NSW Department of Education

Music Stage 5 – score booklet 1

Australian film music

- *A Boy Called Sailboat*
- *All Silent Dogs*
- *Circumstance 2020*
- *FREEMAN*
- *Bran Nue Dae*

NSW GOVERNMENT

Contents

Resource overview **4**

Learning sequence 2 – *A Boy Called Sailboat* **5**

'01. row, row, row your boat 1 – 00:55' from *A Boy Called Sailboat* by Slava Grigoryan and Leonard Grigoryan 6

'01. row, row, row your boat 1 – 00:55 – Parts' from *A Boy Called Sailboat* by Slava Grigoryan and Leonard Grigoryan 8

'02. Flourish 1 – 02:14' from *A Boy Called Sailboat* by Slava Grigoryan and Leonard Grigoryan ... 16

'03. Flourish 2 – 02:28' from *A Boy Called Sailboat* by Slava Grigoryan and Leonard Grigoryan ... 16

'04. Flourish 3 – 02:46' from *A Boy Called Sailboat* by Slava Grigoryan and Leonard Grigoryan ... 16

'05. melancholy 1 – 3:09' from *A Boy Called Sailboat* by Slava Grigoryan and Leonard Grigoryan 19

'06. melancholy 2 – 03:25' from *A Boy Called Sailboat* by Slava Grigoryan and Leonard Grigoryan 20

'07. row, row, row your boat (slow) 1 – 5:08' from *A Boy Called Sailboat* by Slava Grigoryan and Leonard Grigoryan 21

Learning sequence 4 – *All Silent Dogs* **22**

'DAW 1' from *All Silent Dogs* by Freya Berkhout 23

'DAW 2' from *All Silent Dogs* by Freya Berkhout 24

'DAW 3' *from* All Silent Dogs *by Freya Berkhout* 25

Learning sequence 10 – *Circumstance 2020* **26**

'Circumstance 2020: Live Performance Version' score bars 218–278 32

Learning sequence 11 – *FREEMAN* **38**

DAW score 1 – 'The Race' 39

DAW score 2 – 'The Race' 40

DAW score 3 – 'The Race' 41

DAW score 4 – 'The Race' 42

Learning sequence 11 – *Bran Nue Dae* **43**

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‘Listen to the News’ sheet music 44

References 45

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Resource overview

This teacher resource is not a standalone resource. It has been designed for use by department teachers in connection to Stage 5 resources designed by the Creative Arts curriculum team for the Music 7–10 Syllabus (2024). These include the Stage 5 scope and sequence, Stage 5 'Australian film music' unit, PowerPoint and sample assessment task. All documents associated with this resource can be found on the Music 7–10 (2024) webpage of Planning, programming and assessing Creative Arts 7–10.

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Learning sequence 2 – *A Boy Called Sailboat*

The ‘01 row, row, row your boat 1’, ‘02 flourish 1’, ‘03 flourish 2’, ‘04 flourish 3’, ‘05 melancholy 2’, ‘07 row, row, row your boat (slow) 1’ and ‘08 pensive 1’ scores and original parts have been licensed by the NSW Department of Education. All rights reserved for the use of NSW Department of Education teachers and students only.
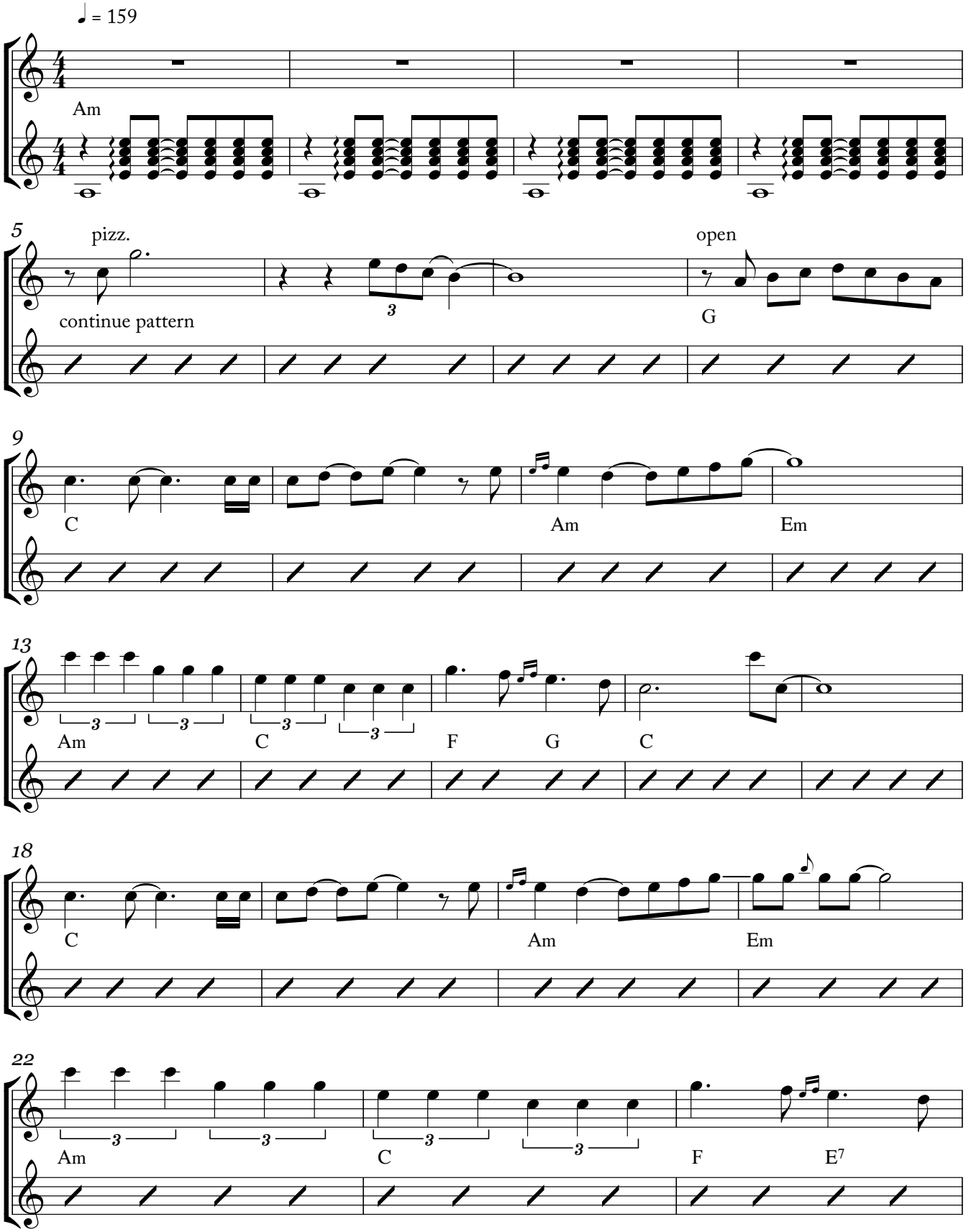
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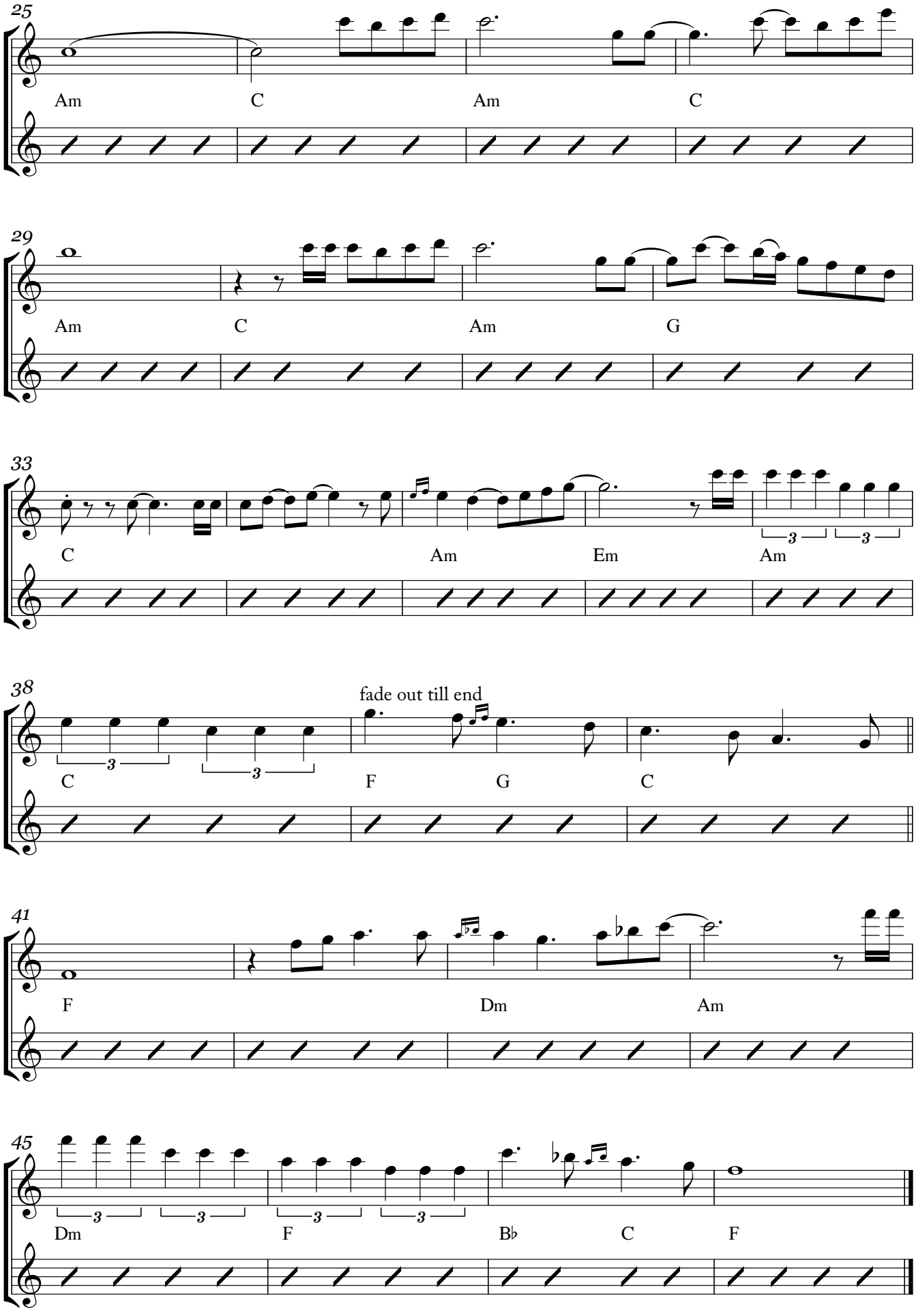
01. row, row, row your boat 1 - 00:55



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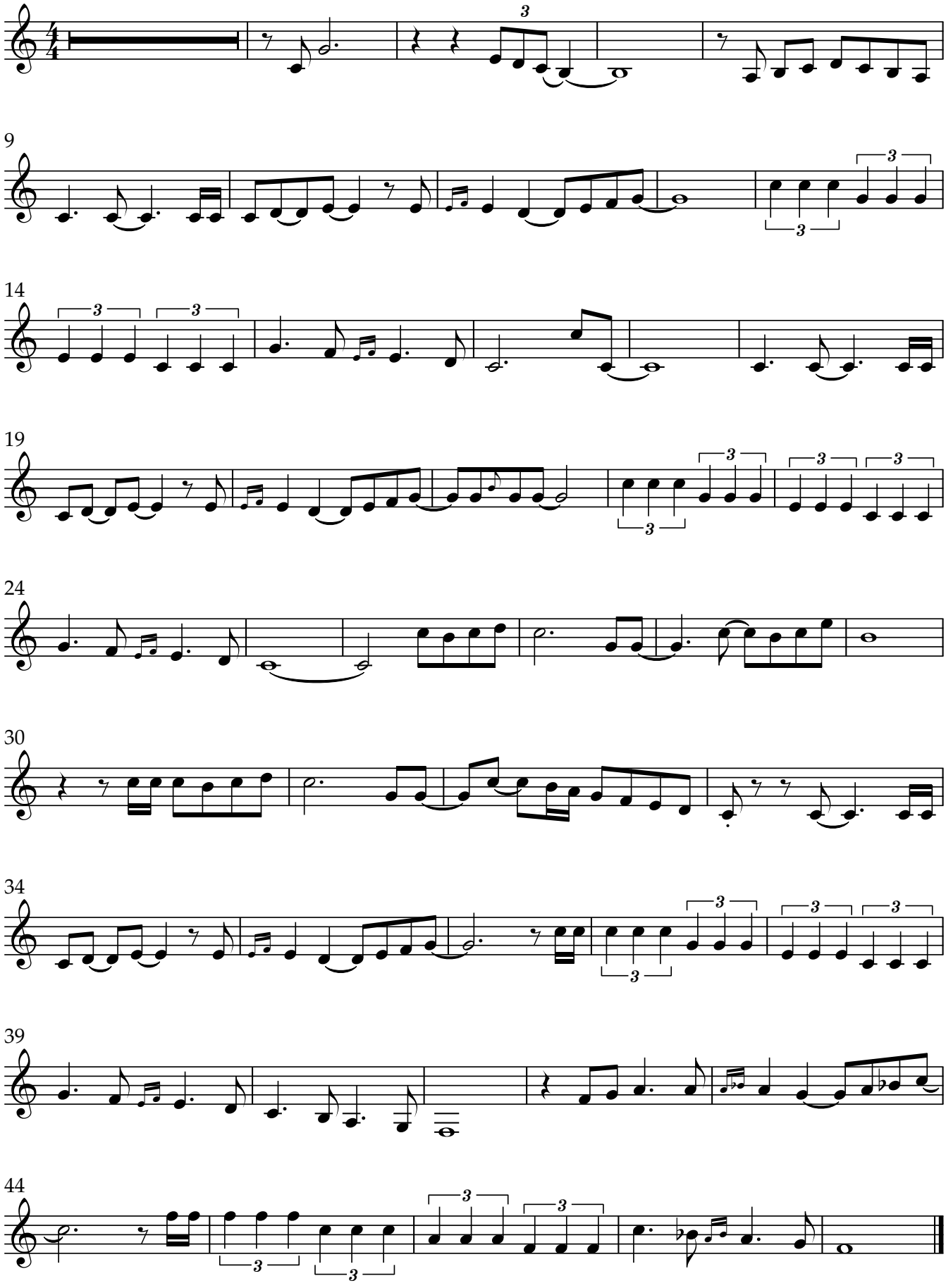


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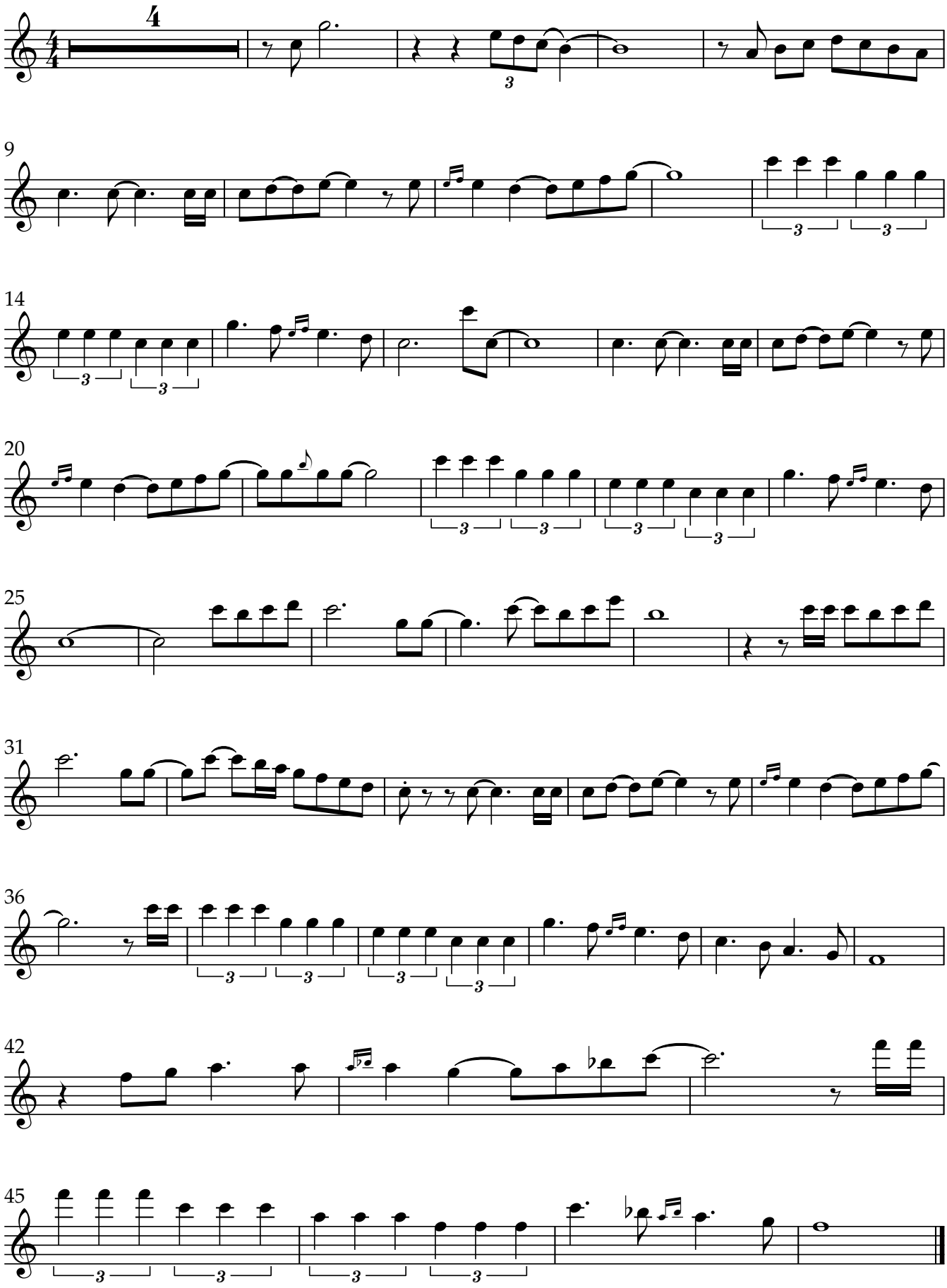
C instruments (low)

