Stuart Greenbaum

Symphony No.2 *'Double Planet'*

for chamber orchestra
2010

Overview

This symphony is scored for a chamber orchestra of 20 players, cast in 4 movements:

i.	*Preview #1*	2’
ii.	*Double Planet*	8’
iii.	*Preview #*	1’
iv.	*Day and Night*	4’

The work is concerned with miniaturisation, self-similarity and transformation. The shorter preview movements are ‘fast-forward’ representations of the two longer movements which themselves respond to pictures by the Dutch graphic artist, M.C. Escher whose work in general addresses these issues.

Peer-talk: in the space below, make notes on anything interesting you hear. These can be about instruments and techniques, influences, the composer etc. Below are some questions to consider.

- Which musical styles influence the composer?
- Which instruments can you hear, what is their role?
- Can you hear and identify any instrumental techniques?
- What was the main inspiration for the piece?

Wk2A

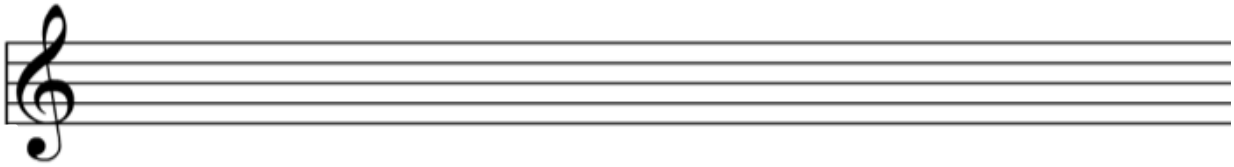
Activity: Score reading ***Preview #1*** *(Perspective 2 - b.12-31)*

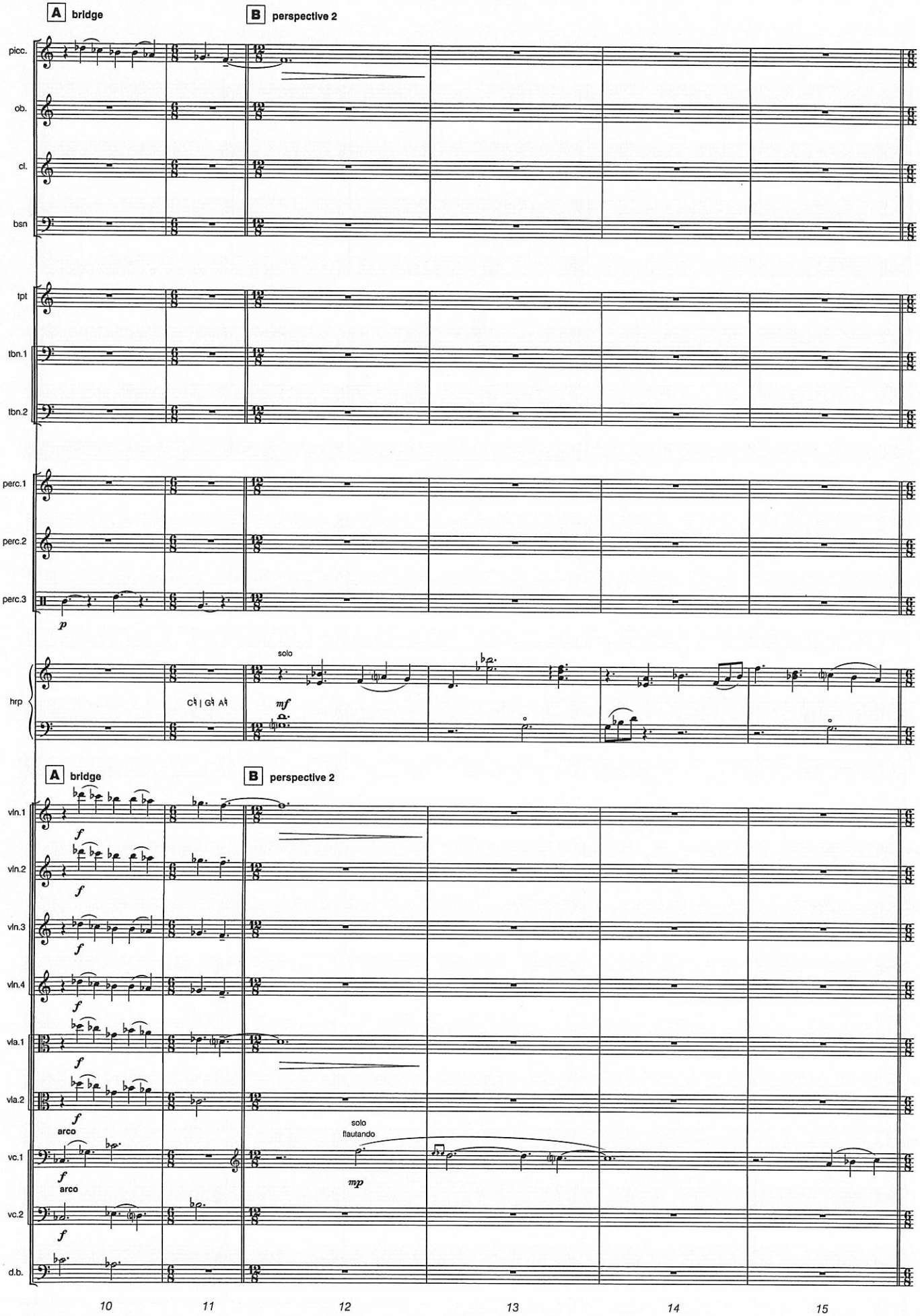
Using the sheet provided, Identify, notate and map the duration (rhythmic groupings, time signatures) and pitch (modal, fundamental tones) of *Perspective 2* (b.12-31). The first 2 bars have been done for you.

