

# The Child

A brief report is provided on the final page.

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The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, including Piano, Harpsichord, 2 Flutes, 2 Oboes, Cor Anglais in F, 3 Horns in F, Timpani, Xylophone, Tubular Bells, Cymbals, Gran Cassa, Tam Tam, Choir, Violins I, Violins II, Violas, Violoncellos, and Double Basses. The score begins with a tempo marking of *♩ = 120 Scherzo* and a dynamic marking of *f*. The Piano part features a melodic line with slurs and accents. The Harpsichord part is mostly silent. The woodwinds (Flutes, Oboes, Cor Anglais, Horns) have long, sustained notes starting later in the piece. The Percussion section (Timpani, Xylophone, Tubular Bells, Cymbals, Gran Cassa, Tam Tam) has specific rhythmic patterns. The Choir part is mostly silent. The strings (Violins I, Violins II, Violas, Violoncellos, Double Basses) play a rhythmic accompaniment with various dynamic markings including *f piz.*, *pp*, *pp cresc.*, and *arco*.



Ph.

Hpschd.

Fl. *mf*

Ob.

E.H. *f*

F.H.

Timp.

Xyl. *mf*

T.B.

Cymb. *g* *laissez vibrer*

G.C.

T.T.

Cho.

VII. *mf*

VI.H. *f*

Va. *mf*

Vcl. *f*

Cb. *f*

Detailed description: This is a page of a musical score, measures 28 through 30. The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), English Horn (E.H.), French Horn (F.H.), Timpani (Timp.), Xylophone (Xyl.), Trombone (T.B.), Cymbal (Cymb.), Gong/Castanets (G.C.), Triangle (T.T.), Choir (Cho.), Violin I (VII.), Violin II (VI.H.), Viola (Va.), Violoncello (Vcl.), and Contrabass (Cb.). The score shows various musical notations including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The Cymbal part includes a specific instruction: *g* (sustain) and *laissez vibrer* (let ring). The measures are numbered 28, 29, and 30 at the beginning of each staff.

This page of a musical score covers measures 45 through 50. The instruments and parts are arranged as follows:

- Ph.** (Piano): Measures 45-46 are silent. From measure 47, the right hand plays a series of chords, and the left hand plays a complex rhythmic pattern of sixteenth notes. Dynamics include *mf*.
- Hpschd.** (Harpsichord): Silent throughout.
- Fl.** (Flute): Silent throughout.
- Ob.** (Oboe): Silent throughout.
- E.H.** (English Horn): Silent throughout.
- F.H.** (Fagot): Silent throughout.
- Timp.** (Timpani): Silent throughout.
- Xyl.** (Xylophone): Silent throughout.
- T.B.** (Trombone): Silent throughout.
- Cymb.** (Cymbal): Silent throughout.
- G.C.** (Gong): Silent throughout.
- T.T.** (Tamtam): Silent throughout.
- Cho.** (Choir): Silent throughout.
- V.I.** (Violin I): Starts in measure 45 with a melodic line. Dynamics include *ff arco* and *mf pizz.*
- V.II.** (Violin II): Starts in measure 45 with a melodic line. Dynamics include *mf pizz.*
- Va.** (Viola): Starts in measure 45 with a melodic line. Dynamics include *mf pizz.*
- Vcl.** (Violoncello): Starts in measure 45 with a melodic line. Dynamics include *mf pizz.*
- Cb.** (Contrabasso): Starts in measure 45 with a melodic line. Dynamics include *mf pizz.*

Measure 47 includes the instruction *laissez vibrer* for the Cymbal part. The score concludes at measure 50.

