

## PROGRAM #1

### Australian Romantic & Classical Orchestra | Lior

#### PHRASING & FORM – Overview

Welcome to the Australian Romantic & Classical Orchestra's first *Voyage of Musical Discovery Composition Kit* for 2019. This kit provides teachers and students with information about the way phrasing and form are used in both opera and song writing.

**FORM** is also known as structure, and refers to how a composition is constructed and how it is designed or divided into different sections and parts. *The New Grove Dictionary of Music and Musicians* defines form as “the constructive or organising element in music.” (Vol. VI, 1980)

A phrase is a musical unit built from notes, figures or motifs that are combined to form melodies, periods and larger sections. **PHRASING** is the way a musician shapes this sequence of notes in a passage of music. **PHRASING** and **FORM** are parts of the scaffolding of a musical composition, and they work together to make structures such as binary form (AB), ternary form (ABA), popular song form (AABA), or sonata form.

See [this article](#) for more information about musical phrasing.

**OPERA** is a type of music drama, and Mozart's *The Marriage of Figaro* is revolutionary in the way it integrates instrumental forms – most notably sonata form – into the drama.

**OVERTURE** is an introductory piece played at the beginning of an opera or musical theatre work.

**SONG** is a standalone musical composition, generally containing recurring sections and with lyrics sung by the human voice.

#### The works presented in *Voyage of Musical Discovery* – March 27th 2019

##### Australian Romantic & Classical Orchestra

Wolfgang Amadeus Mozart (1756–91)  
The Marriage of Figaro KV.492 (1786)  
Overture  
Duet *Cinque dieci*  
Duet *Perche crudel finora*

##### Lior

A Lift in the Morning Fog  
Bedouin Song  
My Grandfather  
Diego and the Village Girl  
This Old Love  
Vincent

## SECTION ONE

### Australian Romantic & Classical Orchestra

The Australian Romantic & Classical Orchestra is dedicated to the performance of late 18th and 19th century music in historically-informed style. Founded under the artistic direction of Richard Gill AO, Australia's most accomplished period-instrument performers are brought together to create vibrant interpretations of Romantic and Classical music, and to share their expertise with musicians of all ages and levels.

Established in 2013, the Australian Romantic & Classical Orchestra is now a familiar presence in major venues of Sydney and Melbourne, as well as further afield in Victoria, New South Wales, Queensland and South Australia. As an orchestra and chamber ensemble, it continues to grow and aims to share its passion for music with listeners and learners everywhere. If you would like to participate in our youth orchestra projects (Young Mannheim Symphonists), or find out more about the orchestra and its activities, please visit [arco.org.au](http://arco.org.au).

### Wolfgang Amadeus Mozart Overture to *The Marriage of Figaro* (1786)

The *Figaro* overture was written quickly – only hours before the first performance – and sets the scene for the drama to follow. Rather than drawing on music from the opera itself, the overture consists of self-contained musical and thematic material. It encapsulates a mood of playfulness and the many contrasting human emotions evident in the ensuing arias, duets and recitatives.

Much is written about *The Marriage of Figaro* (Italian: *Le nozze di Figaro*) but as a brief overview – it is classified as an [opera buffa](#) (comic opera), is in four acts, and was composed in 1786. It has an Italian [libretto](#) written by Lorenzo Da Ponte. The libretto is based on a stage comedy by [Pierre Beaumarchais](#), [La folle journée, ou le Mariage de Figaro](#) (The Day of Madness, or The Marriage of Figaro), which was first performed in 1784. On first hearing, the opera can be enjoyed as a romp of humorous and ridiculous situations, with correspondingly vigorous melodies, dancing and a joyous final reconciliation. Study the work more, and one begins to appreciate Mozart's brilliant capturing of a huge range of human emotions spanning love, rejection, humiliation, jealousy, revenge, hatred, ambition, loneliness and generosity. The whole of humanity appears to have been embraced in a single three-hour work, and this is the reason it remains many people's favourite opera of all.