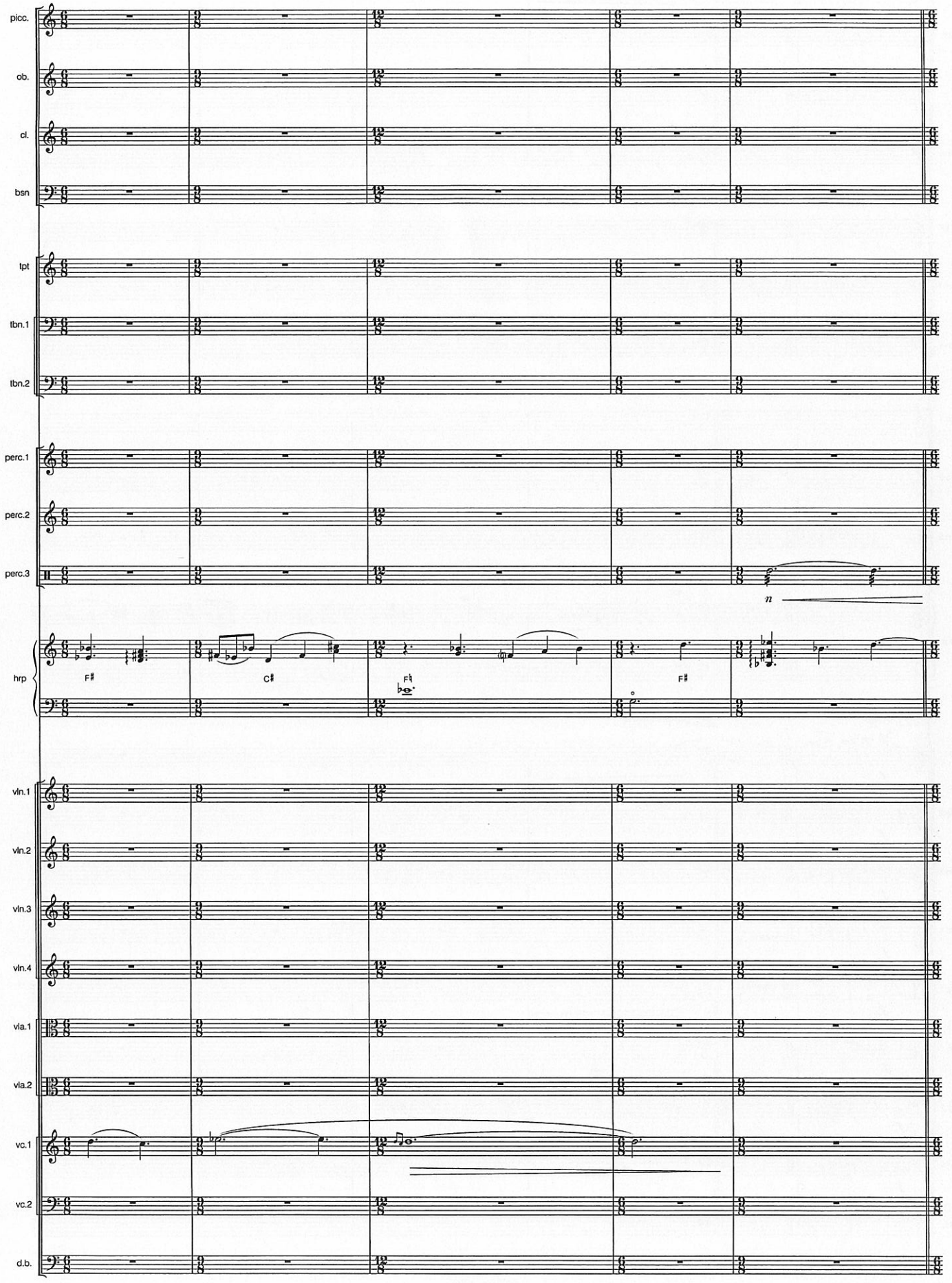
Wk2B

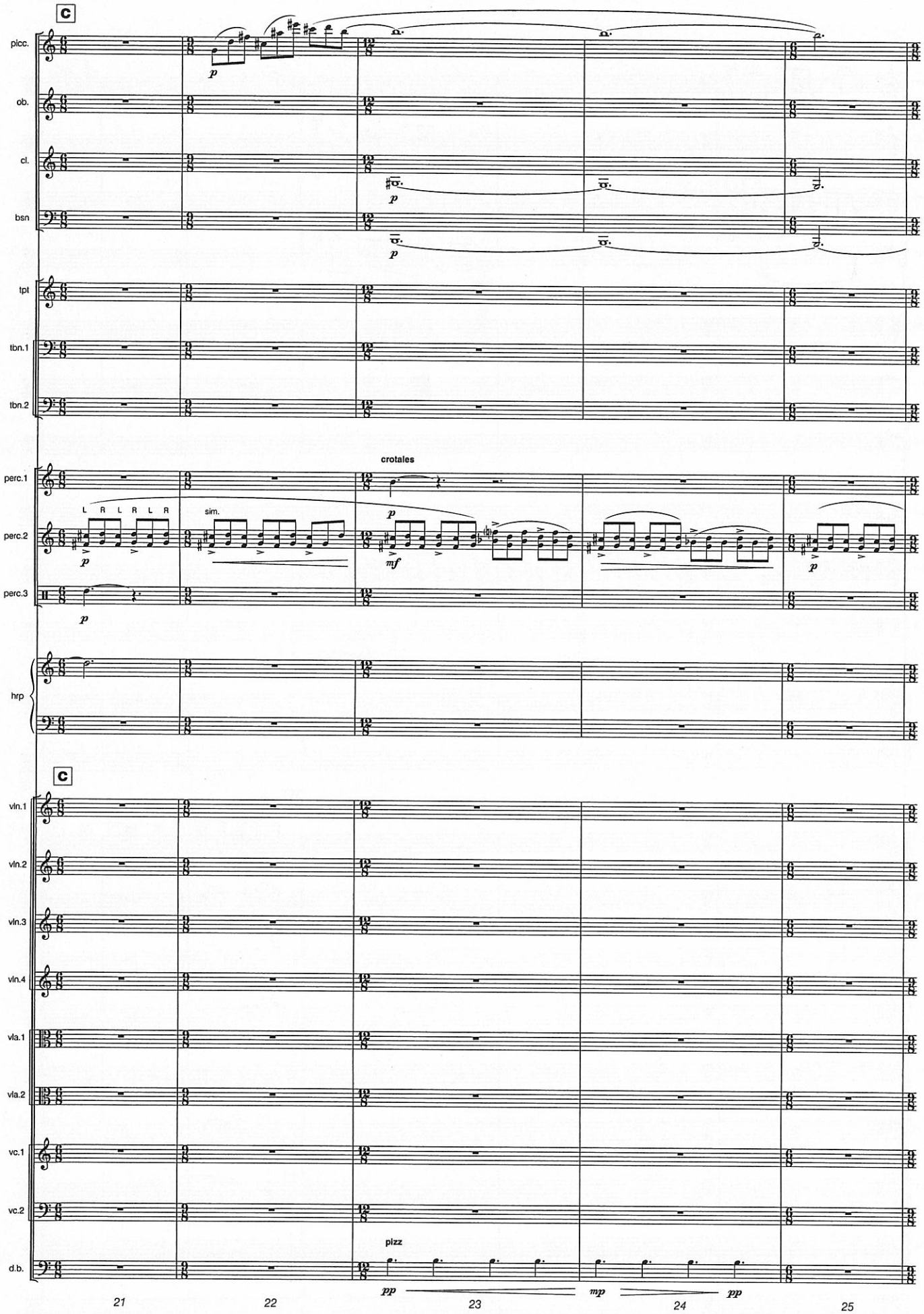
Composing with Modes

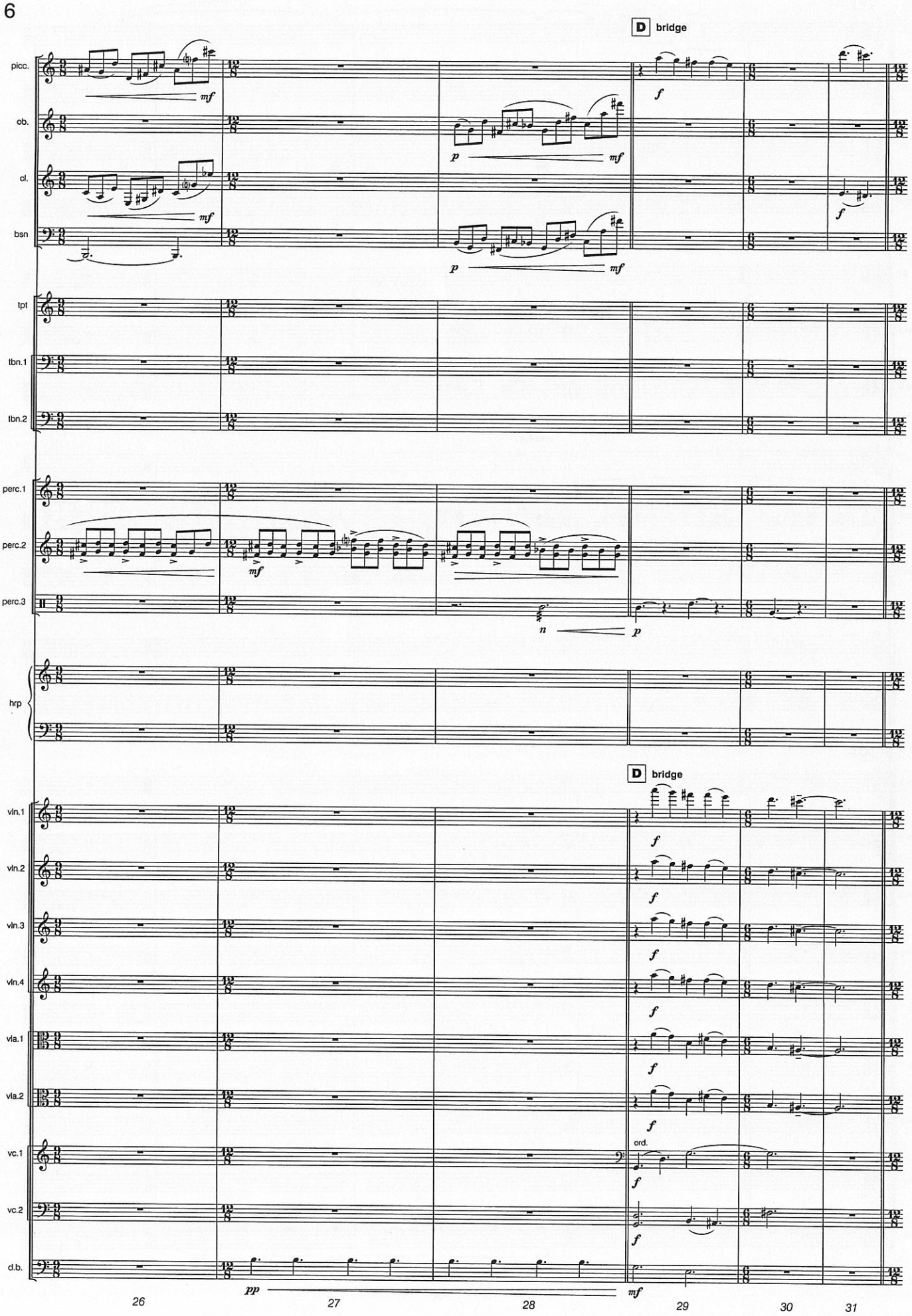
Use the Sibelius template to compose a 5 bar melody in a compound time signature (3/8, 6/8, 9/8 or 12/8) using the Algerian mode. Use the manuscript below to write out the Algerian mode as reference. The Sibelius template can be found in the online ***Activities*** page.




A bridge
B perspective 2
picc.
ob.
cl.
bsn
tpt
tbn.1
tbn.2
perc.1
perc.2
perc.3
p
hrp
solo
mf
C♮ | G♮ A♮
A bridge
B perspective 2
vln.1
vln.2
vln.3
vln.4
vla.1
vla.2
vc.1
vc.2
d.b.
f
arco
solo
flautando
mp
10
11
12
13
14
15


picc.
ob.
cl.
bsn
tpt
tbn.1
tbn.2
perc.1
perc.2
perc.3
hrp
F♯
C♯
F♮
F♯
vln.1
