Music of the 20th and 21st centuries

Theatre Music

Music for Large Ensembles

Jazz

Music of a Culture

### Music 2 Preliminary

Additional Topic: Music 1945 to Music 25 Years Ago

Music of a Culture

### Music 2 HSC

Additional Topic: Music 1945 to Music 25 Years Ago

## Syllabus Outcomes

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

### Stage 4 Mandatory Music

| Activity/ Learning Experience   | Syllabus Outcomes   |
|---|---|
| Activity 1:<br>Aural/ Composition (Prologue)                                  | 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.11, 4.12       |
| Activity 2:<br>Aural/ Musicology/ Performance/ Composition (Prologue)         | 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10, 4.11, 4.12 |
| Activity 3:<br>Aural/ Performance/ Composition (Somewhere)                    | 4.1, 4.2, 4.3, 4.4, 4.5, 4.7, 4.8, 4.9, 4.11, 4.12            |
| Activity 4:<br>Aural/ Performance/ Musicology (Mambo)                         | 4.1, 4.2, 4.3, 4.7, 4.8, 4.9, 4.10, 4.11, 4.12                |
| Activity 5:<br>Musicology/ Aural/ Performance (Cha-Cha)                       | 4.1, 4.2, 4.3, 4.4, 4.7, 4.8, 4.9, 4.10, 4.11, 4.12           |
| Optional Extension Activities:<br>Aural/ Musicology/ Composition/ Performance | 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10, 4.11, 4.12 |

### Stage 5 Elective Music

| Activity  | Syllabus Outcomes   |
|---|---|
| Activity 1:<br>Aural/ Composition (Prologue)                                  | 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.11, 5.12       |
| Activity 2:<br>Aural/ Musicology/ Performance/ Composition (Prologue)         | 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12 |
| Activity 3:<br>Aural/ Performance/ Composition (Somewhere)                    | 5.1, 5.2, 5.3, 5.4, 5.5, 5.7, 5.8, 5.9, 5.11, 5.12            |
| Activity 4:<br>Aural/ Performance/ Musicology (Mambo)                         | 5.1, 5.2, 5.3, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12                |
| Activity 5:<br>Musicology/ Aural/ Performance (Cha-Cha)                       | 5.1, 5.2, 5.3, 5.4, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12           |
| Optional Extension Activities:<br>Aural/ Musicology/ Composition/ Performance | 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12 |

## Stage 6 Music 1

| Activity  | Syllabus Outcomes  |
|---|--|
| Activity 1:<br>Aural/ Composition (Prologue)                                  | P1, P2, P3, P4, P5, P6, P9, P10, P11<br>H1, H2, H3, H4, H5, H6, H9, H10, H11                 |
| Activity 2:<br>Aural/ Musicology/ Performance/ Composition (Prologue)         | P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11<br>H1, H2, H3, H4, H5, H6, H7, H8, H9, H10, H11 |
| Activity 3:<br>Aural/ Performance/ Composition (Somewhere)                    | P1, P2, P3, P4, P5, P6, P9, P10, P11<br>H1, H2, H3, H4, H5, H6, H9, H10, H11                 |
| Activity 4:<br>Aural/ Performance/ Musicology (Mambo)                         | P1, P2, P4, P5, P6, P7, P8, P9, P10, P11<br>H1, H2, H4, H5, H6, H7, H8, H9, H10, H11         |
| Activity 5:<br>Musicology/ Aural/ Performance (Cha-Cha)                       | P1, P2, P3, P4, P5, P6, P9, P10, P11<br>H1, H2, H3, H4, H5, H6, H9, H10, H11                 |
| Optional Extension Activities: Aural/ Musicology/<br>Composition/ Performance | P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11<br>H1, H2, H3, H4, H5, H6, H7, H8, H9, H10, H11 |

## Stage 6 Music 2

| Activity  | Syllabus Outcomes  |
|---|--|
| Activity 1:<br>Aural/ Composition (Prologue)                                  | P1, P2, P3, P4, P5, P6, P7, P10, P11, P12<br>H1, H2, H3, H4, H5, H6, H7, H10, H11, H12                       |
| Activity 2:<br>Aural/ Musicology/ Performance/ Composition (Prologue)         | P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11<br>H1, H2, H3, H4, H5, H6, H7, H8, H9, H10,<br>H11              |
| Activity 3:<br>Aural/ Performance/ Composition (Somewhere)                    | P1, P2, P3, P4, P5, P6, P7, P10, P11, P12<br>H1, H2, H3, H4, H5, H6, H7, H10, H11, H12                       |
| Activity 4:<br>Aural/ Performance/ Musicology (Mambo)                         | P1, P2, P3, P5, P7, P8, P9, P10, P11<br>H1, H2, H3, H5, H7, H8, H9, H10, H11                                 |
| Activity 5: Musicology/ Aural/ Performance (Cha-Cha)                          | P1, P2, P3, P4, P5, P7, P10, P11<br>H1, H2, H3, H5, H7, H10, H11   |
| Optional Extension Activities: Aural/ Musicology/<br>Composition/ Performance | P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11,<br>P12<br>H1, H2, H3, H4, H5, H6, H7, H8, H9, H10,<br>H11, H12 |



# Work: *Symphonic Dances from West Side Story* (1957) by Leonard Bernstein

**Duration: 21:00 minutes**

## Composer background

### Leonard Bernstein (1918-1990)

Leonard Bernstein was an American composer, conductor, concert pianist, and music lecturer and was heralded as one of the finest composers/conductors of the 20th century.

His composing style encompasses a range of concert works for orchestra, choir, opera, musical theatre, chamber music and solo piano. His passion to bridge the gap between contemporary music and audiences saw him successfully infuse many jazz concepts into his compositions of which the musical *West Side Story* is his most popular work.

He was one of the foremost conductors of his time, and for many years he was the Music Director of the New York Philharmonic Orchestra. His antics on the podium (where he often conducted from memory) were legendary, and his most prominent performance ever was with the fall of the Berlin Wall in 1989 when he conducted Beethoven's *Symphony No.9* to millions across the world on television.

## Work Background: *Symphonic Dances from West Side Story* (1957)

The *Symphonic Dances* are an orchestration and adaptation of the original musical score from *West Side Story*.

The musical *West Side Story* is based on a modern-day version of 'Romeo and Juliet' wherein Shakespeare's city of Verona is translated to 1950's Manhattan. The two rival families become two rival teenage gangs: the 'Jets' (New Yorkers) and the 'Sharks' (Puerto Rican immigrants). The contemporary story of gang conflict and racial confrontation is tough and realistic. The combined music embodies a mixture of Latin American dance rhythms, Jazz and expressive love songs.

This concert adaptation includes dance excerpts that have been merged for the concert score. They are called 'symphonic' because the dances of the musical were originally conceived in this manner.

Most of this score, and the original musical score, evolved from a few thematic ideas that are combined and transformed to meet the different dramatic events and moods unfolding on stage.

The *Symphonic Dances* are arranged and performed continuously, with each section flowing into the next, without breaks:

### **Prologue** (*Allegro moderato*)

The opening suggests the growing rivalry between the two teenage gangs: the Jets and the Sharks.

### **Somewhere** (*Adagio*)

The two gangs are united in friendship through a dream-dance sequence.

**Scherzo** (*Vivace e leggero*)

In the same dream, the gangs break through from the city walls to find themselves in a playful world of sunshine and fresh air.

**Mambo** (*Meno Presto*)

Back to reality, violence returns with the competitive dance at the gym between the gangs.

**Cha-Cha** (*Andantino con grazia*)

Lovers, Tony and Maria see each other for the first time and dance together.

**Meeting Scene** (*Meno mosso*)

The music that accompanies the first exchange of words between the lovers.

**Cool, Fugue** (*Allegretto*)

A contrapuntal dance sequence in which the Jets practice controlling their hostility and violence.

**Rumble** (*Molto allegro*)

Climactic gang battle during which the two gang leaders are killed.

**Finale** (*Adagio*)

After Tony has died in Maria's arms, *Somewhere* is recalled and developed into a funeral procession, the poignant reality completes the tragic story.

## Instrumentation of work

| Woodwind              | Brass                | Percussion                                       | Strings     |
|-----------------------|----------------------|--|-------------|
| Piccolo               | 4 Horns in F         | Timpani  | Violin I    |
| 2 Flutes              | 3 Trumpets in B flat | Bongos   | Violin II   |
| 2 Oboes               | 3 Trombones          | Tambourine                                       | Viola       |
| Cor Anglais           | Tuba                 | Timbales   | Cello       |
| E flat Clarinet       |                      | Tom-tom  | Double Bass |
| 2 Clarinets in B flat |                      | 2 Snare Drums                                    |             |
| Bass Clarinet         |                      | Conga Drum                                       |             |
| Alto Saxophone        |                      | Tenor Drum                                       |             |
| 2 Bassoons            |                      | Bass Drum  |             |
| Contrabassoon         |                      | 4 Pitched Drums                                  |             |
|                       |                      | Traps (Cymbals, Snare Drum, Tom-toms, Bass Drum) |             |
|                       |                      | Triangle   |             |
|                       |                      | Suspended Cymbal                                 |             |
|                       |                      | Cymbals (pair)                                   |             |
|                       |                      | Finger Cymbals                                   |             |
|                       |                      | 3 Cowbells (one large)                           |             |
|                       |                      | Tam-tam  |             |
|                       |                      | Vibraphone                                       |             |
|                       |                      | Glockenspiel                                     |             |
|                       |                      | Chime  |             |
|                       |                      | Woodblock  |             |
|                       |                      | Guiro  |             |
|                       |                      | Maracas (large and small)                        |             |
|                       |                      | Xylophone  |             |
|                       |                      | Police Whistle                                   |             |
|                       |                      | Harp   |             |
|                       |                      | Piano  |             |
|                       |                      | Celeste  |             |

# Listening Guide

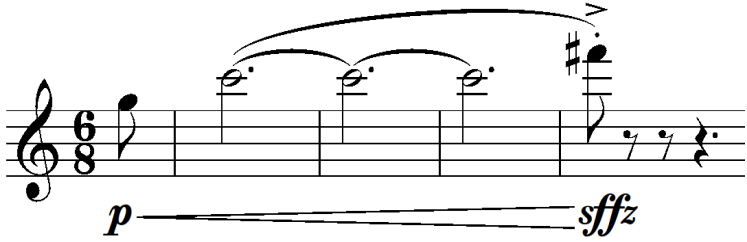

## Overview & Detailed Analysis

All audio excerpts are from Spotify playlist:

[Symphonic Dances from West Side Story by Leonard Bernstein](#)

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### Prologue (bars 1 - 275)

| Bar/s   | Audio Cues  | Features   |
|---------|-------------|--|
| 1 - 46  | 0:00 - 0:44 | <ul style="list-style-type: none"> <li>• <i>Allegro Moderato</i>, 6/8 metre.</li> <li>• Opens with the 'Discord' motif (bars 1 - 4) - a dramatic <i>crescendo</i> of an ascending perfect 4th from G to a sustained concert C, moving up to an accented <i>sff</i> dissonant F sharp quaver in unison (creates a tritone interval upon which much of this music is based).</li> </ul> <p><b>'Discord' motif:</b></p>  <ul style="list-style-type: none"> <li>• The Jets 'Cool' motif is referenced by alto sax and vibraphone (bars 18 - 19) provides a Jazz feel (in A minor) and utilises a descending tritone.</li> </ul> <p><b>'Cool' (Jet) motif:</b></p>  <ul style="list-style-type: none"> <li>• The Jet's 'Cool' theme leads to key change (bars 27), with accompaniment suggesting a waltz feel within the 6/8 pulse.</li> <li>• Syncopated clarinet soli provide the 'Waltz' response to 'Cool' theme fragments at bar 28, later doubled in flute and violin I (bar 34) builds textural density to 'Joyously' climax (bar 40).</li> <li>• The full 'Cool' theme returns (bar 40) in flute, oboe, violin I and II.</li> </ul> |
| 47 - 87 | 0:45 - 1:18 | <ul style="list-style-type: none"> <li>• Solo trombone heralds the opening 'Discord' tritone motif (bars 46 - 48)</li> <li>• Solo percussion player on 4-pitched drums interrupts the flow of the dance with an extended variation of the semi-quaver - quaver 'Sting' from bar 5 heard in bassoon and trombone in bar 54.</li> </ul>  |




