

«SYDNEY»  
«SYMPHONY»  
«ORCHESTRA»

2026  
SEASON

Teachers  
Resource Kit



# LIGETI

## Concert Românesc

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MEET THE MUSIC

Stages 5 & 6

**Concert Românesc  
(Romanian Concerto)  
by György Ligeti**

Stage 5 & 6 Teaching Resource  
Sydney Symphony Orchestra

## Acknowledgements

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# Syllabus link

## NSW Curriculum

*Romanian Concerto* by György Ligeti covers a range of topics from the NSW syllabuses:

## Years 7-10 Elective

Art Music

Global Music Cultures

## Music 1 Preliminary and HSC

Music of the 20th and 21st centuries

Music for Large Ensembles

## Music 2 Preliminary

Additional Topic: Music 1945 – music 25 years ago

## Music 2 HSC

Additional Topic: Music 1945 – 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 and Stage 5 Elective Music

| Activities                               | Syllabus Outcomes                                             | Ideas for assessment             |
|------------------------------------------|---------------------------------------------------------------|----------------------------------|
| Activity 1:<br>Listening and Composition | MU4-COM-01<br>MU5-COM-01                                      | Composition                      |
| Activity 2:<br>Listening and Musicology  | 4.7, 4.8, 4.9<br>5.7, 5.8, 5.9                                | Short written responses          |
| Activity 3:<br>Listening and Composition | 4.4, 4.5, 4.6, 4.7, 4.8, 4.9<br>5.4., 5.5, 5.6, 5.7, 5.8, 5.9 | Short written responses          |
| Activity 4:<br>Musicology                | 4.7, 4.8<br>5.7, 5.8                                          | Extended response                |
| Activity 5:<br>Performance               | 4.1, 4.2, 4.4, 4.5, 4.6<br>5.1, 5.2, 5.4, 5.5, 5.6            | Ensemble rehearsal & performance |

## Stage 6 Music 1

| Activities                           | Syllabus Outcomes        | Ideas for assessment    |
|--------------------------------------|--------------------------|-------------------------|
| Activity 1:<br>Aural and Composition | P3, P4<br>H3             | Composition             |
| Activity 2:<br>Aural and Musicology  | P2, P4, P6<br>H2, H4     | Short written responses |
| Activity 3:<br>Aural and Composition | P3, P4, P6<br>H3, H4, H6 | Short written responses |
| Activity 4:<br>Musicology            | P4, P6<br>H4, H6         | Extended response       |

Activity 5:  
Performance

P1  
H1

Ensemble rehearsal &  
performance

## Stage 6 Music 2

| Activities                           | Syllabus Outcomes        | Ideas for assessment                |
|--------------------------------------|--------------------------|-------------------------------------|
| Activity 1:<br>Composition           | P3<br>H3                 | Composition                         |
| Activity 2:<br>Aural and Musicology  | P2, P4, P6<br>H2, H4     | Short written responses             |
| Activity 3:<br>Aural and Composition | P2, P3, P4, P6<br>H3, H4 | Short written responses             |
| Activity 4:<br>Musicology            | P4, P6<br>H4             | Extended response                   |
| Activity 5:<br>Performance           | P1<br>H1                 | Ensemble rehearsal &<br>performance |

# Work: *Romanian Concerto* by György Ligeti

## Composer background

### György Ligeti (1923 – 2006)

György Ligeti grew up in Hungary, born between the two world wars. In the 1940's, his Jewish family was sent to concentration camps, with Ligeti and his mother being the only survivors. In his 20's, Ligeti researched Hungarian folk music then taught traditional harmony and music analysis in Budapest. During this time, he composed the *Romanian Concerto* (1951), which was one of many of his works that were banned from performance in Hungary and therefore not performed for decades afterwards.