Slava and Leonard Grigoryan



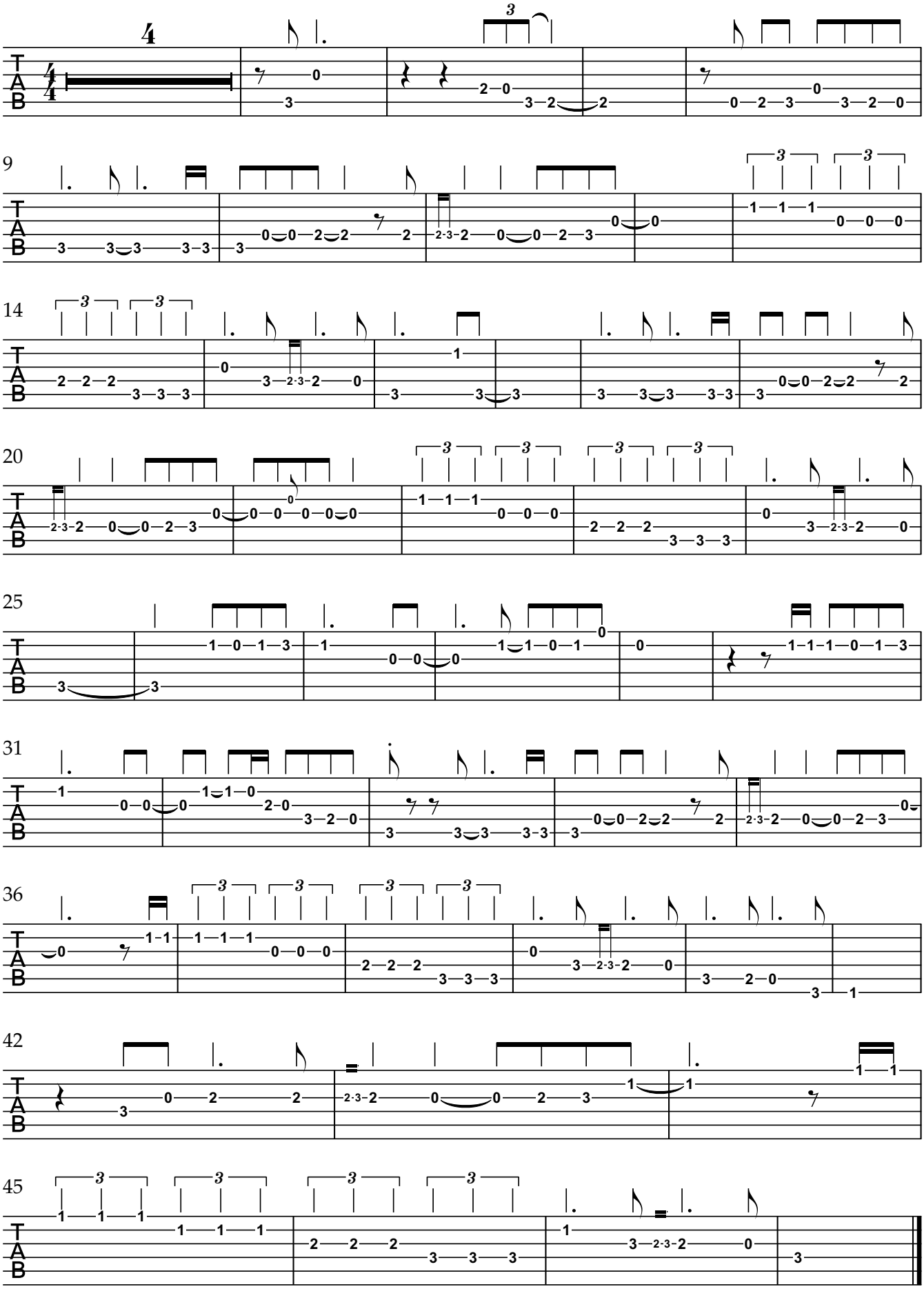
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C instruments (high)
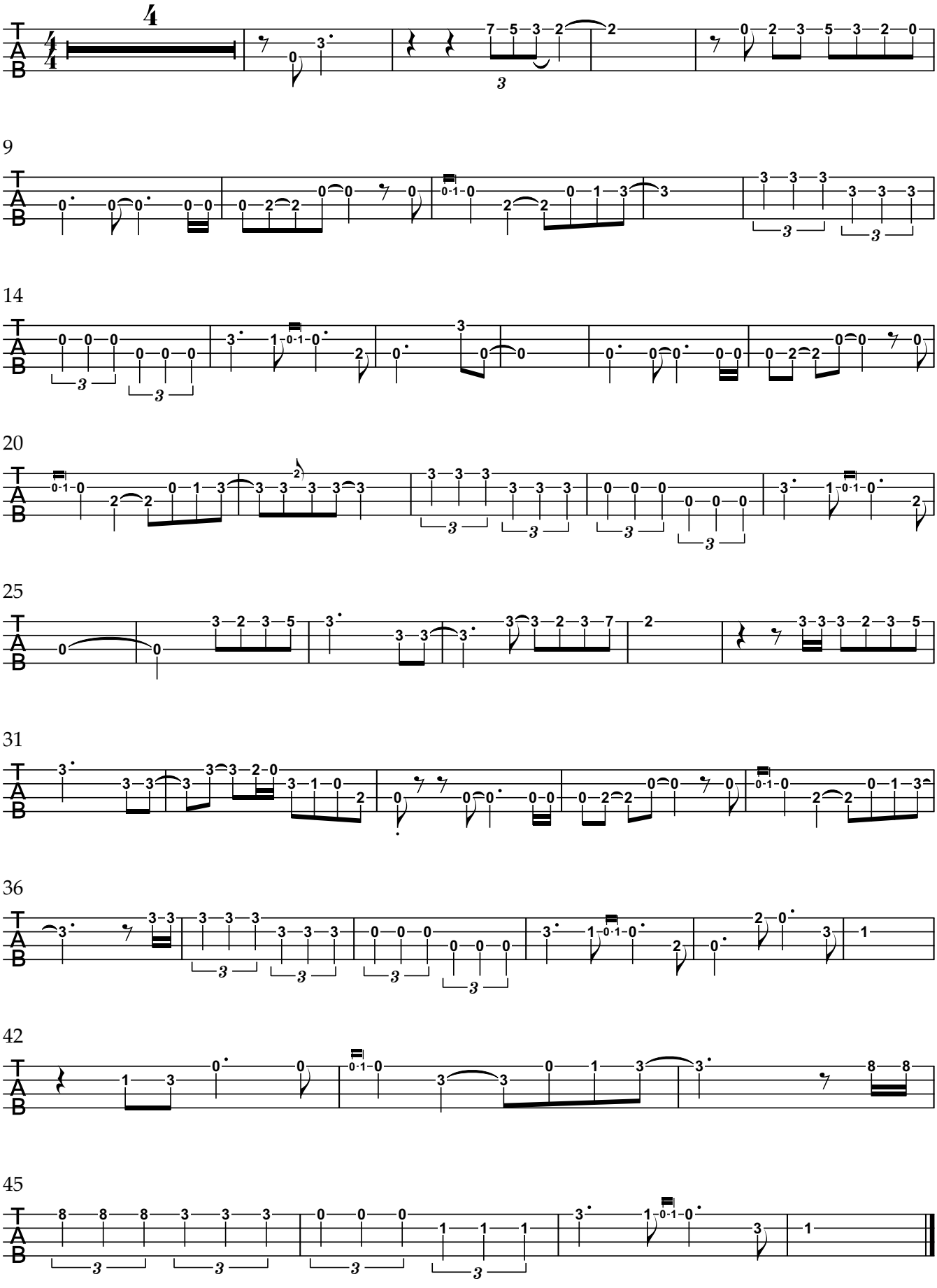


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Guitar TAB
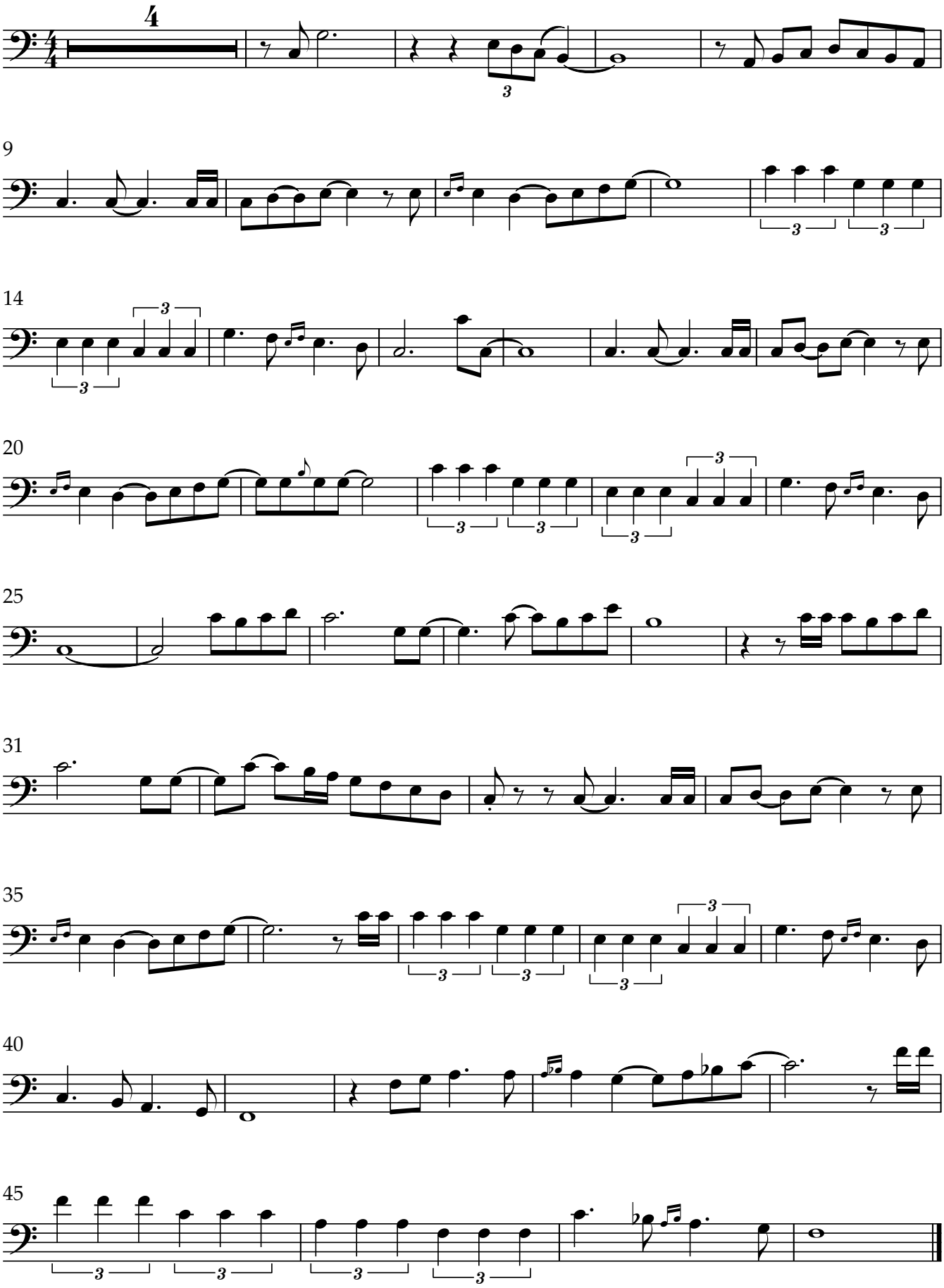


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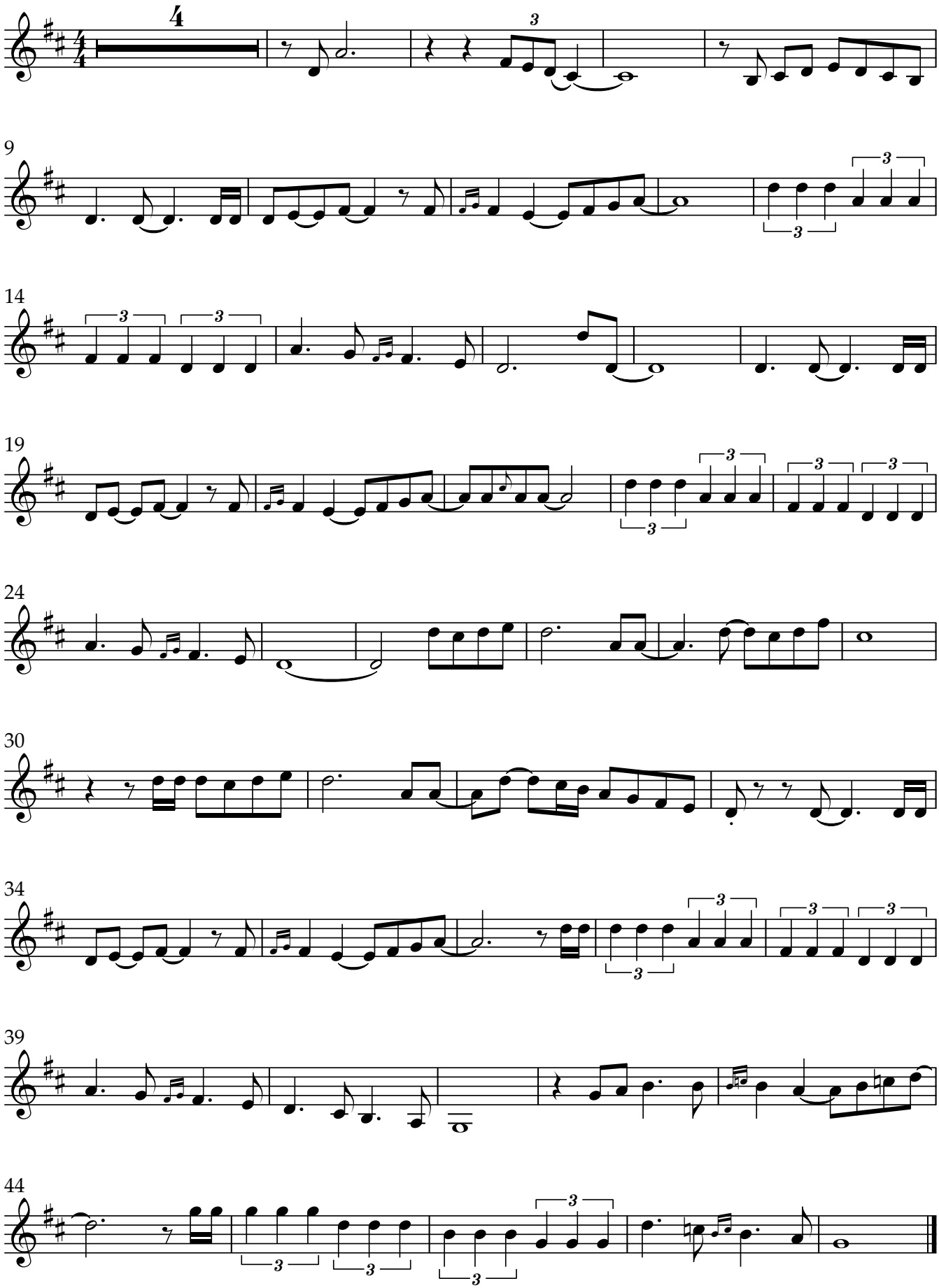


