

«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

2026  
SEASON

Teachers  
Resource Kit



# RESPIGHI

## Pines of Rome

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MEET THE MUSIC

Stages 5 & 6

***Pines of Rome, P. 141***  
**by Ottorino Respighi**

Stage 5 & 6 Teaching Resource  
Sydney Symphony Orchestra

*“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 the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

## Acknowledgements

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# Syllabus link

## NSW Curriculum

*Pines of Rome* by Ottorino Respighi covers a range of topics from the NSW syllabuses:

### Years 7-10 Elective

Art Music of the 20th and 21st centuries

Music for Large Ensembles

### Music 1 Preliminary and HSC

Music of the 20th and 21st centuries

Music for Large Ensembles

### Music 2 Preliminary

Additional Topic: Music 1900 - 1945

### Music 2 HSC

Additional Topic: Music 1900 - 1945

## Syllabus Outcomes

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

### Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Writing (Listening)		
Activity 2: Performing	MU4-PER-01 MU5-PER-02	Playing score excerpt/s
Activity 3: Listening and Composition	MU4-LIS-01 MU5-LIS-02	Altering a theme Describing changes in music
Activity 4: Musicology	MU4-LIS-01 MU5-LIS-01	Written responses
Activity 5: Using digital tools	MU4-LIS-01 MU5-LIS-02	Discussion
Activity 6: Analysis (Listening)	MU4-LIS-01 MU5-LIS-01	Dynamics map
Activity 7: Composing	MU4-COM-01 MU5-COM-02	DAW composition

## Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Writing (Listening)		
Activity 2: Performing	MU1-11P-02 MU1-12P-02	Playing score excerpt/s Participation and balance in ensemble rehearsals
Activity 3: Listening and Composition	MU1-11L-02 MU1-12L-01	Altering a theme Describing changes in music
Activity 4: Musicology	MU1-11L-01 MU1-12L-01 MU1-12L-02	Written responses
Activity 5: Using digital tools	MU1-11L-01 MU1-12L-01	Written responses
Activity 6: Analysis (Listening)	MU1-11L-02 MU1-12L-02	Interval analysis Dynamics map
Activity 7: Composing	MU1-11C-02 MU1-12C-02	DAW composition

## Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Writing (Listening)		
Activity 2: Performing	MU2-11P-02 MU2-12P-02	Playing score excerpt/s Participation and balance in ensemble rehearsals
Activity 3: Listening and Composition	MU2-11C-01 MU2-12C-01	Altering a theme Describing changes in music
Activity 4: Musicology	MU2-11L-01 MU2-12L-01 MU2-11L-02 MU2-12L-02	Written responses Locating examples in the score
Activity 5: Using digital tools	MU2-11L-02 MU2-12L-02	Written responses
Activity 6: Analysis (Listening)	MU2-11C-01 MU2-12C-01	Interval analysis Dynamics map
Activity 7: Composing	MU2-11C-02 MU2-12C-02	DAW composition

# Work: *Pines of Rome* by Ottorino Respighi

## Composer background

### **Ottorino Respighi (1879-1936)**

An Italian-born composer and arranger, Ottorino Respighi sits at a musical crossroads. He loved Renaissance and Baroque music but was trained in the late-Romantic tradition. As a result, his music feels old and new at the same time.

Inspired by visuals and imagery, Respighi painted musical pictures with sound and composed in the style of film music before it was a popular genre. He sometimes borrowed melodies from hundreds of years ago and orchestrated them with modern instrumental colours and drama.

Rimsky-Korsakov was one of Respighi's composition teachers. His influence is heard in Respighi's orchestral colours and timbres. Although his contemporaries included modernist composer such as Schoenberg and Bartók, Respighi's musical style was more conservative. He disliked "polytonal honking".

Respighi married Elsa (one of his composition students), and she outlived her husband by nearly 60 years. When Respighi died, he was working on an opera, which Elsa later completed.

## Work Background

### ***Pines of Rome* (1924)**

Composed in 4 movements, Respighi composed *Pines of Rome* with interesting and unusual orchestral timbres, including:

- offstage trumpets
- recorded nightingale bird sounds (in *The Pines of the Janiculum*)
- 6 buccine (antique instruments)
- a large percussion section (including tam-tam, bass drum, different types of cymbals, ratchet).

Rome has many pine trees, which are sources of food as well as shade. The pine trees also have historic and cultural significance, dating back to ancient Rome.