Struggling with the artistic restrictions of the Hungarian government and the violence of the Soviet communist regime, Ligeti fled to Vienna, Austria in 1956 where he could explore dissonance and chromatic harmony without government censorship. He soon settled in Cologne (Germany) where electronic music, graphic notation and aleatoric music were being explored. Although Ligeti composed *Artikulation* (1958) in this manner, he preferred to compose music for combinations of traditional instruments that sounded like electronic timbres.

Ligeti was inspired by diverse music, from Renaissance to folk and African styles. During the 1960's, he explored cluster chord sonorities and dissonant sound worlds that obscured the melody (micropolyphony), sometimes written in graphic notation. He played with the musical elements of colour, light and density instead of the more traditional elements of rhythm, harmony and motifs. Outside music, he loved literature and fractal geometry. Ligeti's music inspired the soundtracks and sound design of some of Stanley Kubrick's films, including *2001: A Space Odyssey* and *Eyes Wide Shut*. Initially, Kubrick used and adapted Ligeti's music without knowledge or permission, so Ligeti sued Kubrick and they settled out of court. Afterwards, Kubrick continued to use Ligeti's music in soundtracks, but with permission.

## Work Background

### *Romanian Concerto* (1951)

The *Romanian Concerto* was an early composition, inspired by childhood memories such as Alpine Horns (alpenhorns), village bands and the wild Carpathian mountain range. The work was composed while staying in an old Hungarian castle that had been converted to an artists' retreat. The orchestral music includes reference to several Romanian folk tunes, that he had earlier transcribed from wax cylinder recordings, as well as new material that was inspired by Romanian folk songs.

String and woodwind solos are featured throughout, with one part written for a distant-sounding horn. Although written in four movements, the piece breaks free of traditional structures by performing without rest. The end of Movements I and III are marked '*attacca*' and two clarinets play solo to create a flowing link between the second and third movements.

The fourth movement places an F-sharp against an F major passage as a playful approach to tonality, inspired by peasant bands from Ligeti's childhood in Romania. However, this type of dissonance was not approved by the Communist party in Hungary. As a result, the whole concerto was banned from performance in Hungary. From that time, Ligeti wrote some of his

music as a form of personal expression rather than to be performed, referring to it as 'bottom drawer' music.

## Instrumentation of work

| Woodwind              | Brass                                                  | Percussion        | Strings     |
|-----------------------|--------------------------------------------------------|-------------------|-------------|
| 2 Flutes (Piccolo)    | 3 Horns in F (the 3rd as an echo, seated further away) | Suspended Cymbals | Violin I    |
| 2 Oboes (Cor Anglais) |                                                        | Cymbals           | Violin II   |
| 2 Clarinets in B-flat | 2 Trumpets in C                                        | Snare Drum        | Viola       |
| 2 Bassoons            |                                                        | Bass Drum         | Cello       |
|                       |                                                        |                   | Double Bass |

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## YouTube Links:

Movement I <https://www.youtube.com/watch?v=T5zKrkbD9cl>

Movement II <https://www.youtube.com/watch?v=5dkcyaMu6JI>

Movement III <https://www.youtube.com/watch?v=LsXIDujnDDg>

Movement IV <https://www.youtube.com/watch?v=GEEIS-YpZ3U>

# Listening Guide – Ligeti's *Romanian Concerto*

## Overview

Breaking with the symphonic convention, this work is notated in four movements but played without a break.

## Movement 1 – Andantino

The first movement begins with clarinet, violins, viola and cello playing softly in unison (see below), with all other instruments silent. This melody (Theme A) quotes a well-known Romanian carol known as the Miorița ballad.

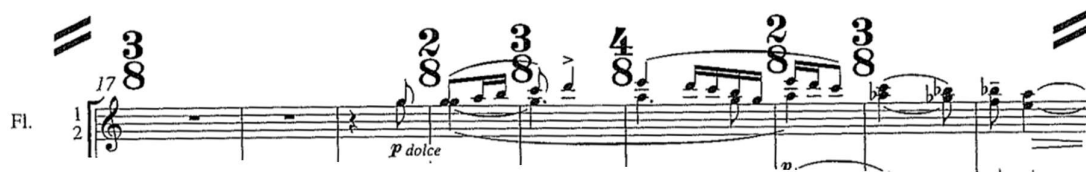
Theme 1A - Bars 1-7 (violin parts):



Other instruments and layers are gradually added, creating chromatic harmonies.