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Bass clef in C
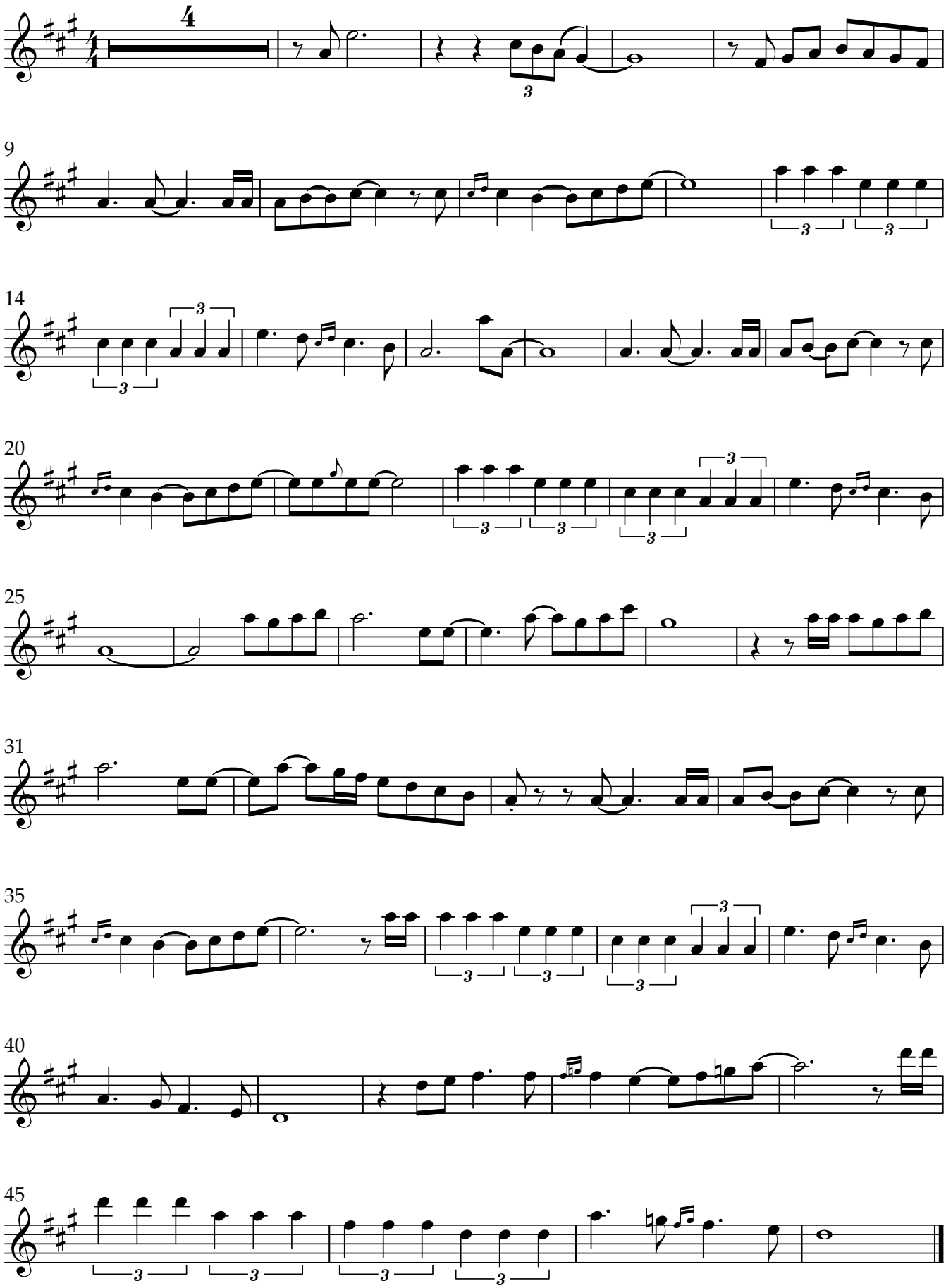


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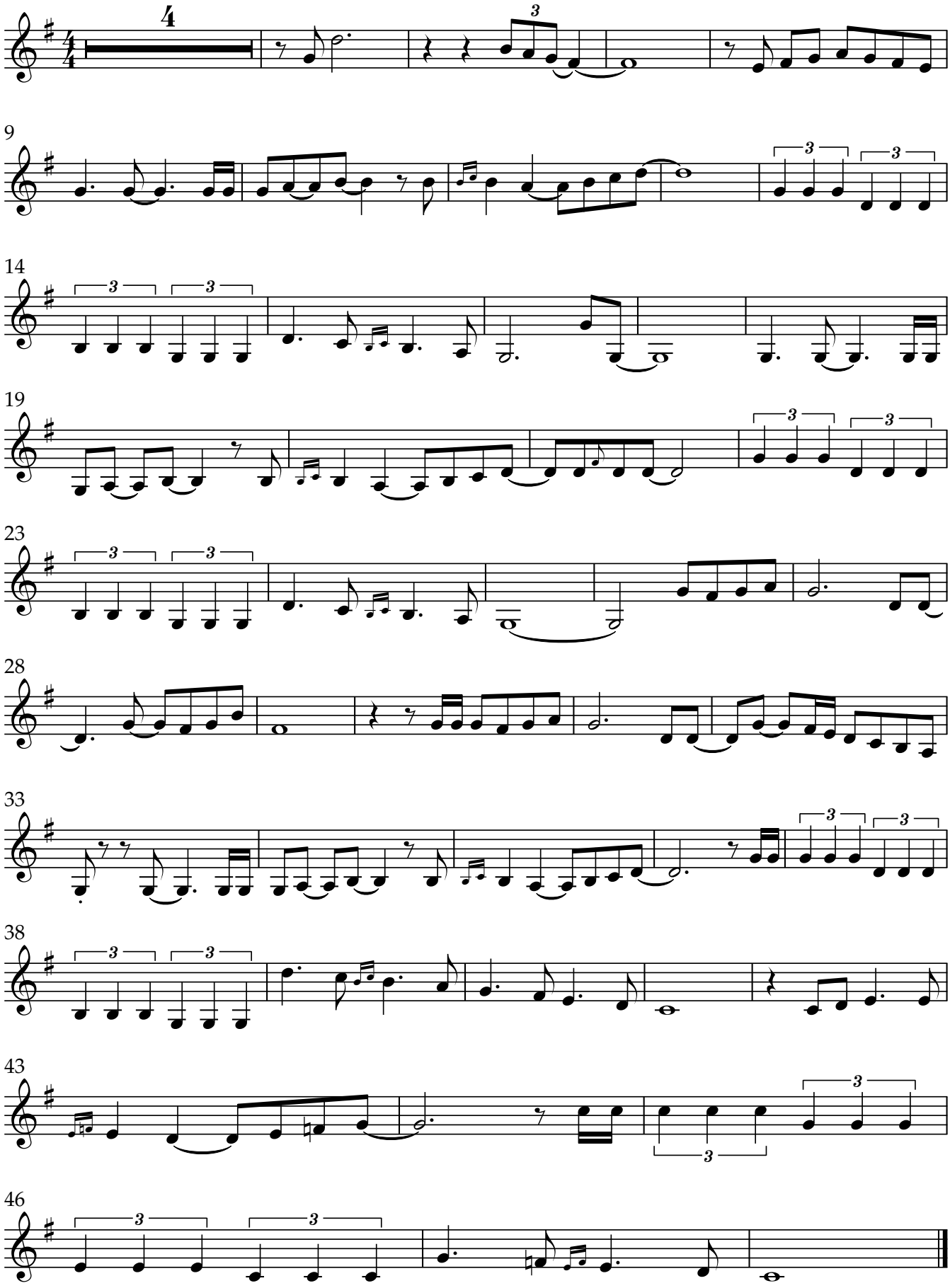


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Eb instruments



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F instruments

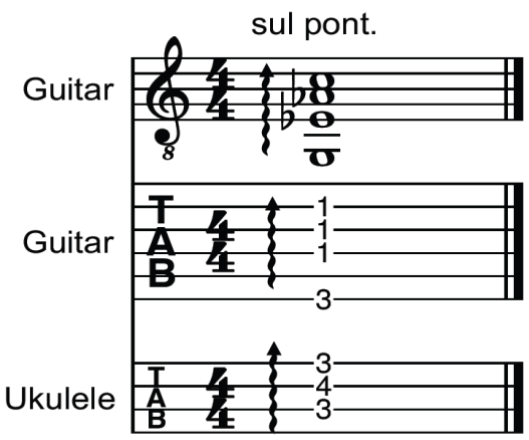


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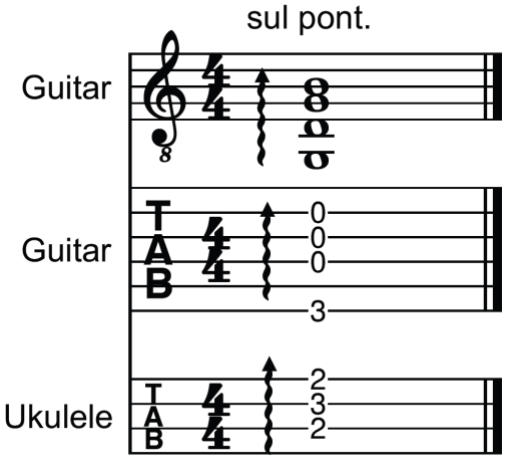
‘Flourishes’ from *A Boy Called Sailboat*

Slava and Leonard Grigoryan

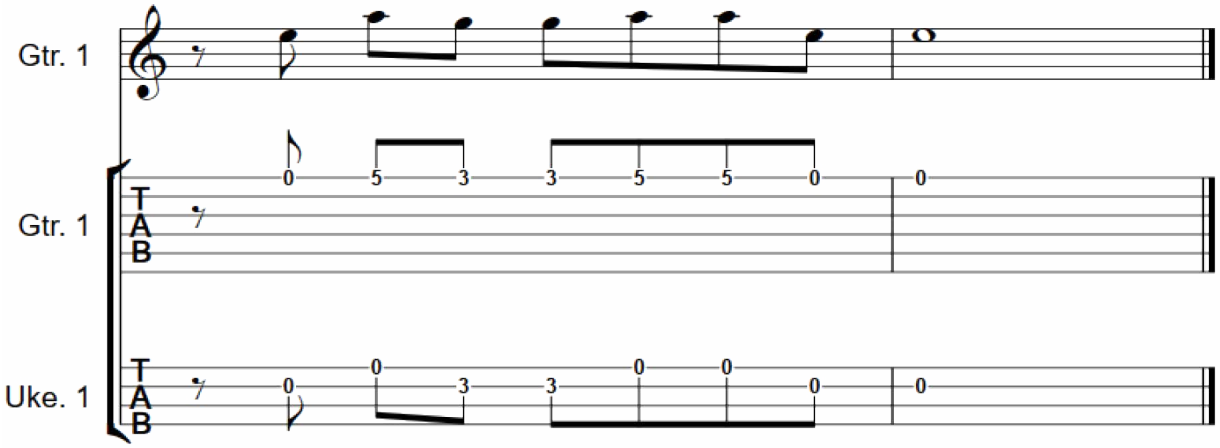
02 flourish 1
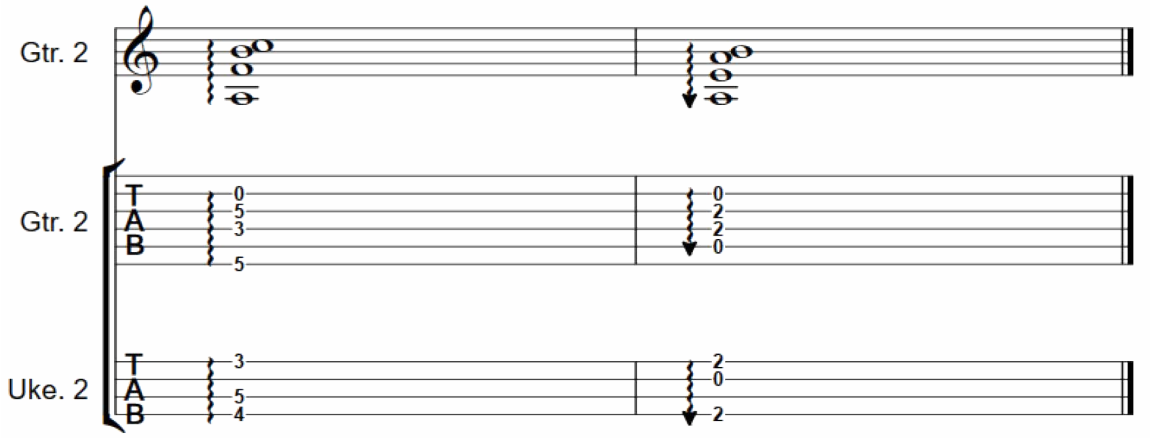


03 flourish 2



04 flourish 3: Guitar 1



04 flourish 3: Guitar 2

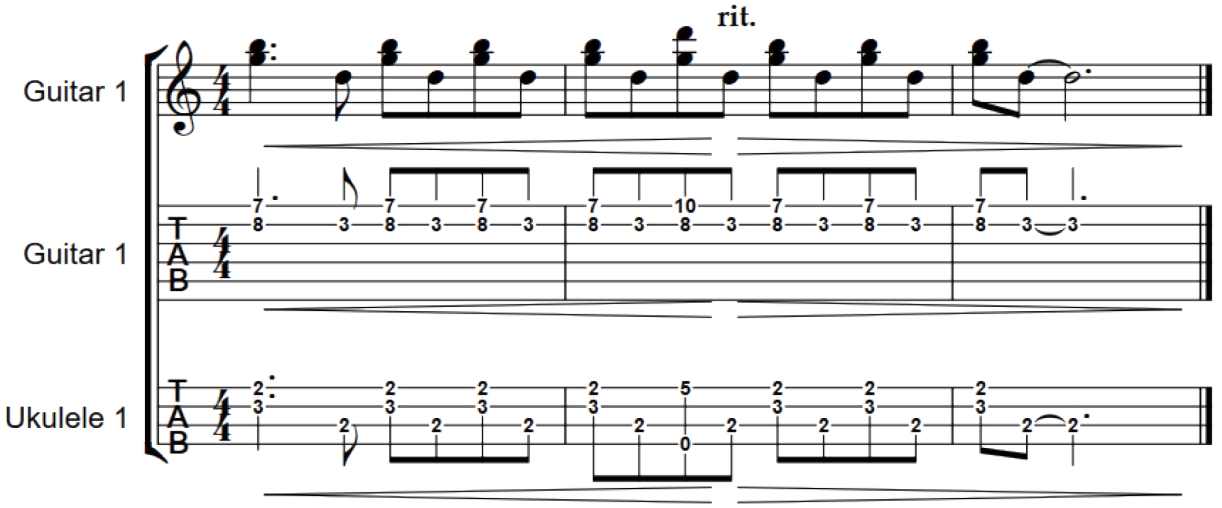


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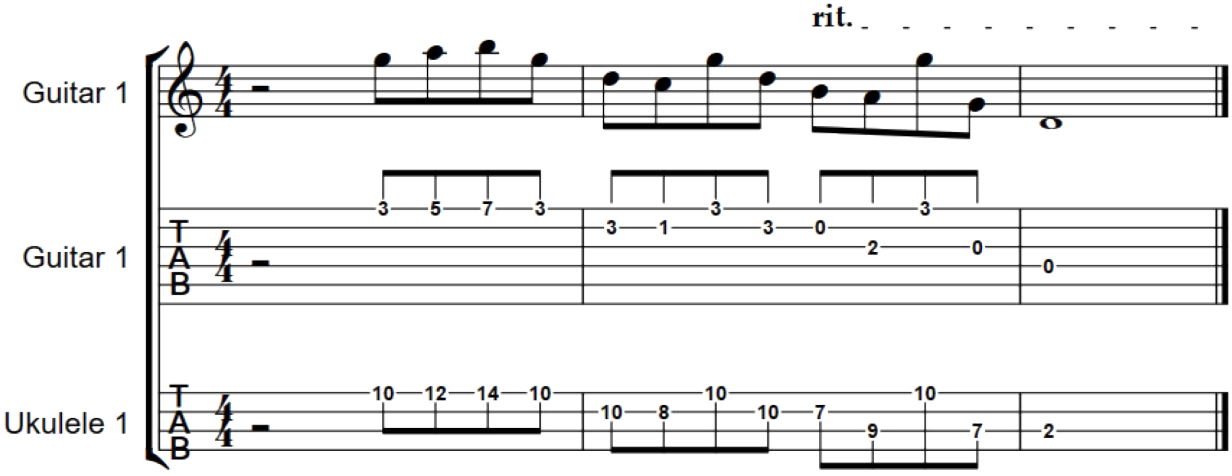
‘Melancholy’ excerpts from *A Boy Called Sailboat*

