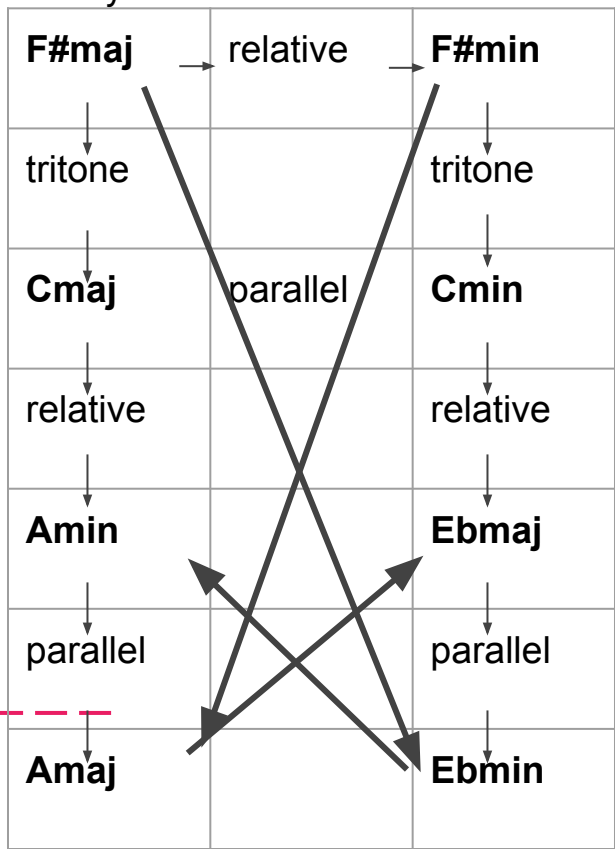
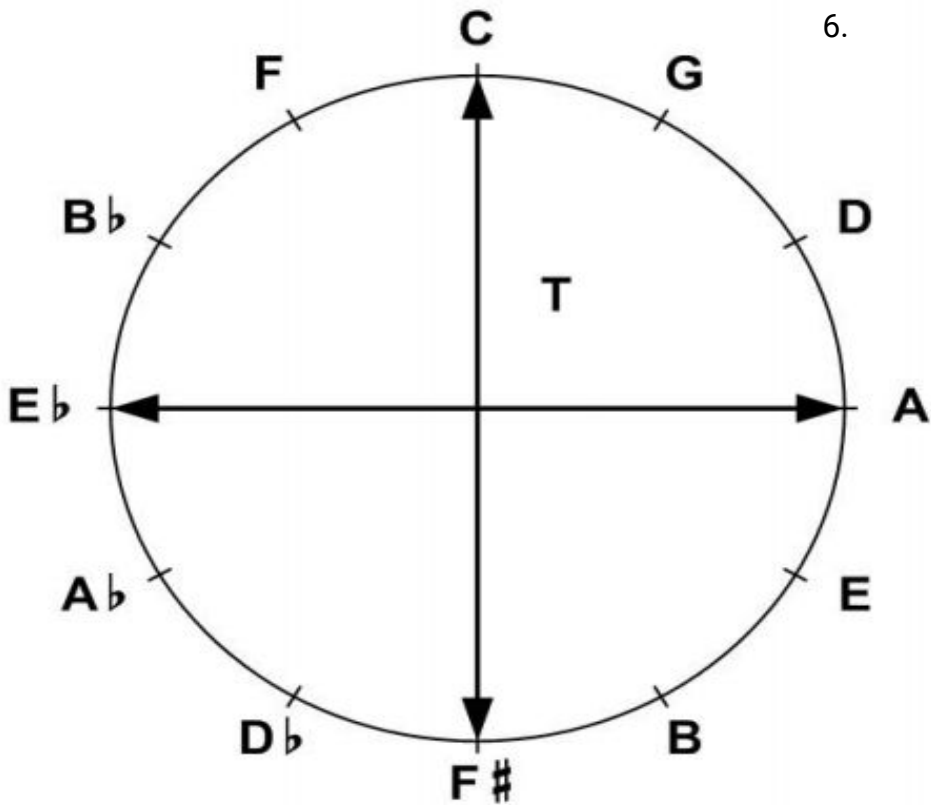