The flutes play Theme A at bar 19, but only its second phrase (Theme 1B).

Theme 1B - Bars 17-25 (flute parts):



At Cue B (bar 45), the woodwinds play Theme 1A, with harmonies this time.

The strings follow, playing Theme 1B in unison octaves from bar 57, punctuated by chords in the woodwinds. The dynamics and intensity build.

Cue C (bar 64) is soft again. The woodwinds play Theme 1B in parallel 5ths, with lower strings playing a descending passage in parallel 5ths. The music fades away.

## Movement 2 – Allegro vivace

The second movement starts with loud and energetic rhythms, like a fast dance theme (Theme 2).

Theme 2 - Bars 1-2 (oboe parts):

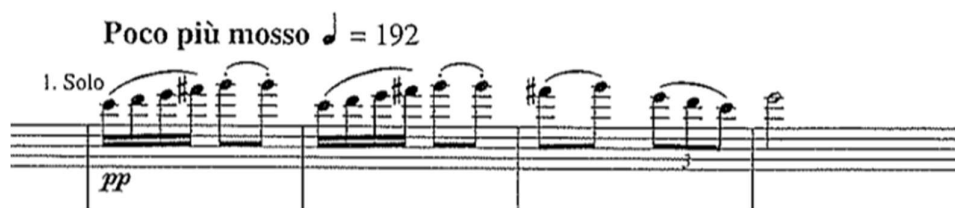


The 7 notes of Theme 2 are developed – sometimes shortened and sometimes extended – using different registers and instrument families, and accompanied by a soft snare drum with high tuning (Tamburo piccolo).

When the snare drum stops, the dance theme is heard in unison octaves. The accompaniment starts with open 5ths, then stretches to 6ths and 7ths.

At Cue F, Theme 3 is introduced in soft, high Violins.

Theme 3 (solo violin part):



Theme 3 is developed, harmonised a 3<sup>rd</sup> and a 5<sup>th</sup> above to create a melody with parallel triads.

Snare and bass drum mark a transition back to Theme 2, this time heard a 5<sup>th</sup> higher and with pizzicato string accompaniment.

Theme 2 is shortened at the end, leaving only the first 3 notes, played softly. This 3-note motif is performed as a canon, first by the woodwinds and then by the strings.

The movement ends with an abrupt, loud phrase played in unison octaves, followed by two soft clarinets playing a long G (concert pitch).

### Movement 3 – Adagio ma non troppo

The character of Movement III contrasts with Movement II. Notable in this movement is the timbre of three horns in F (two onstage, one offstage), inspired by the sound of the Romanian Alpine horn (*bucium*). When the horns play natural notes (without placing the right hand in the bell for intonation) some of the notes are flattened, resembling the natural tuning and harmonic series of the valveless Alpine horn. The Horn 3 part is seated at a distance from the rest of the orchestra, creating a softer, echo effect.

Bars 1-7 (clarinet and cor anglais parts):

III

6/8 Adagio ma non troppo  $\text{♩}$  ca. 112

rit. a tempo

188

Cl. (Sib.)

1. solo naturale<sup>6)</sup> *ppp perdendosi*

Cor. (Fa)

eco; 3. solo, naturale<sup>7)</sup> da lontano *pp*

The clarinet note that ends the previous movement also forms the start of this movement, but two clarinets soon split apart to play in chromatic and dissonant harmony. A soft horn solo is heard, followed by another horn playing at a distance, almost like an echo.

The cor anglais plays a solo at Cue I (bar 12) while the strings make fluttering and ethereal sound effects: *tremolo* chords, trills, and *sul ponticello* waves of sound.