Slava and Leonard Grigoryan

05. melancholy 1



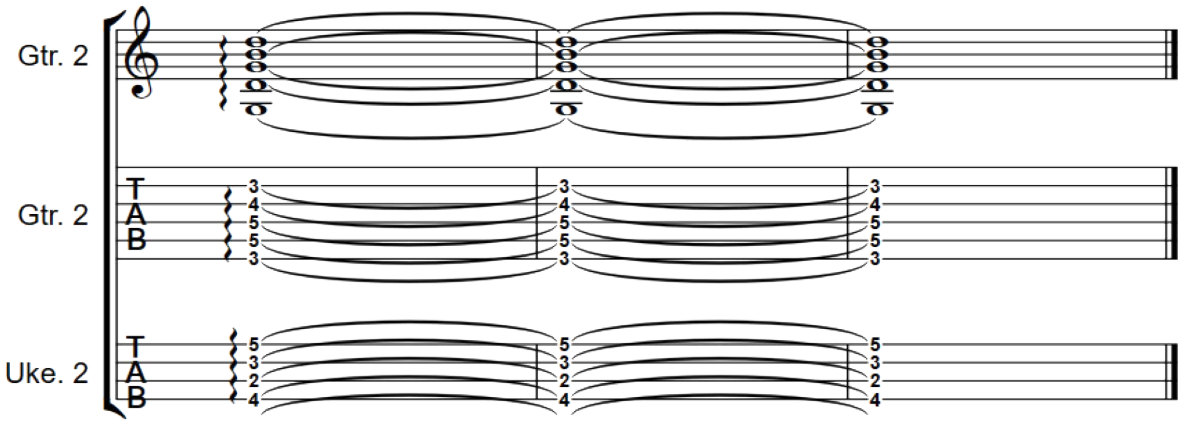
06. melancholy 2: Guitar 1



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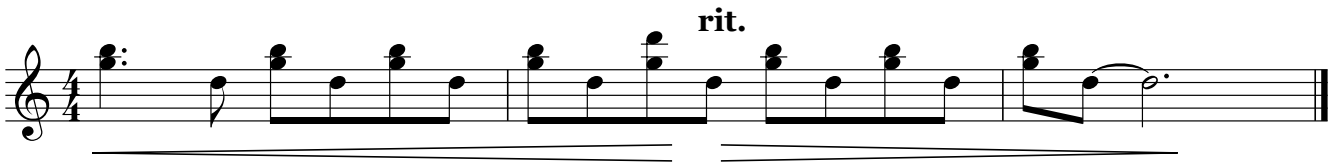
06. melancholy 2: Guitar 2

06. melancholy 2: Guitar 2



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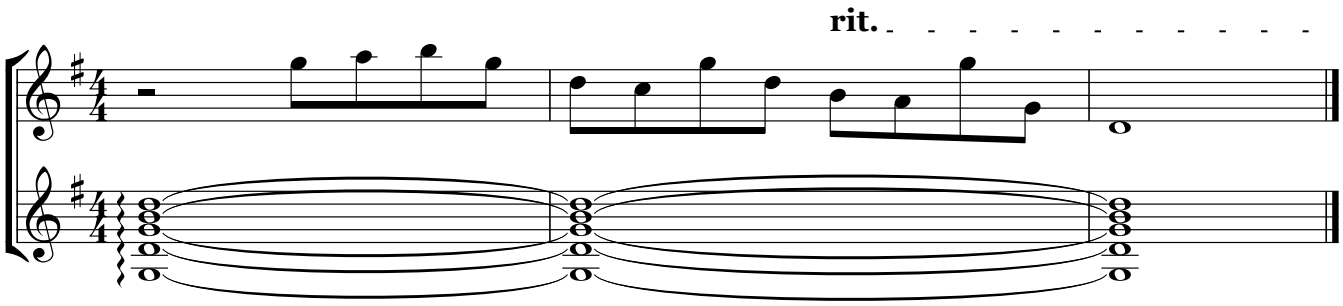
05. melancholy 1 - 3:09



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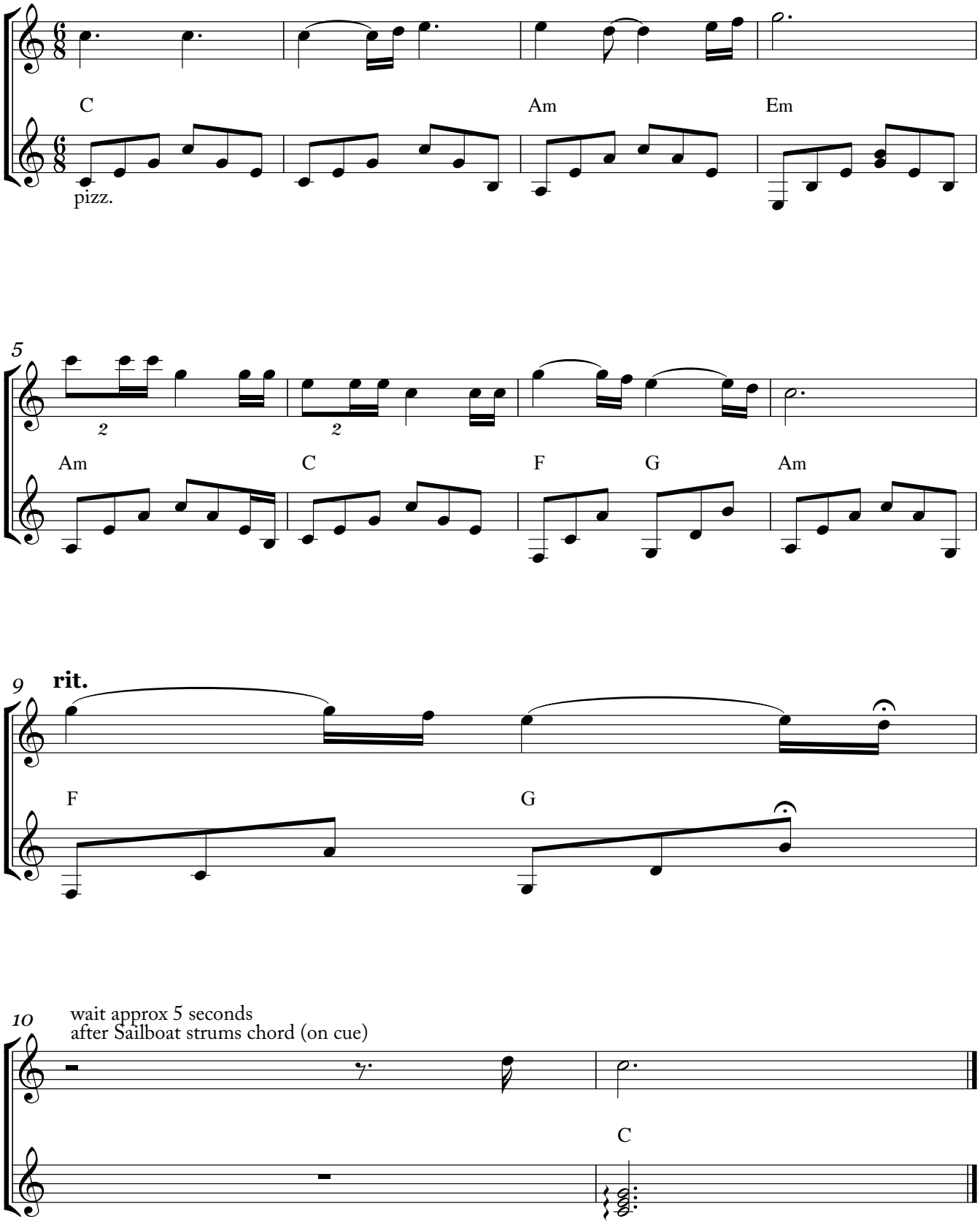
06. melancholy 2 - 03:25



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07. row, row, row your boat (slow) 1 - 05:08



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Learning sequence 4 – *All Silent Dogs*

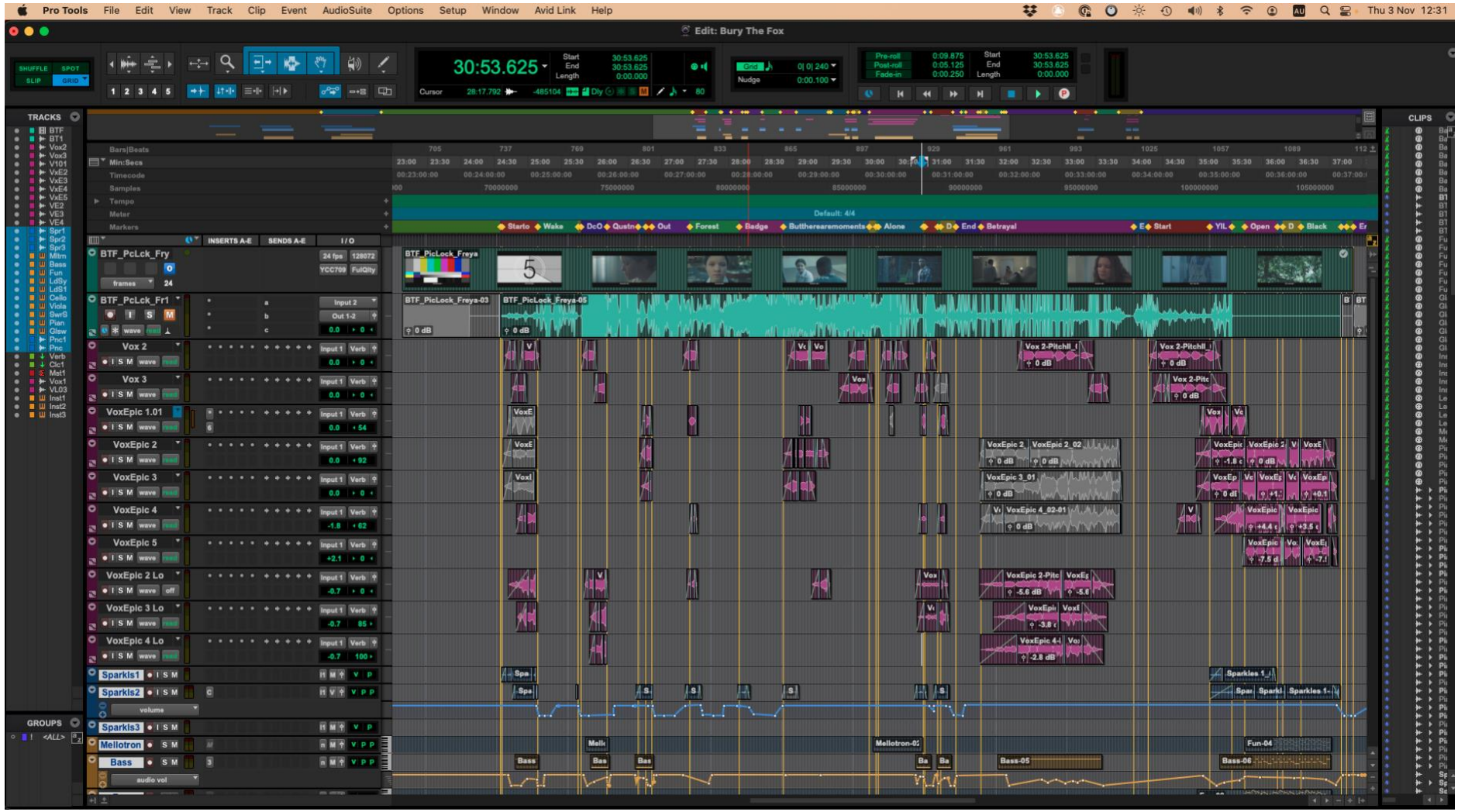
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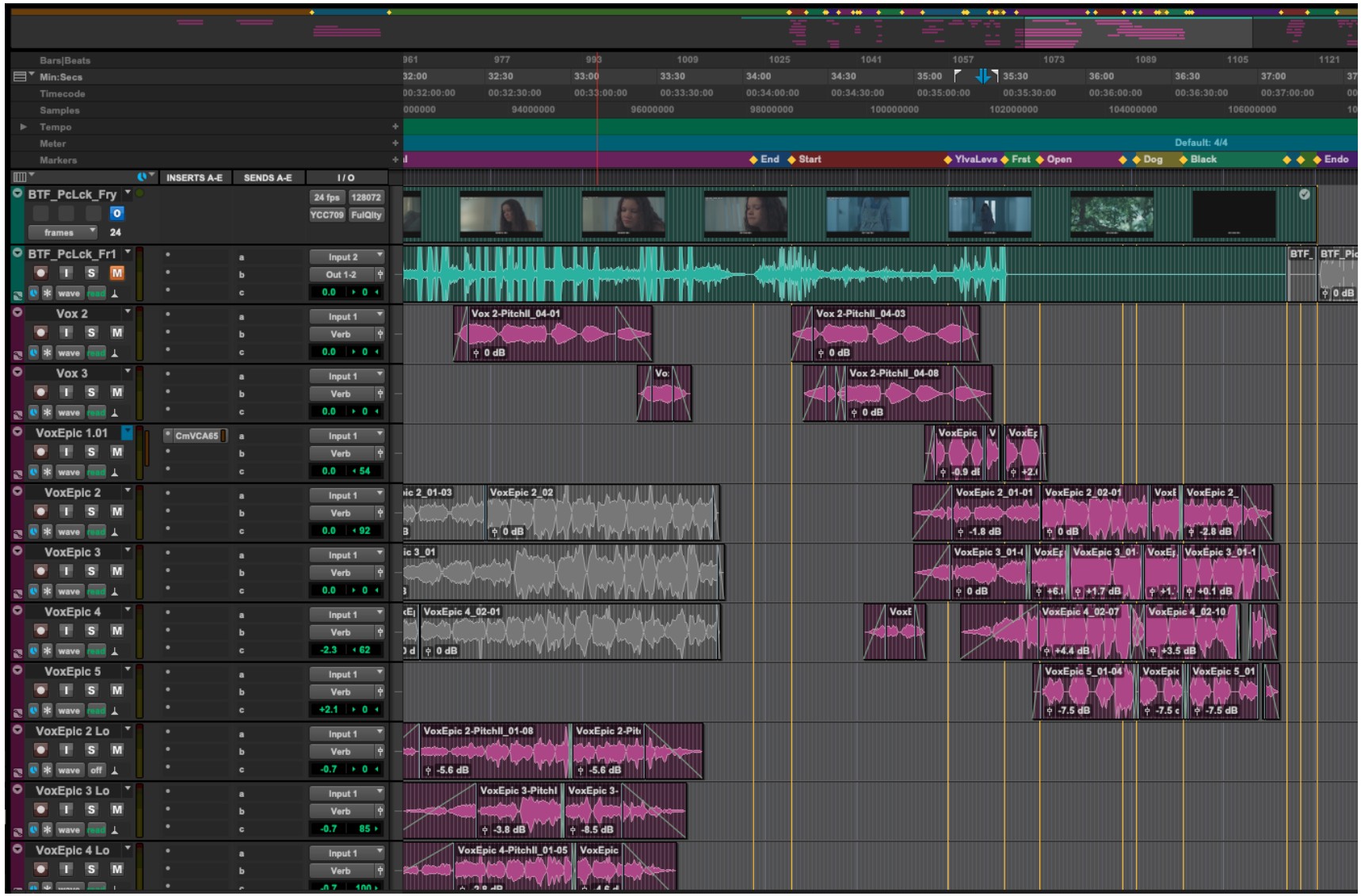
All Silent Dogs © Freya Berkhout, 2022, https://www.freyaberkhout.com.