Respighi wrote program notes for each movement of *Pines of Rome*:

**I. The Pines of the Villa Borghese (Allegretto vivace)** Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of "Ring around a Rosy." They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms. Suddenly the scene changes.

**II. The Pines Near a Catacomb (Lento)** We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced.

**III. The Pines of the Janiculum (Lento)** There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.

**IV. The Pines of the Appian Way (Tempo di Marcia)** Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

## Instrumentation of work

Woodwind	Brass	Percussion	Strings
3 Flutes (Piccolo)	4 Horns	Triangle	Violin I
2 Oboes	3 Trumpets	Tambourine	Violin II
Cor Anglais	3 Trombones	Snare Drum	Viola
2 Clarinets	Cimbasso/Tuba	Ratchet	Cello
Bass Clarinet		Cymbals	Double Bass
2 Bassoons	<b>Off-stage:</b>	2 Small Cymbals	Harp
Contrabassoon	Trumpet (tromba interna)	Bass Drum	
	6 Buccines *	Glockenspiel	
		Tam-Tam	
		Timpani	
		Organ	
		Celesta	
		Piano	
		Gramophone	

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\* 6 Buccines: 2 sopranos, 2 tenors, 2 basses (usually played on 2 cornets, 2 flugelhorns, 2 euphoniums)

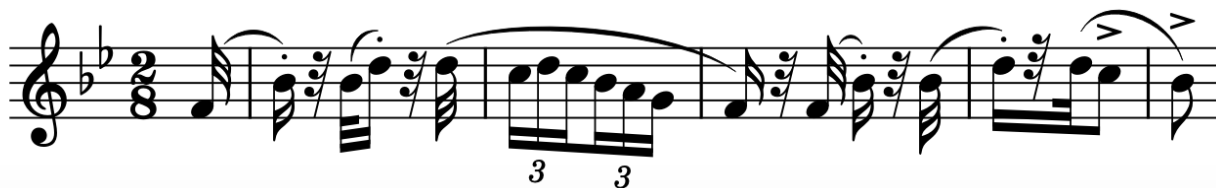
# Listening guide

## Overview

4 movements, each based on an iconic part of Rome and its pine trees.

### Movement 1 - The Pines of the Villa Borghese

Movement 1 starts with flourishes and trills while the trumpet sounds on one pitch. Soon (cue 1) clarinet, bassoons, horn and cello declare a loud theme in B-flat major that alternates between dotted rhythms and triplets – music for skipping.



A short trumpet solo (again using only 1 pitch) announces a key change at cue 2 at the same time as a time signature change ( $\frac{3}{8}$ ) when high winds and piano play bird-like music in unison, which represents the sound of children playing:



Trumpets and clarinets take the limelight with arpeggios while the rest of orchestra plays scales or 2 note flourishes.

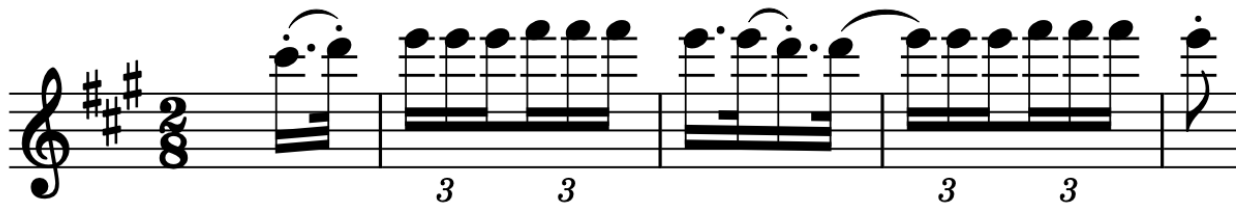
Moving to  $\frac{2}{8}$  time, the winds and strings play rapid phrases, reaching higher and higher until they reach cue 3.

Cue 3 feels similar to the opening of the movement. Many different ideas are being played at once, as if multiple groups of children are playing their own games. The skipping music returns, this time played by the oboe until the clarinet joins in. The music gets louder, until it bursts – the oboe and clarinet play a solo each but the rest of the orchestra's dynamic fades away.

Cue 4 gives a bouncy theme to bass clarinet, horn and lower strings, with an accompaniment of chords on each beat:



Another children's theme is played by high winds and high strings, this time in A major:



At the same time, a counter melody is played by the lower instruments, as if two similar games are being played in different parts of the garden.