The instruments are those of the standard Classical-era orchestra:

- double woodwind (two flutes, two oboes, two clarinets, two bassoons)
- brass (two horns, two trumpets) and timpani
- strings (violins, violas, cellos, double basses)

A keyboard instrument was a common addition to the orchestra at the time *The Marriage of Figaro* was composed, and either a harpsichord or a fortepiano (both predecessors to today's piano) can be used.

*The Marriage of Figaro*: Overture – [recommended recording](#)

This recording is performed on historical instruments, in a similar way to the approach taken by the Australian Romantic & Classical Orchestra.

- Investigate how these instruments are played and sound different from the instruments of the modern-day symphony orchestra.

The **form** of the overture is *shortened sonata form* or *abridged sonata form*:

- **Exposition** – introduces the main themes
- no obvious **Development** section
- **Recapitulation** – restates the main themes
- extended **Coda** (conclusion) – functions to balance the whole structure

### **Musical characteristics**

- exploration of tonic and dominant harmony
- contrasting textures – e.g., doubling of main melody, close three-part texture in upper strings, question and answer
- imitation and fragmentation of melodic ideas throughout
- extensive use of countermelody
- constant quaver movement to create momentum and drive
- dynamic contrasts
- fast tempo

[Here is a detailed analysis of the work](#)

### **Score Observations**

Music can be analysed in a variety of ways – it helps us understand how music is constructed, so that we can apply similar ideas to the music we compose.

## Big picture perspective

- Listen to the overture in its entirety with the score (*Norton Scores Vol. 1* is an excellent edition as it highlights the main themes and motifs). Identify the main themes and motifs, and make particular note of when they return. [Another valuable score video](#)
- Create a diagram which outlines the structure of the overture. Include a graphic representation of the melodic shapes or examples of notated themes and rhythmic ideas. Clearly label each section and provide details as to why it is a new section.
- As a class, discuss how the many phrases, themes, and melodic fragments are developed and manipulated throughout the overture.

## Detailed perspective

Focus on the themes used in the exposition, and their return in the recapitulation.

- In your own words, describe how the following opening motif (bar 1) is developed up to bar 7:

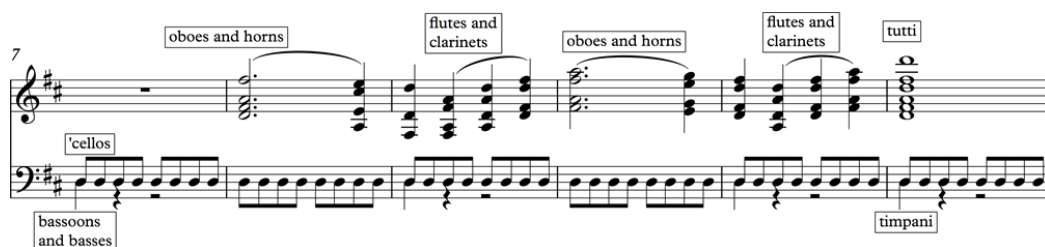
Example 1: Introductory theme or first subject (bars 1–7)

**Presto**  
motif a



- At what points do you hear and see the return of this opening motif?
- Has this motif changed or been developed? If so, how?

Example 2: The second idea in the first subject group is introduced in bars 7–12



- How is this melody different from the introductory theme?

→ How would you describe the role of the cello and timpani in this section?

Example 3: Both ideas are combined between bars 18–24

The image shows a musical score for two staves. The top staff is labeled 'flute and oboe' and contains a melodic line with slurs and accents. The bottom staff is labeled 'strings in octaves' and contains a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

→ Describe each instrument's role?

→ What is the impact on the overall texture?

### Composition Activity

→ Creating a melody using Mozart's motif as inspiration

The image shows a musical staff with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains a single bar of music with a melodic motif consisting of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4.