This page of a musical score covers measures 61 to 63. The instruments and parts are arranged as follows:

- Ph.** (Piano): Measures 61-62 are silent. Measure 63 features a melodic line starting with a *mf* dynamic, ending with a *f* dynamic.
- Hpschd.** (Harp): Silent throughout.
- Fl.** (Flute): Silent throughout.
- Ob.** (Oboe): Measures 61-62 have a melodic line with a *mf* dynamic. Measure 63 has a melodic line with a *f* dynamic.
- E.H.** (English Horn): Silent throughout.
- F.H.** (Fagott): Silent throughout.
- Timp.** (Timpani): Silent throughout.
- Xyl.** (Xylophone): Measures 61-62 have a rhythmic pattern. Measure 63 is silent.
- T.B.** (Trombone): Silent throughout.
- Cymb.** (Cymbal): Silent throughout.
- G.C.** (Gong): Silent throughout.
- T.T.** (Tubular Bell): Silent throughout.
- Cho.** (Choir): Silent throughout.
- VII.** (Violin I): Measures 61-62 have a rhythmic pattern. Measure 63 has a melodic line with a *mf arco* dynamic.
- VI.H.** (Violin II): Measures 61-62 have a rhythmic pattern. Measure 63 has a melodic line with a *f arco* dynamic.
- Va.** (Viola): Silent throughout.
- Vcl.** (Violoncello): Measures 61-62 have a rhythmic pattern. Measure 63 has a melodic line with a *mf arco* dynamic.
- Cb.** (Contrabasso): Measures 61-62 have a rhythmic pattern. Measure 63 has a melodic line with a *mf* dynamic.

Additional markings include *laissez vibrer* with a *z* symbol above a note in the Cymbal part at measure 63.

Ph.  
Hpschd.  
Fl.  
Ob.  
E.H.  
F.H.  
Timp.  
Xyl.  
T.B.  
Cymb.  
G.C.  
T.T.  
Cho.  
V.I.  
V.I.H.  
Va.  
Vcl.  
Cb.

*mf*  
*f*  
*f*  
*mf*  
*ff*  
*laissez vibrer*  
*picc.*  
*f arco*  
*picc.*  
*arco*  
*f*  
*mf*  
*mf*

Detailed description: This page of a musical score covers measures 80 to 90. It features a variety of instruments including woodwinds (Flute, Oboe), brass (Trumpet, Trombone, Tuba, Euphonium, Horns), percussion (Timpani, Xylophone, Cymbals, Gong, Tom-toms), strings (Violins I & II, Viola, Violoncello, Contrabass), and a Choir. The score includes dynamic markings such as *mf*, *f*, *ff*, *picc.*, *f arco*, and *laissez vibrer*. The woodwinds and strings have melodic lines, while the percussion and choir parts are more rhythmic. The strings play a steady bass line with some melodic movement in the upper voices.

This page of a musical score covers measures 95 to 100. The instruments and parts are arranged as follows:

- Ph.** (Piano): Two staves, mostly silent.
- Hpschd.** (Harp): Two staves, playing a rhythmic pattern of eighth notes starting in measure 97.
- Fl.** (Flute): One staff, playing a melodic line with some grace notes.
- Ob.** (Oboe): One staff, mostly silent.
- E.H.** (English Horn): One staff, playing a melodic line with dynamics *f*, *ff*, and *mf*.
- F.H.** (French Horn): One staff, playing a melodic line with dynamics *ff* and *mf*.
- Timp.** (Timpani): One staff, playing a rhythmic pattern with dynamics *ff*.
- Xyl.** (Xylophone): One staff, mostly silent.
- T.B.** (Trombone): One staff, playing a melodic line with dynamics *f*.
- Cymb.** (Cymbal): One staff, playing a rhythmic pattern with the instruction *laissez vibrer* (let it vibrate).
- G.C.** (Gong): One staff, mostly silent.
- T.T.** (Tamtam): One staff, mostly silent.
- Cho.** (Choir): Two staves, mostly silent.
- VII.** (Violin I): One staff, playing a melodic line with dynamics *f* and *ff*.
- VI.H.** (Violin II): One staff, playing a melodic line with dynamics *f* and *mf*.
- Va.** (Viola): One staff, playing a melodic line with dynamics *f* and *mf*.
- Vcl.** (Violoncello): One staff, playing a melodic line with dynamics *f* and *mf*.
- Cb.** (Contrabass): One staff, playing a melodic line with dynamics *f* and *mf*.