4. Birdsong

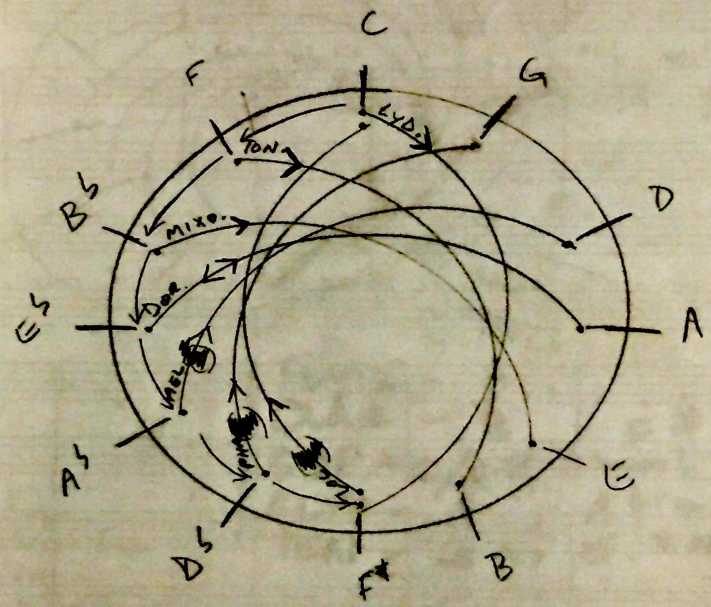
Bartok's Harmonic Axis

- Concept of tonal organization observed in Bartok's music
- based on key relationships (parallel, relative, tritone)
- Ex. key of C

6.

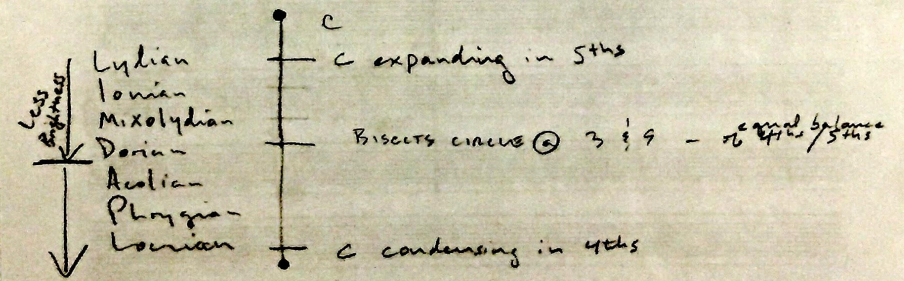
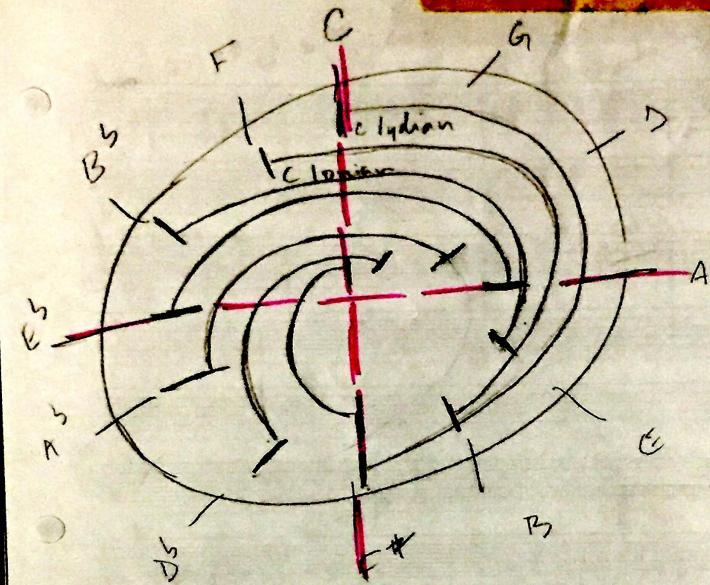