vln.2
vln.3
vln.4
vla.1
vla.2
vc.1
vc.2
d.b.
16
17
18
19
20


C
picc.
ob.
cl.
bsn
tpt
tbn.1
tbn.2
crotales
perc.1
perc.2
perc.3
L R L R L R
sim.
hrp
C
vln.1
vln.2
vln.3
vln.4
vla.1
vla.2
vc.1
vc.2
d.b.
pizz
21
22
23
24
25

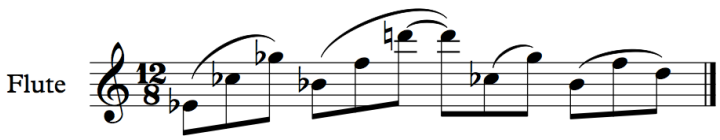

D bridge
picc.
ob.
cl.
bsn
tpt
tbn.1
tbn.2
perc.1
perc.2
perc.3
hrp
D bridge
vln.1
vln.2
vln.3
vln.4
vla.1
vla.2
vc.1
vc.2
d.b.
ord.
26
27
28
29
30
31

Wk3A

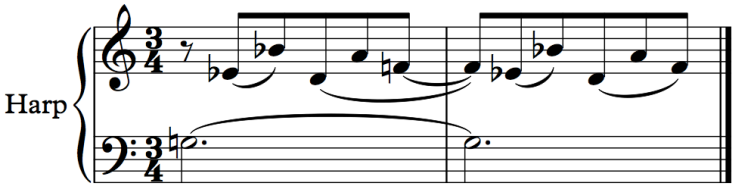
Activity: Using the string section part (b.4-19), notate a reduction of the motive on the manuscript below. Pay attention to the Viola part alto clef.

How does this compare to the opening theme in *Preview #1* (b.1) and the Harp motive in *Double Planet* (b.23-24)