*p*

|           |             |  |
|-----------|-------------|--|
|           |             | <ul style="list-style-type: none"> <li>• 'Cool' theme re-stated by trumpet (bars 53) followed by 'Waltz' response again.</li> <li>• Return of A minor tonality in bar 74 with 'Cool' theme played again by all woodwinds and trumpet in unison.</li> </ul>   |
| 88 - 99   | 1:18 - 1:27 | <ul style="list-style-type: none"> <li>• Return of percussive 'Interruption' (bar 88) with further development of brass 'Sting' through imitative interplay within the orchestra (bars 93 - 95).</li> <li>• Trombone initiates <i>canonic</i> entries of 'Cool' motif with brass and strings in bar 98.</li> </ul>   |
| 100 - 140 | 1:28 - 2:00 | <ul style="list-style-type: none"> <li>• Varied 'Waltz' motif returns in Major 3rds played in woodwinds and strings.</li> <li>• Imitative fragments of the opening 'Discord' motif continues in woodwinds, xylophone and piano in bars 107 and 108.</li> <li>• Variations in texture and sudden silence (bars 109) create interest.</li> <li>• the three motives: 'Discord', 'Cool' and 'Waltz' continue to be juxtaposed and superimposed for variation.</li> <li>• Metre changed to simple duple in bar 133 with augmented 'Discord' motif accompanied by harp and piano chromatic runs and orchestral <i>tutti gliss.</i> Sudden <i>General Pause</i> signals a new section.</li> </ul> |
| 141 - 153 | 2:01 - 2:12 | <ul style="list-style-type: none"> <li>• Section begins with new key (B flat major suggested) and new mood - <i>Scherzando e misterioso</i>.</li> <li>• 'Discord' motif is diminished rhythmically, fragmented and passed through the orchestra for tone colour interest and to build momentum.</li> </ul>   |
| 154 - 224 | 2:13 - 3:13 | <ul style="list-style-type: none"> <li>• Bebop-esque in style with sudden driving accented quaver <i>ostinato</i> at bar 154 in piano, cello and double bass creates melodic and rhythmic contrast to the short brass and woodwind melodic fragments.</li> <li>• <i>Ostinato</i> grouped in an uneven 7 note pattern (bracketed in score for accented phrasing) creates <i>syncopation</i> and metric displacement through the shifting phrase accents.</li> </ul>   |

|           |             |   |
|-----------|-------------|---|
|           |             |  <ul style="list-style-type: none"> <li>● Ride and bass drum straight quaver pulse also alludes to Bebop style.</li> <li>● Other percussion adds interest in tone colour and creates tension.</li> <li>● Shorter note values provide a sense of faster tempo.</li> <li>● Key change at bar 179 (unresolved dominant (E) vamp of A major)</li> <li>● Violin II and violas <i>spiccato</i> semiquavers at the frog allude to the similar rhythmic drive of the ride or crash cymbal rhythm in Bebop Jazz (bars 179 - 188).</li> <li>● Key change (G major) at bar 195 with rapid, ascending arpeggio movement in woodwinds and violin I and II contrasts to descending contrary motion contour in horn and trombone parts.</li> <li>● Sudden texture contrast at bar 203, solo xylophone provides theme followed by imitative rhythmic answer from bongos and re-statement of theme again on xylophone, piano, trumpet then later piccolo (bar 216).</li> </ul> |
| 225 - 242 | 3:14 - 3:27 | <ul style="list-style-type: none"> <li>● Key change (C major) signalled by <i>tutti</i> accented quaver “Cadd b5” chord (C and F sharp interval provides tritone dissonance) leads to new syncopated theme on bass instruments.</li> <li>● Syncopated bass line theme introduced in layers creating increase in textural density.</li> </ul>    |
| 243 - 263 | 3:28 - 3:46 | <ul style="list-style-type: none"> <li>● <i>Furioso</i> increases tension with faster tempo providing the impression of a chase, also added police whistle (bar 258) supports this idea.</li> <li>● Stravinsky-like driving accented tritone chords in orchestral <i>tutti</i> (bar 258) lead to eventual return to 6/8 metre.</li> </ul>   |
| 264 - 275 | 3:47 - 4:07 | <ul style="list-style-type: none"> <li>● Return of opening ideas, metre and key.</li> <li>● Original ‘Cool’ theme on vibraphone and harp at bar 269.</li> </ul>   |


## Somewhere (bars 276 - 346)

| Bar/s     | Audio Cues  | Features   |
|-----------|-------------|--|
| 276 - 314 | 0:00 - 2:21 | <ul style="list-style-type: none"> <li>Sustained C beneath introduction of 'Somewhere' theme on solo viola doubled by harp.</li> </ul>  <ul style="list-style-type: none"> <li>Cello, violin I, violin II introduce counter melodies over theme.</li> <li>At bar 286, horn takes theme, with oboe countermelody and arpeggio <i>ostinato</i> accompaniment on piano and harp.</li> <li>Rich harmonies in strings at bar 294 indicates modulation and bridge into 'Somewhere' theme in strings and clarinet at bar 302, <i>a tempo</i>, with counter melody played on flute and violin I.</li> <li>Climax in theme through textural and dynamic build at bar 310 then <i>diminuendo</i> and <i>rall.</i> from bar 312 - bar 314.</li> </ul> |
| 315 - 328 | 2:22 - 3:14 | <ul style="list-style-type: none"> <li>E pedal point in bass on the offbeat accompanies dovetailing thematic fragments between the flutes at bar 315.</li> <li>Imitative 'Somewhere' theme led by solo trumpet in bar 322 with response from flute and violin I and II.</li> <li>F sharp pedal point in double time (bars 322 - 326) leading to pulled back tempo just before bar 329.</li> </ul>  |
| 329 - 346 | 3:15 - 3:51 | <ul style="list-style-type: none"> <li>Sudden tempo change to <i>Andante con moto</i> followed by an <i>accelerando</i> bridge into 'Scherzo'.</li> <li>Manipulation of beats and groupings with <i>multimetre</i>, e.g. 2/4 to 3/4 at bar 338 and 339, 2/4 at bar 342 and 4/4 at bar 343.</li> </ul>  |

## Scherzo (bars 347 - 399)


| Bar/s     | Audio Cues  | Features  |
|-----------|-------------|---|
| 347 - 399 | 0:00 - 1:17 | <ul style="list-style-type: none"> <li><i>Scherzo Vivace e leggiero</i> begins with new lilting melodic material introduced by strings.</li> <li>Characterised by metre changes per bar 3/4, 4/4, 9/8, 2/4, 3/4 that interrupt the 'flow'.</li> <li>Alternating <i>arco</i> and <i>pizz.</i> in strings.</li> <li>Irregular 5/4 metre begins at bar 396, foreshadows the incoming syncopated groupings in 'Mambo'.</li> </ul> |

## Mambo (bars 400 - 544)

| Bar/s     | Audio Cues  | Features  |
|-----------|-------------|---|
| 400 - 409 | 0:00 - 0:07 | <ul style="list-style-type: none"> <li>• <i>Meno Presto</i> tempo and simple duple metre.</li> <li>• Sudden loud opening with the introduction of Latin percussion (timbales, bongos, cowbell) playing strong driving Latin-style syncopated rhythms.</li> <li>• New <i>fortissimo</i> accented and highly <i>syncopated</i> and dissonant melodic theme introduced in bar 404 - 409.</li> <li>• Key change at bar 404 (no definitive tonal centre).</li> </ul>   |
| 410 - 437 | 0:08 - 0:33 | <ul style="list-style-type: none"> <li>• Contrasting 'answer' theme at bars 410 - 415 characterised by repeated arpeggiated minor/major 7th chord in semiquaver rhythm. Arpeggios suggest A minor tonal centre.</li> </ul>  <ul style="list-style-type: none"> <li>• Arpeggio thematic material returns throughout the 'Mambo' section in fragment and sequenced variations, e.g. up a tone to B minor at bar 420 - 421 then returns to A minor at bar 430.</li> </ul>   |
| 438 - 544 | 0:34 - 2:14 | <ul style="list-style-type: none"> <li>• Secondary 'Mambo' theme in bassoon, brass and low strings at bars 438 - 441, characterised by strong driving accented and syncopated quavers in rhythmic unison followed by <i>tutti</i> orchestral shout: "Mambo!" (not heard in this particular recording though). The percussion also reinforces this rhythm.</li> <li>• The 'Mambo' theme is repeated followed by further development of earlier material.</li> <li>• Tritone interval continues as a common harmonic relationship between parts.</li> <li>• Multiple key changes: A major at bar 466, C major at bar 484, A major at 508, C major at 524.</li> <li>• Rallentando ending introduces the slower 'Cha-Cha' section.</li> </ul> |



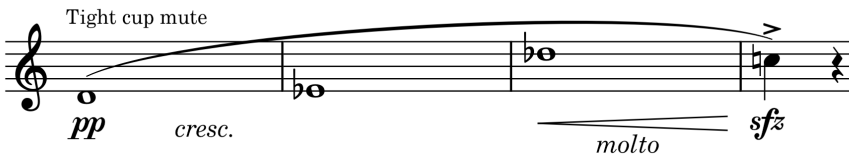
## Cha-Cha (bars 545 to 568)

| Bar/s     | Audio Cues  | Features  |
|-----------|-------------|---|
| 545 - 562 | 0:00 - 0:39 | <ul style="list-style-type: none"> <li>• G major, <i>Andantino con grazia</i>, simple quadruple metre.</li> <li>• Four bar introduction with solo bass clarinet figure, accompanied with <i>pizzicato</i> and harmonic interjections from bassoon, low strings and harp. Finger cymbals add a new, contrasting tone colour.</li> <li>• Introduction of 'Cha-Cha' theme in strings (<i>pizzicato</i>) and flute trio (<i>staccato</i>) at bar 549.</li> </ul>  <ul style="list-style-type: none"> <li>• The <i>pizzicato</i> and <i>staccato</i> articulation provide a dry and light tone colour. This is accompanied by arpeggio figures in cello and harp.</li> <li>• Return of opening theme at bars 555 - 556 followed by 'Cha-Cha' theme again for the proceeding 6 bars.</li> </ul> |
| 563 - 568 | 0:40 - 0:53 | <ul style="list-style-type: none"> <li>• Answer theme at bar 563, denser in texture to create contrast from previous light and graceful theme. This is created through more prevalent <i>arco</i> strings and <i>forte</i> dynamics in woodwinds.</li> <li>• Oboe solo at bar 566.</li> <li>• Chromatic ascending run in celesta and harp doubled with interpolated and diminished run from the vibraphone at bars 567 - 568.</li> <li>• Solo violin I lead into 'Meeting Scene'.</li> </ul>  |

## Meeting Scene (Bars 569-580)

| Bar/s     | Audio Cues  | Features  |
|-----------|-------------|---|
| 569 - 580 | 0:00 - 0:47 | <ul style="list-style-type: none"> <li>• <i>Meno Mosso</i>, simple quadruple time with <i>sempre rubato</i>.</li> <li>• shortest 'section'.</li> <li>• Strings, celeste and vibraphone play reminiscent of 'Maria' theme from <i>West Side Story</i>, providing a bridge into 'Cool' theme at bar 581.</li> <li>• String play with mutes and 4 <i>solli divisi</i> violin I part for thinner texture.</li> <li>• Viola and cello introduce the Augmented 4th interval (tritone) characteristic of the 'Cool' theme at bar 578, followed by echo in bass clarinet at bar 579.</li> <li>• <i>Accel. molto</i> from bars 578 - 580.</li> </ul> |

## Cool (bars 581 to 729)

| Bar/s     | Audio Cues  | Features  |
|-----------|-------------|---|
| 581 - 606 | 0:00 - 0:41 | <ul style="list-style-type: none"> <li>• <i>Allegretto</i>, key change to C major</li> <li>• 'Cool' theme characterized by ascending and descending Augmented 4th interval, in <i>pizzicato</i> viola and cello and <i>staccato</i> bass clarinet and piano and then vibraphone, alto saxophone and flute I.</li> <li>• Descending accented 'Answer' theme in 3/2 metre at bars 585 - 588, doubled or in unison.</li> <li>• Strings emphasise driving <i>pizzicato</i> accent on the last quaver every bar.</li> <li>• Bar 589, 'Cool' theme for two bars in solo flute, followed by answer from vibraphone, celeste and cello playing B flat and D flat major/minor 7th chords in <i>syncopated</i> rhythm.</li> <li>• This question/answer structure continues through this section.</li> </ul>   |
| 607 - 665 | 0:42 - 2:04 | <ul style="list-style-type: none"> <li>• <i>Fugue</i> section introduces <i>swing rhythm</i> on cymbal played with brushes.</li> <li>• This section uses the <i>12-tone serialism</i> system - all 12 tones are used throughout.</li> <li>• Tension created through orchestral dialogue and <i>polyphonic</i> textures, featuring a series of countermelodies in fugal structure.</li> <li>• Recurring semibreve melody in trumpet with tight cup mute at bars 607- 610 and at bars 612 - 615, reappears in cello and horn at bar 620 and then in muted trombone and double bass at bar 632.</li> </ul>  <ul style="list-style-type: none"> <li>• Contrasting second 'subject' or theme with characteristic swung rhythm and blues notes is heard in flute I and doubled in vibraphone at bar 620 and passed to clarinet and piano at bar 632.</li> <li>• At bar 644, the theme appears in strings and trombone while woodwinds provide the swing countermelody.</li> <li>• Bars 658 - 665, <i>sfz</i> dissonant, accented chords in brass and xylophone joined by strings and piano with unison swing countermelody in woodwind and low strings. This provides a bridge into the next section at bar 666.</li> </ul> |
| 666 - 729 | 2:05 - 3:03 | <ul style="list-style-type: none"> <li>• Bars 666 - 668, syncopated blues melody played in unison and doubled in <i>tutti</i> orchestra. This creates a sudden contrast to <i>homophonic</i> texture from</li> </ul>  |

the preceding polyphony.