‘DAW 1’ from *All Silent Dogs* by Freya Berkhout



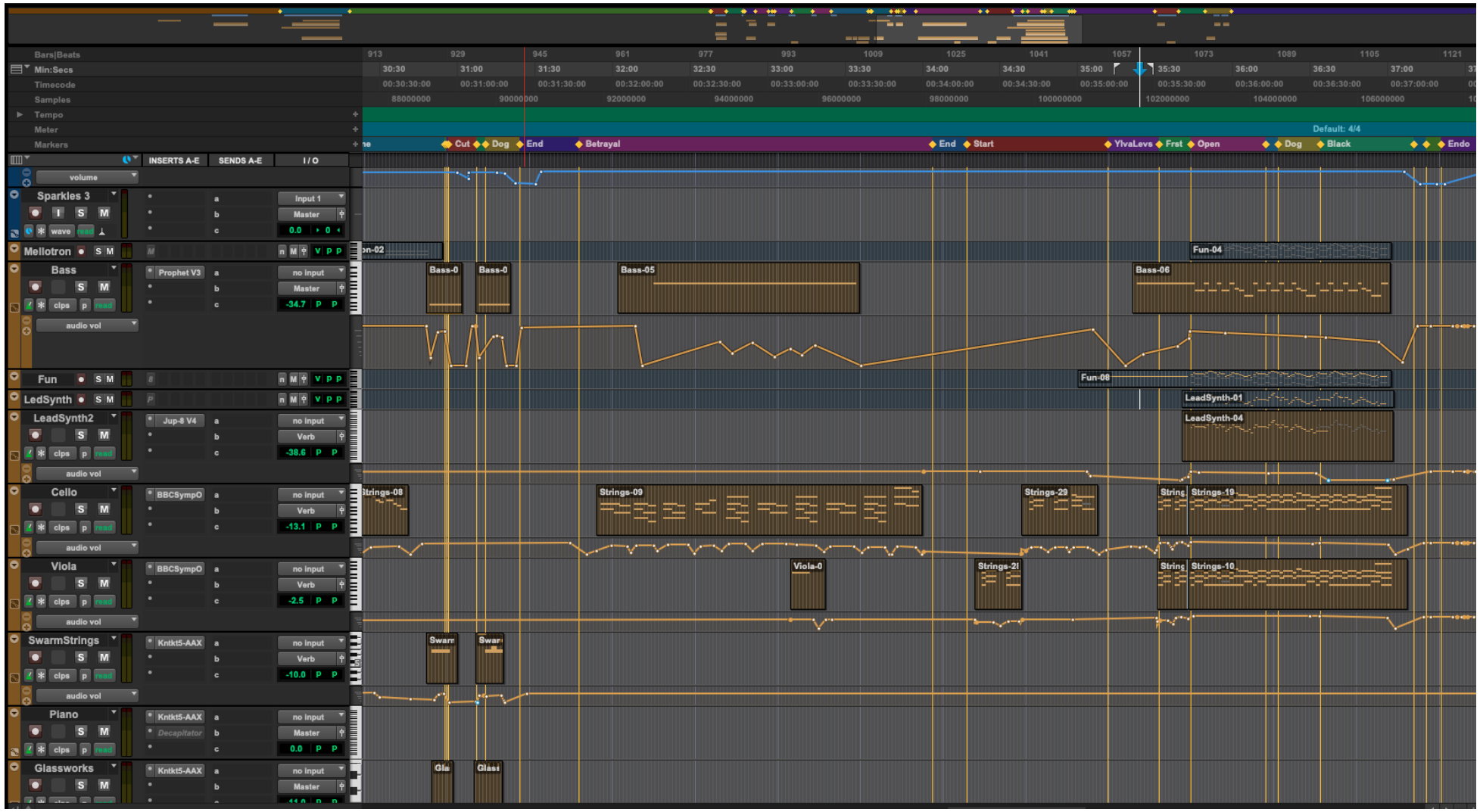
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‘DAW 2’ from *All Silent Dogs* by Freya Berkhout



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‘DAW 3’ *from* All Silent Dogs *by Freya Berkhout*



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Learning sequence 10 – *Circumstance 2020*

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‘Circumstance 2020: Live Performance Version’ score bars 218–278

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Fiona HILL

Circumstance 2020

A Sue Healey Film

Re-orchestrated for live performance 2022



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Circumstance 2020

Live Performance Version

for String Orchestra, Piano and Tape

by Fiona Hill

Re-orchestrated for live performance by Fiona Hill

Premiere performance: 12 August 2022
by the Sydney Conservatorium of Music String Orchestra

conducted by Roger Benedict, Sydney.

Music originally composed for the film ‘Circumstance 2020’
by Sue Healey
Recorded by the Sydney Symphony Orchestra Fellows
and Benjamin Ward Double Bass

conducted by Roger Benedict

Duration: c. 22 mins

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Instrumentation:

Violins I

Violins II

Violas

Violoncellos

Double Basses

Piano

Electronic Backing Track / Tape

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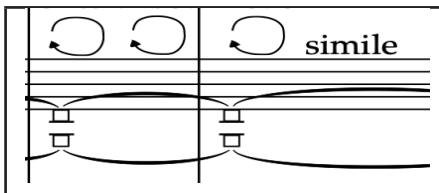
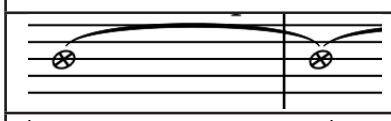
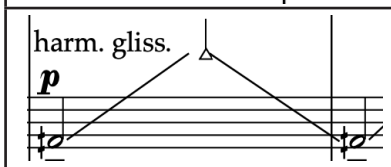
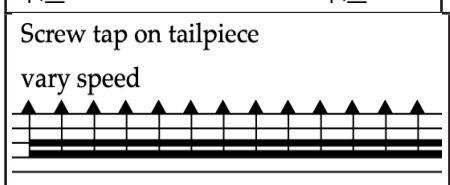
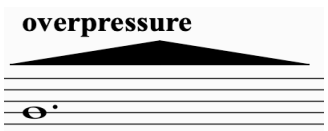
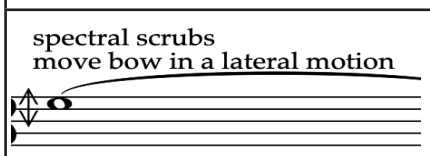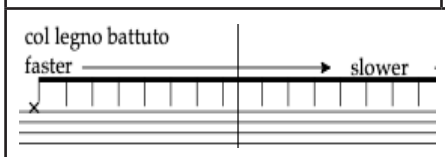
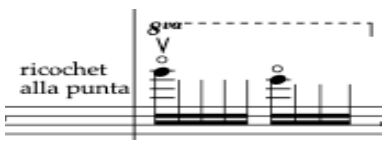
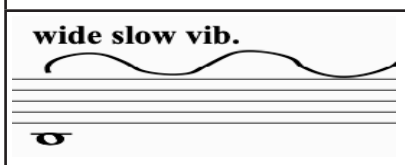
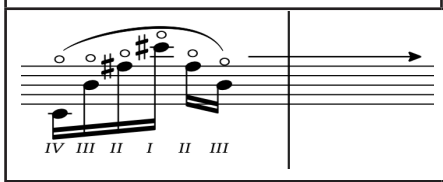
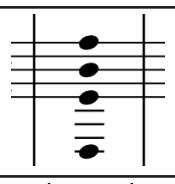
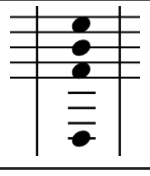
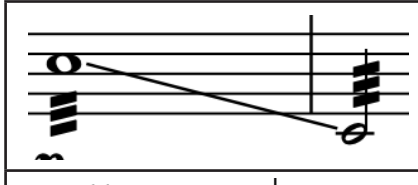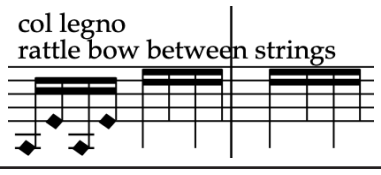
Notes for performance

Accidentals apply to pitches in the same bar at the same octave

Quarter Tones



Strings

	Air sound: mute the strings with the palm to create a non-pitched sound. If accompanied by string numbers please play on the indicated strings. Circular arrows above the staff indicate to move the bow in a circular motion across the strings in an arhythmic manner. Vertical arrows in front of the noteheads indicate to move the bow in a lateral scrubbing motion between the bridge and the fingerboard. If no arrows are present then please use a normal bow stroke.
	Air sound: bow on the tailpiece (or on end pin where indicated for cellos) to create a non-pitched sound.
	Harmonic glissando: starting from the lowest point possible on the string indicated play glissando with harmonic pressure the entire length of the string to the highest point possible bringing out the resultant harmonics all the way along the string.
	Tap the screw of the bow on the tailpiece to create a tapping effect. Vary the speed of the taps throughout to create an arhythmic effect within the section. If a quaver exists at the start of the notation observe the rhythmic notation indicated.
	O.P. - Move from light pressure of the bow to extreme overpressure, then back to light pressure. The overpressure sound should be very hard and granular. Various overpressure effects are used throughout the score, please refer to the indication in the score for each instance.
	Perform a tremolo type effect by moving the bow laterally between the bridge and fingerboard as fast as possible. Play the note indicated with the left hand.
	Col legno battuto: beat the wood of the bow on the indicated string getting faster and slower as indicated (the whole section should be playing slightly different speeds so as to create a cluster type effect).
	Ricochet alla punta: drop the bow on to the string at the point and allow it to bounce to create a ricochet effect, the headless notes indicate the desired number of ricochets. Where a new notehead appears this indicates a new instance of the effect.
	Play a very slow and wide vibrato so as to produce a quarter tone beating type effect.
	**Cello**: Play the indicated harmonics as a chord and bow with an arpeggiated action varying the speed of the bow. Continue for as long as the arrow continues.
	**Cello**: Scordatura - detune lowest string down to an F. Retune to normal tuning at the place indicated in the score.
	**Double Bass**: Scordatura - detune lowest string down to an F. Retune to normal tuning at the place indicated in the score.
	**Double Bass**: slow glissando with the left hand holding slightly on the upper note before sliding, while performing unmeasured tremolo with the bow.
	**Double Bass**: rattle the wood of the bow between the strings indicated as fast as possible.

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Notes for performance:

For performance of this work there should be a click track sent on a separate channel to the backing track (tape part in score). Only the conductor should hear the click, or if possible to have the whole orchestra with headphones then they could also hear the click track.

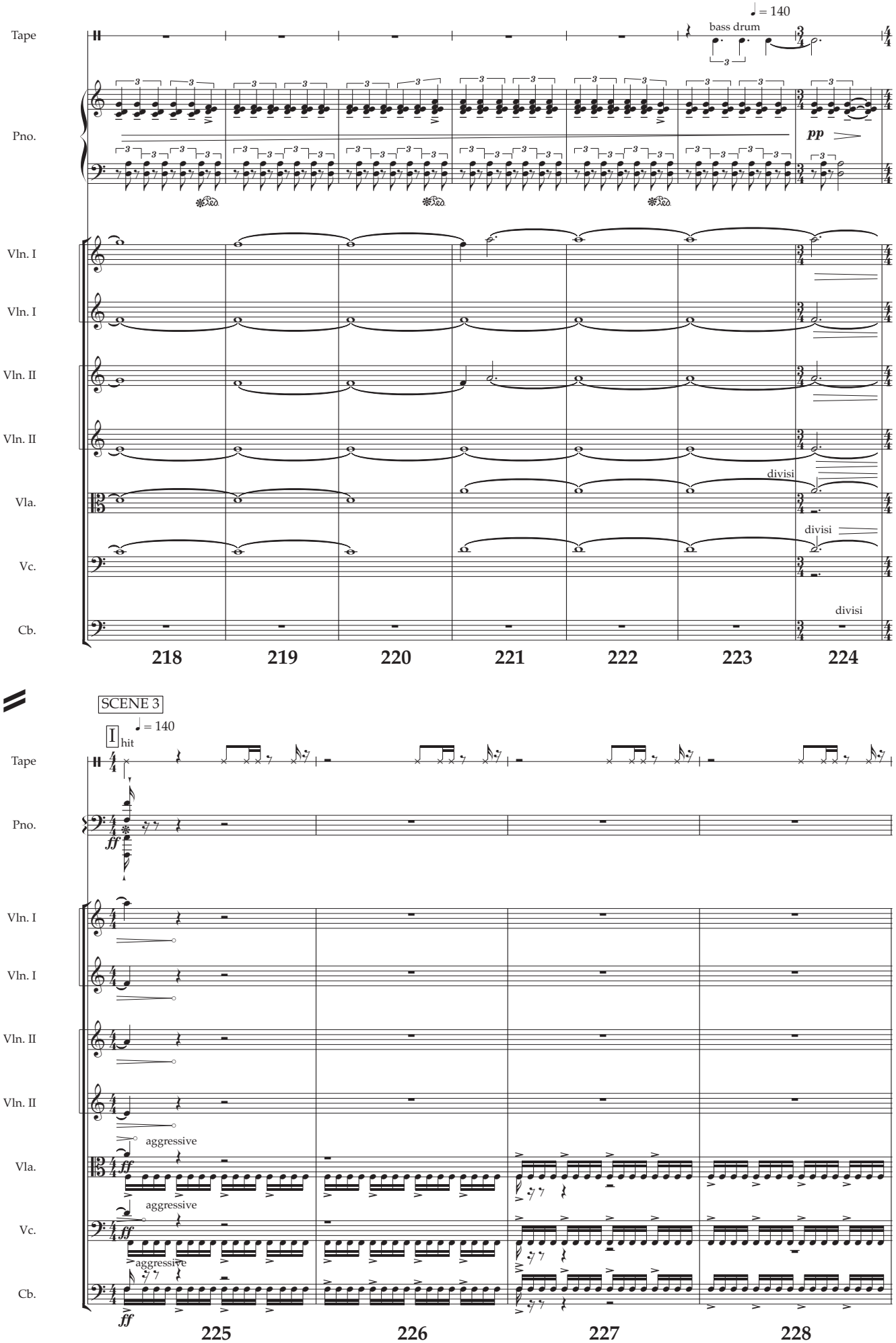
The Backing track is mixed in 5.1 surround sound.

For the premiere performance of the live score the film and audio were played in Qlab.
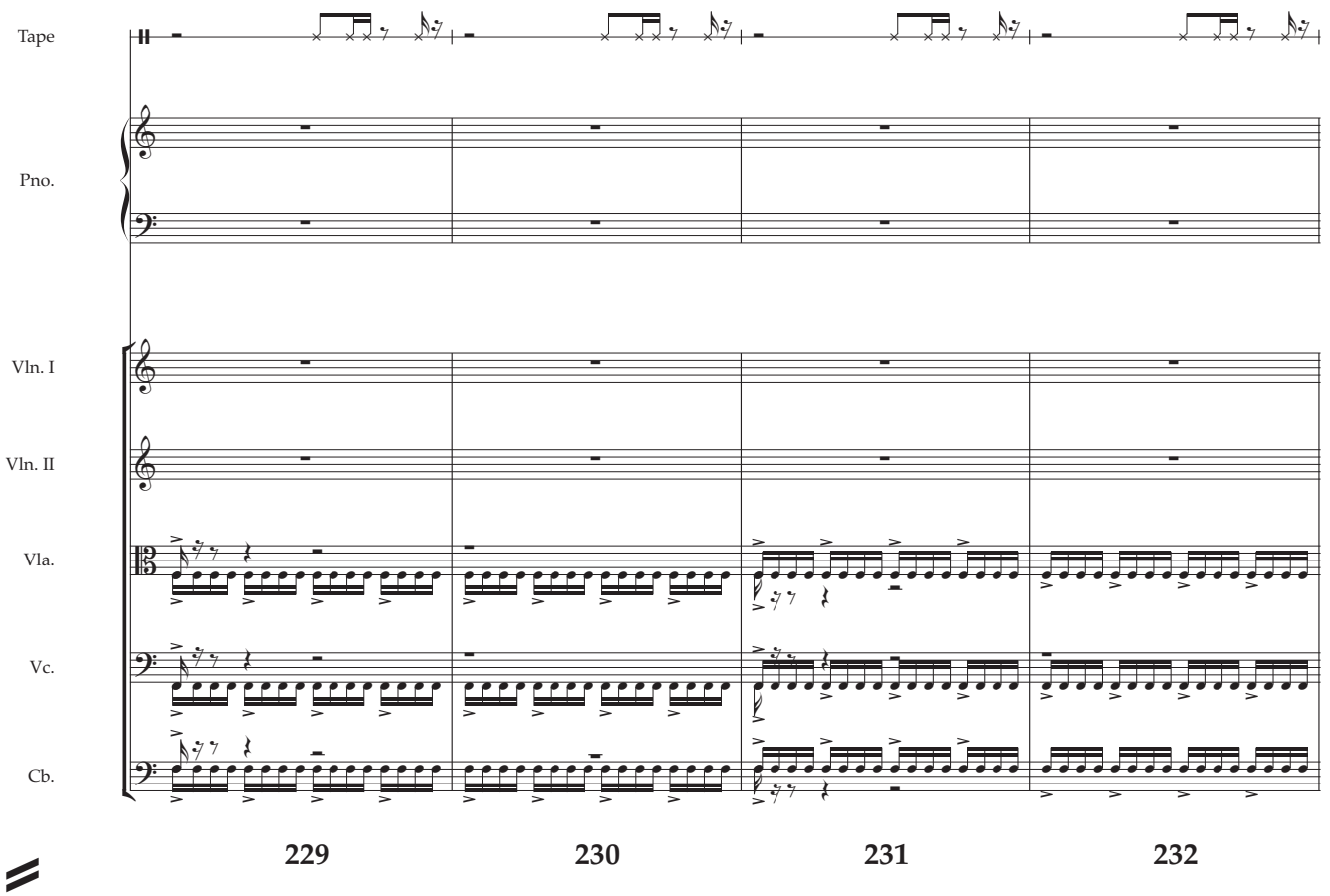
There are two bars of click before bar 1 of the score. Backing track and film start on beat 4 of the third bar of click.
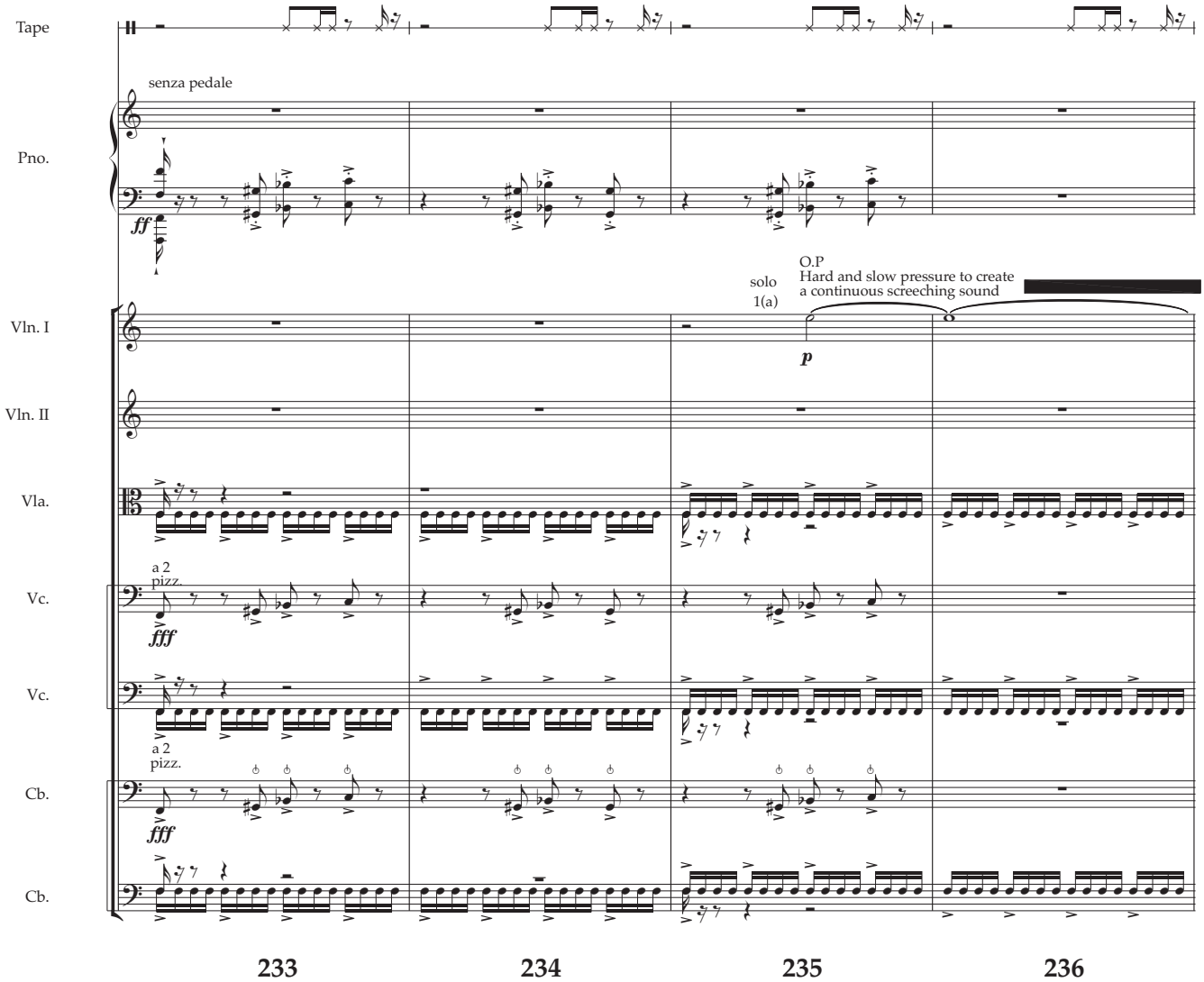
At bar 224 the click tempo changes to 140, the pianist should continue fading out their part at the preceding tempo.