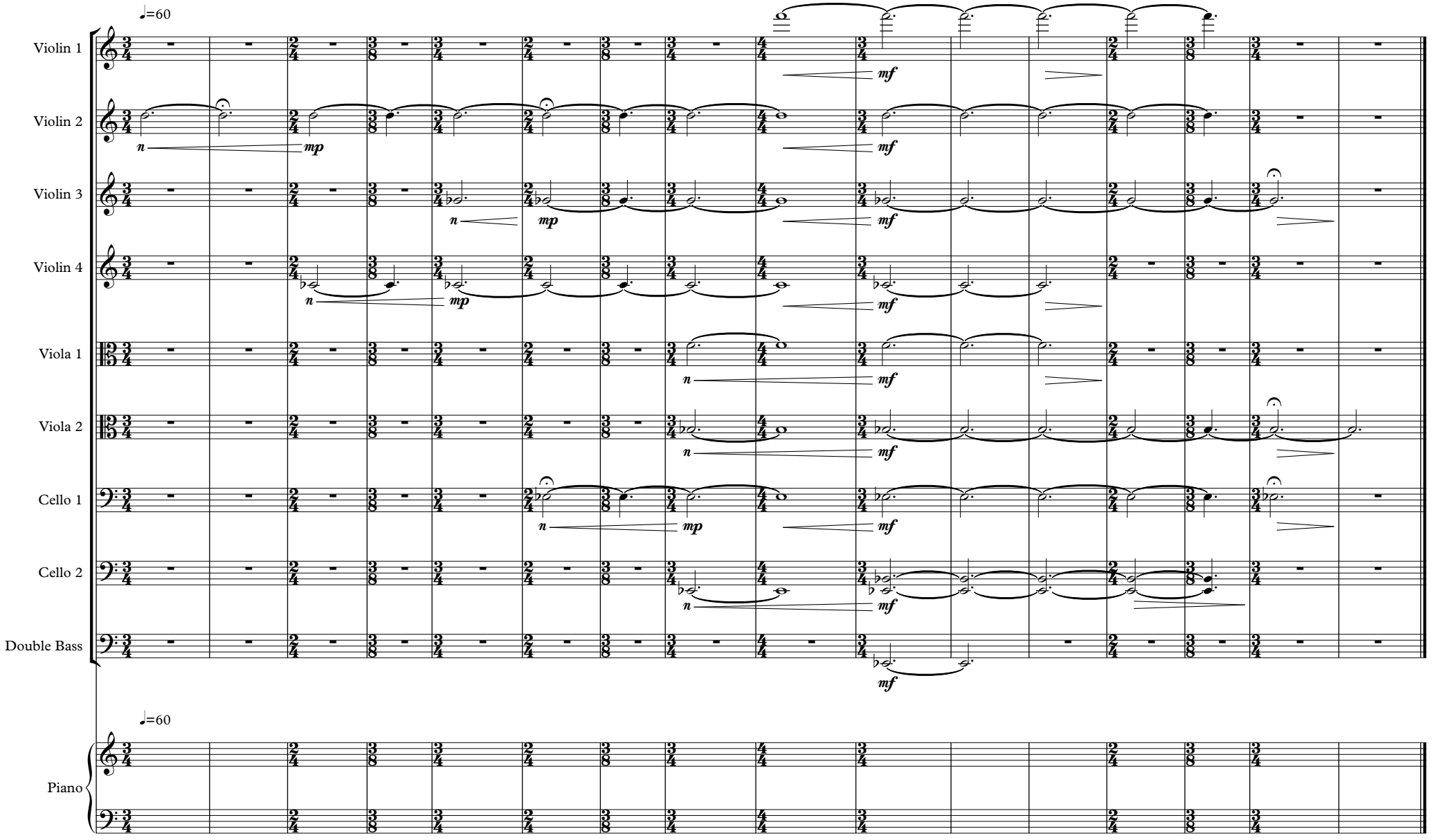
Preview #1 – Flute motive (b.1)



Double Planet – Harp motive (b.23-24)



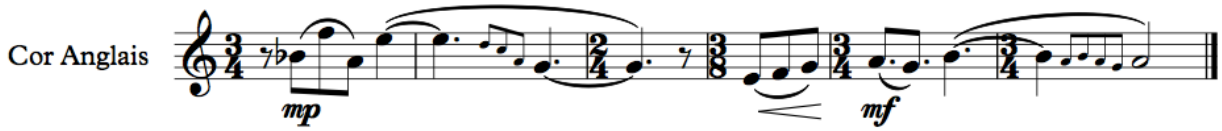
II. Double Planet String Part (b.4-19)



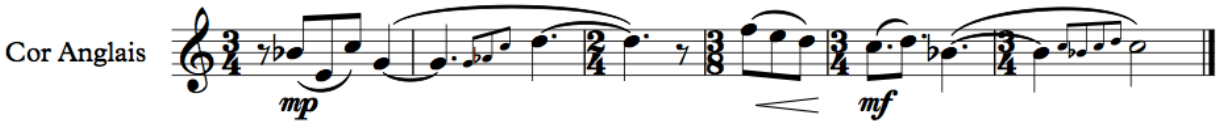
Wk3A

- What is significant about the Cor Anglais solo melody in *Double Planet* (*Perspective 2 & 4)*? How do they relate?

Perspective 2 (b.24-29)



Perspective 4 (b.110-115)



_____
_____
_____
_____
_____

- Identify and describe using graphic notation any unfamiliar instrumental techniques.

- What role do the bridge sections have? Concept focus: **Tone Colour**

_____
_____
_____

- What is significant about the tempo and time signature of *Double Planet* in comparison to *Preview #1*?

_____
_____

Wk3B – Double Planet 'Perspective 1 & 5' (Duration, Texture, Pitch)

- Identify the role of the Flugelhorn and String section. How are they related?
- What is significant about the Flugelhorn theme in *Perspective 5*?

Make reference to bar numbers in your answer.