The image shows a page of a musical score for the piece "The Child". The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Ph. (Piano), Hpschd. (Harpsichord), Fl. (Flute), Ob. (Oboe), E.H. (English Horn), F.H. (French Horn), Timp. (Timpani), Xyl. (Xylophone), T.B. (Trombone), Cymb. (Cymbals), G.C. (Gong), T.T. (Tom Tom), Cho. (Choir), V.I. (Violin), V.II. (Violin II), Va. (Viola), Vcl. (Cello), and Cb. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings. Notable markings include "laissez vibrer" and "f" (forte) in the Cymbals and Tom Tom parts. The score is divided into measures, with measure numbers 138, 139, and 140 visible at the top of several staves.

**Equipment** Technics *SX-P50* digital piano, Yamaha *EX5r* synth and sequencer, Fatar *CMK37* MIDI controller, STAudio *DSP-2000* soundcard, Midiman *MIDISport* MIDI interface, Intel P4 PC with *Renoise 1.26*, Steinberg *Cubase SX* (incl. *Halion* sampler) and Coda *Finale 2002*.

**Background** "The Child" forms the fourth installment to a classical suite I began writing back in the 90's. Each movement in the suite is a short piece about different personalities, with the first three: "The Explorer", "The General" and "The Gentleman". At the time, I had just been introduced to a computer music program, which, as a computer scientist, I could readily see (and hear) the potential of. However, my musical background did not extend to composition and my early attempts in the area were poor. However, my previous approach to learning the piano had stood me in good stead - find a piece several leagues beyond my ability and practice it until I could play it. So, I surmised that a similar approach might work for *writing* music, and took another dive in the 'deep end' by setting myself, as a study, the challenge of writing for full orchestra.

My progress was marked; even the first two movements showed some merit, but by "The Gentlemen", a waltz, I was beginning to tacitly think about forms, structures, timbres, etc. After a while, though, the synthesized sounds I was using became a bottleneck for orchestral music, and I decided to return to contemporary music and see where my new found skills took me.

Over the subsequent years, I have gradually defined my own 'sound' - a loose derivative of Jean Michel Jarre, Massive Attack and Craig Armstrong - and even enjoyed minor successes, with nightclub performances and magazine reviews. However, newfound interest in scoring for film, coupled with a fondness for contemporary 'popular' artists that employ more classical flavours in their music (eg. Rob Dougan, Craig Armstrong), have long prompted my return to the orchestra. Since coming to Trinity College, I have been afforded this opportunity (in part thanks to the course's sample library) and have been introducing orchestral flavours into most of my music since. Thus, I thought this assignment a fitting stage to write a piece of music in tribute to the original suite, through which I find myself where I am today, and through its continuation, I further my education.

As the name suggests, the piece draws its inspiration from the life of a child, following him (for it is a boy) through the early years of his life. However, before I continue, I implore the reader to audition the piece *before* delving into the following paragraphs, which dissect the work and may affect the listening experience, albeit in a neutral way.

The piece's timbres makes the subject evident from the outset - comprising plucked strings and a xylophone, as well as melodies in the piano's higher registers - sounds akin to music boxes, lullabies and the nursery environment in general. The isolation of these instruments at the beginning represents the newborn. The subsequent introduction of the harmonious string and wind instruments gradually gives this infant an identity - like the child, the music's 'character' begins to develop.

The music can be broken down into sections, mirroring stages in the young person's life, punctuated by momentous events - such as walking, talking, etc. In each case, the music changes. In some cases, it will acquire complexity; for example, additional instruments may be introduced, often playing a variation of a previous (or concurrent) melody or perhaps a new, faster tune. In other cases, volume may be gained, as the child becomes more forceful and confident.

The first such event - a crescendo leading into the exposition of the main melody (26) - represents the toddler's tentative first steps. The lumbering bass line, in the subsequent passage, is symbolic of this inelegant, yet resolute, march - while the higher wind instruments retain a predominant character of innocence and joviality.