- Solo Jazz break on 'Traps' at bars 668 - 669 and bars 672 - 673 provides further textural contrast.
- These musical ideas are repeated a major third down at bars 670 - 673.
- Bars 677 - 684 melodic and rhythmic ideas are fragmented, repeated and developed, e.g., rhythmic displacement through metric change to 3/2 in bar 681 and 4/4 in bar 684.
- Bars 685 - 704, original 'Cool' theme returns at a key change to G major, with thicker orchestration and ornamentation, e.g., 'shake' and *glissando* on brass.
- Extreme textural contrasts bars 705 - 711, with flute, harp, clarinet, bassoon, vibraphone and celeste playing the 'Cool' theme with intermittent bursts from *tutti* orchestra.
- Further contrast in tonal centre with key change to C major at bar 705.
- Return of 'swing' rhythm on hi-hat at bar 717 to the end.

### Rumble (bars 730 to 812)

| Bar/s     | Audio Cues  | Features  |
|-----------|-------------|---|
| 730 - 812 | 0:00 - 1:52 | <ul style="list-style-type: none"> <li>• <i>Molto Allegro</i>, 6/8 time signature.</li> <li>• New melodic material opens the 'Rumble' with sudden <i>ff</i> syncopated opening.</li> <li>• Melodic material consists of ascending and descending chromatic movement and frequent tritone intervals.</li> <li>• Key change at bar 746 suggests E flat major (although continues to be ambiguous with frequent dissonance and chromatic movement). Rhythmic and harmonic <i>ostinato</i> in bassoon, piano and strings supports this tonal centre.</li> <li>• Bars 759 - 768, hears a return of melodic and rhythmic ideas from the previous 'Cool' section.</li> <li>• Bars 769 - 775, <i>sffz</i> accented and syncopated dissonant chords reminiscent</li> </ul> |

of 'Cool' theme but with more emphasis and *tutti* orchestral density to build to a greater climax before sudden textural shift to imitative dialogue between woodwind and strings at bar 776.

- Melodic material builds over time within bars 776 - 792 with an increase in notes and layering, leading to all parts finally in unison at bar 793.
- Flexibility in time and beat is emphasised by metric change to 9/8 and 6/8 at bars 806 - 807, the 'approximately 3 bar long' pause on the dotted minim *glissando* at bar 810 and extended *lunga* pause leading into a flute *cadenza* in bar 812.
- This solo flute *cadenza* is reminiscent of the 'Cool' theme with descending minor second intervals.



## Finale (bars 813 to 851)

| Bar/s     | Audio Cues  | Features  |
|-----------|-------------|---|
| 813 - 851 | 0:00 - 2:47 | <ul style="list-style-type: none"> <li>● <i>Adagio</i>, 4/8 time signature, D flat major.</li> <li>● Bars 813 - 818, solo flute accompanied by strings provides reminiscent melodic development of 'Somewhere' theme.</li> <li>● Bars 819 - 836, lush harmonies dominated by strings playing with mutes.</li> <li>● Key change to C minor at bar 825 elevates the theme by a tone and propels the music forward through the use of the syncopated C pedal ostinato in viola and cello.</li> <li>● Bars 837- 843 sustained high E flat in violin and E flat pedal point on the second beat of every bar accompanies melody on solo oboe and moves the piece to E flat major resolution. Groupings from here to the end provide a more even simple duple feel, even though still in 4/8 metre.</li> <li>● Bar 844 to end shifts up a tone to F pedal point with 4 bars of 'Somewhere' theme on flute and violin I and counter melody on violin II.</li> <li>● Ends with three statements of an unresolved and sustained A flat minor 7th chord with final F <i>pizzicato</i> on cello and double bass.</li> </ul> |

## Audio Excerpts

Access the Spotify playlist by visiting the following link:

[Symphonic Dances from West Side Story by Leonard Bernstein](#)

| Excerpt No. | Movement         | Time Stamp  | Activity                | Page   |
|-------------|------------------|-------------|-------------------------|--------|
| 1           | <i>Prologue</i>  | 0:00 - 0:47 | Activity 1 task 1 and 2 | 21, 22 |
| 2           | <i>Prologue</i>  | 3:13 - 3:46 | Activity 2 task 1       | 24     |
| 3           | <i>Somewhere</i> | 0:00 - 0:27 | Activity 3 task 1       | 34     |
| 4           | <i>Somewhere</i> | 0:00 - 1:32 | Activity 3 task 2       | 35     |
| 5           | <i>Mambo</i>     | 0:00 - 0:16 | Activity 4 task 1       | 36     |
| 6           | <i>Mambo</i>     | 1:38 - 2:05 | Activity 4 task 1       | 37     |
| 7           | <i>Cha-Cha</i>   | 0:00 - 0:53 | Activity 5 task 2       | 49     |

## Score Extracts

Score extracts have been provided in the Appendix to this resource.

| Extract No. | Movement         | Bars      | Activity          | Page |
|-------------|------------------|-----------|-------------------|------|
| 1           | <i>Prologue</i>  | 1 - 48    | Activity 1 task 2 | 22   |
| 2           | <i>Prologue</i>  | 225 - 263 | Activity 2 task 1 | 24   |
| 3           | <i>Prologue</i>  | 254 - 263 | Activity 2 task 2 | 25   |
| 4           | <i>Somewhere</i> | 276 - 299 | Activity 3 task 2 | 35   |
| 5           | <i>Mambo</i>     | 400 - 419 | Activity 4 task 1 | 36   |
| 6           | <i>Mambo</i>     | 508 - 541 | Activity 4 task 1 | 37   |
| 7           | <i>Cha-Cha</i>   | 545 - 568 | Activity 5 task 2 | 49   |

# Learning Activities

## Activity 1: Aural and Composition

### Prologue

**Score Extract 1** (bars 1 - 48)

**Audio Excerpt 1** (0:00 - 0:47)

The tasks in this learning activity are designed to assist students in developing their understanding of the *Prologue*. Students will:

- Become familiar with the repertoire in preparation for a concert experience.
  - Develop a deeper understanding of the work in terms of its musical features and stylistic characteristics.
  - Develop their listening/aural skills through responding to the music and analysing score excerpts.
  - Develop their understanding of motivic development through participating in performance and composition activities, making judgements about the composition processes of self and others.
- 

### Task 1: Aural

Listen to **Audio Excerpt 1** (0:00 - 0:47) and answer the following question:

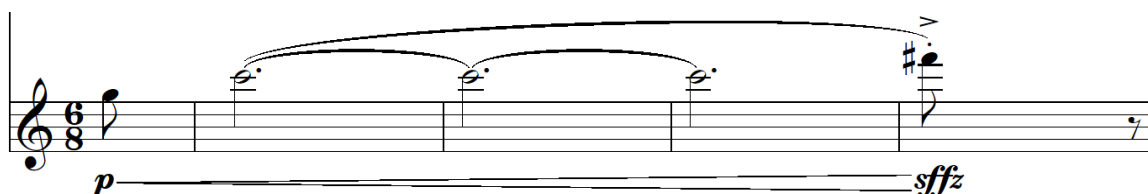
1. The opening *Prologue* is characterised by a unique orchestration of musical ideas. List some of the distinctive features in this opening section for each concept below:

|   |  |
|---|--|
| <b>Duration</b>                             |  |
| <b>Pitch</b>                                |  |
| <b>Tone colour</b>                          |  |
| <b>Texture</b>                              |  |
| <b>Dynamics &amp; Expressive Techniques</b> |  |

## Task 2: Aural

In the *Prologue* there are two main musical ideas or motifs that can be heard. These come from the original music from *West Side Story* and have quite a lot of meaning.

The 'Discord' motif (first heard in the opening 4 bars) represents the growing tension and conflict between the rival gangs in the musical (the Sharks and the Jets).



Notice how, even in *Symphonic Dances* (without the action on stage), the escalating conflict is mirrored in the build-up of texture, addition of instruments, expansion of pitch, shorter note values, increase in dynamics and articulations and dense clashing chords.

The Jets are depicted by the 'Cool' motif (first heard in bars 18 -19, played by alto saxophone and vibraphone). This motif is then taken and developed more later on in *Cool*.



Listen to **Audio Excerpt 1** again, while following **Score Extract 1** (bars 1 - 48) to answer the following questions:

1. Describe the opening 'Discord' motif (bars 1 - 4) in terms of pitch contour and intervals used.
2. Describe the vibraphone and alto saxophone 'Cool' or 'Jet' motif at bar 18 - 19 in terms of melodic shape and rhythm.
3. How are these motifs similar and/or contrasting?
4. How does Bernstein develop these motifs throughout the *Prologue*? Mark or circle these on the given score extract.

### Task 3: Composition

On your own instrument, play through the two motifs introduced in the *Prologue*:

The image displays two musical staves in 6/8 time. The first staff features a melodic line starting with a quarter note G4, followed by a half note G4, then a half note G4, and ending with a quarter note G#4. The dynamics are marked 'p' at the beginning and 'sfz' at the end. The second staff shows a rhythmic motif: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G#4, a quarter note F4, and a quarter note E4.

1. a) Using these as a guide, compose your own 1 or 2 bar motif based on a tritone and at least one other interval.  
b) Write at least 2 developments of your motif, based on your observations of how Bernstein developed his motifs from task 1.  
c) Perform your motif and your developed ideas on your own instrument for the class.  
d) Compare and evaluate your ideas. Ask members of the class which ideas are the most successful and their reasons why.

### Optional Extension Tasks - Composition

1. Arrange your original motives and their developments into a structured 8 to 10 bar composition. Write accompaniment parts (Can be both harmonic and rhythmic) and perform your compositions in groups. Evaluate each composition.



## Activity 2: Aural, Musicology, Performance and Composition

### Prologue

**Score Extract 2** (bars 225 - 263)

**Audio Excerpt 2** (3:13 - 3:46)

The tasks in this learning activity are designed to assist students in further developing their understanding of the *Prologue*. Students will:

- Become familiar with the repertoire in preparation for a concert experience.
  - Develop a deeper understanding of the work in terms of its musical features and stylistic characteristics.
  - Develop their understanding of the rhythmic aspects of the work through participating in listening, performance and composition activities, responding to the music and making judgements about the creative processes of self and others.
- 

### Task 1: Aural and Musicology

Listen to **Audio Excerpt 2** (3:13 - 3:46) while following **Score Extract 2** (bars 225 - 263) and answer the following questions:

1. a) Complete the table below, making a list of all the percussion instruments used in this excerpt, identifying whether they are classified as tuned or untuned and if their role is melodic or non-melodic in this excerpt.

| Percussion name | Tuned / Untuned | Melodic/ Non-melodic |
|-----------------|-----------------|----------------------|
|                 |                 |                      |
|                 |                 |                      |
|                 |                 |                      |
|                 |                 |                      |

b) Comment on what you notice about how Bernstein utilises and writes for percussion from the above information gathered.

2. Research other 20th century composers who have written for percussion with a more melodic role or to explore their tone colour effects, e.g., Varese, Stravinsky, Cage, Copland.

## Task 2: Performance

1. As a class or in groups, learn to play the classroom arrangement of *Prologue Score Excerpt 3* (bars 254 - 263). Experiment with different combinations of percussion instruments.

### Class Arrangement - Prologue (Bars 254-263)

**Furioso**

The score consists of the following parts:

- C Instrument Part 1
- C Instrument Part 2
- Bb Instrument Part 1
- Bb Instrument Part 2
- Eb Instrument Part 1
- Eb Instrument Part 2
- Horn in F
- Percussion 1
- Percussion 2
- Percussion 3
- Percussion 4
- Tuned Percussion 1
- Tuned Percussion 2
- Piano accompaniment
- Bass TAB
- Bass Instrument

The score is marked ***ff*** (fortissimo) throughout. The tempo is ***Furioso***. The time signature is 2/4. The key signature has two flats (Bb and Eb).

5

C Pt 1 *fff*

C Pt 2 *fff*

Bb Pt 1 *fff*

Bb Pt 2 *fff*

Eb Pt 1 *fff*

Eb Pt 2 *fff*

Hn. *fff*

Perc. 1 *fff*

Perc. 2 *fff* police whistle

Perc. 3 *fff*

Perc. 4 *fff*

T. Perc 1 *fff*

T. Perc 2 *fff*

Pno. *fff*

TAB

Bass *fff*

Detailed description: This page of a musical score contains 15 staves. The top five staves are for trumpets (C Pt 1, C Pt 2, Bb Pt 1, Bb Pt 2) and trombones (Eb Pt 1, Eb Pt 2). The next two staves are for saxophones (Hn. and Hn.). The percussion section consists of four staves: Perc. 1 (snare), Perc. 2 (police whistle), Perc. 3 (hi-hat), and Perc. 4 (cymbal). The bottom four staves are for piano (Pno.), guitar (TAB), and bass (Bass). The score is in 4/4 time with a key signature of two flats. A measure number '5' is written above the first staff. The dynamic marking *fff* (fortissimo) is present in every staff. The music features a mix of chords and melodic lines, with some instruments playing sustained notes while others have more rhythmic patterns.