1. Extend Mozart's one-bar musical motif to create a 4 to 8 bar melody for a single line instrument that you or a class member can play.
2. Consider extending the motif using similar techniques as Mozart – sequence, inversion of the original idea, repetition at a higher or lower pitch etc.
3. Sit at a piano and choose some chords to accompany your melody. Experimenting with the harmonies can give you a more in-depth understanding of the melody you have composed.
4. Compose a complementary countermelody. Consider ways in which this melody can provide contrast through rhythm (see Example 3 to see what Mozart does).
5. Add dynamics and articulations appropriate to the instruments you are composing for. Consider the ways in which dynamics can help shape musical phrases.
6. You could extend this exercise into a short piece of music by developing the material and composing for an ensemble made up of the instruments in your class. Composing for musicians and instruments you have access to is invaluable in gaining insight into how instruments work. You can learn to write idiomatically for each instrument and player, to make the most of their idiosyncrasies and capabilities.

## Two featured duets from *The Marriage of Figaro*

So far, we have focussed on the overture to Mozart's opera. Other important musical forms from the opera deserve some explanation and context.

For the purposes of the *Voyage of Musical Discovery*, we will look at phrasing and form in the duets *Cinque dieci* and *Crudel! Perche finora*. You can find much written analysis of these duets, however here are some key ideas and score observations to lead you into your own discovery of the music through listening.

An **aria** is a piece of music in which a character dwells on a particular emotional state or situation. These pieces are designed to showcase the singers – accompanied by the orchestra – and are not necessarily concerned with moving the plot along.

A **recitative** (often shortened to recit.) is a filler section which serves to move the plot forward – these are often sung rubato (with rhythmic freedom) and with sparse orchestral accompaniment.

A **duettino** is Italian for little duet, and **terzetto** is a little trio. Duets and trios in opera involve two or three characters together dwelling on a situation that has arisen in the plot. These sections are accompanied by the orchestra and, again, are most often not intended to move the plot along, but to showcase the singers.

### Duet *Cinque dieci* – Score Observations

*Cinque dieci* is a duet between the characters Figaro and Susanna – servants who are to be married. The scene commences with Figaro measuring the floor to check whether the wedding bed will fit, while Susanna sits and admires the hat/veil she has made for the wedding. Figaro thinks that the room is perfect, but Susanna points out that it is too close to both their masters, and they may be called away in the middle of the night. Figaro brushes this off until Susanna reveals that the Count has been making advances on her – she has heard that he is going to use his feudal right before the wedding, allowing him to bed Susanna before her husband. The law was abolished when he married the Countess years ago, but he wants to reinstate it for Susanna. Figaro is enraged, and set about to undermine the Count's plans.

[Listen to this video](#) (includes English subtitles) to understand how Mozart uses the lyrics to shape his melodic phrases.

For example:

The lyrics *Cinque... dieci... venti... trenta...* (Five, ten, twenty, thirty) are treated as fragmented two-note descending phrases, accompanied by orchestra.



*Ora sì ch'io son contenta; sembra fatto inver per me sem-bra fat-to inver per me* (Yes, I'm very pleased with that; It seems just made for me) is followed by a contrasting lyrical theme as Susanna admires herself in her new hat/veil.

O - ra si\_ chio son\_ con ten\_ ta, sem- bra fat - to in ver\_ per\_ me, sem- bra fat - to inver per me.

This continues to be accompanied by the orchestra until the phrase concludes with a definite Ic-V7-I (perfect cadence).

In *Guarda un po, mio caro Figaro, guarda adesso il mio cappello*. (Take a look, dear Figaro, Just look at this hat of mine):

Susanna  
Guarda un po, mio ca - ro Fi - ga - ro guarda un po, mio ca - ro Fi - ga - ro guarda un po guarda un po, guarda a - desso il mio cap - pel - lo, guarda a - des - soil mio cap - pel - lo,

Figaro  
Cin - que... die - ci... die - ci... tren - ta... tren - ta - se - i... qua - ran - la - tre...

The music from the opening appears for a third time – this time with Figaro anticipating the violin phrases and Susanna adding a third melodic line as she tries to capture Figaro’s attention with repetitions of *Guarda un po*. A feature of the counterpoint is that both the soprano and bass vocal lines ascend step by step. Figaro is put off and misses his next few phrases, interrupting Susanna’s line in the process.