_____

_____

_____

_____

_____

_____

_____

_____

_____

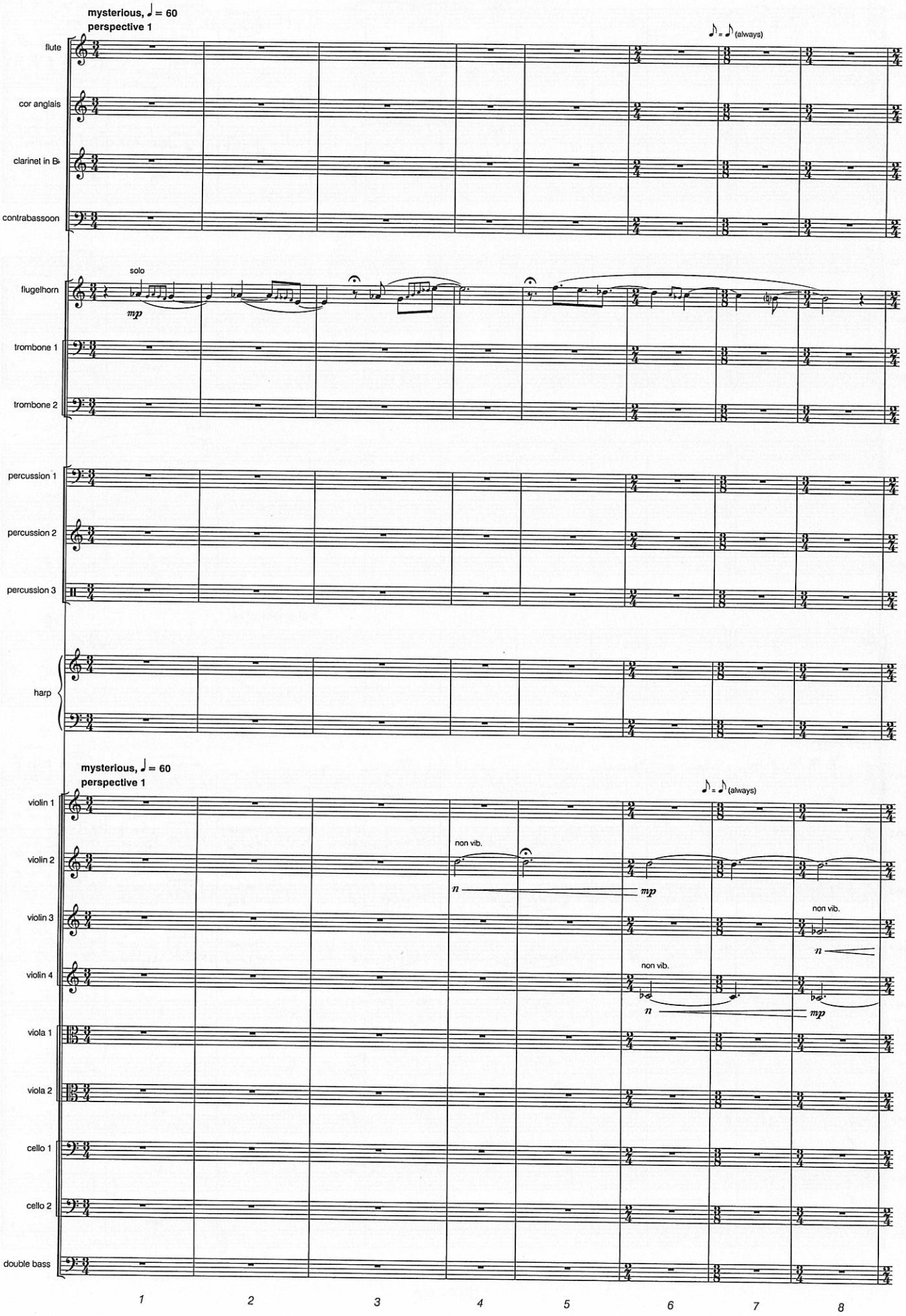
_____

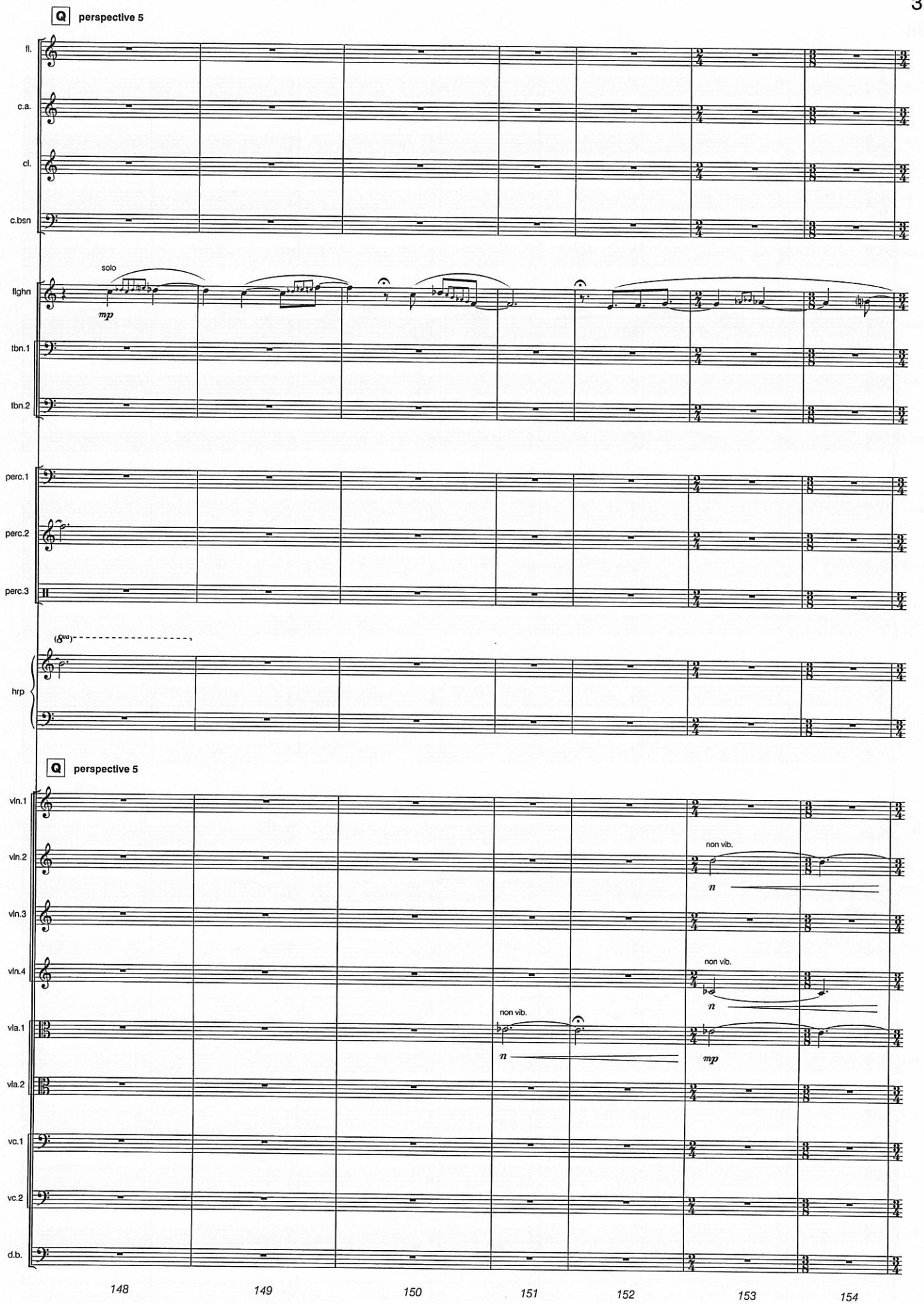
_____

Activity: Compose harmony using ***Humberstone's four-fingered technique*** ® to accompany your 5 bar melody from Wk2B. The harmony you create must use notes only from the Algerian mode.

Use the space below to reflect on your composition.

II: Double Planet




Q perspective 5
fl.
c.a.
cl.
c.bsn
solo
flghn
mp
tbn.1
tbn.2
perc.1
perc.2
perc.3
hrp
Q perspective 5
vln.1
vln.2
non vib.
n
vln.3
vln.4
non vib.
n
vla.1
non vib.
n
mp
vla.2
vc.1
vc.2
d.b.
148
149
150
151
152
153
154

Wk4B – Practice HSC Questions

Question 1 (6 marks)

An excerpt (1 minute 30 seconds) from *Preview #1* from *Symphony No.2* by Stuart Greenbaum *will* be played FIVE times for you to answer Question 1.

Time:
First playing – short pause
Second playing – 30 second pause
Third playing – 1 minute pause
Fourth playing – 2 minute pause
Fifth playing – 2 minute pause

Describe the structure of this excerpt with reference to the use of musical material.

Question 1 (continued)

End of Question 1

Wk4B – Practice HSC Questions

Question 2 (8 marks)

An excerpt (1 minute 30 seconds) from *Double Planet* from *Symphony No.2* by Stuart Greenbaum *will* be played FIVE times for you to answer Question 2.

Time:
First playing – short pause
Second playing – 30 second pause
Third playing – 1 minute pause
Fourth playing – 2 minute pause
Fifth playing – 2 minute pause

Describe the texture of this excerpt with reference to specific sound sources.