# Class Arrangement - Prologue (Bars 254-263)

C Instrument Part 1

**Furioso**

5 *ff* *fff*

# Class Arrangement - Prologue (Bars 254-263)

C Instrument Part 2

**Furioso**

6 *ff* *fff*

# Class Arrangement - Prologue (Bars 254-263)

Bb Instrument Part 1

**Furioso**

5 *ff* *fff*

# Class Arrangement - Prologue (Bars 254-263)

Bb Instrument Part 2

**Furioso**

Musical score for Bb Instrument Part 2, Furioso, bars 254-263. The score is in 2/4 time and consists of two staves. The first staff begins with a *ff* dynamic marking and ends with a *fff* dynamic marking. The second staff begins with a measure rest and a '6' above the staff, indicating the start of the piece. The key signature is one flat (Bb).

# Class Arrangement - Prologue (Bars 254-263)

Eb Instrument Part 1

**Furioso**

Musical score for Eb Instrument Part 1, Furioso, bars 254-263. The score is in 2/4 time and consists of two staves. The first staff begins with a *ff* dynamic marking. The second staff begins with a measure rest and a '5' above the staff, indicating the start of the piece. The key signature is one sharp (F#).

# Class Arrangement - Prologue (Bars 254-263)

Eb Instrument Part 2

**Furioso**

Musical score for Eb Instrument Part 2, Furioso, bars 254-263. The score is in 2/4 time and consists of two staves. The first staff begins with a *ff* dynamic marking and ends with a *fff* dynamic marking. The second staff begins with a measure rest and a '6' above the staff, indicating the start of the piece. The key signature is one sharp (F#).

# Class Arrangement - Prologue (Bars 254-263)

Horn in F

**Furioso**

Musical score for Horn in F, Furioso, bars 254-263. The score is in 2/4 time and consists of two staves. The first staff contains five measures of music, ending with a *fff* dynamic marking. The second staff begins with a measure rest labeled '6' and contains five measures of music, ending with a double bar line.

# Class Arrangement - Prologue (Bars 254-263)

Percussion 1

**Furioso**

Musical score for Percussion 1, Furioso, bars 254-263. The score is in 2/4 time and consists of two staves. The first staff begins with a double bar line and a 2/4 time signature, followed by five measures of music. The second staff begins with a measure rest labeled '5', followed by five measures of music, ending with a double bar line. A *fff* dynamic marking is placed below the first measure of the second staff.

# Class Arrangement - Prologue (Bars 254-263)

Percussion 2

**Furioso**

Musical score for Percussion 2, Furioso, bars 254-263. The score is in 2/4 time and consists of two staves. The first staff begins with a double bar line and a 2/4 time signature, followed by five measures of music. The sixth measure is a diamond-shaped symbol labeled 'police whistle' with a *fff* dynamic marking below it. The second staff begins with a measure rest labeled '6', followed by five measures of music, ending with a double bar line.

Percussion 3

### Class Arrangement - Prologue (Bars 254-263)

**Furioso**

*ff* *fff*

6

Percussion 4

### Class Arrangement - Prologue (Bars 254-263)

**Furioso**

*ff* *fff*

5

### Class Arrangement - Prologue (Bars 254-263)

Tuned Percussion 1

**Furioso**

*ff* *fff*

5

Tuned Percussion 2

Class Arrangement - Prologue (Bars 254-263)

**Furioso**

Musical score for Tuned Percussion 2, Furioso, Class Arrangement - Prologue (Bars 254-263). The score is in 2/4 time and B-flat major. It consists of two staves. The first staff starts with a *ff* dynamic and ends with *fff*. The second staff begins with a measure number '6' and contains a rhythmic accompaniment of eighth notes.

Piano accompaniment

Class Arrangement - Prologue (Bars 254-263)

Musical score for Piano accompaniment, Furioso, Class Arrangement - Prologue (Bars 254-263). The score is in 2/4 time and B-flat major. It consists of two staves. The first staff starts with a *ff* dynamic and features a melodic line with many accents. The second staff begins with a measure number '5' and contains a rhythmic accompaniment of eighth notes. The piece concludes with a double bar line.



Bass TAB

## Class Arrangement - Prologue (Bars 254-263)

**Furioso**

ff

6

Bass Instrument

## Class Arrangement - Prologue (Bars 254-263)

**Furioso**

ff

6

2. After playing this arrangement, answer the following questions:
  - a) Which instrumentation combinations were the most successful and why?
  - b) What musical terms could be used to describe the rhythmic material in the arrangement?

### Task 3: Composition

1. Compose your own rhythmic arrangement to accompany the bass line from the performance arrangement in task 2.
  - a) Select three contrasting untuned percussion instruments to write for.
  - b) Compose a different rhythmic pattern for each instrument. Use some of the rhythmic concepts from the task 2 arrangement, e.g., Polyrhythm, ostinato, syncopation.
  - c) Compose a new bass line to be performed with the three-part rhythmic composition.
  - d) Perform your composition with the original bass line and then with the new bass line.

### Optional Extension Task: Musicology

1. Research in more detail, the rhythmic ideas used by Stravinsky in some of his works and compare these directly to this section of the *Prologue*.
2. Present information on the stylistic influences of 20th century Art Music and Jazz within the *Prologue* through one of the following modes:
  - a) musicology essay
  - b) viva voce
  - c) podcast
  - d) class presentation

## Activity 3: Aural, Performance and Composition

### Somewhere

**Score Extract 4** (bars 276 - 299)

**Audio Excerpt 3** (0:00 - 0:27)

**Audio Excerpt 4** (0:00 - 1:32)

The tasks in this learning activity are designed to assist students in developing their understanding of *Somewhere*. Students will:

- Become familiar with the repertoire in preparation for a concert experience.
  - Develop a deeper understanding of the work in terms of its musical features and stylistic characteristics.
  - Develop their aural skills through melodic dictation and their understanding of thematic development within the work through participating in listening, performance and composition activities, responding to the music and making judgements about the creative processes of self and others.
- 

### Task 1: Melodic Dictation and Performance

1. Without the score, listen to **Audio Excerpt 4** (0:00 - 0:27) several times to complete the 8 bar melody dictation of the *Somewhere* theme, as first stated in viola.

Write in treble clef. The rhythm and some pitch have been given to assist you in your answer.

2. Describe this melody (in terms of contour, tonality, pitch range, phrase structure).

The image shows two staves of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody of 8 bars. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The bottom staff is also a treble clef with a key signature of two sharps, showing a bass line with notes: C2, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1.

3. Play this theme on your class instrument. Transpose as necessary for the concert sounding pitch.

## Task 2: Aural

Listen to **Audio Excerpt 4** (0:00 - 1:32) while following **Score Extract 4** (bars 276 - 299) and answer the following questions:

1. Highlight/Mark on the score all statements or variations you can hear of the *Somewhere* theme in this section.
2. Explain how Bernstein developed this melody in this section for interest?
3. Describe the interaction between the oboe and horn at bars 286 - 293?
4. Identify the texture at bars 286 - 293 and describe the roles of the instrument parts in this section.

## Task 3: Composition

1. Write an accompaniment part to harmonise with the *Somewhere* theme from task 1 and perform it.
  - a) Select chords that are best suited to the melody.
  - b) The harmony does not have to be the same as Bernstein's progression.
  - c) The instrumentation could be chords on piano or a small group of instruments supporting the melody with notes from the chords chosen.
  - d) Evaluate the performances and compositions.
2.
  - a) Compose a 12 bar counter melody to complement the theme that is based on the same harmonic progression used in part 1.
  - b) Perform the countermelody.
  - c) Discuss and evaluate the performances.

## Optional Extension Task: Aural and Composition

1. Complete and compare the harmonic analysis of the piano/harp accompaniment parts at bars 287 - 293 and at bars 302 - 309. Compare this to your task 3 composition.
2. Change the style of the final task 3 composition to perform.

## Activity 4: Aural, Performance and Musicology

### Mambo

**Score Extract 5** (bars 400 - 419)

**Audio Excerpt 5** (0:00 - 0:16)

**Score Extract 6** (bars 508 - 541)

**Audio Excerpt 6** (1:38 - 2:05)

The tasks in this learning activity are designed to assist students in developing their understanding of *Mambo*. Students will:

- Become familiar with the repertoire in preparation for a concert experience.
- Develop a deeper understanding of the work in terms of its musical features and stylistic characteristics.
- Develop their understanding of rhythmic aspects in this section of the work through participating in listening, performance and musicology activities.

---

### Task 1: Aural

Listen to **Audio Excerpt 5** (0:00 - 0:16) while following **Score Extract 5** (bars 400 - 419) and answer the following questions:

1. a) How would you describe the overall mood created in the *Mambo*?  
b) How is this mood musically represented?
2. Describe the texture and rhythm at bars 404 - 409.
3. Analyse the features of the *Mambo* theme in the woodwinds, piano and string sections at bars 410 - 419.

| Features      | Description |
|---------------|-------------|
| Melodic shape |             |
| Phrasing      |             |
| Tonality      |             |
| Rhythm        |             |
| Texture       |             |

4. Listen to **Audio Excerpt 6** (1:38 - 2:05) while following **Score Extract 6** (bars 508 - 541) and answer the following questions.
- a) In reference to the concepts of music, describe how the *Mambo* theme and earlier rhythmic patterns have been developed in this section.

| Concept                          | Description of development or changes. |
|----------------------------------|--|
| Pitch                            |  |
| Duration                         |  |
| Tone Colour                      |  |
| Texture                          |  |
| Dynamics & Expressive Techniques |  |
| Structure                        |  |

- b) What effect do these developments have on the music?

## Task 2: Performance

Perform the following arrangement of the *Mambo* theme (bars 453 - 466).

Note the syncopated rhythms, shifting accents and repeated rhythmic patterns used throughout this section.

Class Arrangement - Mambo (Bars 453-465)

**Meno Presto** **SHOUT:**

**C Instrument Part 1** *pp* *ff* Mam-bol

**C Instrument Part 2** *pp* *ff* Mam-bol

**Bb Instrument Part 1** *pp* *ff* Mam-bol

**Bb Instrument Part 2** *pp* *ff* Mam-bol

**Eb Instrument Part 1** *pp* *ff* Mam-bol

**Eb Instrument Part 2** *pp* *ff* Mam-bol

**Horn in F** *pp* *ff* Mam-bol

**Percussion 1** *pp* *ff* Mam-bol

**Percussion 2** *ff* Mam-bol

**Percussion 3** *ff* Mam-bol

**Percussion 4** *ff* Mam-bol

**Tuned Percussion 1** *pp* *ff* Mam-bol

**Tuned Percussion 2** *pp* *ff* Mam-bol

**Piano accompaniment** *pp* *ff* Mam-bol

**Bass TAB** *pp* *ff* Mam-bol

**Bass Instrument** *pp* *ff* Mam-bol

This musical score page contains the following parts:

- C Pt 1**: Clarinet in C, first part, treble clef.
- C Pt 2**: Clarinet in C, second part, treble clef.
- Bb Pt 1**: Clarinet in Bb, first part, treble clef.
- Bb Pt 2**: Clarinet in Bb, second part, treble clef.
- Eb Pt 1**: Clarinet in Eb, first part, treble clef.
- Eb Pt 2**: Clarinet in Eb, second part, treble clef.
- Hn**: Horn, treble clef.
- Perc 1**: Percussion 1, drum notation.
- Perc 2**: Percussion 2, drum notation.
- Perc 3**: Percussion 3, drum notation.
- Perc 4**: Percussion 4, drum notation.
- T. Perc 1**: Tom-tom 1, treble clef.
- T. Perc 2**: Tom-tom 2, treble clef.
- Pno**: Piano, grand staff (treble and bass clefs).
- TAB**: Guitar tablature, six-line staff.
- Bass**: Bass guitar, bass clef.



# Class Arrangement - Mambo (Bars 453-465)

## C Instrument Part 1

Meno Presto

SHOUT:  
Mam-bo!

*pp* *ff*

7

2

## C Instrument Part 2

Meno Presto

Mam-bo!

*pp* *ff*

8

2

# Class Arrangement - Mambo (Bars 453-465)

## Bb Instrument Part 1

Meno Presto

Mam-bo!

*pp* *ff*

7

2

# Class Arrangement - Mambo (Bars 453-465)

## Bb Instrument Part 2

Meno Presto

Musical score for Bb Instrument Part 2, measures 453-465. The score is in 2/4 time and D major. It consists of two staves. The first staff begins with a dynamic marking of *pp* (pianissimo) that transitions to *ff* (fortissimo) over the first two measures. The melody includes a triplet of eighth notes in measure 454 and a dotted quarter note in measure 455. The lyrics "Mam-bo!" are written below the notes in measures 455 and 456. The second staff starts at measure 457 and features a triplet of eighth notes in measure 458 and a final double bar line with a fermata in measure 465.