**Duet: *Cinque Dieci*** – Italian text with English translation:

FIGARO  
*misurando*  
Cinque... dieci... venti... trenta...  
trentasei... quarantatre

FIGARO  
*measuring the room*  
Five ... ten ... twenty ... thirty ...  
Thirty-six ... forty-three

SUSANNA  
*specchiandosi*  
Ora sì ch'io son contenta;  
sembra fatto inver per me.  
Guarda un po', mio caro Figaro,  
guarda adesso il mio cappello.

SUSANNA  
*to herself, gazing into the mirror*  
Yes, I'm very pleased with that;  
It seems just made for me.  
Take a look, dear Figaro,  
Just look at this hat of mine.

FIGARO  
Sì mio core, or è più bello,  
sembra fatto inver per te.

FIGARO  
Yes, my dearest, it's very pretty;  
It looks just made for you.

SUSANNA e FIGARO  
Ah, il mattino alle nozze vicino  
quanto è dolce al mio/tuo tenero sposo  
questo bel cappellino vezzoso  
che Susanna ella stessa si fe'.

SUSANNA and FIGARO  
On this morning of our wedding  
How delightful to my (your) dear one  
Is this pretty little hat  
Which Susanna made herself.

## Duet *Crudel! Perche finora* – Score Observations

[Listen to and observe](#) the stage action and lyrics for the duet *Crudel! Perche finora*:

As can be seen by looking at the libretto, the text is based on a series of questions and answers and these are reflected in the music.

1. As a class or individually, study the score and/or libretto while listening to the music.
2. Choose a couple of key questions from the libretto and discuss how the vocal line reflects the lyrics.
3. How does the orchestral accompaniment complement the vocal line?
4. Research the significance of this duet in the context of the opera.
5. Notice that this duet is darker in mood than the previous duet. Why is this the case? How is this achieved in the music? How is this significant in plot terms?

**Duet: *Crudel! Perché finora*** – Italian text with English translation:

COUNT

Crudel! Perché finora  
farmi languir così?

COUNT

Cruel one, why have you  
Caused me thus to languish?

SUSANNA

Signor, la donna ognora  
tempo ha dir di sì.

SUSANNA

My lord, a woman always  
Needs time before she says „Yes“.

IL CONTE

Dunque, in giardin verrai?

COUNT

Then you'll come into the garden?

SUSANNA

Se piace a voi, verrò.

SUSANNA

If it pleases you, I'll come.

IL CONTE

E non mi mancherai?

COUNT

You won't fail me?

SUSANNA

No, non vi mancherò.

SUSANNA

No, I won't fail you..

IL CONTE

Mi sento dal contento  
pieno di gioia il cor.

COUNT

In contentment I feel  
My heart full of joy.

SUSANNA

Scusatemi se mento,  
voi che intendete amor.

SUSANNA

Forgive my deception,  
You who truly love.



## SECTION TWO

### Lior

[Take a tour of Lior's website](#) – it features an extensive selection of his music and information about the musical life and journey of this remarkable singer-songwriter.

Lior's compositions display a broad musical palate, and he has gained a reputation as a master craftsman in the art of song writing. He is also becoming renowned for his collaborative projects with contemporary Australian musical artists including Nigel Westlake, Elena Kats-Chernin and Sydney-based a capella group The Idea of North. While retaining a popular contemporary style, Lior cleverly combines a number of different musical idioms and forges a fresh cross-cultural take on Australian folk pop.

### Bedouin Song – [recommended recording](#)

Here is what Lior has to say about *Bedouin Song*:

*This song was born during a trip back to my birthplace – Israel. I was fortunate enough to spend some time with some Bedouins – a people often referred to as the Gypsies of the desert. I was intrigued by their wandering way of life and was inspired to write a song that would feel almost like a 'desert hymn' – a reflection on purpose and identity.*

*Musically, it was written at a time where I was exploring Eastern vocal stylings, playing with vocal ornamentation that crosses over between Jewish Cantorial singing, Egyptian and Indian music. What gives this song its character is the fusion between this decorative vocal approach which draws from these broad range of traditions, used to deliver a more traditional Western form of lyric and song structure.*

