

Echoes and Lines by Lachlan Skipworth (2017)

Syllabus topics:	Year 9/10:	Australian Music (compulsory topic)
	Music 1:	Australian Music; Music for Small Ensembles; Music of the 20 th & 21 st centuries (elective topics)
	Music 2:	Australian Music (Year 11 elective topic) Music of the Last 25 Years (Year 12 core topic)

Composer's note: This collection of miniatures for wind quintet explores the possibilities of echo and linear progression on a considerably reduced scale. Various canonic, heterophonic, polyrhythmic and parallel processes appear in each brief movement before quickly concluding and moving to the next. The tempi are predominantly fast, however slower more reflective sections introduce and conclude the piece. *Echoes and Lines* was commissioned for Musica Viva and Arcadia Winds by Dr David Cooke and the Silo Collective.

Score reading activities

Movement I

1. How does the writing reflect the intention of the title *Echoes and Lines*?

Movement II

2. Comment on the composer's use of duration in this movement.

Movement III

3. How is contrast achieved in this movement through texture and pitch?

Movement IV

4. With reference to the layers of sound, explain the Four Against Three rhythmic feature of this movement?

Movement V

5. How does the composer achieve a wealth of tone colour variety in this brief movement?

Movement VI

6. How does the writing in this movement support the expressive marking?

Movement VII

7. Although this movement is characterised by repeated notes and rhythms, how is variety achieved?

Movement VIII

8. How is tension created and released in this movement?

Movement IX

1. How is?

Answers

1. Echoes are provided by: the use of repeated pitches, often marked from loud to soft to emulate the decreasing volume of echoes (eg. b.1 horns & bassoons; b. 2 oboe); imitation creating an echo effect (eg. b. 6 fl., ob., cl.) the excerpt is highly motivic and motives are repeated throughout with different instruments, pitches and dynamics creating a wealth of echo effects.
2. Great rhythmic variety is created by; fast tempo, highly syncopated & accented rhythms, all parts are in rhythmic unison throughout; commences with three rhythmic layers (bsn, hn, cl) which are built up with addition of ob in b. 20 and fl. in b.22.
3. Melody in lower winds is predominantly scalar, whereas countermelody is arpeggiated; Melody in lower winds is block harmonised in parallel 5ths creating a bare sound whereas melody in upper winds is in canonic imitation with clarinet a tone higher than fl & oboe, creating dissonance.
4. Steady 3/4 beat is maintained throughout the excerpt with staccato line established by cl & hn and distributed between all instruments as movement progresses (ie. bsn takes over in b.44 etc); Melody is presented in even dotted quavers (four per bar), also shared between the instruments, creating a polyrhythmic vertical hemiola effect of three against four.
5. A variety of performance techniques are employed including: jet stream (fully close mouthpiece with mouth) creating a breathy sound; multiphonics with 'warm' tone indication; harmonics, wide vibrato, dynamic effects which manipulate tone colour eg. sfpp creating a percussive effect.
6. The mechanical expressive intention is supported by fast repetitive (highly robotic) rhythms which run consistently throughout the movement, interlocking parts (cogs), jagged melodic lines etc.
7. Variety is achieved through pitch (repeated notes are presented at different pitches); tone colour (instruments are phased in and out creating an enormous variety of ensemble combinations, therefore tone colour variance); highly detailed dynamic markings (note that each instrument has its own specific dynamics) creating variety.