## Eb Instrument Part 1

Meno Presto

Musical score for Eb Instrument Part 1, measures 453-465. The score is in 2/4 time and D major. It consists of two staves. The first staff begins with a dynamic marking of *pp* (pianissimo) that transitions to *ff* (fortissimo) over the first two measures. The melody includes a triplet of eighth notes in measure 454 and a dotted quarter note in measure 455. The lyrics "Mam-bo!" are written below the notes in measures 455 and 456. The second staff starts at measure 457 and features a triplet of eighth notes in measure 458 and a final double bar line with a fermata in measure 465.

## Eb Instrument Part 2

Meno Presto

Musical score for Eb Instrument Part 2, measures 453-465. The score is in 2/4 time and D major. It consists of two staves. The first staff begins with a dynamic marking of *pp* (pianissimo) that transitions to *ff* (fortissimo) over the first two measures. The melody includes a triplet of eighth notes in measure 454 and a dotted quarter note in measure 455. The lyrics "Mam-bo!" are written below the notes in measures 455 and 456. The second staff starts at measure 457 and features a triplet of eighth notes in measure 458 and a final double bar line with a fermata in measure 465.

## Class Arrangement - Mambo (Bars 453-465)

Horn in F

Meno Presto

## Percussion 1 Class Arrangement - Mambo (Bars 453-465)

Meno Presto

## Percussion 2 Class Arrangement - Mambo (Bars 453-465)

Meno Presto

Percussion 3

Class Arrangement - Mambo (Bars 453-465)

Meno Presto

*ff* Mam-bo!

Percussion 4

Class Arrangement - Mambo (Bars 453-465)

Meno Presto

*ff* Mam-bo!

Tuned Percussion 1

Meno Presto

*pp* *ff* Mam-bo!

Tuned Percussion 2

Class Arrangement - Mambo (Bars 453-465)

Meno Presto

Musical notation for Mambo (Bars 453-465) in 2/4 time. The piece is marked 'Meno Presto'. The first staff shows a melodic line starting with a piano (*pp*) dynamic and increasing to fortissimo (*ff*). The lyrics 'Mam-bo!' are written below the notes. The second staff continues the melodic line, ending with a double bar line.

Bass TAB

Class Arrangement - Mambo (Bars 453-465)

Meno Presto

Bass TAB for Mambo (Bars 453-465) in 2/4 time. The piece is marked 'Meno Presto'. The first staff shows the bass line with fret numbers and dynamics *pp* and *ff*. The lyrics 'Mam-bo!' are written below the notes. The second staff continues the bass line, ending with a double bar line and a '2' indicating a second ending.

Piano accompaniment

Class Arrangement - Mambo (Bars 453-465)

Meno Presto

pp ff Mam-bo!

6

10

Bass TAB

Class Arrangement - Mambo (Bars 453-465)

Meno Presto

pp ff Mam-bo!

7 2

Bass Instrument

Class Arrangement - Mambo (Bars 453-465)

Meno Presto

The musical score is written in bass clef with a 2/4 time signature. It consists of two staves. The first staff contains five measures of music. The first measure starts with a piano (*pp*) dynamic and a slur over the notes. The second measure has a forte (*ff*) dynamic. The fifth measure has the vocal cue "Mam-bo!" written below it. The second staff starts with a fermata over the first measure, followed by four more measures of music, ending with a final double bar line. A fermata is also present over the final measure of the second staff.

### Task 3: Musicology

1. The brass section in *Mambo* utilizes some effective expressive and extended techniques. Research the following techniques, including a description of how it is played and its tone colour.

| Extended Technique           | Bar/s & instrument                             | How is this played? | Tone colour description |
|------------------------------|--|---------------------|-------------------------|
| <b><i>Flutter tongue</i></b> | bars 418,<br>bars 422 in trumpet 1, trombone 1 |                     |                         |
| <b><i>cuivre</i></b>         | bars 426 in horns                              |                     |                         |
| <b><i>shake</i></b>          | bars 508 in trumpet 1 and 3.                   |                     |                         |

2. Research 2 - 3 extended techniques for your own instrument and source suitable video examples of these.

a) Complete the following table.

| Extended Technique | How is this played? | Tone colour description | video link of a piece that uses this technique, or a demonstration video |
|--------------------|---------------------|-------------------------|--|
|                    |                     |                         |  |
|                    |                     |                         |  |
|                    |                     |                         |  |

b) Present your findings to the class.



## Optional Extension Task: Musicology and Composition

*Mambo* utilises many Latin-American and Afro-Cuban rhythms and stylistic characteristics.

1. Research the following stylistic rhythms to gain a greater understanding of how they are incorporated into *Mambo*.
  - a) son clave
  - b) cascara
  - c) martillo

For each, identify and describe:

- Characteristic rhythmic pattern/s
  - The style/origin of music they are used in
  - Characteristic instruments that may play this part.
  - The role this pattern/style has within the music.
2. For each of the above rhythms, find examples or aspects of how these have been incorporated in *Mambo* score extracts and also in the Audio Excerpts. Highlight or circle these in the score and label them accordingly.
  3. Compose an 8 to 10 bar piece that incorporates the above rhythmic styles in ostinato and polyrhythmic patterns.
    - Write for at least 4 different percussion parts.
    - The composition should be able to be repeated as many times as desired.
  3. Play your percussion composition along with the class performance arrangement from task 2.

## Activity 5: Musicology, Aural and Performance

### Cha-Cha

**Score Extract 7** (bars 545 - 568)

**Audio Excerpt 7** (0:00 - 0:53)

The tasks in this learning activity are designed to assist students in developing their understanding of the *Cha-Cha*. Students will:

- Become familiar with the repertoire in preparation for a concert experience.
  - Develop a deeper understanding of the work in terms of its musical features and stylistic characteristics.
  - Develop their listening/aural skills through responding to the music and analysing score excerpts.
  - Develop their understanding of the style and characteristics of *Cha-Cha* dance through participating in listening and performance arrangement activities.
- 

### Task 1: Musicology

1. What is a traditional *Cha-Cha* in dance terms?
2. What is a *Cha-Cha* in musical terms?

### Task 2: Aural

Listen to **Audio Excerpt 7** (0:00 - 0:53) while following **Score Extract 7** (bars 545 - 568).

1. Locate and explain the following musical terms that appear on the score.

| Term                        | Location and Definition |
|-----------------------------|-------------------------|
| <i>andantino con grazio</i> |                         |
| <i>pizz.</i>                |                         |
| <i>tutti. div. a.2</i>      |                         |
| <i>arco</i>                 |                         |
| <i>dolce</i>                |                         |
| <i>Sul G</i>                |                         |
| <i>con sord</i>             |                         |
| <i>staccato</i>             |                         |

2. a) Identify the key at bar 545.  
b) Does this key continue throughout the *Cha-Cha* section?
3. Which instrument/s first introduces the *Cha-Cha* theme and at which bar?
4. Discuss the role of the bass clarinet and bassoon throughout Audio Excerpt 7.
5. Describe the role of the strings in the excerpt.
6. a) Highlight or circle on the score extract where the main *Cha-Cha* theme is repeated.  
b) Describe how each repetition is similar and/or different to the first statement.

### Task 3: Performance

Arrange bars 549 - 562 (from **Score Extract 7**) of the *Cha-Cha* for class instruments to perform.

### Optional Extension Task: Musicology and Composition

1. a) Research in detail the *Cha-Cha* as a dance form and the musical characteristics.  
b) What characteristics can be heard or seen in the Bernstein *Cha-Cha*?
2. What is a 'Charanga'?
3. Compose an 8 to 10 bar *Cha-Cha* for a Charanga.

## Optional Extension Activities:

### Musicology and Aural

1. Research Cuban music and in particular the *Mambo* and *Cha-Cha* and put together a short presentation on the following slide titles:
  - a) The history/background to Cuban music.
  - b) The *Mambo* and the *Cha-Cha*.
  - c) Duration in the *Mambo* and *Cha-Cha* with musical examples.
  - d) Tone colour & performing media in the *Mambo* and *Cha-Cha* with musical examples.
2. Research an Australian composer who incorporates Afro-Cuban/Latin-American stylistic characteristics in their music. If possible, find a particular composer who has similarly written for orchestra. Write a musicology essay comparing their work to Bernstein's *Symphonic Dances*.
3. Listen to other sections of *Symphonic Dances* that are not covered in this kit and write your own set of aural/listening questions for another student or the class to answer.
4. Listen to *Cool* and study the score (if your teacher has access to one) and discuss the Jazz elements and characteristics that are heard in this music.

### Composition and Performance

1. Write and perform a composition to describe an aspect of two conflicting groups/people/ideas, as similar to the 'gang rivalry' that is the basis of the story and music of *West Side Story*.

# Suggested Answers and Teaching Notes

## Activity 1: Aural and Composition

### Teaching Notes

- For each task, depending on student level of ability, listening questions can be completed with or without score analysis.
- The motivic ideas for task 2 could be given as a melodic dictation activity for advanced Stage 5 and Stage 6 Music 2 students.
- To guide the students with the motivic development in task 2, guide deductions on the analysis regarding the interval of a tritone.
- You may wish to discuss the historic aural implications of tritones in music and why they were avoided in early music.
- As an additional composition task to that of task 3, students could develop variations of Bernstein's motifs from the *Prologue*. This could be used as a starting point for students who need help with getting started or struggle to write their own original ideas.

### Task 1: Aural

|                    |   |
|--------------------|---|
| <b>Duration</b>    | <ul style="list-style-type: none"> <li>● 6/8 but not clearly heard as a regular metre/grouping until bar 8</li> <li>● highly syncopated rhythms</li> <li>● opening 4 bars contrasts with long sustained notes and short and abrupt quavers</li> <li>● Swing feel in the 'Cool' theme motif used.</li> </ul>   |
| <b>Pitch</b>       | <ul style="list-style-type: none"> <li>● heavy use of tritone interval</li> <li>● dissonance used frequently</li> <li>● large pitch range across the orchestra</li> </ul>   |
| <b>Tone colour</b> | <ul style="list-style-type: none"> <li>● full orchestra opening with bright and rich sound.</li> <li>● bongos with sticks - harsh and loud</li> <li>● muted brass into bar 8</li> <li>● <i>pizzicato</i> strings into bar 8</li> <li>● finger snaps provide the dramatic <i>West Side Story</i> element.</li> <li>● lots of percussion parts - e.g., choke cymbal, tenor and bass drum, bongos, traps.</li> <li>● piano part in mid-low register for a richer sound.</li> <li>● big contrast to 'joyously' at bar 40, with brighter tone colour from the flute and violin <i>legato</i> solos.</li> </ul> |

|   |  |
|---|--|
| <b>Texture</b>                              | <ul style="list-style-type: none"> <li>● full orchestra opening, lots of <i>tutti</i>/rhythm and pitch unison blocks (<i>heterophony</i>).</li> <li>● also, use of <i>homophony</i> - where instruments play an accompaniment role with a clear melodic idea.</li> <li>● sudden changes from thick to sparse.</li> </ul> |
| <b>Dynamics &amp; Expressive Techniques</b> | <ul style="list-style-type: none"> <li>● sudden changes in dynamics and extremes used.</li> <li>● opening <i>p</i> with fast <i>crescendo</i> to <i>sfz</i></li> <li>● dynamics constantly build and then drop off - never sounds quite resolved or reaching a climax.</li> </ul>  |

## Task 2: Musicology and Aural

1. Opens with unison concert G ascending to C (perfect 4th) then ascending again to F sharp (augmented 4th - tritone).
2. Ascends from first to second note, then descends for the rest of the phrase. Quite disjunct in intervallic movement. *Syncopated* first, 4th and 5th notes of the phrase. This creates a swing and jazzy feel to the rhythm.
3. Similarities: use of disjunct intervals for contour. Opening rhythm/start of the phrase from short quaver at the end of the bar into the first beat of the bar and a longer duration note.

Differences: contour is ascending for the first one and mainly descending for 'Cool' motif. The discord motif is not *syncopated*, while the 'Cool' motif is. A much stronger tonal centre in the 'Cool' motif - A minor, while 'Discord' motif is more dissonant and ambiguous in tonality.

4. Many variations and extensions of the motif throughout.

## Activity 2: Aural, Musicology, Performance and Composition

### Teaching Notes

- Task 1 should highlight the use of untuned percussion in a more melodic role. The examples provided and also from studying the suggested 20th century composers, students should get an understanding that percussion can have a melodic role, not just simply rhythmic.
- For task 2, get students to experiment with the different tone colours of various available percussion. See the optional extension activity to really develop students' ensemble skills and understanding of parts - they can re-compose this arrangement for pentatonic tonality for tuned percussion (or available tuned instruments). This task could work in small groups or as a whole class.
- Task 3 should be a progression further from the first two tasks of how percussion can be used in composition. This could be done in small groups or as a whole class. Some students may wish to do this individually on computer notation software.