*The guitar accompaniment was born simply through jamming on a series of pentatonic blues phrases within a D flat chord. This makes up the A section of the verses, with the B section switching to a folkier driven chord progression. The use of Eastern-infused vocal ornamentation over a blues and folk verse accompaniment proved an interesting mix. The chorus of the song only happens once which helps give it more of a hymn-like quality rather than take on a more traditional straight pop song structure.*

### Observations and Characteristics with a focus on Phrasing and Form

- Bedouin – generic name for desert dwellers, Arabic nomadic groups

“If you listen to the album, that influence is a subtle one. Probably *Bedouin Song* is the only track where vocally I employ the Eastern thing for exactly that reason. I didn't want to do it to show off but as a subtle flavour.” Lior in the [Sydney Morning Herald](#)

- Basic structure: **Intro – Verse 1 – Verse 2 – Chorus – Verse 3**

The structure of melodic phrases in each verse is the same, however slight alteration occurs by embellishment. The verses can each be divided into two sections of AA BB, matching the rhyming in verses 1 and 2.

- Transitions

The guitar plays the same passage or figure between each structural section – usually alongside the **oud** (a short-necked lute-like instrument).

Listen to three different performances of *Bedouin Song* (listed below) and compare his ornamentation of the melodic phrases. For each performance, take note of the following:

1. Does Lior embellish phrases in the same way across different recordings? Do the embellishments occur at the same point of a phrase each time he performs a song?
2. In what other ways does Lior emphasise or shape a phrase?
3. For versions with the oud, can you recognise and describe the relationship between the oud and voice?

*Bedouin Song* – [original](#)

*Bedouin Song* – [with orchestra and oud](#)

*Bedouin Song* – [live acoustic](#)

### ***Bedouin Song Analysis***

- Guitar intro – pauses at the end of each phrase

#### **Verse 1**

*Leaving the western **shadows**  
Naked in the face of **tomorrow***

- Guitar part continues as accompaniment to the voice
- Voice – use of falsetto and melisma (ornament) at the end of each phrase
- Pause at the end of each line or phrase
- First part of the melodic line is similar with a different embellishment on the last word of each phrase (in **bold**)
- Oud responds to and connects the vocal phrase to the following section, with free vocal-like melodic lines
- **Harmonium** (air-operated reed organ) underpins the entire piece with a sustained, drone-like wash of sound in 5ths.

*Mmmm, and the madness of black desert rain  
That lets you rise up and flourish once **again***

- Guitar accompaniment changes (lower register) and
- Lower vocal register
- Transition (similar material as guitar intro) with the addition of oud

## Verse 2

*Heading east*

*Bursting into calm sea like a river **released***

- Features as in Verse 1, however slightly louder and stronger (e.g., voice no longer falsetto)
- No pause at the end of each first line – more of a continuous flow, though slight pause at the end of second line leading into *And the cool...*
- harmonium more prominent

*And the cool night will flow into the heat of the day*

*I will lose this shadow, I will find my **way***

- Guitar accompaniment changes (lower register) and
- Lower vocal register
- Transition (similar material as guitar intro) with the addition of oud

## Chorus

*Oh, Bedouin song is all I **really** own*

***Ooh**, how strong the **temptation** to fall*

- Repeated chord progression underneath both lines
- *To fall* – lowest note, overall phrase leads down to this point
- Pause in guitar accompaniment, oud solo transition into V3

## Verse 3

*While black desert **rain** runs through my **veins***

***Opening** windows of **shame***

- Features as in other verses (including return to falsetto), with additional ornaments in addition to the last word of each line, as previously

*Wild moon above, go on tell me there is love*

*I will lose this shadow, I will find my **way***

- Repeated text from earlier
- Regular rhythmic flow, less rubato
- Guitar transition as above, but no oud

(repeated)

*Wild moon above, go on tell me there is love*

*I will find my inspiration, I will...find my **way***

- Same text as before and similar phrasing, but with more obvious slowing down and pauses in the middle of a phrase, rather than just at the end