Page 15 of the score is marked 'stringendo' as well as crescendo. Five different busy motives are played simultaneously, creating a cacophony of sounds (that could be children, birds and insects) while the orchestra speeds up and gets louder. The trumpets play chords in tight harmonies to herald a new section at cue 5 (in  $\frac{3}{8}$ ). The horns sound like a frog or a foghorn, calling out seven times in a row and marked *sforzando*. As a transition, the winds play lots of 4<sup>th</sup> intervals.

Cue 6 is faster (*Più vivo*) and louder. It alternates spikey semiquavers with *glissandi*, as if having an argument.

At bar 144, the bouncy theme is transformed, keeping the same melodic contour but altering the rhythm (this time played by cor anglais, bassoons, horns and pizzicato cello). After 7 loud bars, the oboe and cor anglais play a solo and the dynamic dies away to *p* at cue 7. Tight trumpet harmonies are featured, played over repeated, punchy chords.



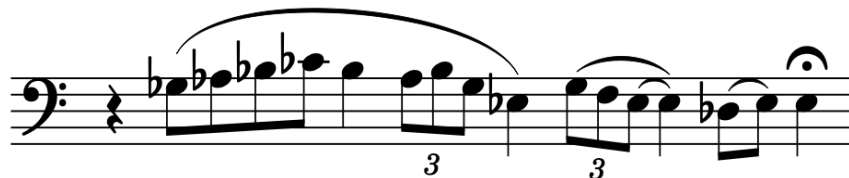
Cue 8 is much simpler harmonically, until a scale in 3rds is heard from the trumpets, horns and piano. A 7-note motif is repeated 4 times before being altered. This simpler section is repeated as more and more instruments join in with unison rhythm. The tempo increases.

At cue 9, most instruments play the same fast 8 note pattern (repeated a total of 8 times), but in parallel motion so it creates parallel triads. However, the trumpets are calling out with harsh and dissonant long notes. The first movement finishes suddenly, leaving the audience to wonder what the trumpets were trying to warn them about.

## Movement 2 - Pines Near a Catacomb

The second movement starts softly and slowly, like peering around corners in a graveyard.

Horns play a soft solo in E-flat natural minor (aeolian mode):



The key changes to G major and off-stage trumpets are heard, as if playing war-like melodies from the underground catacombs:



The rhythm seems to float, with the first beat of the bar being disguised.

The tempo increases a little (*Ancora più mosso*) as a rhythmic chant with 3 different pitches is introduced:



Trombone and bassoon play a countermelody, and a tam-tam is heard.

The key alternates between G major and its relative (E minor), alternating and combining the themes already heard in this movement. The dynamic swells like an epic film scene, adding an organ to the thick orchestral texture.

At cue 12, the timpani joins in, after which the intensity and dynamics slowly fade away. The tempo slows down gradually as well. Bassoon and contrabassoon finish the movement, which is a segue to the third movement.

## Movement 3 - The Pines of the Janiculum

A shy, soft piano solo is heard floating through the mist (suggested by muted strings).

At cue 13, a clarinet plays softly and serenely in the key of B major, marked "*come in sogno*" (as if in a dream). It starts with an anacrusis on the 4<sup>th</sup> beat and uses a pentatonic pitch set:





The marching theme returns at cue 20, but it is louder this time. Off-stage buccines play a soft fanfare with muted timbre.

The orchestra swells in volume with a huge crescendo, feeling triumphant at cue 21.

At cue 22, the whole orchestra is marked *fff*. Having passed the fanfare around different sections of the orchestra, the movement finishes in B-flat major (the key from the start of the first movement).

## Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

- [Respighi – Pines of Rome with standing ovation!!!](#)
- [IMSLP score and parts](#)

## Audio Excerpts

Access the Spotify playlist by visiting the following link:

[\*Pines of Rome\*](#)

## Score Excerpts

Score excerpts are from Public Domain, IMSLP: [\*Pini di Roma \(Respighi, Ottorino\)\*](#)

# Learning Activities

## Activity 1: Creative Writing (While Listening)

At the end of this activity, you will have considered the extra-musical images behind one of Respighi's movements.

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### Task 1

*Pines of Rome* feels like it was composed as a film score. Select one movement. While listening to the whole movement, write a film plot to match the changing moods and shifting orchestral colours.