### Task 1: Aural and Musicology

| Percussion name | Tuned / Untuned | Melodic/ non-melodic |
|-----------------|-----------------|----------------------|
| Snare Drum      | untuned         | non-melodic          |
| Cymbal          | untuned         | non-melodic          |
| Bass Drum       | untuned         | non-melodic          |
| Bongos          | untuned         | non-melodic          |
| Congas          | untuned         | non-melodic          |
| 4 Pitched Drums | tuned           | melodic              |
| Xylophone       | tuned           | melodic              |
| Piano           | tuned           | melodic              |
| Police Whistle  | tuned           | non-melodic          |
| Timpani         | tuned           | non-melodic          |

b) Bernstein mimics the rhythmic ideas of percussion in tuned instruments and vice versa. There is a lot of rhythmic unison between the orchestral instruments and untuned/tuned percussion. He particularly uses tuned percussion for main melodic roles in the work.

### Task 2: Performance

3. a) syncopated, *ostinato*, repeated patterns, *poly-rhythmic*

## Activity 3: Aural, Performance and Composition

### Teaching Notes

- Task 1 - melody dictation can be used as Music 2 exam practice, i.e. under timed conditions. Depending on student experience and stage/level, guide them in how to best approach the dictation in terms of hearing pitch and rhythmic patterns. For younger students you may wish to provide more playing's and/or perform the main melody in a solo setting on piano for them to isolate intervals and rhythm more easily.
- Task 2 can be done as a whole class or student led as a small group aural worksheet or individually completed. The idea is that students get an understanding of the structure of the main theme and how Bernstein has constructed the countermelody around this, as well as developing these ideas throughout the piece for interest.
- Task 3 can also be done individually by students. Again, students may wish to compose their ideas using computer notation software and especially for the second and third extension tasks, this can provide more scope for greater tone colour options for accompaniment and style changes.
- The composition activity in task 3 could be done through experimentation and improvisation rather than formal notation.

### Task 1: Melodic Dictation

1.

2.

- Legato and expressive melody
- Divided into 3 clear phrases.
- Phrase one opens with major 7th leap then follows descending triadic movement to D sharp. Starts in B major (dominant of tonic, E Major).
- Second phrase ends the same as the first.
- The second part of the third phrase sequences this ending with the same rhythmic ideas.
- Ends on tonic (E major), resolving from the super tonic.

### Task 2: Aural

1. Harp, viola – bars 278 - 285; horn, oboe – bars 286, 293; violin I – bars 291 - 293; violin I, violin II, viola – bars 294 - 299; flute, oboe – bars 298 - 301.



2. Tone colour - moves the melody to different combinations of instruments. Mostly moving to higher pitched instruments (woodwind and strings mostly) for a lighter/sweeter tone colour.  
Texture - thickens through doubling combinations of instruments in unison with variations of the melody.  
Pitch- expands to a higher pitch and wider range as more instruments are combined. Key change at bars 294 - to E minor/G Major. Extension of last phrase of original statement in bars 294 - 299.  
Dynamics - starts *pp* then *p*, then *crescendo* to *forte*, and *decrescendo* into bars 300.
3. Oboe continues with a statement of the main theme, with horn provides a countermelody. The countermelody is similar to the main theme but displaced rhythmically as it begins a bar earlier. They are in imitation, but some contour directions and pitch are altered.
4. Texture - *polyphonic*.  
Oboe - main theme.  
Horn - countermelody - imitating the main theme but equally important.  
Piano and harp - provide harmonic and rhythmic ostinato.  
Cellos and double bass - harmony, bass line  
Violin I and viola - enter from bars 291 and bars 293 doubling main theme with oboe.

## Activity 4 – Aural, Performance and Musicology

### Teaching Notes

- Task 1 - Aural activities can be done individually or in class as a discussion. Depending on the level and stage of the class, the expectation of depth and detail in answers should be varied. Some questions could be used as HSC style questions for senior students practising aural and musicology skills.
- Task 2 - the performance activity will take some work due to the difficulty of rhythms. Encourage students as a class or in small groups to observe the syncopation, polyrhythms and shifting accents. Get students to problem-solve how they may go about learning these and putting it all together.
- Task 3 - this could be done as a formal/informal assessment task. Students can present individually or in groups. Teachers may like to design an assessment task as a viva voce, or with a different format of presentation that is not oral, e.g. a podcast, video log, a mock interview between two students that can be videoed and shown in class, a written hand-in. More advanced students may be able to demonstrate their techniques on their own instruments to the class.

### Task 1: Aural

1. a) vibrant, energetic, somewhat frantic mood.  
b) Duration: tempo - fast - *meno presto* - fast simple duple grouping. Frequent use of short note values, namely quavers, semiquavers. Heavily syncopated with shifting accents and *polyrhythmic* percussion section.

Dynamics and Expressive Techniques - *ff* opening with tutti orchestra, *ff* and accented percussion.  
Heavy use of accents. Many sudden *crescendi*.

Pitch - static to sudden fast contour changes, unison block *tutti* orchestra with wide pitch range.

Texture - mostly thick with lots of brass and percussion for richer sound.

Tone colour brass = louder and brighter tone, flutter tonguing. Loud and accented timbales, bass drum, bongos and cowbell.

2. Texture - *Homophonic* - melody is doubled in upper woodwinds, trumpets, trombones and RH piano; while harmony and rhythm are provided by bass woodwind and brass, timpani, bass drum, LH piano and low strings.

Rhythm - interaction of melody to harmony is always on opposite beats, never together. Frequent syncopation in both parts. All notes and rhythms are accented.

3.

| Features             | Description  |
|----------------------|--|
| <b>Melodic shape</b> | <ul style="list-style-type: none"> <li>• Repeated shape of arpeggio movement, mostly ascending, descends in bars 411 and bars 413.</li> </ul>  |
| <b>Phrasing</b>      | <ul style="list-style-type: none"> <li>• First 6 bars all same material based on opening 4 semiquaver 'cell' that are extended.</li> <li>• bars 410 - 415 could be divided further into 3 x 2 bar phrases.</li> <li>• The second section of the theme is bars 416 - 419, which could be 1 phrase or divided into 2 uneven phrases of bars 416 - 417a and bars 417b - 419.</li> </ul>   |
| <b>Tonality</b>      | <ul style="list-style-type: none"> <li>• Opening arpeggio suggests A minor tonality (Am7) for the first 6 bar section.</li> <li>• Bars 416 - 419 moves back to tonic (C major) with a flattened third, resolving to the B in bar 418 could suggest C <i>Locrian mode</i>.</li> </ul>   |
| <b>Rhythm</b>        | <ul style="list-style-type: none"> <li>• All semiquavers for the first section and some tied longer duration notes in the second section.</li> <li>• Very fast paced in <i>tempo</i>.</li> <li>• Highly <i>syncopated</i>.</li> <li>• Presentation of the semiquaver arpeggio cell from bars 410 is metrically displaced to provide the <i>syncopation</i>.</li> <li>• Bass drum on offbeat.</li> <li>• <i>Son clave</i> 2:3 pattern variation in cowbells and regular semiquaver <i>ostinato</i> providing regular beat in bongos.</li> </ul> |
| <b>Texture</b>       | <ul style="list-style-type: none"> <li>• <i>Homophonic</i>.</li> <li>• Melody doubled in woodwinds, piano and strings.</li> </ul>  |

|  |  |
|--|--|
|  | <ul style="list-style-type: none"> <li>• Bass line in double bass.</li> <li>• <i>Polyrhythms</i> in percussion.</li> </ul> |
|--|--|

4. a)

| Concept                                     | Description of development or changes.  |
|---|---|
| <b>Pitch</b>                                | <ul style="list-style-type: none"> <li>• Pitch expansion as more instruments is playing. Key change – A major at bars 508 (but starts in E major, the dominant).</li> <li>• Thicker chords in piano rather than octaves or single notes.</li> <li>• Pitch at bars 508 - 523 relates to bars 404 - 409 and the second section of the mambo theme from bars 416 - 419.</li> <li>• Bars 524 - 541 repeats the arpeggio theme from bars 410 - 419 in the same key - just with pitch expansion through more instruments doubling.</li> </ul>   |
| <b>Duration</b>                             | <ul style="list-style-type: none"> <li>• Similar with frequent short notes and much <i>syncopation</i>, <i>polyrhythms</i> and many accents.</li> </ul>   |
| <b>Tone Colour</b>                          | <ul style="list-style-type: none"> <li>• More contrast as more instruments are playing. Louder and brighter as a result.</li> <li>• Key changes and thicker texture create a richer tone.</li> <li>• Brass extended techniques provide more vibrancy and contrast.</li> </ul>   |
| <b>Texture</b>                              | <ul style="list-style-type: none"> <li>• Same treatment of doubling parts and rhythms, but now with thicker texture.</li> <li>• More instruments doubling all parts - melody and accompaniment.</li> <li>• <i>Polyphonic</i> at opening bars 508 with trumpet 'solo' over the thematic and rhythmic material.</li> <li>• Bars 508 - 523 combines the static pitch and rhythms from bars 404 - 409 with similar texture, but more percussion and parts.</li> <li>• Bars 524 - 541 developed the theme from bars 410 - 419 but thicker in texture - more instruments doubling.</li> </ul> |
| <b>Dynamics &amp; Expressive Techniques</b> | <ul style="list-style-type: none"> <li>• Dynamics generally louder.</li> <li>• Moves from forte to <i>ff</i> and <i>fff</i> throughout.</li> <li>• Continued use of accents, also short and fast slurs and <i>staccato</i>.</li> <li>• <i>sfz</i> used frequently and use of extended techniques in brass.</li> </ul>   |
| <b>Structure</b>                            | <ul style="list-style-type: none"> <li>• Clear continued variation of ideas in similar structure.</li> <li>• Almost in a <i>rondo form</i>.</li> </ul>  |

|  |   |
|--|---|
|  | <ul style="list-style-type: none"> <li>• Clear phrase structure continued.</li> </ul> |
|--|---|

b) It provides contrast to the repeated material and also builds to a climax. Builds the energy and vibrancy of the piece. Provides a clear contrast into the next section.

## Task 2: Musicology

1.

| Extended Technique    | Bar/s & instrument                          | How is this played?  | Tone colour description                                   |
|-----------------------|---|--|---|
| <b>Flutter tongue</b> | bars 418, bars 422 in Trumpet 1, Trombone 1 | flutter or roll tongue with a 'frrrrr' sound in the mouthpiece.  | fluttering vibration gives a wavering and buzzing effect. |
| <b>cuivre</b>         | bars 426 in horns                           | play 'brassy' and overblown tone, also and in this case with hand mute.  | Gives a strident, brassy and forced tone.                 |
| <b>shake</b>          | bars 508 in Trumpet 1 and 3.                | bending lip trill to create vibrato and/or shaking the trumpet against lips while playing written note and harmonic. | shaky, rich and wavering tone.                            |

## Activity 5: Musicology, Aural and Performance

### Task 2: Aural

1.

| Term                        | Location and Definition  |
|-----------------------------|--|
| <i>andantino con grazio</i> | bars 545 (tempo marking)<br>a little faster than walking pace with grace.              |
| <i>pizz.</i>                | strings - bars 545, 549<br>plucking the strings - <i>pizzicato</i>                     |
| <i>tutti. div. a.2</i>      | cellos - bars 549<br>cellos now back into two divided sections (previously in 3 parts) |
| <i>arco</i>                 | strings – bars 555<br>play with the bow  |
| <i>dolce</i>                | strings - bars 562<br>played sweetly   |
| <i>Sul G</i>                | cello - bars 546 (and others)<br>play note on the G string                             |

|                 |   |
|-----------------|---|
| <i>con sord</i> | violin I - bars 568<br>play with mute   |
| <i>staccato</i> | bass clarinet – bars 545 (many others)<br>short and detached articulation (dot under a note). |

2. a) G major  
b) Yes, but there is a suggested temporary move to the relative minor (E minor) at bar 560 and then C major (subdominant) at bar 563.
3. Flutes and violin I at bar 549 and following.
4. Bass clarinet provides solo for introduction - not melody but more a harmonic *ostinato*. Bassoon provides harmonic accompaniment in the introduction. The same figure is repeated in bars 555 - 556.
5. Low strings - harmonic and rhythmic accompaniment.  
Bars 545 - 548 - cello 1 opens with dominant pedal point, double bass - *pizz. tonic pedal*.  
bars 549 and following - cellos provide harmonic *ostinato*, double bass - bass line (single quaver notes).  
Upper strings - violin I and violin II - double main melody at bars 545-554, bars 557-565 with woodwinds.  
viola - mostly harmonic role throughout.
6. a) Bars 549 - 554 (first statement), bars 557 - 562, bars 563 - 565 (repeat of second half of theme)  
b) Violin pitch stays the same in the second statement (bars 557 - 562), however, flutes are more static and lower in pitch - roles between the 3 *divisi* also have changes. Pitch and rhythmic development and repetition of second section ideas (bars 552 - 554) with crushed notes but some notes removed. Similar articulation - short, *staccato*, *pizz.* Dynamics change - original is at *p* then *mf* and *f* at bars 563. Similar thickness of texture (also remains homophonic).