## Composition activity introduction

1. Choose one of the phrases below or make up your own:
  - *black desert rain*
  - *bursting into sea*
  - *I will lose this shadow*
2. Read the phrase out loud in many different ways – vary it with your voice and emphasise different word or parts of words.
3. Improvise, create and sing a melody that matches the phrase. If you like it, notate or quickly record your melody – you never want to forget a good idea!
4. If you are completing this task in a group, share your variations of the phrases (whether spoken or melodic) through call and response. Form a circle – one person demonstrates a variation which the others then imitate. Repeat this with every person sharing a different performance of the phrase. Consider other creative ways to explore and share variations of the phrase – e.g., create a vocal soundscape made up of layered phrases, or notate and arrange rhythms generated from the phrases.

Setting text to music can be a complex yet rewarding process – it is important to gain a solid understanding of a text and how it is constructed. Composers look at and break down the different features of a text – its structure, rhymes, patterns, emphases, meter and mood – to give them the musical ideas to build up a musical composition, bit by bit.

Analyse the lyrics from *Bedouin Song* by annotating your observations on the text – in the same way you might analyse a poem in English.

1. Read the text out loud. If completing this task as a class, read the lyrics out loud together and notice how everyone will read the text with slightly different pauses, variations of pitch, and word emphases etc.
2. What is the structure of the text? Consider both the overall form (e.g., V1–C–V2 etc.) and the smaller phrases within these elements.
3. Are there any patterns or repetition in the text?
4. Does the text rhyme or have a rhyming scheme?
5. What images are explored? Are there contrasting images, ideas or words?
6. What is the overall mood or atmosphere? What do you feel when reading the text? Summarise this in one sentence only.
7. Are there high points or climaxes somewhere in the text?
8. Are there any words that stand out in particular, or that should be emphasised?

Here is Verse 1 of *Bedouin Song* with example annotations:

**Bedouin Song**  
 Leaving the western shadows  
 Naked in the face of tomorrow  
 Ooh, and the madness of black desert rain  
 That lets you rise up and flourish once again

Heading east  
 Bursting into calm sea like a river released  
 And the cool night will flow into the heat of the day  
 I will lose this shadow  
 I will find my way

Oh, Bedouin song  
 Is all i really own  
 Ooh, how strong the temptation to fall

While black desert rain  
 Runs through my veins, opening windows of shame  
 Wild moon above, go on tell me there is love  
 I will lose this shadow I will find my way

Wild moon above  
 Go on tell me there is love  
 I will find my inspiration  
 I will find my way

*Rit then fermata* in the middle of the phrase  
 "I will..."

AA BB rhyming pattern

contrasting imagery of rain and desert

Musical phrase repeated in both lines 1 & 2 of the verse

Vocal ornamentation

Repetition of previous verse (with variation)

→ Listen to *Bedouin Song* and make your own observations and annotations for the remainder of the song.

### Composition Activity

1. Compose a melody using the lyrics from the first verse of *Bedouin Song*. Take into account your analysis of the text from the preceding exercises. Ensure you are composing a melody that falls within the range of the voice you are composing for – either your own or someone in the group.
2. Experiment with some chords to accompany your melody.
3. Create an accompaniment using your chosen chords. In what ways does your accompaniment support your melody? Does the accompaniment stay the same or does it change? For example, in *Bedouin Song*, Lior begins with a guitar accompaniment that is centred around one chord and rhythmically follows the vocal phrase. The guitar accompaniment then changes to a folk-influenced chord progression with a changing and regular harmonic rhythm (i.e., one chord per bar).

**Extension:** Compose your own song, continuing to use the text from *Bedouin Song* or come up with a text of your own. You may wish to use an Australian poem.

