

### Glossary

**Articulation** - a fundamental musical parameter that determines how a single note or other discrete event is sounded.

**Staccato** - perform each note sharply detached or separated from others - short

**Slur** – perform (a group of two or more notes) legato – connecting the notes

**Trill** – a quavering or vibratory sound, especially a rapid alternation of sung or played notes

**Extended technique** - an unconventional, unorthodox, or non-traditional method of singing or of playing a musical instrument in order to obtain unusual sounds or timbres.

**Flutter tongue** - a wind instrument tonguing technique in which performers flutter their tongue to make a characteristic "FrrrrrFrrrrr" sound.

**Graphic notation** – the representation of music using visual symbols outside the realm of typical music staff notation.

**Imagery** – visually descriptive or figurative language, especially in a literary work.

**Inspiration** – the process of being mentally stimulated to do or feel something, especially to do something creative.

**Imitation** – the action of using someone or something as a model.

**Interval** – the difference in pitch between two musical sounds

**Program music** – music that is intended to evoke images or convey the impression of events.

**Range** – the area of variation between upper and lower limits on an instrument.

**Register** – a particular part of the range of a voice or instrument.



### Listen

#### The Range of the Bassoon

The composer, Errollyn Wallen, talks about structuring the composition of the piece, *Bean*, around the process of making coffee and how that could be demonstrated by using the entire range of the bassoon. Though, she notes that, ultimately, her music is about the music notes themselves. Over the course of *Bean*, the entire range of the bassoon is used. Where in the range does the piece begin? Where in the range does the piece end? Does it go straight from one range to another? How does the composer go from one register to another?

### Dig Deeper

#### Inspiration and Compositional Process

Like many of composers, Wallen, states that she finds it helpful to have a “story” or “idea” to guide the structure and composition of the piece. When a piece is inspired by extra musical ideas and concepts it is called program music. What exactly inspired this piece and how did the composer turn all that inspiration into music? Do you think you can guess the inspiration of this piece by the title and by listening to the piece?

### Create and Make

#### Graphic Notation

Sometimes composers use different types of notations to write music. One form of notation is called, “graphic notation,” where instead of using the music staff, a composer uses other types of symbols. Wallen used traditional staff notation for this piece, but what would it look like if you tried to make a graphic score for this piece? How could you represent that melody through lines and other symbols? Because this piece travels up and down the range of the bassoon, it might look something like a line graph!



### Listen

#### The Range of the Bassoon

As you listen to *Bean*, can you hear the progression from the “low gurgles” of the bassoon to the top of the bassoon’s register? Are there certain melodies, registers, or articulations that identify the different ranges of the bassoon? If you were to draw a line that traces the range of the bassoon over the course of the piece, what would it look like? Although the piece’s overall trajectory is from the low register of the bassoon to the high register, the composer takes a lot of detours and jumps back and forth between low and high notes.

### Dig Deeper

#### Inspiration and Compositional Process

In *Bean*, the composer uses the imagery of brewing coffee to explore the entire range of the bassoon. She connects the bassoon to coffee because a very good friend of hers is a bassoonist who loves coffee. Wallen says when she composes, she always starts with something small like a rhythmic idea or an interval. Then she works to make the music fit the instrument she is writing for.

How do you get inspired? Do you think you could be inspired by something like making coffee? Do you think you could make a piece of art that is inspired by something like making coffee?

### Create and Make

#### Graphic Notation

One idea to get started with your graphic score is to follow the music with your pencil or pen on paper as you listen to *Bean*. When the pitch rises draw a line that rises vertically. Some other things to think about when you are creating your graphic score are how can you represent the volume changes (dynamics), tempo changes and rhythms, articulations, and pauses (rests)? You might need to use colors and different shapes! Once you have your graphic score, try and sing or play through it to see if it sounds like *Bean*.

Here are two examples of some shapes and colors you might use.