## Optional Extension Activities:

### Teaching Notes

- These extension activities can be used to assist in extending more advanced stage 5 and stage 6 music students.
- The musicology/aural activities can be used as home assignment work, or the musicology essay questions could be modified to use as a suggested research basis for HSC Music 2 and Music Extension musicology students. Similarly, it would be a helpful stepping stone for HSC Music 1 viva voce elective students.
- The composition and performance task could be possibly used as a cross-curricular activity in collaboration with other departments or faculties, e.g., History, Drama or English - where students could select a particular conflict, historic event they are studying or a suitable text in English or Drama that involves a type of conflict and write their composition on this. Drama students could act out a scene while the composition is being performed.
- Students may find watching some scenes from *West Side Story* to be helpful in their composition process for this activity.

## Glossary

| Musical term                   | Definition  |
|--------------------------------|---|
| <b>a2</b>                      | Two instruments play the given pitch.   |
| <b>Accompaniment</b>           | The part of the music that is not the main theme or tune, but the musical support.  |
| <b>Da capo</b>                 | From the beginning.   |
| <b>Dissonant</b>               | The term describing the sound when notes played simultaneously do not blend together but clash.   |
| <b>Duration</b>                | Referring to the rhythmic aspects of music, length of sounds or silence.  |
| <b>Dynamics and expression</b> | Volume and choice of how the sound is made.   |
| <b>Expressive techniques</b>   | Ways of playing or articulating a sound often related to the interpretation of a style.   |
| <b>Extended Techniques</b>     | 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. |
| <b>Forte (f)</b>               | Loud  |
| <b>Fortepiano (fp)</b>         | To commence a note loudly and becoming very soft immediately after.   |
| <b>Graphic Notation</b>        | A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.  |
| <b>Legato</b>                  | Smoothly  |
| <b>Melody</b>                  | Tune  |
| <b>Metre</b>                   | The way that the beats are grouped in a piece of music, i.e., the number of beats in a bar  |
| <b>Orchestra</b>               | A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.   |
| <b>Ostinato</b>                | A repeating pattern – may be rhythm only or rhythm and pitch.   |
| <b>Pentatonic Scale</b>        | A scale consisting of five notes only – the most common being the 1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> , 5 <sup>th</sup> , and 6 <sup>th</sup> notes of the scale.   |
| <b>Piano (p)</b>               | A dynamic marking meaning soft.   |
| <b>Pitch</b>                   | The relative highness or lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).                              |
| <b>Pizzicato</b>               | A technique used by string players where the sound is made by plucking the string rather than bowing it.  |

|                                     |  |
|-------------------------------------|--|
| <b>Program music</b>                | Music which is inspired by a story, character, place or atmosphere i.e., it is inspired by a non-musical program.  |
| <b>Sequence</b>                     | A pattern that repeats at a higher or lower pitch.   |
| <b>Sforzando piano (sfp)</b>        | To accent the start of the note loudly, then become suddenly soft.   |
| <b>Soundscape</b>                   | Compositions of organised sounds which describe a scene of a place.  |
| <b>Staccato</b>                     | Playing a note so that it sounds short and detached.   |
| <b>Structure (form)</b>             | 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.   |
| <b>Texture</b>                      | The layers of sound in a piece of music.   |
| <b>Timbre/Tone Colour</b>           | The particular features of a sound which distinguish one sound (instrument or singer) from another.  |
| <b>Tuned and Untuned percussion</b> | 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. |



# Symphonic Dances from "West Side Story"

LEONARD BERNSTEIN

## Prologue

Allegro moderato (♩ = 128)

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flutes (1 and 2), Piccolo, Oboes (1 and 2), English Horn, Clarinet in E<sup>♭</sup>, Clarinets in B<sup>♭</sup> (1 and 2), Bass Clarinet in B<sup>♭</sup>, Alto Saxophone in E, Bassoons (1 and 2), and Contrabassoon. The middle section includes brass: Horns in F (1, 2, 3, 4), Trumpets in B<sup>♭</sup> (1, 2, 3), Trombones (1, 2, 3), and Tuba. The percussion section includes Choke Cymbals, Bongos (with sticks), and Xylophone. The piano section includes Piano and Harp. The bottom section includes strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *p*, *molto*, *sfz*, and *mp*. Performance instructions include *with sticks* for bongos, *sounds as written* for xylophone, and *(nonchalant) con sord.* for horns and trumpets. A *8va 1* marking is present for the piano part. The tempo is *Allegro moderato* with a metronome marking of ♩ = 128.

8

Bass Cl. in B<sup>b</sup> *mp*

Bsns. 1 2 *mp*

Cbsn.

Hns. in F 1 3 2 4 *p*

Tpts. in B<sup>b</sup> 1 2 3 *p*

Tbn. 3 *con sord.* *p*

Choke Cym. *mp*

Tenor Dr. Bass Dr. *mp*

Piano *mp*

Vln. I *p* *arco* *unis.*

Vln. II *p* *div. arco* *unis.*

Vcl. *pizz.* *mp* *p* *arco*

Cbs. *pizz.* *mp* *p* *arco*

15 FINGER SNAPS.\*

Bass Cl. in B<sup>b</sup>

Alto Sax. in E<sup>b</sup> *Sax Solo* *with a jazz feel* *pp*

Hns. in F 1 3 2 4 *marc.* *p* *marc.*

Choke Cyms. FINGER SNAPS.\* (Cyms.) *p*

Tenor Dr. Bass Dr.

Vibr. *Vibes* *with a jazz feel* *pp*

Piano

Vln. I *FINGER SNAPS.\** *div. marc. pizz.* *p*

Vln. II *marc. pizz.* *p*

Vcl. *pizz.* *p*

Cbs. *pizz.* *p*

\*As many members of the orchestra as possible should snap their fingers.

25

FINGER SNAPS:

*ds*  
smoothly

Cls. in B<sup>b</sup> 1 2  
 Bass Cl. in B<sup>b</sup>  
 Alto Sax. in E<sup>b</sup>  
 Bsn. 2

Hns. in F 1 3  
 2 4  
 Tbn. 2

Choke Cyms.  
 Tenor Dr.  
 Bass Dr.

Vibr.

Piano

Harp

25

FINGER SNAPS:

Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cbs.

*Fls*  
[Handwritten annotation with a circled measure number 34 and musical notation for Flute]

Fls. 1 2  
Obs. 1 2  
Cls. in B<sup>b</sup> 1 2  
Bass Cl. in B<sup>b</sup>  
Alto Sax. in E<sup>b</sup>  
Bsn. 2  
Hns. in F 1 3 4  
Tpts. in B<sup>b</sup> 1 2 3  
Tbns. 1 2  
Choke Cyms.  
Tenor Dr. Bass Dr.  
Vibr.  
Piano  
Harp  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cbs.

Joyously

Fls. 1. Solo *mf* *p subito*

Obs. 1. Solo *mf* *p subito*

Cls. in B<sup>b</sup> *mf*

Bass Cl. in B<sup>b</sup> *p subito*

Alto Sax. in E<sup>b</sup> *mf*

Bsn. *p subito*

Hns. in F (a2) *mf* *fp*

Tpts. in B<sup>b</sup> (2.) *mf* *con sord.* *mf*

Tbns. *cresc.* *mf*

Choke Cyms.

Tenor Dr. Bass Dr.

Jazz Drs. (Traps) Sn. Dr. *mf*

Vibr.

Piano

Harp

Joyously

Vin. I *mf* *p subito, legato* *roughly* *mf* *roughly*

Vin. II *arco* *p subito, legato* *roughly* *mf* *roughly* *unis. arco*

Vla. *div.* *sf* *mf*

Vcl. *p subito*

Cbs. *p subito*

47

Bass Cl. in B<sup>b</sup>

A lto Sax. in E<sup>b</sup>

Bsns. 1 2

Cbsn.

Hns. in F 1 3

2 4

Tpts. in B<sup>b</sup> 1 2

3

Tbns. 1 2

3

Tuba

4 Pitched Drs. (one player)

Jazz Drs.

Bass Dr.

Drams

Solo

Piano

47

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Fls. 1 2  
Picc.  
Obs. 1 2  
Eng. Hn.  
Cl. in E<sup>b</sup>  
Cls. in B<sup>b</sup> 1 2  
Bass Cl. in B<sup>b</sup>  
Alto Sax. in E<sup>b</sup>  
Bsns. 1 2  
Cbsn.  
Hns. in F 1 2 3 4  
Tpts. in B<sup>b</sup> 1 2 3  
Tbns. 1 2 3  
Tuba  
Cym.  
Sn. Dr. Bass Dr.  
4 Pitched Drs.  
Xylo.  
Piano  
Vln. I  
Vln. II  
Vla.  
Vcl.  
Cbs.

225

G.P.

(a2)

f

dim. molto

p

a2

f

dim. molto

p

a2

G.P.

open

a2 open

f

dim. molto

f

dim. molto

f

dim. molto

G.P.

rim shots

mf

ord.

p

G.P.

8va

loco

f

225

G.P.

f

pizz.

pizz.

p

arco

f

pizz.

f

dim. molto

f

dim. molto

p

HW

This musical score page, numbered 26 and containing measures 235-245, is arranged for a large ensemble. The instruments are listed on the left side of the page:

- Fls. (Flutes)
- Picc. (Piccolo)
- Obs. (Oboes)
- Eng. Hrn. (English Horn)
- Cl. in E<sup>b</sup> (Clarinets in E-flat)
- Cls. in B<sup>b</sup> (Clarinets in B-flat)
- Bass Cl. in B<sup>b</sup> (Bass Clarinet in B-flat)
- Alto Sax. in (Alto Saxophone)
- Bsns. (Bassoons)
- Cbsn. (Contrabassoon)
- Hns. in F (Horns in F)
- Tpts. in B<sup>b</sup> (Trumpets in B-flat)
- Tbns. (Trombones)
- Tuba
- Cym. (Cymbals)
- Sn. Dr. / Bass Dr. (Snare and Bass Drums)
- Bongos
- Xylo. (Xylophone)
- Piano
- Vln. I (Violins I)
- Vln. II (Violins II)
- Vla. (Viola)
- Vcl. (Violoncello)
- Cbs. (Cello)

The score includes various performance instructions and dynamics:

- mp cresc.* (mezzo piano, crescendo) is used for many sections, including Flutes, Bass Clarinet, Bassoons, Horns, Trumpets, Trombones, Tuba, Snare/Bass Drums, Xylophone, Piano, Violins I & II, and Cello.
- flutter tongue* is indicated for the upper woodwinds and strings.
- div. arco* (divisi arco) is marked for the Violins and Cello.
- Handwritten annotations include *Tpts* above the Trumpets, *Tbns* above the Trombones, and *Vlms* above the Violins.
- Measure numbers **235** are boxed at the top and bottom of the page.



Fls. 1 2

Picc.

Obs. 1 2

Eng. Hn.

Cl. in E<sup>b</sup>

Cl. in B<sup>b</sup> 1 2

Bass Cl. in B<sup>b</sup>

Alto Sax. in E<sup>b</sup>

Bsns. 1 2

Hns. in F 1 2 3 4

Tpts. in B<sup>b</sup> 1 2 3

Tbns. 1 2 3

Sn. Dr. rim shot ord.

Bongos

Conga Dr.

4 Pitched Drs.

Xylo.

243 Furioso

Vln. I separate bows

Vln. II separate bows

Vla. div. unis. separate bows

Vcl. non div.

Cbs.

Fls. 1 2

Picc.

Obs. 1 2

Eng. Hn.

Cl. in E<sup>b</sup>

Cl. in B<sup>b</sup> 1 2

Bass Cl. in B<sup>b</sup>

Alto Sax. in E<sup>b</sup>

Bsns. 1 2

Hns. in F 1 2 3 4

Tpts. in B<sup>b</sup> 1 2 3

Tbns. 1 2 3

Sn. Dr.

Bongos

Conga Dr.

4 Pitched Drs.

Xylo.

Piano 8va

Vln. I

Vln. II

Vla.

Vcl.

Cbn.

250

250

Fls. 1 2

Picc. 1 2

Obs. 1 2

Eng. Hn. 1 2

Cl. in E<sup>b</sup> 1 2

Cl. in B<sup>b</sup> 1 2

Bass Cl. in B<sup>b</sup> 1 2

Alto Sax. in E<sup>b</sup> 1 2

Bsns. 1 2

Hns. in F 1 3 4

Tpts. in B<sup>b</sup> 1 2 3

Tbns. 1 2 3

Tuba

Cym.

Sn. Dr. Bass Dr.

Bongos

Conga Dr.

4 Pitched Drs.

Xylo.

Piano

Vin. I

Vin. II

Vla.

Vcl.

Cbs.

*Rec.*

*Whistle*

*8va*

*gliss.*

*unis.*

*sfz*

258

264

(a2)

(♩ = ♩.)

Fls. 1 2

Picc.

Obs. 1 2

Eng. Hn.

Cl. in E<sup>b</sup>

Cl. in B<sup>b</sup> 1 2

Bass Cl. in B<sup>b</sup>

Alto Sax. in E<sup>b</sup>

Bsns. 1 2

Cbsn.