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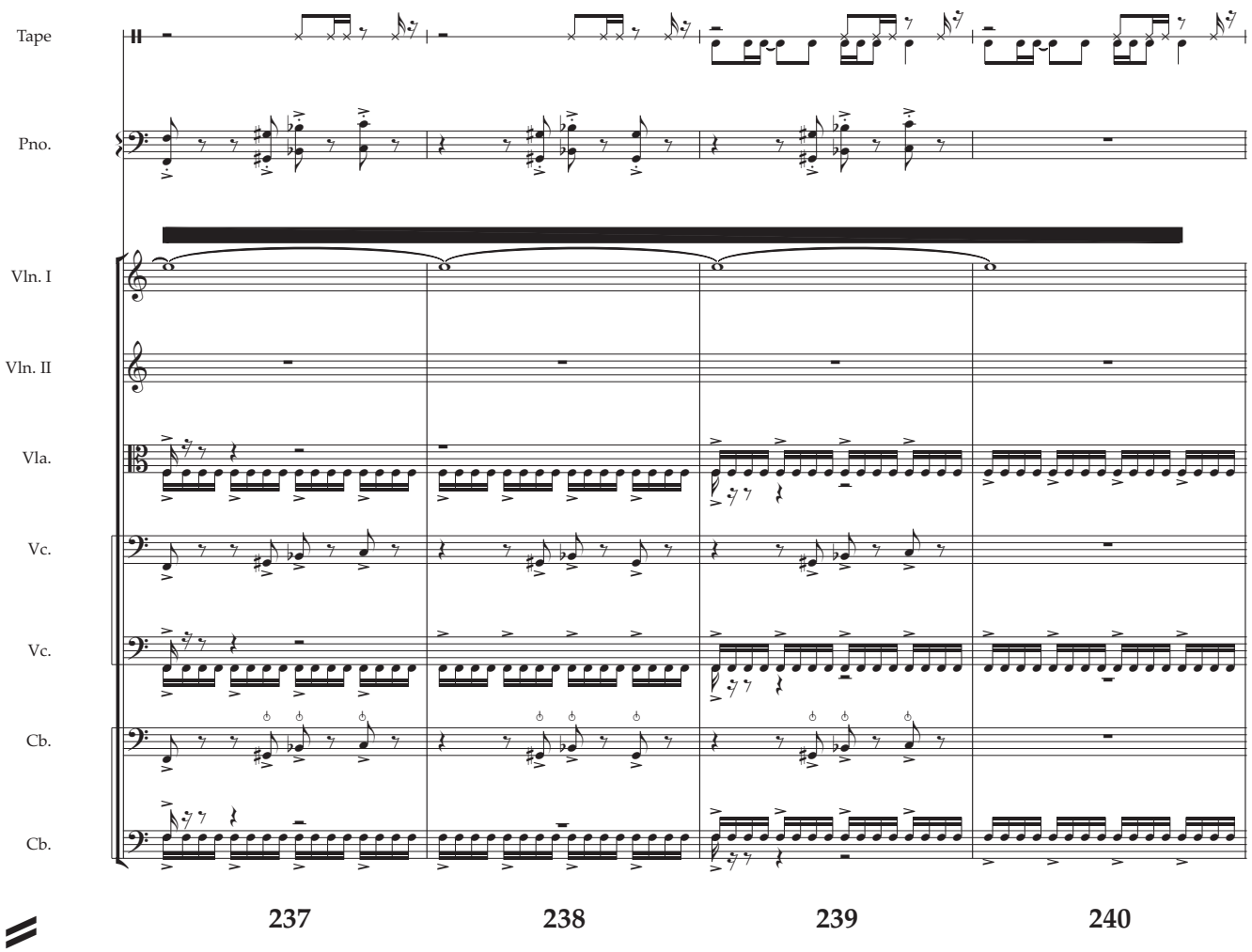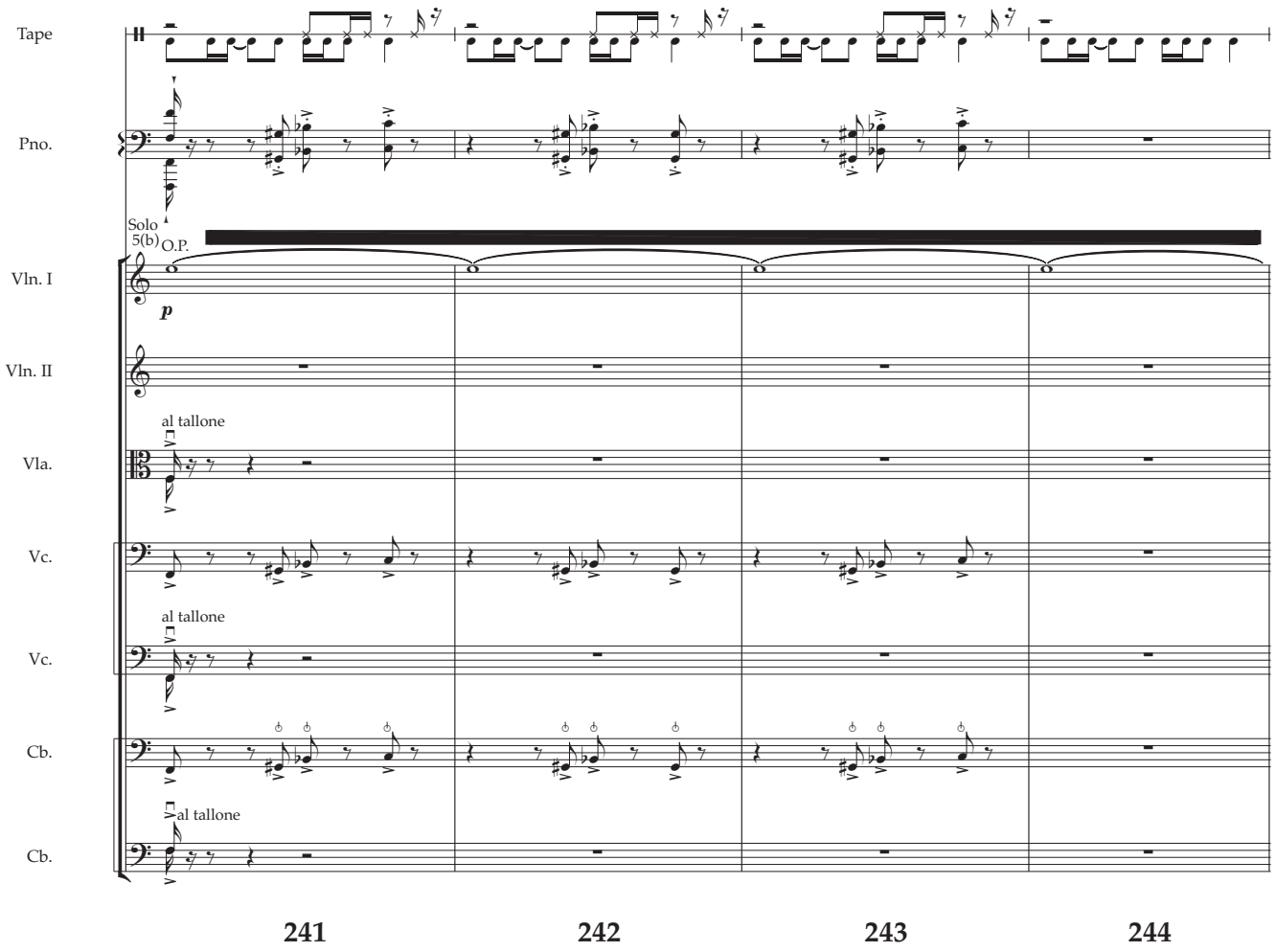


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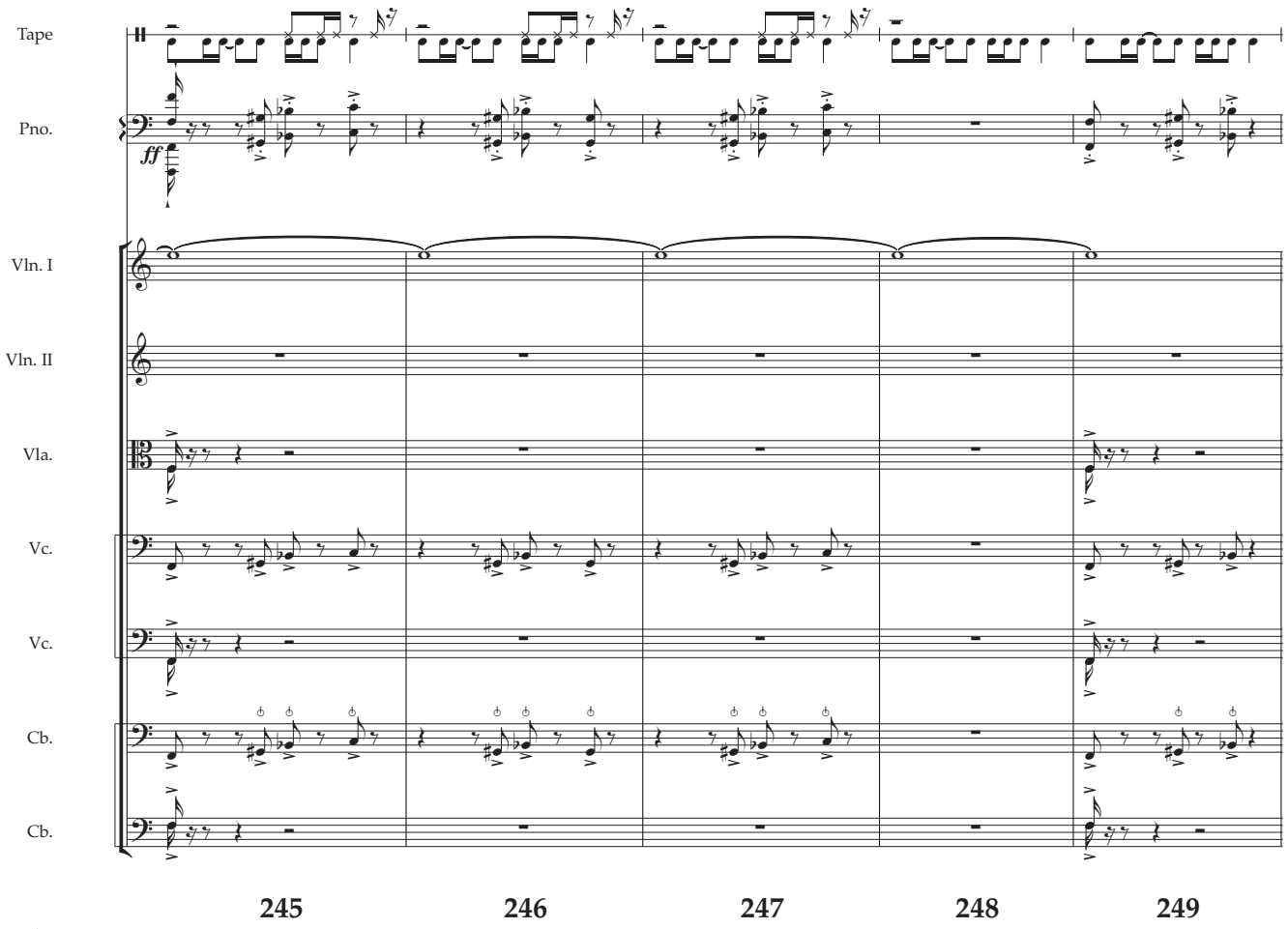