Turn the film plot into a storyboard, as used by film makers.

## Activity 2: Performing

At the end of this activity, you will be able to play some of the melodic ideas from *Pines of Rome* which will make it easier to hear them in the recording and in live performance. The parts in Task 2 are flexible and may provide an opportunity to explore your arranging skills, by selecting the performing media for each part.

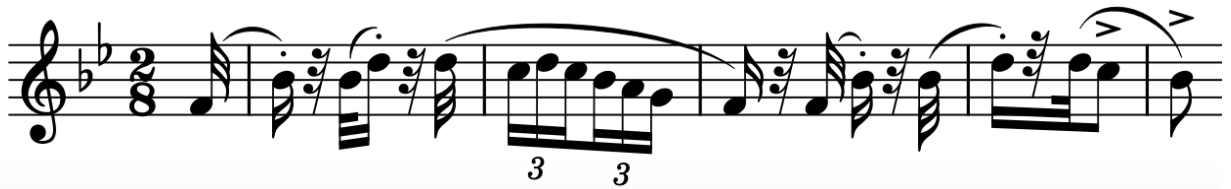
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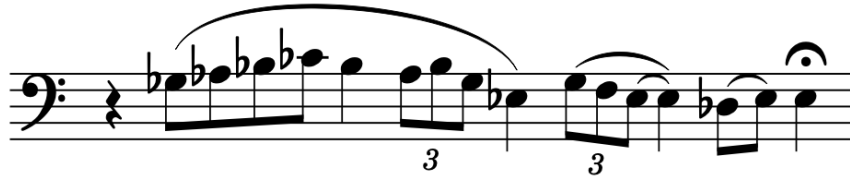
### Task 1

Learn to play each of the melodic ideas printed in the listening guide.

Re-write each melody in notation software to suit your instrument (or tuned percussion).

Hint: Depending on your instrument of choice, you may need to change the register by transposing the music up or down an octave.





## Task 2

As a class, learn and rehearse the classroom arrangement of cue 7.

Discuss which layer is most important in each section, and adjust the balance to suit.

Hint: If playing with the recording, omit bars 9 and 10 (as marked on page 2 of the score).



Remove these 2 bars if playing with recording

6

1C

Guit.

2C

2Bb

3C

3Vla

4Eb

4F

5

5BG

Trgl.

*f*

*ff*

3

2

5-3

0

1

3

3

3

3

3

3

3

2

0

3

2

0

3

3

2

0

3



16

1C

Guit.

2C

2Bb

3C

3Vla

4Eb

4F

5

5BG

Trgl.

The musical score for page 4, measures 16-21, is arranged for a large ensemble. The parts are as follows:

- 1C:** Treble clef, melodic line with accents and a *cresc.* marking.
- Guit.:** Six-line staff with fret numbers (2-0, 3-2, 0-0, 3-2, 0-2, 0-0, 2-0) and a *cresc.* marking.
- 2C:** Treble clef, melodic line with accents and a *cresc.* marking.
- 2Bb:** Treble clef with a key signature of one sharp (F#), melodic line with accents and a *cresc.* marking.
- 3C:** Treble clef, melodic line with dynamics *f p f p* and *cresc.* markings.
- 3Vla:** Bass clef, melodic line with dynamics *f p f p* and *cresc.* markings.
- 4Eb:** Treble clef with a key signature of two sharps (F# and C#), melodic line with a *cresc.* marking.
- 4F:** Treble clef with a key signature of one sharp (F#), melodic line with a *cresc.* marking.
- 5:** Bass clef, melodic line with dynamics *f p f p* and *cresc.* markings.
- 5BG:** Six-line staff with fret numbers (3-3, 3-3, 3-3, 3-3, 3-3, 3-3) and dynamics *f p f p* and *cresc.* markings.
- Trgl.:** Percussion staff with a *cresc.* marking.

22

1C

Guit.

2C.

2Bb

3C

3Vla

4Eb

4F

5

5BG

Trgl.