Hns. in F 1 3 4

Tpts. in B<sup>b</sup> 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Police Whistle

Sn. Dr. Ten. Dr. *mf*

Bass Dr. (Bass Dr.) *mf*

Susp. Cym. Choke Cyms. *mf*

Xylo.

Piano

258

264

(♩ = ♩.)

Vln. I *pizz.* *mf marc.*

Vln. II *pizz.* *mf marc.*

Vla. *pizz.* *mf marc.*

Vcl. *pizz.* *mf*

Cbs. *pizz.* *mf*

Somewhere

Adagio (♩ = 72)

278

286

Cl. in B<sup>b</sup> 1 2  
Bass Cl. in B<sup>b</sup>  
Bsn. 1  
Hn. in F. 1  
Vibr.  
Piano  
Harp  
Vlns. I II  
Vla. Sola unis. le altre  
Vcl. Solo gli altri

Ob. 1  
Hn. in F 1  
Piano  
Harp  
Vln. I  
Vla.  
Vcl. (Tutti, div. a3)  
Cbs.

294

Fls. 1 2

Ob. 1

Eng. Hn.

Cl. in B<sup>b</sup> 1

Bass Cl. in B<sup>b</sup>

Bsn. 1

Cbsn.

Handwritten: Fls a2

Handwritten: Bcl

Handwritten: Bsn

300

Solo pp dolce

pp

mf

pp

Hns. in F 1 3 4

Tpts. in B<sup>b</sup> 1 2 3

Tbns. 1 2 3

Tuba

Vibr.

Piano

Harp

Handwritten: Hni

294

Vln. I

Vln. II

Vla.

Vcl. (div.)

Cbs.

Handwritten: unis.

Handwritten: div. a4

Handwritten: Tutti

300

mp

mf

f

div.

p

pp



Fls. 1/2  
 Picc.  
 Ob. 1/2  
 Eng. Hn.  
 Cl. in E<sup>b</sup>  
 Cls. in B<sup>b</sup> 1/2  
 Bass Cl. in B<sup>b</sup>  
 Alto Sax. in E<sup>b</sup>  
 Bsns. 1/2  
 Cbsn.  
 Hns. in F 1/2/3/4  
 Tpts. in B<sup>b</sup> 1/2/3  
 Tbns. 1/2/3  
 Tuba  
 Timp.  
 Cowbells  
 Bongos  
 Timbales  
 Sn. Dr.  
 Bass Dr.  
 Xylo.  
 Piano  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cbs.



410

Fls. 1 2

Picc.

Ob. 1 2

Eng. Hn.

Cl. in E<sup>b</sup>

Cls. in B<sup>b</sup> 1 2

Bass Cl. in B<sup>b</sup>

Alto Sax. in E<sup>b</sup>

Bsns. 1 2

Cbsn. *sfz*

Hns. in F 1 3 2 4

Tpts. in B<sup>b</sup> 1 2 3

Tbns. 1 2 3

Tuba

Timp.

Cowbells

Bongos *meno f*

Sn. Dr. Bass Dr. *meno f*

Xylo. *(8va)*

Piano *loco*

Vln. I 410

Vln. II

Vla.

Vcl. *sfz*

Cbs. *sfz*

This page of a musical score, numbered 47, contains the following parts and markings:

- Fls.:** Flutes 1 and 2, with a second ending marked 'a2'.
- Picc.:** Piccolo.
- Obs.:** Oboes 1 and 2, with a second ending marked 'a2'.
- Eng. Hn.:** English Horn.
- Cl. in E<sup>b</sup>:** Clarinet in E-flat.
- Cl. in B<sup>b</sup>:** Clarinet in B-flat, with a second ending marked '(a2)'. Includes a first ending marked '(a2)'.
- Bass Cl. in B<sup>b</sup>:** Bass Clarinet in B-flat.
- Alto Sax. in E<sup>b</sup>:** Alto Saxophone in E-flat.
- Bsns.:** Bsnns. 1 and 2, with dynamic markings *mf*, *f*, and *ff*.
- Tpts. in B<sup>b</sup>:** Trumpets in B-flat, 1, 2, and 3. Includes performance instructions: *con sord.*, *flutter tongue*, and *a2 con sord.*
- Tbns.:** Trombones 1, 2, and 3. Includes performance instructions: *con sord.*, *flutter tongue*, and *open*.
- Wood Blk.:** Wood Block.
- Cowbells:** Cowbells.
- Bongos:** Bongos.
- Bass Dr.:** Bass Drum.
- Xylo.:** Xylophone.
- Piano:** Piano, with a first ending marked '8va'.
- Vln. I:** Violin I.
- Vln. II:** Violin II.
- Vla.:** Viola.
- Vcl.:** Violoncello.
- Cbs.:** Contrabass, with dynamic markings *mf*, *f*, and *ff*.

508

This page contains the musical score for measures 508 through 541 of the piece 'Mambo b.'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fls. (1, 2), Picc., Obs. (1, 2), Eng. Hn., Cl. in E<sup>b</sup>, Cls. in B<sup>b</sup> (1, 2), Bass Cl. in B<sup>b</sup>, Alto Sax. in E<sup>b</sup>, Bsns. (1, 2), Cbsn., Hns. in F (1, 2, 3, 4), Tpt. 1 in D, Tpts. in B<sup>b</sup> (2, 3), Tbns. (1, 2, 3), Tuba, Timp. with Maracas, Bongos, Timbales, Cym., Sn. Dr. Bass Dr., Tom-tom, Piano, Harp, Vln. I, Vln. II, Vla., Vcl., and Cbs. The score includes various musical notations such as notes, rests, dynamics (e.g., *cresc.*, *sfz*, *sub. pp*), articulation (e.g., *open shake*, *gliss.*), and performance instructions (e.g., *a4*, *a2*). A second '508' measure marker is located at the bottom of the page, above the string staves.

512

Fls. 1 2

Picc.

Obs. 1 2

Cl. in E<sup>b</sup>

Cls. in B<sup>b</sup> 1 2

Bass Cl. in B<sup>b</sup>

Alto Sax. in E<sup>b</sup>

Bsns. 1 2

Cbsn.

Hns. 1 3 4

Tpt. 1 in D

Tpts. in B<sup>b</sup> 2 3

Tbns. 1 2 3

Tuba

Timp. with Maracas

Bongos

Timbales

4 Pitched Drs.

Piano

512

Vin. I

Vin. II

Vla.

Vcl.

Cbs.

520

Fls. 1 2

Picc. (a2) (b)

Obs. 1 2 (a2) (b)

Eng. Hn. (b)

Cl. in E<sup>b</sup> (a2) (b)

Cl. in B<sup>b</sup> 1 2 (a2) (b)

Bass Cl. in B<sup>b</sup>

Alto Sax. in E<sup>b</sup> sfz

Bsns. 1 2 sfz sfz sfz a2

Cbsn. sfz sfz sfz

Hns. in F 1 3 (a2) sfz

2 4 (a2) sfz

Tpt. 1 in D To Tpt. in B<sup>b</sup>

Tpts. in B<sup>b</sup> 2 3

Tbns. 1 2 3 a2 sfz sfz sfz

Tuba sfz sfz sfz

Timp. with Maracas sfz sfz

Bongos

Timbales

Cym.

4 Pitched Drs. sfz sfz

Piano sfz sfz

Vln. I

Vln. II

Vla.

Vcl. sfz sfz

Cbs. sfz sfz

520

524

Fis.  
 Picc.  
 Obs. 1  
 Obs. 2  
 Eng. Hn.  
 Cl. in E<sup>b</sup>  
 Cls. in B<sup>b</sup> 1  
 Cls. in B<sup>b</sup> 2  
 Bass Cl. in B<sup>b</sup>  
 Alto Sax. in E<sup>b</sup>  
 Bsns. 1  
 Bsns. 2  
 Cbsn.  
 Hns. in F 1  
 Hns. in F 2  
 Hns. in F 3  
 Tpts. in B<sup>b</sup> 1  
 Tpts. in B<sup>b</sup> 2  
 Tpts. in B<sup>b</sup> 3  
 Tbps. 1  
 Tbps. 2  
 Tbps. 3  
 Tuba  
 Timp. with Maracas  
 Bongos  
 Timbales  
 4 Pitched Drs. High Sn. Dr. Ten. Dr. Low Sn. Dr. Bass Dr.  
 Piano  
 Vln. I  
 Vln. II  
 Vla.  
 Vcl.  
 Cbs.

Fls

Fls. 1 2

Picc.

Obs. 1 2

Eng. Hn.

Cl. in E<sup>b</sup>

Cls. in B<sup>b</sup> 1 2

Bass Cl. in B<sup>b</sup>

Alto Sax. in E<sup>b</sup>

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. in B<sup>b</sup> 1 2 3

Tbns. 1 2 3

Tuba

Timp. with Maracas

Bongos

Timbales

4 Pitched Drs. High Sn. Dr. Ten Dr. Low Sn. Dr. Bass Dr.

Piano

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

Fls. 1 2

Picc.

Obs. 1 2

Eng. Hn.

Cl. in E<sup>b</sup>

Cl. in B<sup>b</sup> 1 2

Bass Cl. in B<sup>b</sup>

Alto Sax. in E<sup>b</sup>

Bsns. 1 2

Cbsn.

Hns. in F 1 2 3 4

Tpts. in B<sup>b</sup> 1 2 3

Tbns. 1 2 3

Tuba

Timp. with Maracas

Bongos

Timbales

Cym.

4 Pitched Drs.

Piano

Vln. I

Vln. II

Vla.

Vcl.

Cbs.

8va

un.

pizz.

Sul D

f

dim.

Maracas alone

S.D.

1/2 valve gliss.

gliss.

Picc. to Fl. 3



Cha-Cha

545

Andantino con grazia (♩ = 100)

molto rall.

Bass Cl. in B<sup>b</sup>

Bsns.

Hns. in F

Finger Cyms.

Maracas

Bongos

Timbales

Vibr.

Piano

Harp

Vln. I

Vln. II

Vla.

Vcl. (div.)

Cbs.

molto rall.

545

Andantino con grazia (♩ = 100)

Vibes  
soft hammers

Pno

In 4

Vla

div. a2  
actual sound

Three Soli, div.

Sul D

Sul G

1. *p*

2. *p*

3. *p*

Solo *pizz.*

*pizz.*

*pizz.*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

549

Fls. 1, 2, 3

Bass Cl. in B<sup>b</sup>

Bsn. 1

Finger Cyms.

Tamb.

Vibr.

Piano

Harp

549

Vln. I (div. a 4)

Vla.

Vcl. (div.) 1, 2, 3

Cbs.

*pizz.*

*light and dry*

*unis.*

(Three Soli, div.) Sul G

Tutti, div. a2

*pizz.*

$\frac{1}{4}$  of basses, *pizz.*

555

Fls. 1 2

Cl. in B<sup>b</sup> 1 *p*

Bass Cl. in B<sup>b</sup> *p*

Bsn. 1 *p*

To Picc. Picc.

Finger Cyms. *p*

Tamb. *p*

Small Maracas *pp*

Piano

Harp

555

Vln. I (div. a 4)

Vla. *div. arco actual sound* *pizz.*

Vcl. (div.) *Three Soli, div. Sul D* *Sul G* *Tutti, div. a2 pizz.*

Cbs. *Solo* *1/4 of Bases, pizz.* *p*



This musical score page features the following instruments and parts:

- Flutes (Fls.):** Two staves (1 and 2) with dynamics *p* and *mf*.
- Oboes (Obs.):** Two staves (1 and 2) with dynamics *p* and *mf*. A handwritten "Solo" is written above the first staff.
- English Horn (Eng. Hn.):** One staff with dynamics *p* and *mf*.
- Clarinets (Cl. in B<sup>b</sup>):** One staff with dynamics *p* and *mf*.
- Bass Clarinet (Bass Cl. in B<sup>b</sup>):** One staff with dynamics *p* and *mf*.
- Bassoons (Bsns.):** Two staves (1 and 2) with dynamics *p* and *mf*.
- Small Maracas:** One staff with dynamic *mf*.
- High Snare Drum (High Sn. Dr.):** One staff.
- Vibes:** One staff with dynamics *mf* and *dim. molto*. Handwritten "Vibes" is written above the staff.
- Celesta:** Two staves with dynamics *mf* and *dim. molto*. Handwritten "Cel" is written above the staff.
- Harp:** Two staves with dynamics *mf* and *dim. molto*. A handwritten "D#" is written above the staff.
- Violins (Vln. I and II):** Four staves (div. a2 and div.) with dynamics *pizz.*, *mf*, and *p*. Handwritten "Solo, arco con sord." is written above the first staff.
- Viola (Vla.):** One staff with dynamics *pizz.*, *mf*, and *p*.
- Violoncello (Vcl. div. a 2):** Two staves with dynamics *p*, *pizz.*, *mf*, and *p*.
- Double Bass (Cbs.):** One staff with dynamics *p*, *pizz.*, *mf*, and *p*.