Bars 11-12 (violins and viola parts):

sul pont.

div.

sul pont. (sempre div.)

div. ord.

sul pont.

Bars 19-22 (cor anglais part):

Cor. ingl. (2)

poco riudiv.

*mf*

*espr.*

In bars 19-22, another cor anglais solo is heard, followed by a sweeping scale. The section that follows is loud, passionate and fiery, with lush upper strings and woodwinds playing over a fabric of fast triplets.

The texture thins leading to Cue K, where soft woodwinds create a contrapuntal texture.

Scales are played, harmonised in parallel motion, to complete the third movement, which flows straight into the fourth movement.

## Movement 4 – Molto vivace

This movement includes a folk dance from the Vâlcea region.

The fourth movement starts with a muted syncopated trumpet line, followed by fast, soft, triplet scale passages in the strings. The texture of scales increases in density as other instruments are added on at a time.

After a sweeping crescendo, the texture thins suddenly at Cue M. A solo violin follows (accompanied by open string chords in the upper strings), introducing folk melodies that are heard throughout the orchestra in the minutes that follow.

The melodies are layered polyphonically, unified by the open string chords.

At Cue O, the upper woodwinds play a melody in unison.

At Cue P, the violin re-plays the folk song heard at Cue M (in the same key), again with a thin texture. Woodwinds take turns to play solos until the music is punctuated by *ff* chords and at Cue R, borrowing the syncopated line from the start of the fourth movement.

The texture thins to mark the return of the fast, soft, triplet scale passages. The polyphonic fabric finally gives way at Cue S, where the accompanying strings are asked to pluck their strings to sound like soft timpani notes, while a high register solo violin plays a new idea using trills and mordents. The trills and mordents are shared behind violin, flute and clarinet as the texture thickens, set against an oom-pah (V-I-V-I-V-I) ostinato.

The solo violin plays again, this time layered over the horn themes (which were heard earlier, in the third movement) and the rest of the orchestra punctuates with chords.

The oboe has a folk melody at Cue V, soon joined in unison by other instruments, and accompanied by simple crotchet rhythms.

Cue Y features tutti, loud, syncopated chords. The oom-pah ostinato accompaniment soon returns at Cue Z, underneath a soft clarinet solo. Many melodic and rhythmic ideas return, developing the ideas in various ways.

The concerto draws to a close at Cue EE, with a soft prestissimo violin solo punctuated by *ffff* chords in the rest of the orchestra. Two horns are featured at the very end, playing with natural tuning (no right hand in the bell) with one of the players seated away from the orchestra to create an echo effect.

## 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.

[Ligeti - Artikulation](#) This work was one of the few electronic pieces composed by Ligeti, and the visuals show his use of graphic notation

[Comment by Ligeti about the \*Romanian Concerto\*](#)

[The Alphorn \(Alpine Horn\) Explained in 2 Minutes](#)

# Learning Activities

## Activity 1: Listening and Composition

After completing this activity, you will have explored some of the compositional techniques used by Ligeti in his *Romanian Concerto*.

---

### Task 1 Listening

- (a) Listen to the fourth movement, and write down the time code when you hear the V – I – V – I – V – I ostinato in the bass parts. The pitch is initially E – A – E – A – E – A, and later C – F – C – F – C – F.

HINT: It sounds like an “oom-pah oom-pah” bass line that was common in the music of European folk dances.

- (b) Play from 2:00 time code of the fourth movement, and ask the class to sing with the V – I – V – I – V – I ostinato when they hear it.

<https://www.youtube.com/watch?v=GEEIS-YpZ3U>

### Task 2 Composition

518 Z

Fl. 1 2

Cl. (Sib) 1

Vc. 2 soli div., pizz.

Cb. 1 solo pizz.

p

p

p

a 2

p

sf

Use the cello and double bass parts at Cue Z as the basis for a short composition.