In your response, refer to at least one other concept of music.

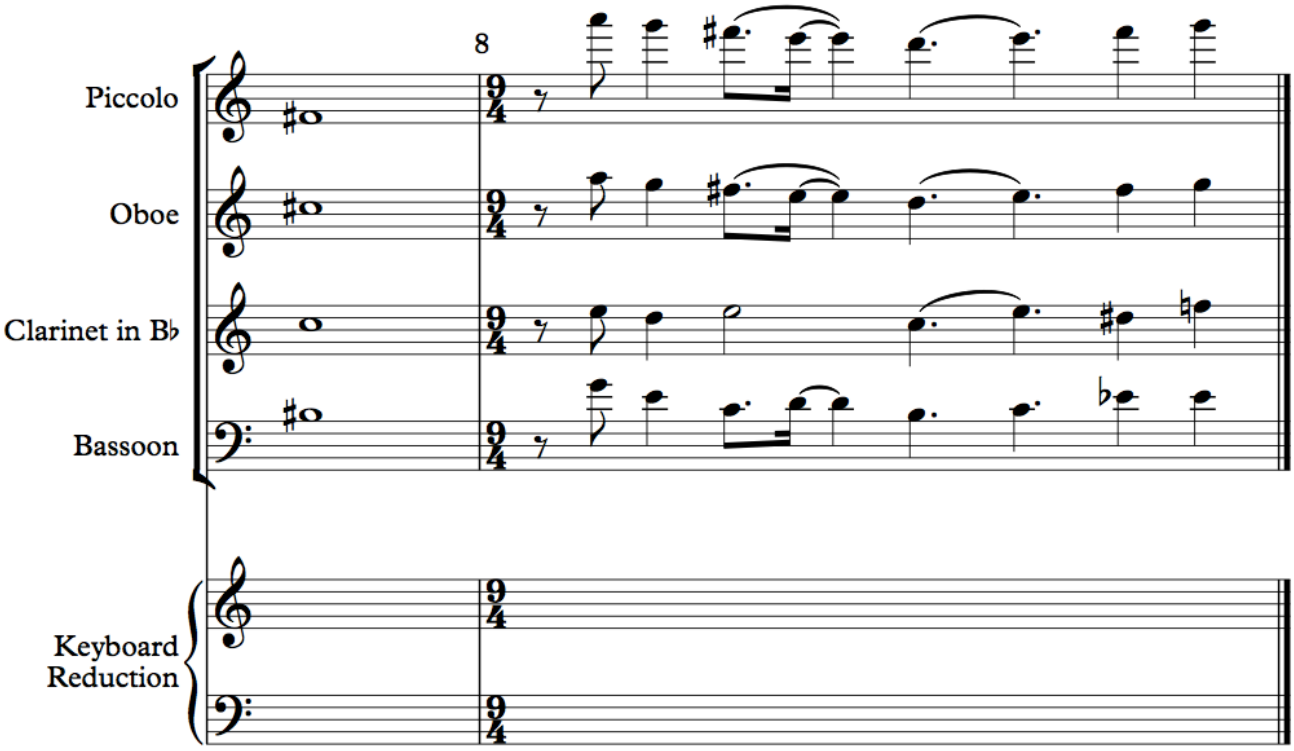
Wk4B – Practice HSC Questions

Question 2 (continued)

End of Question 2.

Wk5B – Symphony No.2 - III *Preview #2*

The woodwind section below is taken from b.7-8 of *Preview #2.* Create a piano reduction on the score provided.



How do these chords relate to Greenbaum's harmonic sequence?

_____

_____

_____

_____

What role do the strings have in this section? Describe the overall texture:

_____

_____

_____

_____

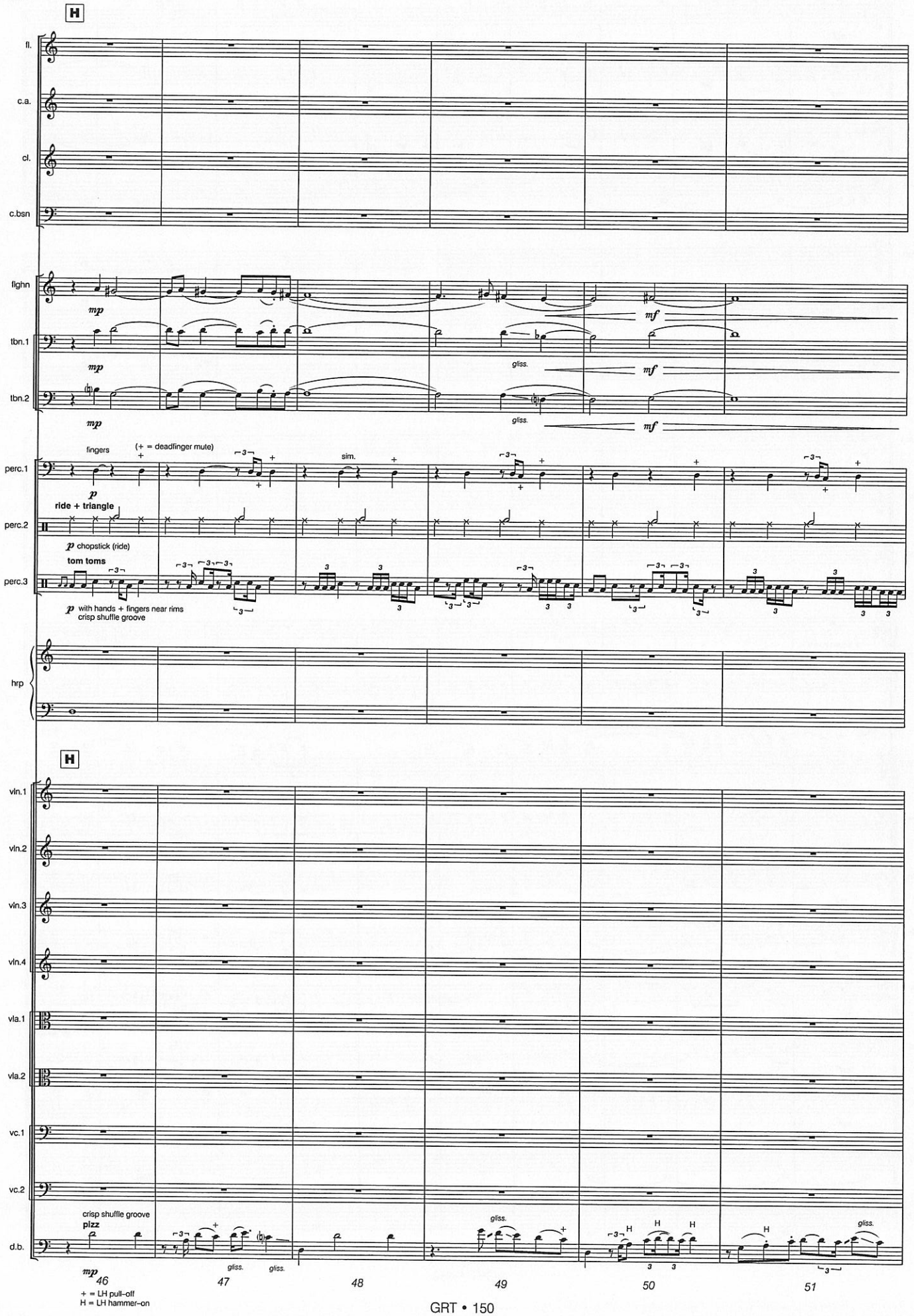
_____

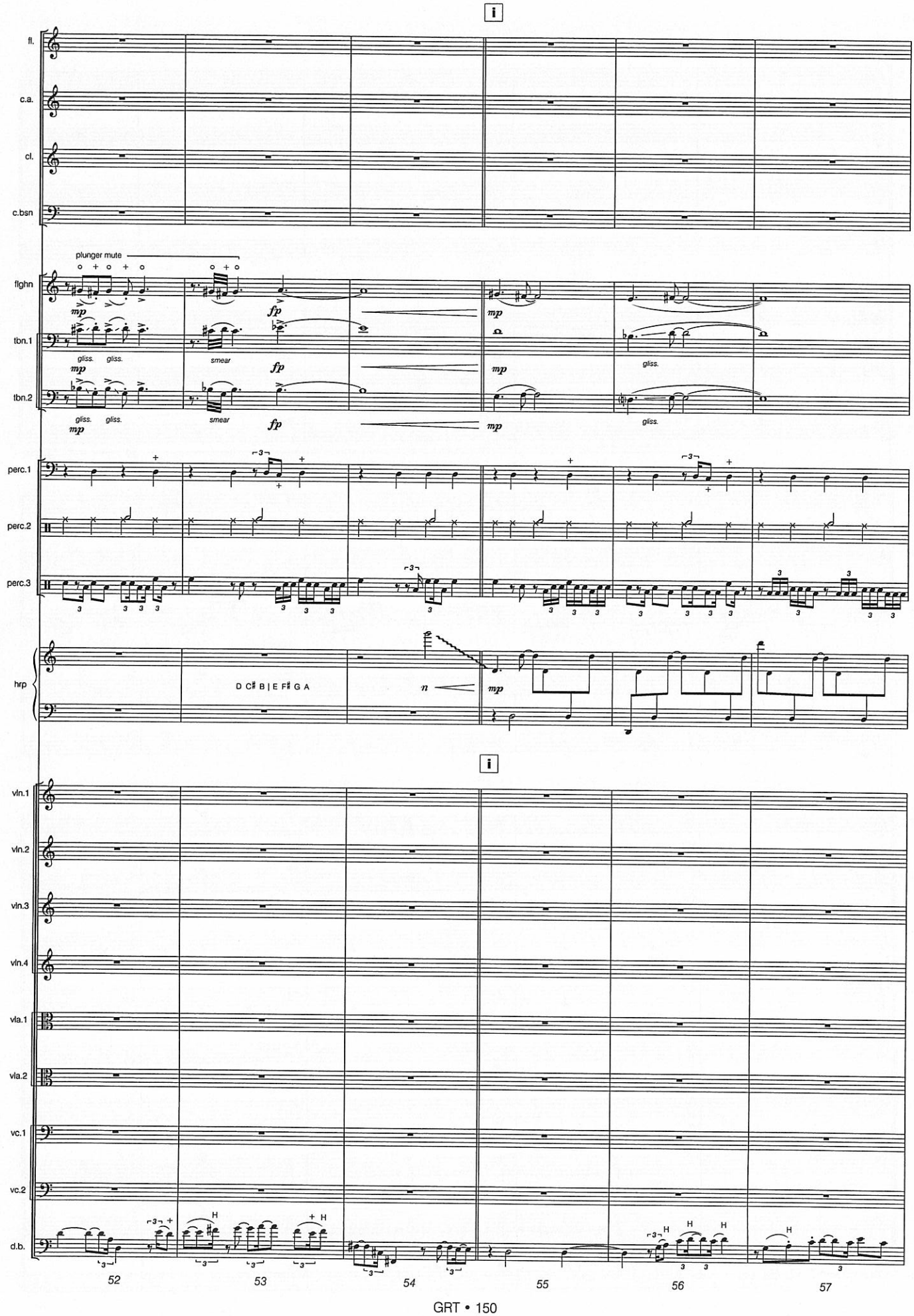
Wk7A – Symphony No.2 – IV *Day and Night*

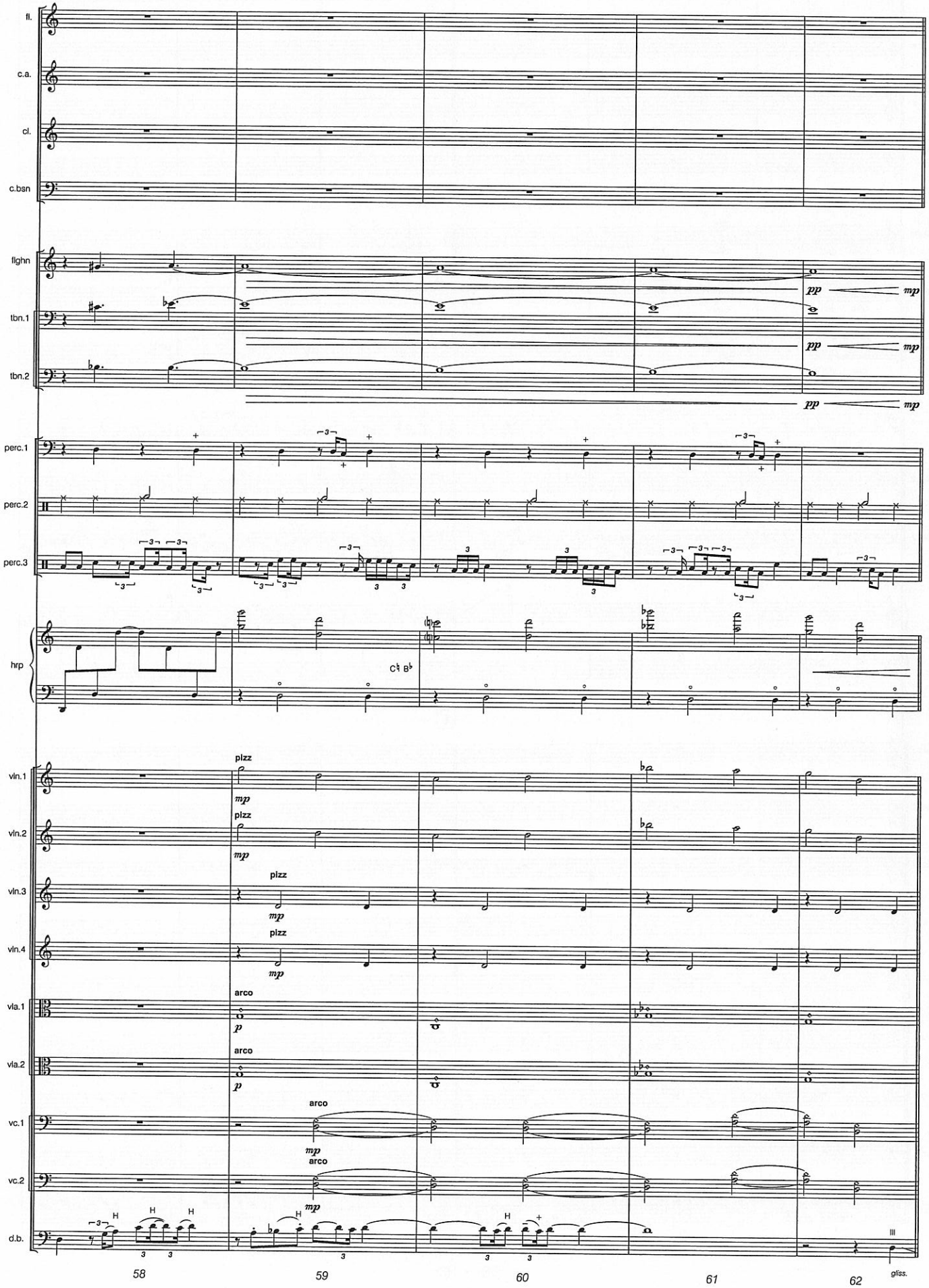
Identify the use of rhythm 'Shuffle mode' and the use of percussion. ("like using a remote to change channel" Greenbaum, 2010, p.8),