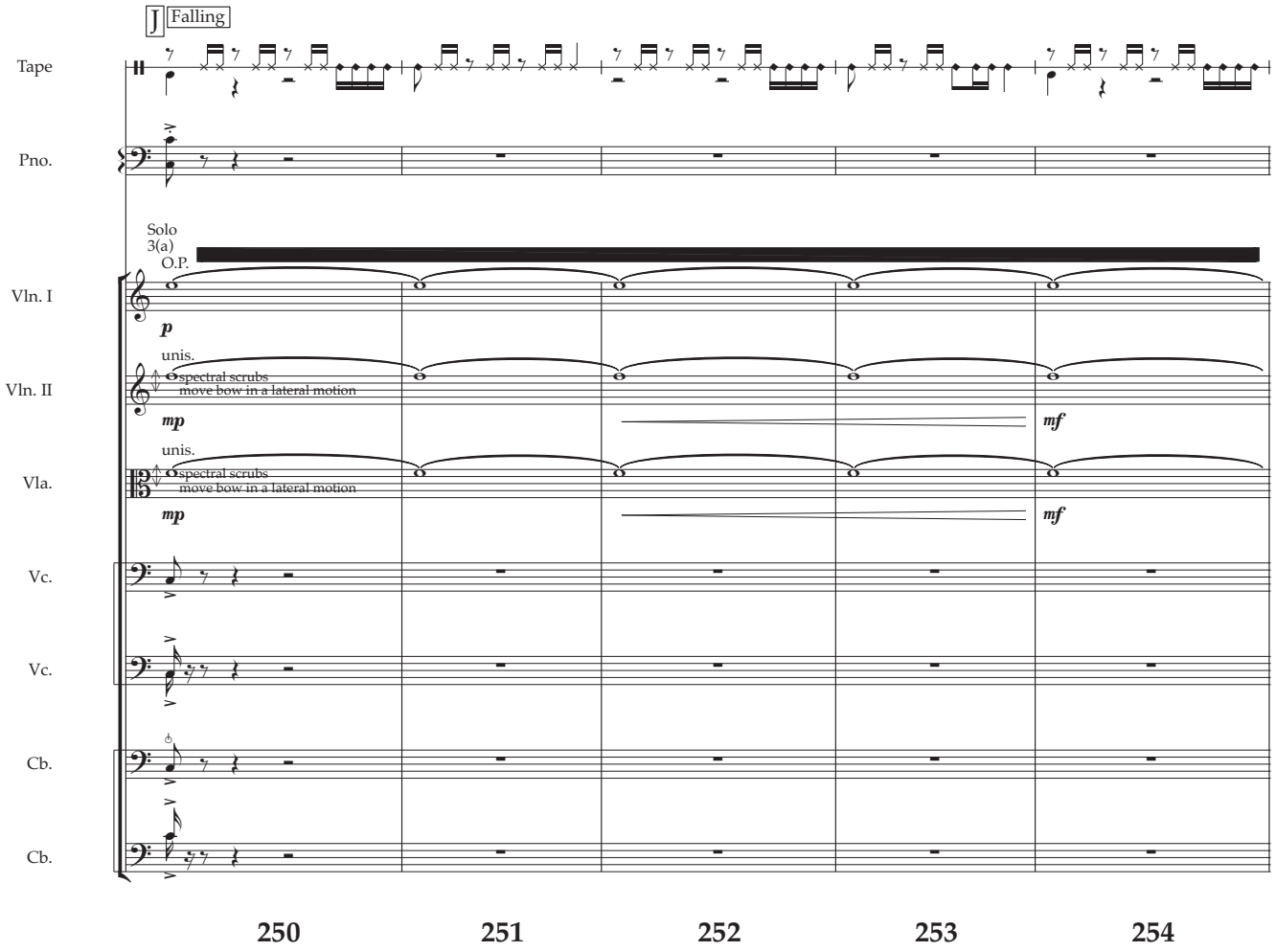
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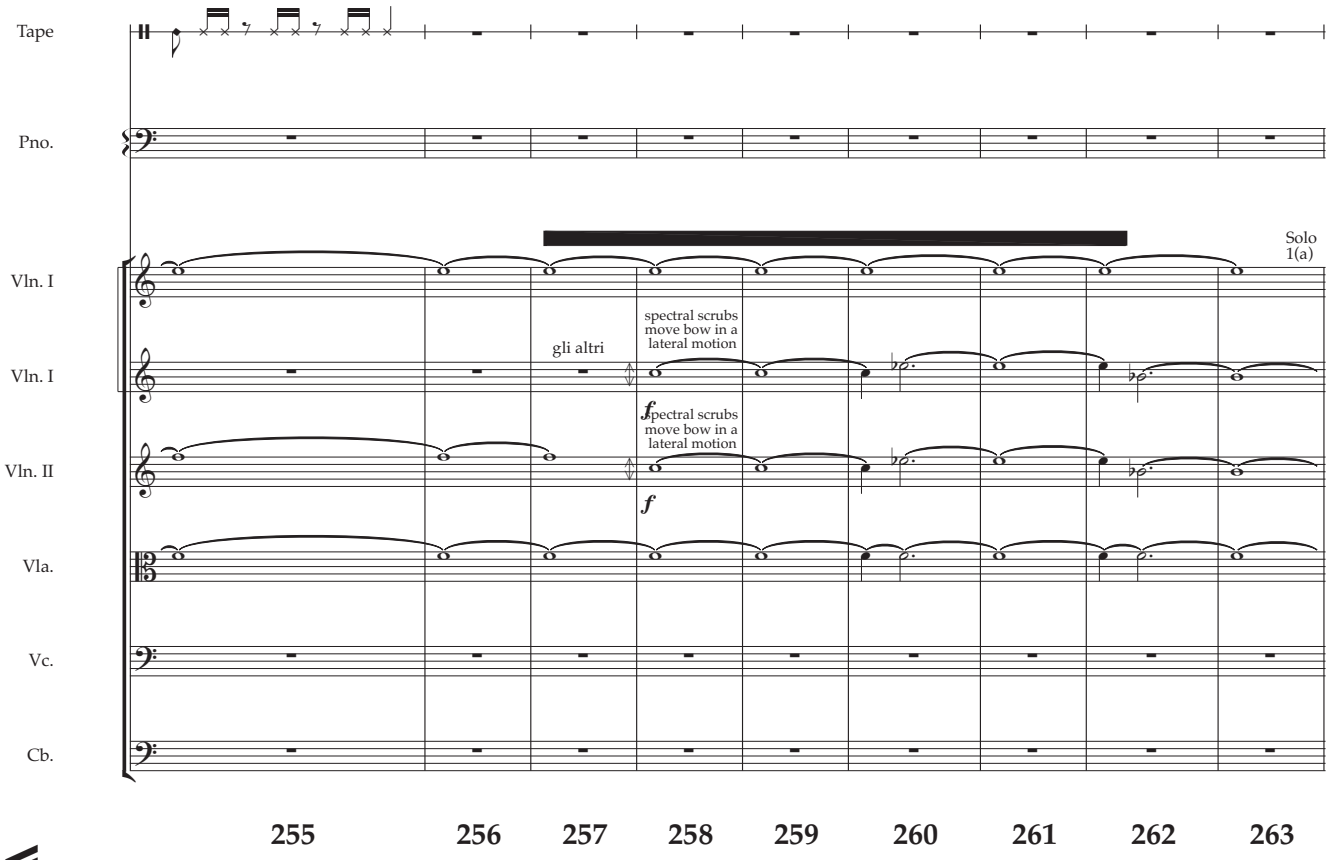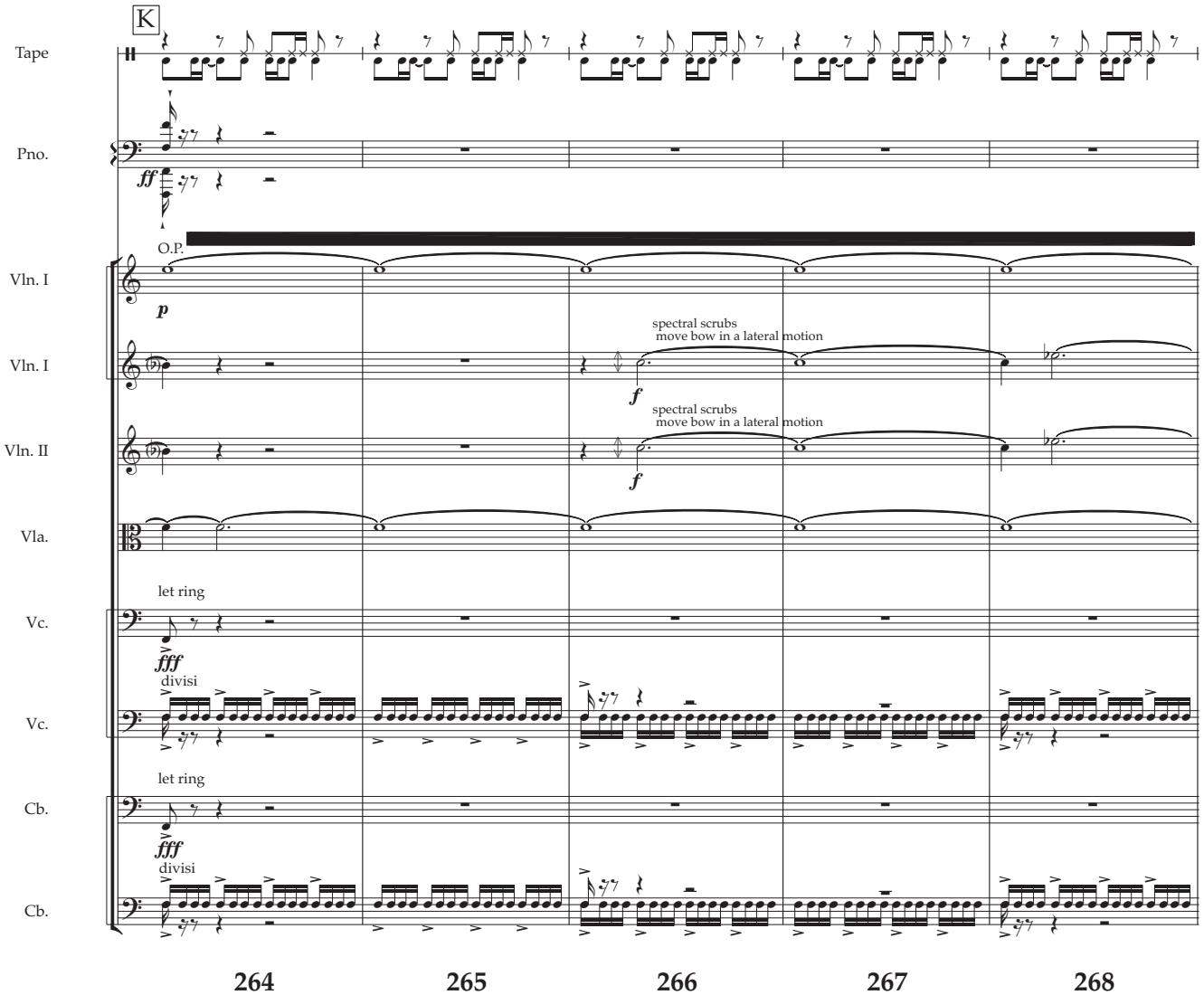




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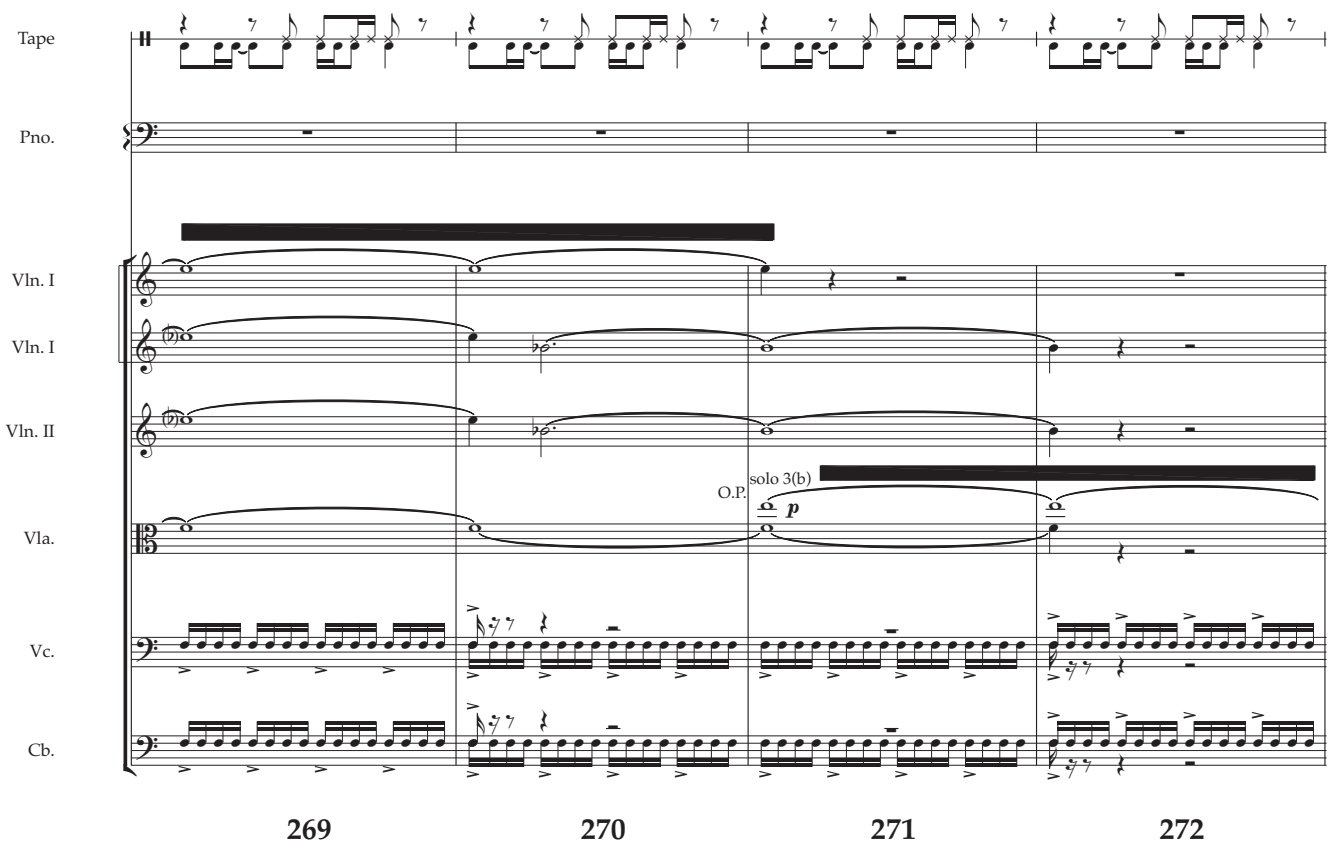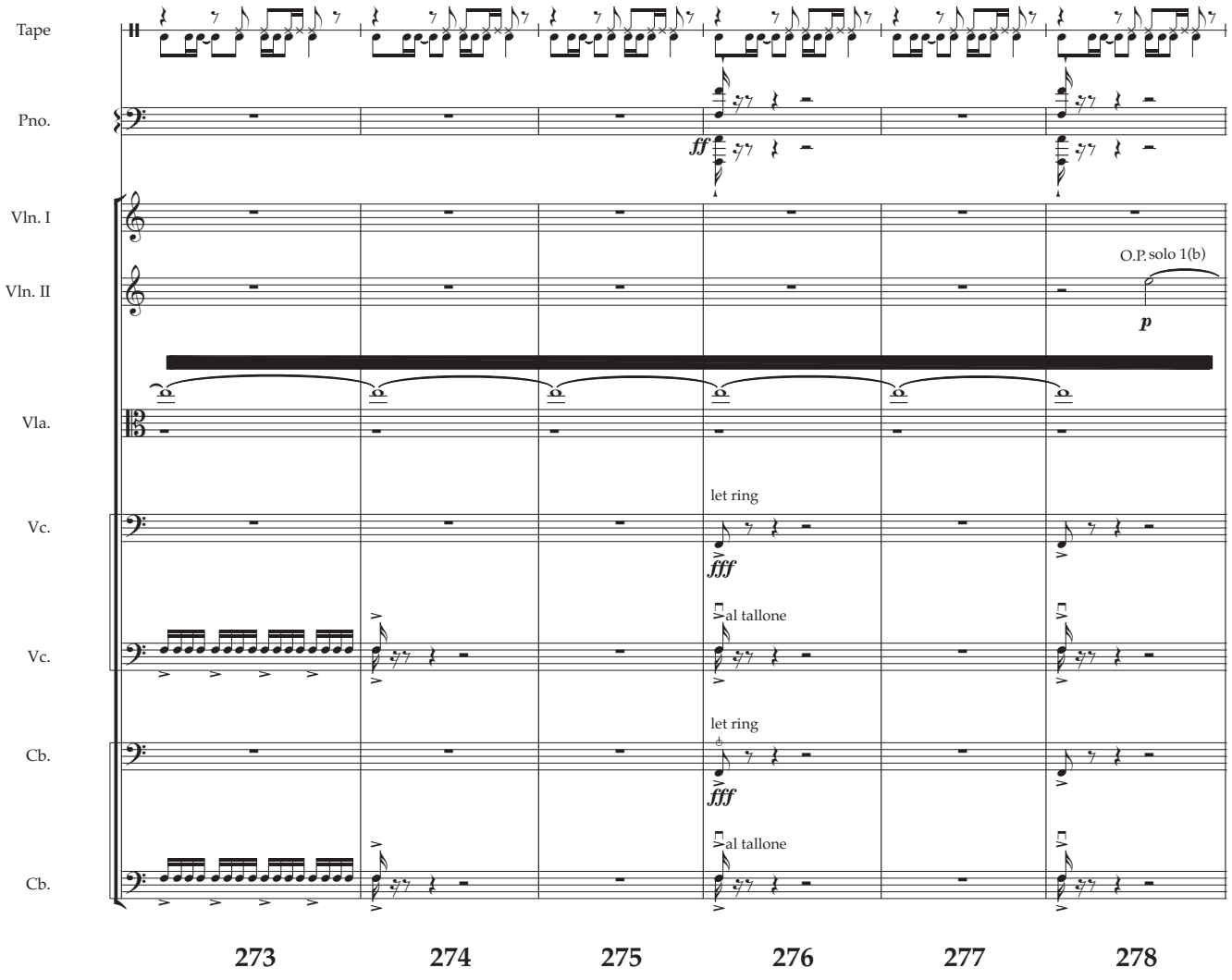