Add a melodic line that uses some chromatic notes and some fast scale passages.

### Task 3 Adapting a Song

When writing out traditional folk melodies from his wax cylinder recordings, Ligeti transcribed many grace notes (or acciaccaturas). Choose a simple song that you can play from memory on any instrument, and experiment with the addition of short grace notes, to give it a folksy character.

## Activity 2: Aural Skills and Musicology

By the end of this activity, you will have analysed or located particular features of the score and considered the influence of Ligeti's upbringing on his musical choices.

---

### Task 1 Understanding the Instrumentation

The following code is used as shorthand writing for describing the instruments needed to perform Ligeti's *Romanian Concerto*. Attempt to break the code:

2 (2nd also pic.) · 2 (2nd also ca.) · 2 · 2 – 3 (3rd out of the ensemble) · 2 · 0 · 0 – perc. (s.c. · cymb. · s.dr. · b.dr.) (2 performers) – str.

### Task 2 Listening with Score Excerpts

Listen to the opening of movements I and IV. Look for similarities and differences, using the elements of music as a scaffold.

Movement I: <https://youtu.be/T5zKrkbD9cl?si=UuE90hx872KRL2ZX>

Movement IV: <https://youtu.be/GEEIS-YpZ3U?si=SQFI0evOWdFiynyf>

The following score excerpts may assist with this task. Note that Movement I begins with clarinet, violins, viola and cello playing in unison (see concert pitch score excerpt), with all other instruments silent.

Movement I - Bars 1-7 (clarinet, violins, viola and cello):

Andantino ♩ = 106

2 3

con sord.

p con sord.

## Movement IV – Bars 1-18:

32

IV

**2/4** **Molto vivace** ♩ = 184

**L** **Presto** ♩ = 112

Tr. (Do) *ff* *230 a 2 (con sord.)*

Perc. *Tamburo piccolo rim shot* *ff*

Vc. *tutti unis. sul pont.* *pp*

Cb. *sul pont.* *ppp*

Va. *236* *sul pont.* *pp*

Vc. *pp*

Cb. *pp*

VI. II *242* *sul pont.* *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

## Task 3 Musicology and Research

### Teaching Notes

- D Romanian minor: D, E, F, G#, A, B, C, D
- D Hungarian minor: D, E, F, G#, A, B-flat, C#, D (there are two semitones in a row) also called D double harmonic minor
- D harmonic minor: D, E, F, G, A, B-flat, C#, D
- D natural minor: D, E, F, G, A, B-flat, C, D

- D phrygian dominant: D, E-flat, F#, G, A, B-flat, C, D (G harmonic minor starting on the 5<sup>th</sup> note)
- D dorian #4: D, E, F, G#, A, B, C, D
- A Romanian minor: A, B, C, D#, E, F#, G, A
- A Hungarian minor: A, B, C, D#, E, F, G#, A (there are two semitones in a row) also called A double harmonic minor
- A harmonic minor: A, B, C, D, E, F, G#, A
- A natural minor: A, B, C, D, E, F, G, A
- A phrygian dominant: A, B-flat, C#, D, E, F, G, A (D harmonic minor starting on the 5<sup>th</sup> note)
- A dorian #4: A, B, C, D#, E, F#, G, A

A wide variety of scales are explained on this website:

<https://www.pianoscales.org/exotic.html>

Play each of the scales presented in the box above.

Analyse the pitch set used in the following cor anglais solo from the third movement.

The time code is 1:12 to 1:29 of <https://www.youtube.com/watch?v=LsXIDujnDDg>

Movement III - bars 19-22 (cor anglais):



Research the location and history of Transylvania.

What scale is used in the first two bars of the cor anglais solo (above)?

What scale is used for the last two bars of the cor anglais solo (above)?

HINTS: Ligeti was born in Transylvania (part of Romania) to a Jewish family. He researched the folk music of Hungary and labelled the concerto 'the Romanian'.