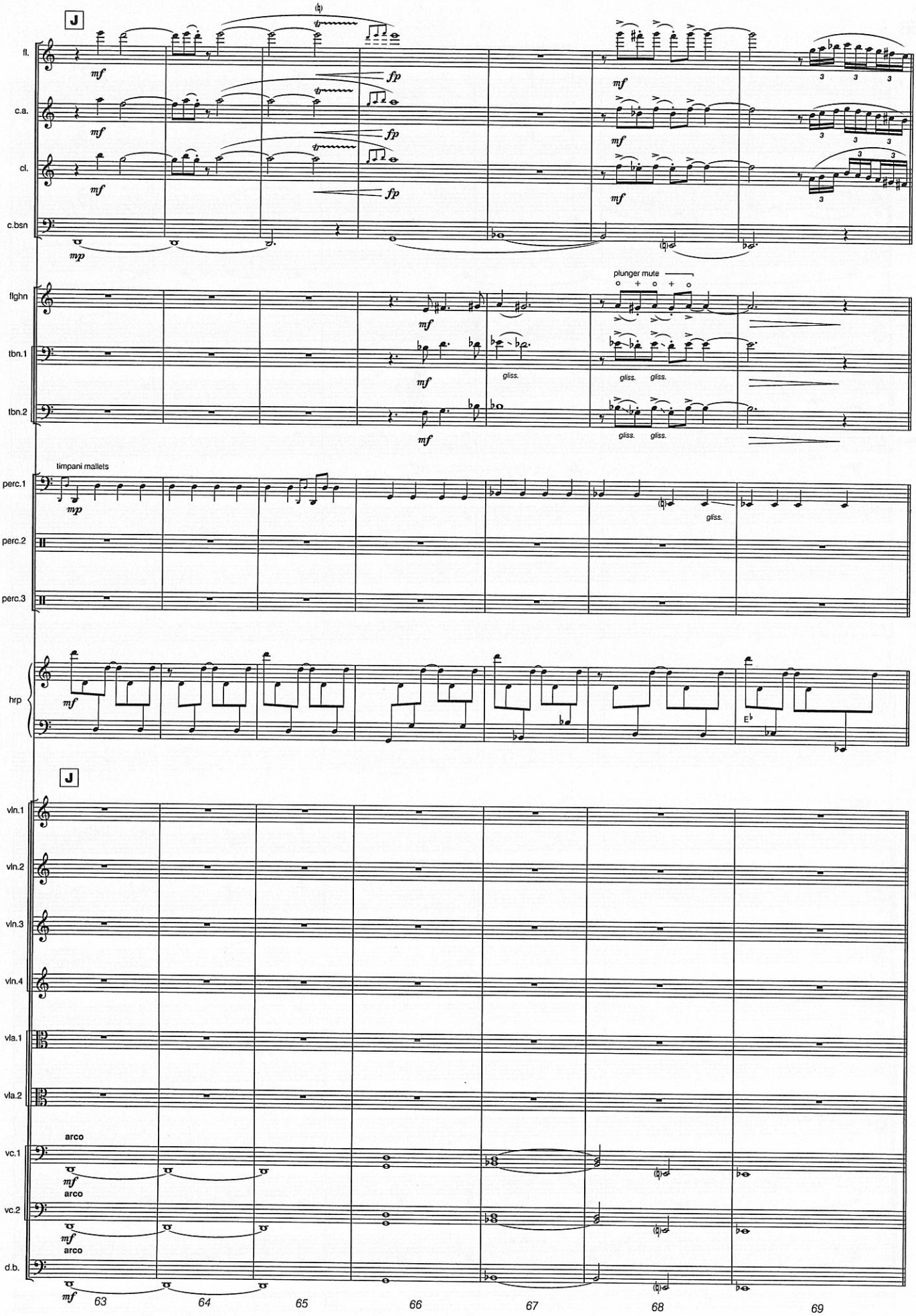
Greenbum was influenced by: *Rosanna* (1982) by Toto – crotchet = 84; and *Let There Be Love* (1991) by Simple Minds – crotchet = 88.

Identify the relationship between **Duration, Tone Colour** and **Texture** in these songs and compare to ***Day and Night***, focus on the triplet groove.


H
fl.
c.a.
cl.
c.bsn
flghn
tbn.1
tbn.2
mp
mf
gliss.
fingers
(+ = deadfinger mute)
sim.
perc.1
perc.2
perc.3
p
ride + triangle
p chopstick (ride)
tom toms
p with hands + fingers near rims
crisp shuffle groove
hrp
H
vln.1
vln.2
vln.3
vln.4
vla.1
vla.2
vc.1
vc.2
d.b.
crisp shuffle groove
pizz
46
47
48
49
50
51
+ = LH pull-off
H = LH hammer-on


i
fl.
c.a.
cl.
c.bsn
plunger mute
flghn
tbn.1
tbn.2
mp
fp
gliss.
smear
perc.1
perc.2
perc.3
hrp
D C♯ B | E F♯ G A
i
vln.1
vln.2
vln.3
vln.4
vla.1
vla.2
vc.1
vc.2
d.b.
52
53
54
55
56
57


fl.
c.a.
cl.
c.bsn
flghn
tbn.1
tbn.2
perc.1
perc.2
perc.3
hrp
vln.1
vln.2
vln.3
vln.4
vla.1
vla.2
vc.1
vc.2
d.b.
pp
mp
pizz
arco
H
III
gliss.
58
59
60
61
62


J
fl.
c.a.
cl.
c.bsn
mf
fp
mp
flghn
tbn.1
tbn.2
plunger mute
gliss.
timpani mallets
perc.1
perc.2
perc.3
hrp
vln.1
vln.2
vln.3
vln.4
vla.1
vla.2
arco
vc.1
vc.2
d.b.
63
64
65
66
67
68
69