Expanding in 5ths
Condensing in 4ths

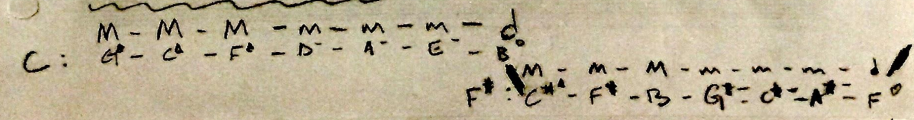


- Lydian
- Ionian
- Mixolydian
- ~~Dorian~~
- Aeolian
- Phrygian
- Locrian

Lyd →



extremes are tritones



Characteristic Elements of Birdsong

— — —

1. Ordering of modes from bright to dark
2. Modulation of pedal point to tritone
3. Soli in Ab minor, new triad exploration
4. Aleatoric section behind flute and clarinet solos

“Bright to Dark Progression”

— — —

LYDIAN - IONIAN - MIXOLYDIAN - DORIAN - AEOLIAN - PHRYGIAN - LOCRIAN

(Maj - Maj - Maj - min - min - min - dim)

Cmaj - Gmaj - Dmaj - Amin - Emin - Bmin - F#dim (**drop root a semitone - adjust to Fmaj**)

Fmaj - Cmaj - Gmaj - Dmin - Amin - Emin - Bdim (**adjust to Bbmaj**)

Bbmaj - Fmaj - Cmaj - Gmin - Dmin - Amin - Edim (**adjust to Ebmaj**)

Ebmaj - Bbmaj - Fmaj - Cmin - Gmin - Dmin - Adim (**adjust to Abmaj**)

Abmaj - Ebmaj - Bbmaj - Fmin - Cmin - Gmin - Ddim (**adjust to Dbmaj**)

Dbmaj - Abmaj - Ebmaj - Bbmin - Fmin - Cmin - Gdim (**adjust to F and modulate to F#, tritone away**)

1st Open Improv Section

5

29 **Saxophone solo**

Fl.

Cl.

Ten. Sax.

Use the modes in this order during your solo, cue going on:
C Lydian - ionian - mixolydian - dorian - aeolian - phrygian - locrian

Ad Lib

109

A

B

Musical notation for measures 109-112. Section A (measures 109-110) features a treble clef with a sixteenth-note triplet and a quarter note, and a bass clef with a whole note and a quarter note. Section B (measures 111-112) features a treble clef with a sixteenth-note triplet and a quarter note, and a bass clef with a quarter note and a half note. A fermata is placed over the final note of section B. A double bar line with repeat dots is at the end.

113

C

D

Musical notation for measures 113-116. Section C (measures 113-114) features a treble clef with a quarter note and a half note, and a bass clef with a quarter note and a half note. Section D (measures 115-116) features a treble clef with a sixteenth-note triplet and a quarter note, and a bass clef with a quarter note and a half note. A fermata is placed over the final note of section D. A double bar line with repeat dots is at the end.

IN TIME

117

E

F

Musical notation for measures 117-120. Section E (measures 117-118) features a treble clef with a sixteenth-note triplet and a quarter note, and a bass clef with a quarter note and a half note. Section F (measures 119-120) features a treble clef with a quarter note and a half note, and a bass clef with a quarter note and a half note. A first ending bracket (1.) covers measures 119-120, and a second ending bracket (2.) covers measures 119-120. A fermata is placed over the final note of section F. A double bar line with repeat dots is at the end.