The image shows a musical score for rehearsal mark 22. It consists of ten staves, each representing a different instrument or part. The staves are labeled as follows: 1C, Guit., 2C., 2Bb, 3C, 3Vla, 4Eb, 4F, 5, 5BG, and Trgl. The notation includes notes, rests, and dynamic markings. The first staff (1C) has a dynamic marking of *f*. The guitar staff (Guit.) has a dynamic marking of *f*. The second staff (2C.) has a dynamic marking of *f*. The third staff (2Bb) has a dynamic marking of *f*. The fourth staff (3C) has a dynamic marking of *ff*. The fifth staff (3Vla) has a dynamic marking of *ff*. The sixth staff (4Eb) has a dynamic marking of *ff*. The seventh staff (4F) has a dynamic marking of *ff*. The eighth staff (5) has a dynamic marking of *ff*. The ninth staff (5BG) has a dynamic marking of *ff*. The tenth staff (Trgl.) has a dynamic marking of *ff*. The score is written in treble clef for most parts, with the 3Vla part in bass clef. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

## Activity 3: Listening and Composition

At the end of this activity, you will be able to alter Respighi's rhythms and pitch sets in subtle ways.

---

### Task 1

Many of melodic ideas shown in the listening guide have multiple sharps or flats. Try playing them in modes, by removing the key signature.

For the melodies without sharps or flats, try playing them with 2 flats or 2 sharps.

Write a short paragraph describing how the feel of the melody changes when you alter the key signature or accidentals.

### Task 2

Explore how emphasis can be moved within a spoken phrase.

Speak the following sentence in several different ways, by shifting emphasis to different syllables:

Ottorino has done some good work in Music **THIS** semester.

Ottorino has done some good work in **MUSIC** this semester.

Ottorino has done some **GOOD** work in Music this semester.

Ottorino has done **SOME** good work in Music this semester.

Ottorino **HAS** done some good work in Music this semester.

**OTTORINO** has done some good work in Music this semester.

Cue 13 and cue 16 feature the same melody, but with different rhythmic emphasis.

Write the following melody (from cue 13) in 4 different ways using rhythmic displacement - by moving the bar line one beat to the right each time.



Play all 4 versions of the melody on any instrument, placing an accent on the first beat of each bar.

Which version do you prefer? Write a sentence about how the feel changes as you move the bar line.

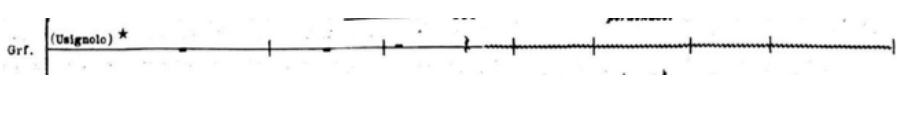
## Activity 4: Musicology

At the end of this activity, you will be able to produce writing that is supported by specific examples from the orchestral score.

### Task 1

Complete the table below, providing relevant musical examples and/or score directions. Use the listening guide to help locate some of the objects.

Insert screenshots from the score of *Pines of Rome* and label which cue they are near.

Object	Screen shot from score	Movement & cue #
Nightingale's song		Mvt 3, after cue 17
Children's song		
Army marching		
War trumpets		
Frog calls		
Children playing		
Religious chant		

Use the information from the table to draft a few paragraphs about the way Respighi represents the sounds of children, armies, religious chanting, birds and frogs in *Pines of Rome*.

### Task 2

Respighi painted vivid pictures in *Pines of Rome* using different instrumental combinations and timbres to apply a variety of colours to his musical canvas. Discuss, supporting your observations with notated examples from the score (or screen shots).

Hint: while drafting dot points as a scaffold for the essay, read through the listening guide to gather initial ideas.

### Task 3

How are Italian culture, history and landmarks expressed in musical ways throughout *Pines of Rome*? Provide examples from the score to support your ideas.

## Activity 5: Using Digital Tools

At the end of this activity, you will be able to use a variety of digital tools and websites to deepen your understanding of Respighi's score and the inspiration behind the music. You will also consider similar inspirations for Australian composers.

### Task 1

Scan the score for unfamiliar instrument names or musical directions about expression (some suggestions are provided below).

Guess the meaning of each term.

Ask AI or Google what it means.

Do more rigorous research (read 2 or more of websites as suggested by Google search) to find its actual meaning in relation to *Pines of Rome*.