Examples:

[Native Companions Dancing](#)

[My Country](#)

## **My Grandfather**

### **Lior about his composition process**

*I usually start writing a song by exploring chord progressions and musical ideas on the guitar, and my ear is often drawn to interesting twists and turns in the chord movements as well as including harmonically richer chords, so this was an interesting exercise for me in intentionally staying simple and leaving as much room as possible for the lyrics to shine without the music being too simple and bland. It is a fine line sometimes.*

### **Composition Activity**

1. Play and become familiar with the following chord progression. Create an accompaniment by experimenting with chord inversions, rhythm and meter

**Am / Em / Am / Em / F / G / C**

This is the same chord progression (transposed) as used by Lior in *My Grandfather*

2. Improvise over the top of the chord progression using your voice or your instrument – take note of any particularly interesting ideas that emerge.
3. Compose a vocal or instrumental melody based on the improvisation – either for yourself or for another class member
4. If you are composing for voice, write your own lyrics that arise from the melody you have created.
5. Create variations of the melody through embellishment and other techniques or ideas you have learnt from Lior. Consider how to shape your melody using dynamics, articulation or any other expressive techniques.
6. Arrange your ideas into a short composition that you and your class can perform. Consider the structure of your piece – you may wish to create a complementary chord progression and melody that will form the verse, chorus or alternate section of your piece.

Special thanks to Elizabeth Moore, Margie Moore OAM and Elizabeth Jigalin for their support in preparing this Education Kit.

Rachael Beesley & Nicole van Bruggen  
Co-Artistic Directors

**Australian Romantic & Classical Orchestra**

## **Weblinks**

### **Page 1**

Phrasing / Wikipedia

[https://en.wikipedia.org/wiki/Musical\\_phrasing](https://en.wikipedia.org/wiki/Musical_phrasing)

### **Page 2**

Australian Romantic & Classical Orchestra – homepage

[www.arco.org.au](http://www.arco.org.au)

opera buffa / Wikipedia

[https://en.wikipedia.org/wiki/Opera\\_buffa](https://en.wikipedia.org/wiki/Opera_buffa)

libretto / Wikipedia

<https://en.wikipedia.org/wiki/Libretto>

Pierre Beaumarchais / Wikipedia

[https://en.wikipedia.org/wiki/Pierre\\_Beaumarchais](https://en.wikipedia.org/wiki/Pierre_Beaumarchais)

The Marriage of Figaro / Wikipedia

[https://en.wikipedia.org/wiki/The\\_Marriage\\_of\\_Figaro\\_\(play\)](https://en.wikipedia.org/wiki/The_Marriage_of_Figaro_(play))

The Marriage of Figaro – Overture / YouTube

[www.youtube.com/watch?v=LsZ\\_KjrKbXA](http://www.youtube.com/watch?v=LsZ_KjrKbXA)

### **Page 4**

Mozart opera analysis

<https://filestore.aqa.org.uk/resources/music/AQA-7272-TG-AOS1-M.PDF>

Figaro overture – video of score

<https://www.youtube.com/watch?v=FUXI8AAJBIE&>

### **Page 6**

Figaro *Cinque dieci* – YouTube

<https://www.youtube.com/watch?v=kY9gSwBWj6E>

### **Page 8**

Figaro *Crudel! Perche finora* – YouTube

<https://www.youtube.com/watch?v=bJL9GpGOm20>

### **Page 9**

Lior – website

<https://www.lior.com.au>

Lior *Bedouin Song* – YouTube

[https://www.youtube.com/watch?v=EcZOiW\\_yIVM](https://www.youtube.com/watch?v=EcZOiW_yIVM)

Lior – Sydney Morning Herald

<https://www.smh.com.au/entertainment/gentle-as-anything-20050701-gdlls3.html>

## **Page 10**

Lior *Bedouin Song* (original) – YouTube

[https://www.youtube.com/watch?v=EcZOiW\\_yIVM](https://www.youtube.com/watch?v=EcZOiW_yIVM)

Lior *Bedouin Song* (orch & oud) – YouTube

[https://www.youtube.com/watch?v=JoGRitVm\\_rw](https://www.youtube.com/watch?v=JoGRitVm_rw)

Lior *Bedouin Song* (live acoustic) – YouTube

<https://www.youtube.com/watch?v=MNuOkN4VjTM>

## **Page 14**

Poetry Example – John Shaw Nielson

<https://allpoetry.com/Native-Companions-Dancing>

Poetry Example – Dorothea Mackellar

<https://allpoetry.com/poem/8526595-My-Country-by-Dorothea-Mackellar>