## Task 4 Analysing the Pitch Set

What scale does the flute play at time code 2:01 (in bar 30) of the third movement?

<https://www.youtube.com/watch?v=LsXIDujnDDg>

Movement III - bars 29-31 (flute):

**Più mosso, appassionato, stringendo**

Fl. 1 2

216

a 2

*ff*

6

*ff*

## Activity 3: Listening and Composition

By the end of this activity, you will have composed short ideas inspired by Ligeti's compositional tools.

### Task 1 Composition

#### Scale examples:

- D Romanian minor: D, E, F, G#, A, B, C, D
- D Hungarian minor: D, E, F, G#, A, B-flat, C#, D
- D phrygian dominant: D, E-flat, F#, G, A, B-flat, C, D
- D dorian #4: D, E, F, G#, A, B, C, D

- (a) Compose a 5-bar melody, using the pitch set from a scale used in Hungarian, Jewish and/or Romanian music. See the table above for some examples of scales.
- (b) Compose an accompanying line using arpeggios with large leaps, inspired by the viola part at bar 12 of the third movement.

Movement II - bar 12 (viola):



HINT: Improvise some ideas at the keyboard using fingers 1 and 5 on both hands (pinkies and thumbs).

### Task 2 Analysis

Describe the development of the melodic material heard at the start of Movement II.

<https://www.youtube.com/watch?v=5dkcyaMu6Jl>

It is helpful to cut the melodic themes into smaller chunks. Motives have been labelled below (e.g. with #1A).

HINT: The motives heard in the first theme (at the beginning of Movement II) are heard again near the end of Movement II, but they have been altered and developed.

The first 8 bars of the oboe and violin I parts are provided to assist with analysis, as well as the piccolo part that follows at bar 11 (which is marked "bar 94" of the concerto).

Movement II - bars 1-8 (Oboe):

Ob. 1 2

#1A #1B #2

Movement II - bars 1-8 (Violin I):

VI. I

arco

diu ff

Movement II - bars 11-18 (Piccolo):

Solo

#3..... #4.....

100

### Task 3 Composition

Choose 2 bars of material from Ligeti (using any of the musical excerpts contained in these pages).

Create 8 bars of music for two instruments, by swapping the material between instruments and extending the melodic ideas in any way you like.

## Activity 4: Musicology

At the end of this activity, you will be able to reflect upon the musical, political and personal influences that contributed to the composing of Ligeti's *Romanian Concerto*.

---

Select one or more of the following tasks:

### Task 1

Ligeti had a complex personal relationship with:

- his homeland
- Hungarian government guidelines for musical aesthetics
- the folk music of Romania.

Musical influences of Hungary and Romania are woven into his orchestral music, such as the folk rhythms and folk melodies included in the *Romanian Concerto*. The modernist element of chromaticism is also included for expressive purposes. Research and discuss this statement, providing bar number references and score examples where possible.

### Task 2

Ligeti's approach to this concerto was to state folk material in a simple way, then gradually add dissonance as layers were added.

Build an argument for the statement above, from either the affirmative or negative stance.

### Task 3

What were the aesthetic restrictions applied by the Hungarian government to musicians in the 1950's? What type of compositions were permitted, and which musical elements were banned?

### Task 4

Which sections and compositional techniques in Ligeti's *Romanian Concerto* are well suited to film music? Why?

## Activity 5: Performance

At the end of this activity, you will be able to perform a passage from the concerto's second movement. The parts are flexible and may provide an opportunity to explore your arranging skills, by selecting the performing media for each part.

---

### Task 1

# Ligeti's Romanian Concerto: Movement 2 opening

Excerpt arranged for classroom performance

P Borgert for Sydney Symphony

Allegro vivace

Flute *ff*

Oboe *ff*

Clarinet in Bb *ff*

Alto Saxophone *ff*

Horn in F *ff*

Trumpet in Bb *ff*

Trombone *f*

Snare Drum *ff*

Bass Guitar *f*

Bass Guitar *f*

Violins *ff* pizz. arco

Violas *ff* pizz. arco

Violoncellos *ff* pizz. arco

Contrabasses *ff* pizz. arco



12

Fl.