This passage is concluded with a second crescendo, broaching a more powerful development of the first theme, with the orchestra's full-bodied sound exuding triumph, satisfaction and pride, be it parental or self. The

life, but is more a generic embodiment of the trials and tribulations so abundant in our formative years. Building on the previous triumph, however, the progression to running or cycling works well in this context. In the latter case, a particular powerful image is the first departure from a parent's steadying hand, on a bicycle with no stabilisers.

In the next phrase, volume is sacrificed for a more subtle development; the initial instruments of the piece return (59) but, instead of representing their former innocence and defencelessness, boast more of a furtive character, as the child begins to bend rules and becomes more independent and even devious.

At the end of this interlude, the main theme returns, with a stronger piano accompaniment. The darker streak, however, persists, and the Cor Anglais strains to mimic the innocent melody of the opening. The gratification of the listener's musical expectation, with this recapitulation, further serves to embody the young mind's assimilation of 'routine' - one of the prevalent aspects of adulthood; one we either embrace or reject. We thus find, in our child, two minds: the citizen and the 'rebel'. It is the struggle between these two that defines him and, transitively, the rest of the piece - if not, all of us.

The listener soon bears witness (84) to the angst, alienation and pressure of teenage years, which ends climactically (104). Our youth, however, survives the ordeal - but home soon becomes a confinement, with both parents pleading for their progeny's future (mother, with flute in 108, and father, with horn in 110, respectively), and our 'child' bids his family farewell (112) to embark on his future (120).

The piece's end is nothing if not final - no pun intended. If I'm honest, however, I haven't decided what events specifically transpire during the final bars of the music. If I imagine an arrival in 'the big city' in 120, then the subsequent passages suggest our subject is suddenly absorbed and marginalised by the metropol. On an equally cynical tact, I can also picture the departure of a troop ship in 120, bound for hostile lands, which suggests a tragic end to our story.

But there is only one message I truly aimed to portray here, true in both previous cases: that youth and the happy family homelife have been lost.

**Technique** The piece was mainly written using tracker software (*Renoise 1.26*) but, as before, the result was transferred (via the *Yamaha EX5r*) to sequencer software (Steinberg *Cubase SX*) for the final arrangement, which again employed Peter Siedlaczek's *Advanced Orchestra* and Spectrasonic's *Symphony of Voices* samples, together with a harpsichord from the *Yamaha EX5r* and the *Technics SX-P50's* piano voice. Dismayed with Siedlaczek's snare drum samples I went straight to the infamous 20th Century Fox fanfare and used Sonic Foundry's *Sound Forge* software to extract individual hits and rolls, which I spliced together to form my own rhythm in the *Cubase* arrangement window. I find it acutely ironic, that the source for these sounds was a DVD movie about an innocent boy who gradually develops a 'dark' streak before his life ends in tragedy: *Star Wars*.

Many of the instruments boast a significant variation in playing techniques, not natively supported in MIDI sequencers. The strings, for example, use *naturale* and *détaché* bowing, as well as *pizzicato*. In the sequencer, these are permissible through the use of three different voices and tracks, respectively.

Scoring the piece, in *Coda Finale 2002*, was thus made more complicated (even more than it already is) by the necessity to unite these lines of music and apply appropriate performance directions. Such was the case with both violin sections, the viola and cello, as well as the horn (for *staccato* and *legato* variations) and both timpani and cymbals (for crescendos, rolls and hits). Significant time was also spent embellishing the scores with dynamics, directions and articulation, and transcribing the split keyboard and xylophone parts into forms that would facilitate their performance. Note, in the case of the piano, the use of smaller notes in dynamics markings, to avoid the myriad use of more cumbersome traditional notation. Furthermore, since each choir sample was in itself a chord, it was also necessary to use *Sound Forge's* spectrum analyser to reliably ascertain the actual notes being heard, and enter them manually.