Check your definition to see if it makes sense against the score or individual parts found at: [https://imslp.org/wiki/Pini\\_di\\_Roma\\_\(Respighi,\\_Ottorino\)](https://imslp.org/wiki/Pini_di_Roma_(Respighi,_Ottorino))

Unfamiliar word from the score	I guess it means ...	AI says it means ...	It actually means ...
Campanelli (Cmpli)		An Italian composer	Glockenspiel, as proven by this video <a href="https://www.youtube.com/watch?v=pg-JePnojUc">https://www.youtube.com/watch?v=pg-JePnojUc</a>
Buccini			
chiuso (Horn in F cue 7)		Stopped notes	Since it is marked forte it is unlikely to be muted, and probably means cuivre, which means ...
UNITI			
con baoch. da Tamb.			
coperto			
aperti			
Ottorino			
Grf.		grand	Gramophone (play a recording)
Ottavino			

## Task 2

Research to find the meaning of the following terms and abbreviations, as used by Respighi:

Rg. (page 5, after cue 2)	
Tmb.B. (page 21)	
2 P.p. (page 21)	
P. plays colle mazzette (page 31 after cue 10)	
T.-t. (page 30 cue 10)	
Sottovoce (come una salmodia) (page. 34 after cue 10)	
GLI ALTRI (page 45 before cue 15)	
Bc. 2 Flicorni sopr. (isolate e chiuse) (page 59 at cue 20)	

## Task 3

Refer to the website [https://imslp.org/wiki/Pini\\_di\\_Roma\\_\(Respighi,\\_Ottorino\)](https://imslp.org/wiki/Pini_di_Roma_(Respighi,_Ottorino)) and look at the “InstrDetail” section for Respighi’s instrumentation. Guess which instrument plays each line in the screenshot below (cue 7 in the first movement).



## Task 4

First, use Google or ask AI to make a list of orchestral works that include bird songs. (Is *Pines of Rome* on the list, due to the century old nightingale recording played at the end of the 3<sup>rd</sup> movement?)

Next, ask AI to make a list of any music that uses bird sounds.

Write a paragraph that makes generalised observations about the way bird sounds have been woven into diverse musical works. Give specific examples to support your statement. Where possible, access score excerpts or audio samples to support your answer.

## Task 5

Use Google maps to help locate and find images of Janiculum Hill (or Gianicolo's Hill). Can you spot the pine trees (Stone Pines) that look like umbrellas? Can you image a nightingale in one of the pine trees?

## Task 6

Pine nuts for eating and cooking are harvested from the pine trees in Rome (Stone Pines). In Queensland, Indigenous people harvest nuts for eating and cooking from Bunya Pines. Learn about the Bunya Festival here: <https://www.youtube.com/watch?v=CevxDLzJBtY>

## Task 7

Look at images of catacombs in Rome while listening to the 2<sup>nd</sup> movement. Does it feel eery, ancient and/or haunted? As a class, discuss the ways in which the music matches the images of catacombs.



## Task 2

Look at the following screenshot from the bottom of a YouTube clip (*Pines of Rome* performed by Gimnazija Kranj Symphony Orchestra in 2013). What do you THINK is represented by the long, flat line at the end?



Image found at <https://www.youtube.com/watch?v=lvgyfzLC0A>

Listen to the whole work and use a pen to mark where each movement starts and stops (on the image above).

Follow along with the orchestral score. Annotate the start and finish of each movement with timecodes. Which movements flow into one another like a segue?

Listen to the section marked as “hills” in the image below.

Do they represent dynamic changes? (Answer – sometimes)

If not, what might the “hills” indicate? (Answer - most watch and re-watched sections of the YouTube video)

Why is the beginning – which is a loud opening section of the orchestral work – shown as a sloping line rather than a sudden, intense start? (Answer – advertisers are unlikely to place an advertisement in the first few phrases of a YouTube clip, since there were probably advertisements played just prior.)

## Task 3

Create your own “dynamics map” of one movement from *Pines of Rome*. Be creative in your use of colour and graphics.

Import the audio of the same movement into audio software (e.g. Audacity) and look at the audio waveform. Is it similar to your dynamics map? In what ways is it different? (Learn more about waveforms at [https://manual.audacityteam.org/man/audacity\\_waveform.html](https://manual.audacityteam.org/man/audacity_waveform.html))

## Activity 7: Composing

At the end of this activity, you will have engaged with audio samples of the natural world to explore Place-based composition and soundscapes.

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### Task 1

Ask local Elders and other experts about the types of bushfood that grew in your area before colonisation. Research to find what birds, frogs and insects lived nearby.

Use recording devices and audio grabs to create a bank of natural sounds, including as many local birds, frogs and insects as possible.

Use a DAW to arrange the natural sounds into a soundscape, using multiple tracks.