Ob.

Cl. in Bb

A. Sax.

Hn. in F

Tpt. in Bb

Tbn.

SD

B. Guit.

B. Guit.

Vlins.

Vlas.

Vcs.

Cbs.

*pp*

*pp*

*pp*

*p*

*p*

*f*

*p*

*pizz.*

*p*

*arco*

*pp*

*arco*

*pp*



23 E

Fl. *f* *ff*

Ob. *f* *ff*

Cl. in Bb *f* *ff* *p*

A. Sax. *f* *ff*

Hn. in F

Tpt. in Bb *f* *p*

Tbn. *f*

SD

B. Guit. *f* *ff*

B. Guit. *f* *ff*

Vlns. *f* *ff*

Vlas. *f* *ff*

Vcs. *f* *ff* *pizz.* *p*

Cbs. *f* *ff*

28

Fl. *p*

Ob. *p*

Cl. in Bb

A. Sax. *p*

Hn. in F *p*

Tpt. in Bb

Tbn. *p*

SD

B. Guit. *p*

B. Guit. *p*

Vlns. *pizz.* *p*

Vlas. *pizz.* *p*

Vcs.

Cbs. *pizz.* *p*





41

Fl.

Ob.

Cl. in Bb

A. Sax.

Hn. in F

Tpt. in Bb

Tbn.

SD

B. Guit.

B. Guit.

Vlins.

Vlas.

Vcs.

Cbs.

Detailed description: This page contains a musical score for measures 41 and 42. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Alto Saxophone (A. Sax.), Horn in F (Hn. in F), Trumpet in Bb (Tpt. in Bb), Trombone (Tbn.), Snare Drum (SD), Bass Guitar (B. Guit.), Violins (Vlins.), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cbs.). The score is written in treble and bass clefs with various key signatures (one sharp and two sharps). Measure 41 starts with a 41 measure rest for the Flute. The Oboe, Clarinet, Saxophone, Horn, Trumpet, and Trombone all play a melodic line starting on a half note. The Snare Drum plays a rhythmic pattern. The Bass Guitar plays a melodic line. The Violins, Viola, and Violoncello play a melodic line. The Contrabass plays a melodic line. Measure 42 continues the melodic lines for most instruments, with some changes in rhythm and dynamics. The page number 9 is in the top right corner.

# Suggested Answers and Teaching Notes

## Activity 1

### Task 1 Listening

#### Teaching Notes

- The first part of this task requires seeing the time codes on YouTube. It is best completed individually, with one device per student.

The V – I – V – I – V – I ostinato is heard very softly at 2:00 mark of the fourth movement, with the notes E – A – E – A – E – A. It becomes more and more audible, then changes pitch at 2:28, with the notes C – F – C – F – C – F.

## Activity 2

### Task 1 Understanding the Instrumentation

Each family of the orchestra is divided by a dash. Within each family of the orchestra, instruments are ordered from highest to lowest pitch. Horn is the exception, as it is a bridge between woodwind and brass. The woodwinds are described first, followed by a dash. Brass are described next, followed by a dash. Percussion is described next, followed by a dash. Strings are indicated last. If the score requires sections of violin, viola, cello and double bass, the shorthand is “str.”