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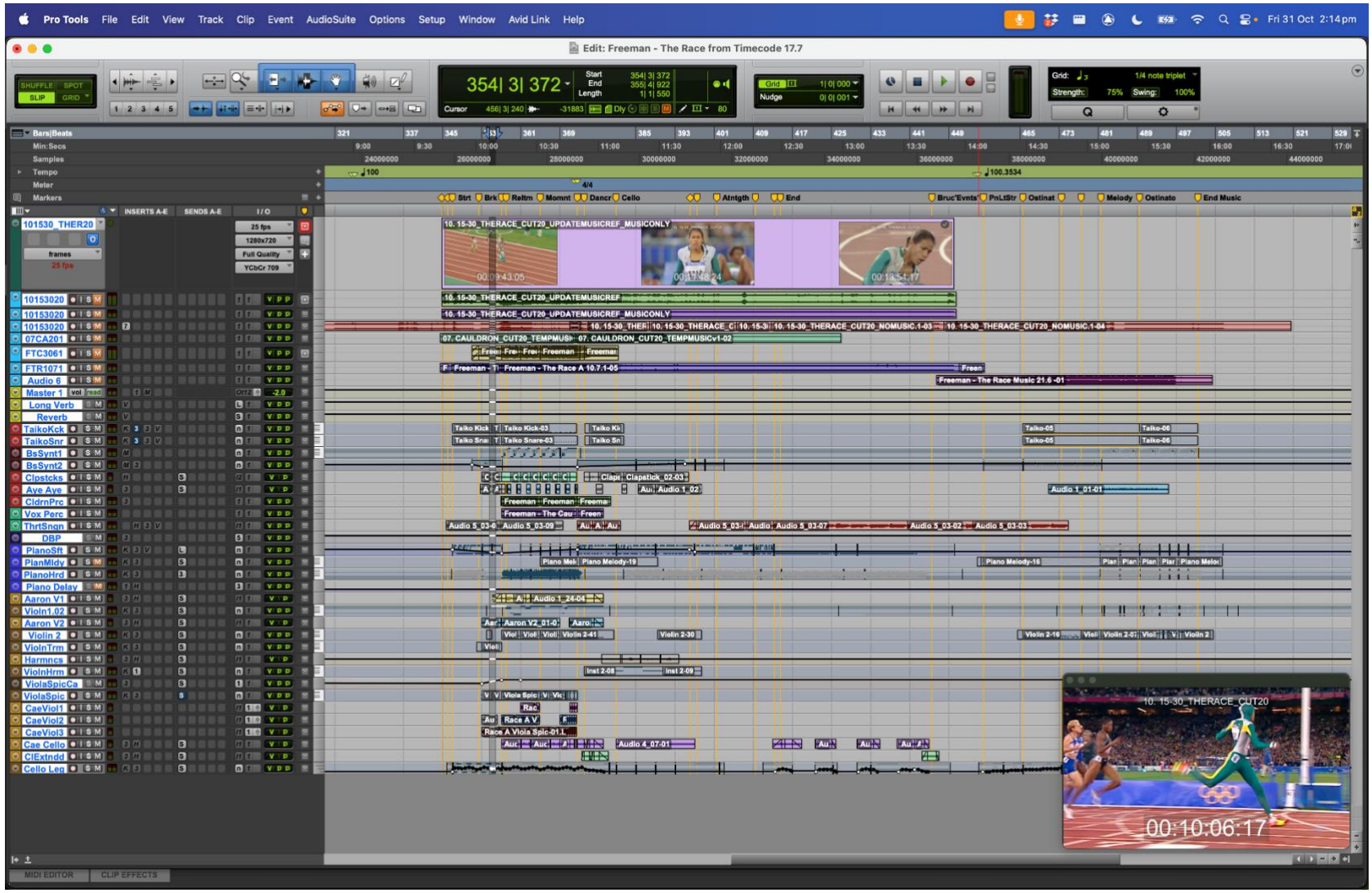
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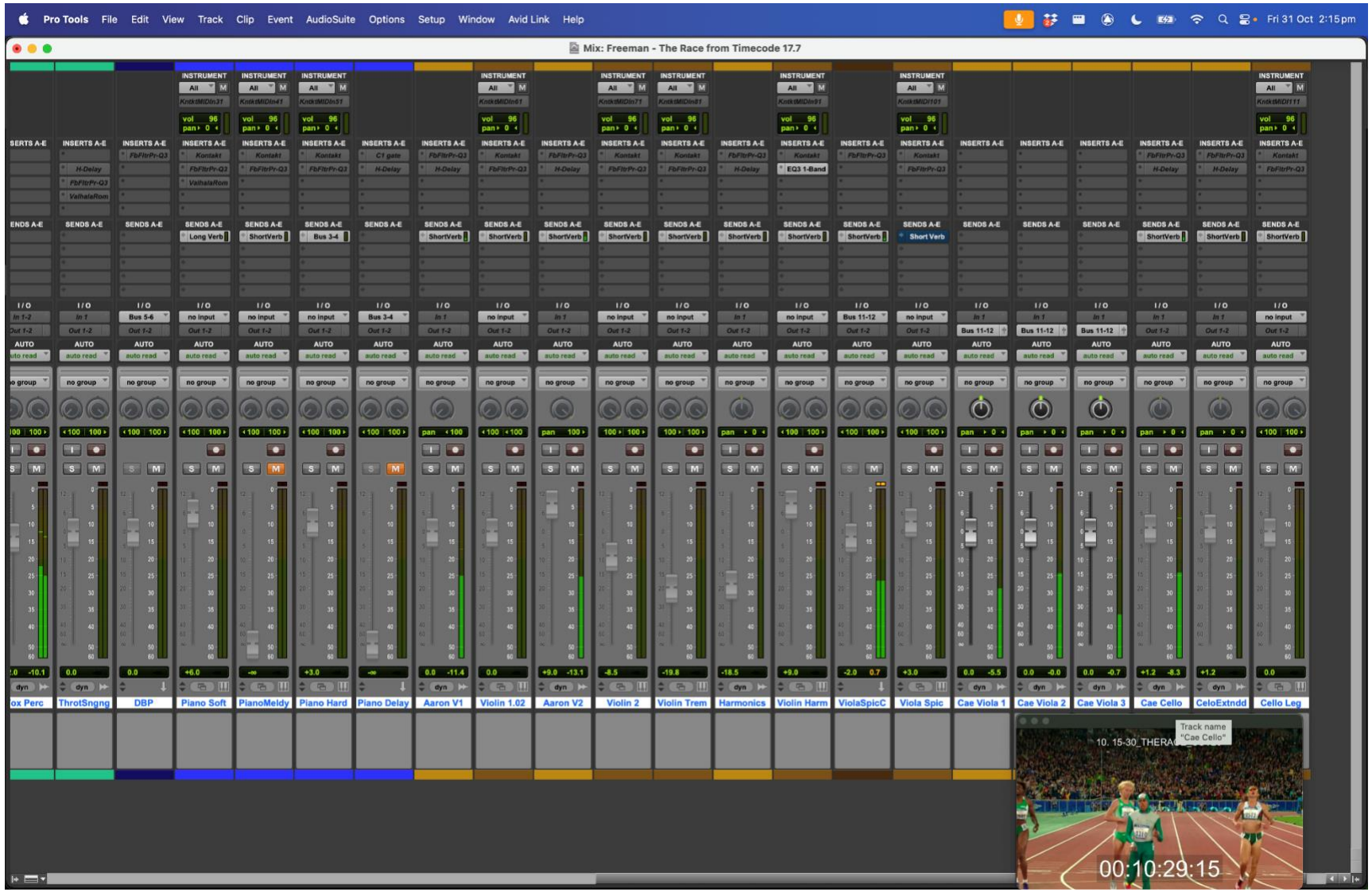
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DAW Score 1 – ‘The Race’



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DAW score 2 – ‘The Race’



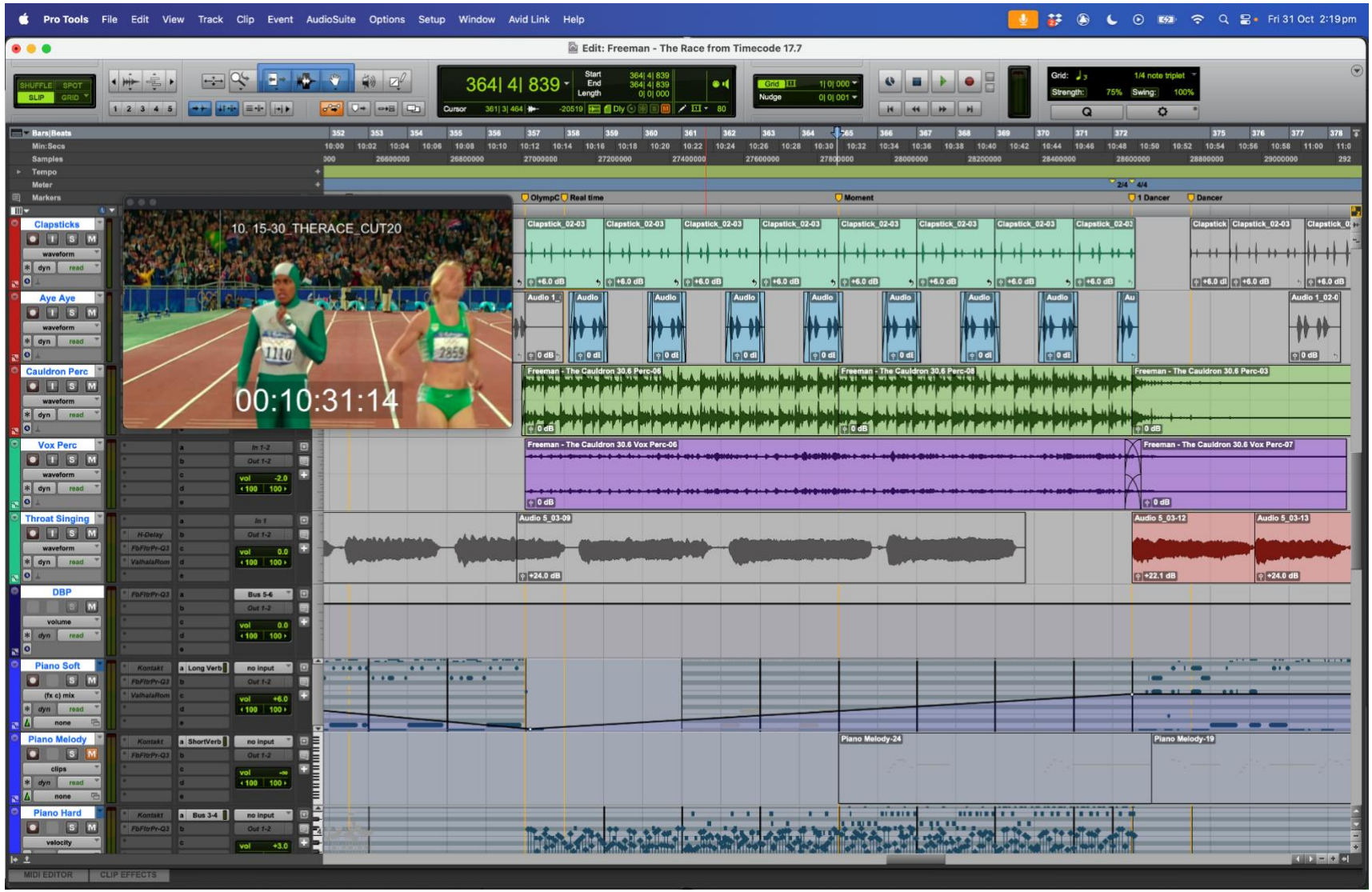
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DAW score 3 – ‘The Race’



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DAW score 4 – ‘The Race’



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Learning sequence 11 – *Bran Nue Dae*

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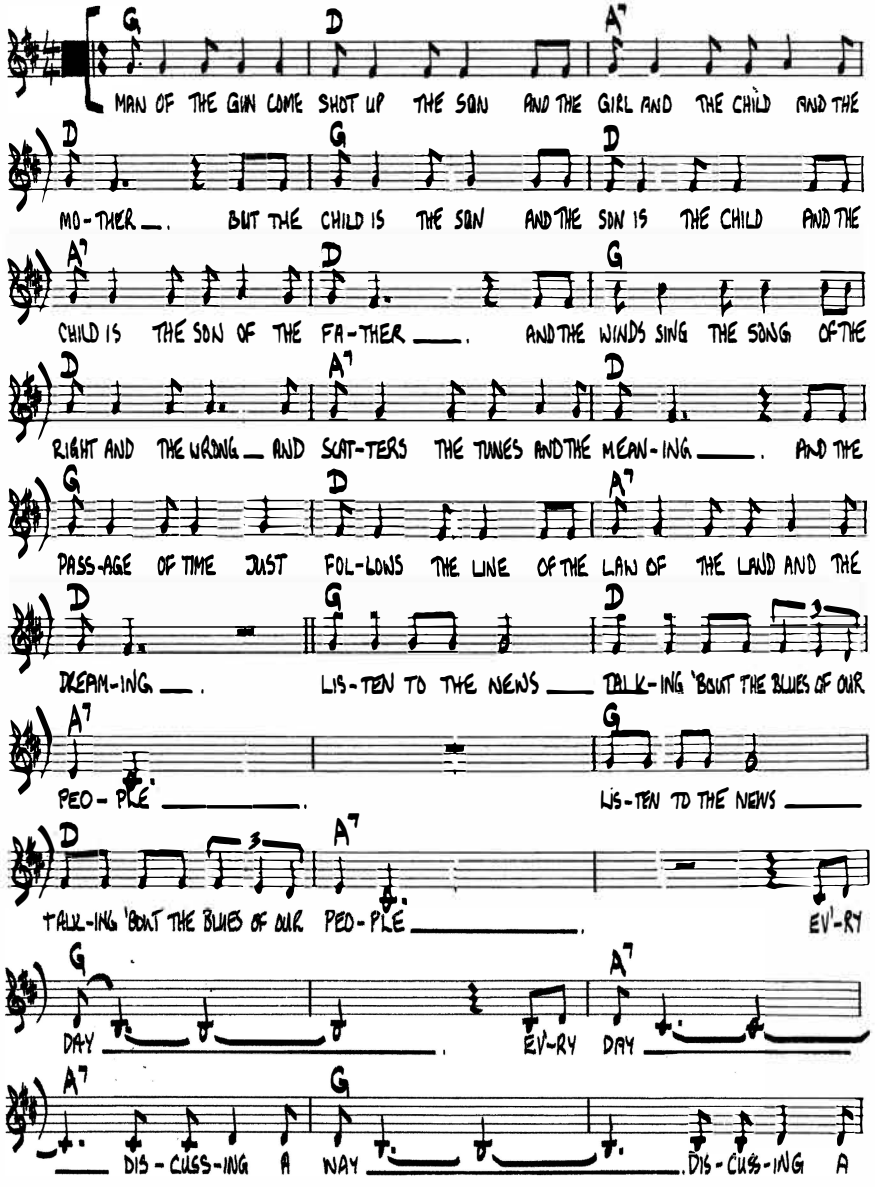
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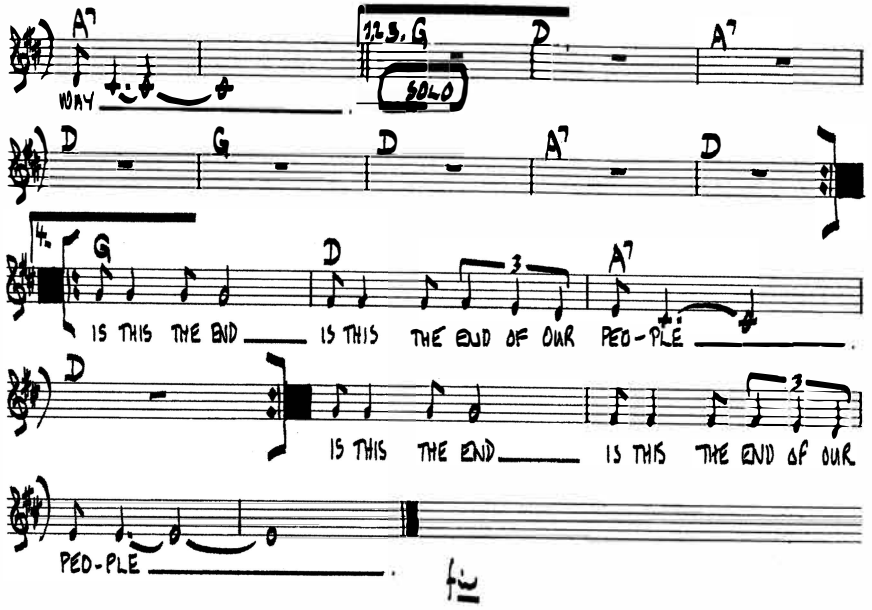
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