Experiment with different audio effects in the DAW, including reverb, delay, pan, and dynamic envelopes.

### Task 2

Try to mimic the rhythms and/or pitch contour of one of the birds, frogs or insects on an acoustic instrument (such as tuned or untuned percussion instruments).

Record your acoustic instrument version as a separate track in the DAW using a microphone.

Re-arrange the soundscape to make room for the new track.

# Suggested Answers and Teaching Notes

## Teaching Notes

- Many of the activities contained in this kit are more about musical thinking and exploring extra-musical ideas than providing identical or correct answers.
- Students are encouraged to think critically about the information supplied by Google, AI and social media.
- Several tasks ask for screenshots from the score, which discourages using Google or generative-AI to replace research and score reading skills.
- Answers to hard-to-find terms are provided below.

## Activity 5

### Task 1

Unfamiliar word from the score	I guess it means ...	AI says it means ...	It actually means ...
Campanelli / Cmpli (page 1 of score)	-	An Italian composer	Glockenspiel, as proven by this video <a href="https://www.youtube.com/watch?v=pg-JePnojUc">https://www.youtube.com/watch?v=pg-JePnojUc</a>
Buccini (4 <sup>th</sup> movement)	-		
chiuso (Horn in F after cue 7)	-	Stopped notes	Although it is marked forte, horn players cover the bell with the right hand, creating a squeezed sound
UNITI (Violin cue 3)	-		no longer divisi (all players on the one part to play in unison)
con baoch. da Tamb. (Percussion cue 7)	-		tambourine to be played with drumsticks
coperto (Percussion cue 7)	-		dampened playing technique for percussion
aperti (horn after cue 4)	-		normal, open horn sound; no longer muted with the right hand (no longer chiuso)
Ottorino (page 1 of score)	-		Respighi's first name
Grf.	-	grand	Gramophone (play a recording)
Ottavino (page 1 of score)	-		piccolo

## Activity 5

### Task 2

Rg. (page 5, after cue 2)	ratchet
Tmb.B. (page 21)	bass drum
2 P.p. (page 21)	2 small cymbals
P. plays colle mazzette (page 31 after cue 10)	cymbals played with mallets
T.-t. (page 30 cue 10)	tam-tam
Sottovoce (come una salmodia) (page. 34 after cue 10)	play very softly, like a religious chant
GLI ALTRI (page 45 before cue 15)	the rest of the players, other than the soloist/s
Bc. 2 Flicorni sopr. (isolate e chiuse) (page 59 at cue 20)	2 soprano Buccines (the sound of an ancient Roman war trumpet, played by flugelhorn) played off-stage and with a muted sound

## Activity 5

### Task 3

The image shows a page of a musical score with multiple staves. The instruments listed on the left side of the score are: Piccolo, Flute, Oboe, Cor Anglais, Clarinet in B flat, Trumpets in B flat, Bass drum, Triangle, 2 small cymbals, Celesta, Harp, Piano, Violin I, Violin II, Viola, and Cello. The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'p' and 'pp'.

Piccolo
Flute
Oboe
Cor Anglais
Clarinet in B flat
Trumpets in B flat (with accidentals instead of a key signature)
Bass drum played with drum sticks
Triangle
2 small cymbals
Celesta
Harp
Piano
Violin I
Violin II
Viola
Cello

## Activity 6

### Task 1

The image shows a single staff of musical notation in 4/4 time. The melody starts on a G4 note and proceeds through a series of intervals: a minor 3rd (to B3), a major 2nd (to C4), a perfect 5th (to G4), a major 9th (to A5), a major 2nd (to B5), a minor 3rd (to G5), a major 6th (to D6), a major 10th (to A6), a major 2nd (to B6), a minor 3rd (to G6), a major 2nd (to A6), a major 2nd (to B6), a major 6th (to G7), and a perfect octave (to G8).

Minor 3<sup>rd</sup>, major 2<sup>nd</sup>, perfect 5<sup>th</sup>, major 9<sup>th</sup>, major 2<sup>nd</sup>, minor 3<sup>rd</sup>, major 6<sup>th</sup>, major 10<sup>th</sup>, major 2<sup>nd</sup>, major 2<sup>nd</sup>, minor 3<sup>rd</sup>, major 2<sup>nd</sup>, major 2<sup>nd</sup>, major 6<sup>th</sup>, perfect octave.