2 (2<sup>nd</sup> also pic.) = 2 flutes, with the second flute doubling on piccolo

2 (2<sup>nd</sup> also ca.) = 2 oboes, with the second doubling on cor anglais

2 . 2 = 2 clarinets, 2 bassoons

3 (3<sup>rd</sup> out of the ensemble) = 3 horns, with the 3<sup>rd</sup> horn player sitting away from the rest of the orchestra

2 . 0 . 0 = 2 trumpets, no trombone, no tuba

perc (s.c. . cymb. . s.dr. . b.dr.) (2 performers) = suspended cymbal, a pair of clash cymbals, snare drum, bass drum, performed by 2 people

str. = sections of violin, viola, cello and double bass

### Task 2 Listening with Score Excerpts

Similarities: Both movements start with a simple melody (monophonic texture) then add layers of textural and harmonic complexity. Articulation is a mixture of slurred and non-legato notes in both movements. Dynamics, intensity and texture build then dissipate multiple times in both movements. Both movements feature a solo instrument at the end of the movement.

Differences: Movement I frequently changes time signatures (including alternating between duple and triple times); Movement IV is mostly in duple metre (with triplet subdivisions). Movement I is approx. 3 minutes long, while Movement IV takes approx. 5 minutes to

perform. Movement I finishes quietly, while Movement IV finishes with one loud chord. Movement I has no percussion, while Movement IV relies on percussion.

### Task 3 Musicology and Research

#### Teaching Notes

- D Hungarian minor: D, E, F, G#, A, B-flat, C#, D (there are two semitones in a row) also called D double harmonic minor
- A Hungarian minor: A, B, C, D#, E, F, G#, A (there are two semitones in a row) also called A double harmonic minor

The pitch set of all 4 bars is: D, D#, E, F, G#, A, B-flat, B, C#

The first 2 bars of the cor anglais solo in Movement III (bars 19-20) are notated as D Hungarian minor. (It is heard as G Hungarian minor in concert pitch, since the cor anglais is a transposing instrument.)

The last 2 bars of the cor anglais solo (bars 21-22) are notated using notes from the A Hungarian minor scale.

### Task 4 Analysing the Pitch Set

The flute plays a G Hungarian minor scale, but starts and finishes on its dominant note (D): G, A, B-flat, C#, D E-flat, F#, G

## Activity 3

### Task 2 Analysis

There are four short motifs that are developed at the beginning of Movement II, and again at the end of Movement II.

Motif #1A (3 quick notes) and #1B (2 quavers) are introduced first, followed by motif #2 (a pair of crotchets on the same note). These are often repeated with different instrumentation. Sometimes motif #1A and #1B are developed separately. Ligeti rarely repeats the entirety of the first two bars without altering them.

MORE DETAIL:

Motif #1A, #1B and #2 are heard twice at the beginning of the movement at a loud dynamic: the first time played in the woodwinds, then repeated in the strings. Motif #1A is played four times in a row (twice in the woodwinds, then twice in the strings) before rejoining motif #1A, #1B and #2 (woodwind and strings in unison octaves).

After a short snare drum solo (using the rhythm of motives #1B and #1A), motives #1A and #1B are played a 5<sup>th</sup> higher by solo piccolo at a soft dynamic. It is followed by a new motif (#3). Motif #1A #1B are heard again on piccolo, but this time followed by yet another new

motif (#4). Again, the piccolo plays motif #1A and #1B (once) and motif #3 (twice this time) before adding extra material to finish the phrase.

Woodwinds and strings imitate the entire piccolo solo, now played at a loud dynamic.

The clarinets and flutes play the material from the entire piccolo solo in canon (2 beats apart).

The strings play the material from the entire piccolo solo in canon (2 beats apart).

A new melody is heard in the next section.

A bass drum marks the return of motives #1A, #1B, #3 and #4, played softly by the piccolo and doubled by the bassoon in a lower register.

Another canon is created from new combinations of motives: #1A (repeated), #3 and #2. In order to develop the pitch material, the pitch contour is varied and some chromaticism added. This time woodwind instruments and stringed instruments combined and play loudly. The same chromatic material is heard again, this time softly and in canon between clarinet and flute.

Motif #1A (with added chromaticism) is played softly and passed around the orchestra, including the snare drum (rhythmic motif only). After a tutti silence, the final phrase is loud, and consists of the rhythm (only) of motif #1A joined to motif #2.