

Bird Songs

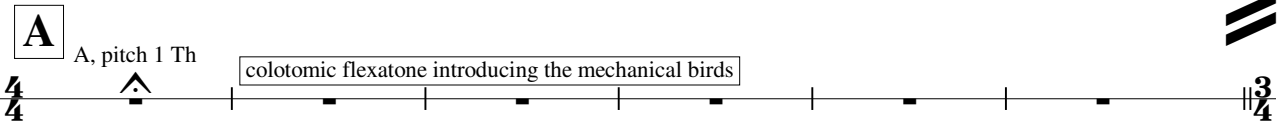
Avian metamorphoses

Analysis

Robert Casteels

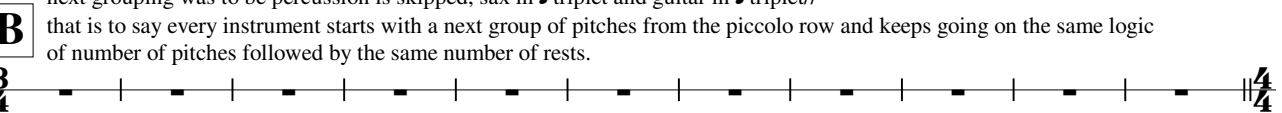
1 Chordal concatenation of all 12 pitches of the theme [Th] = a row of the following 12 pitches from top to bottom:
A, E, bes, D, cis, es, B, C, G, as, ges and F

Analysis 

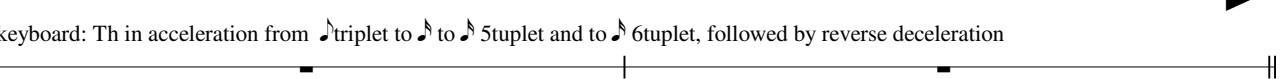
2 **A** A, pitch 1 Th 

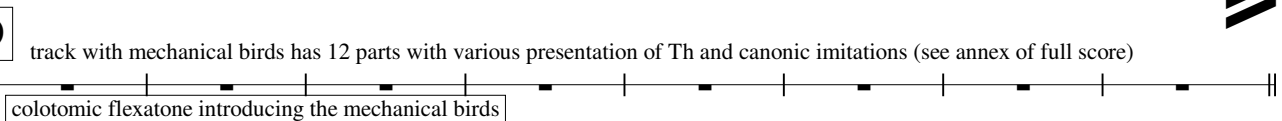
Th in piccolo: 1 pitch followed by 1 rest, 2 pitches followed by 2 rests, 3 by 3 a.s.o. until 6 pitches followed by 6 rests in bar 11, then 5 by 5 a.s.o. until end//

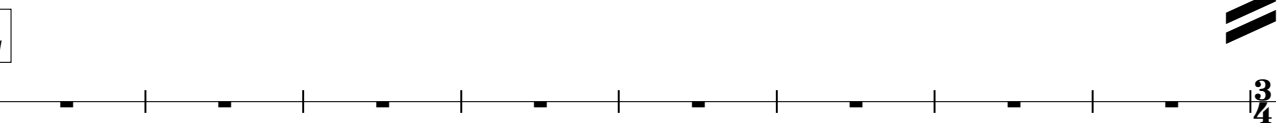
Stretto superimposition of Th in 11 rows in the following order: picc. in 6tuplet, violin in 6tuplet, keyboard in 6tuplet, clarinet in 5tuplet, vibraphone in 5tuplet, cello in 5tuplet, 4 voices in 3, euphonium in 3, next grouping was to be percussion is skipped, sax in triplet and guitar in triplet//

8 **B** that is to say every instrument starts with a next group of pitches from the piccolo row and keeps going on the same logic of number of pitches followed by the same number of rests. 

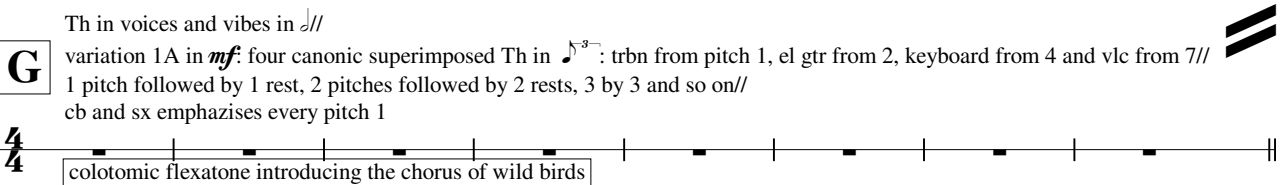
19 **C** 

27 In keyboard: Th in acceleration from triplet to 5tuplet and to 6tuplet, followed by reverse deceleration 

29 **D** track with mechanical birds has 12 parts with various presentation of Th and canonic imitations (see annex of full score) 

37 **E** 

45 **F** letter F = letter B 

56 **G** Th in voices and vibes in // variation 1A in *mf*: four canonic superimposed Th in 3: trbn from pitch 1, el gtr from 2, keyboard from 4 and vlc from 7// 1 pitch followed by 1 rest, 2 pitches followed by 2 rests, 3 by 3 and so on// cb and sx emphasises every pitch 1 

Th in piccolo in ♩

variation 1B in *mf*: 8ve higher than rehearsal letter G, nine canonic superimposed Th in ♩ : cl from pitch 1, sx from 2, vib and vibs from 4, vlc from 5, el gtr from 7, keyboard from 11, vces from 10 and cb from 11//

vln emphasises pitch a//

same method of 1 pitch followed by 1 rest, and so on modelled on row in clarinet

64 **H**

69

Cl takes over the sax line, so that the saxophonist can change instrument

Th in piccolo in ♩ from bar 67 overlapping into variation 1D//

variation 1C in *fff*: 8ve higher than rehearsal letter H, nine canonic superimposed Th in ♩ 5-tuplet: cl from pitch 1, sx from 2, trbn from 4, el gtr from 7, keyboard from 11, vib from 4, vces from 10, vln from 5 and vlc from 11//

cb emphasises pitch a//

same method of 1 pitch followed by 1 rest, and so on

70 **I**

colotomic whip introducing the dawn chorus 1

Continuation of Th in piccolo in ♩

variation 1D in *fff*: 8ve higher than rehearsal letter I: five canonic superimposed Th in ♩ 6-tuplet: cl from pitch 1, sx from 2, pno from 4, vib from 7 and vln from 11//

el gtr emphasises pitch a//

same method of 1 pitch followed by 1 rest, and so on

75 **J**

colotomic whip introducing the dawn chorus 2

E, pitch 2 of Th in rhythmical and dynamic diminuendo

79 **K**

colotomic suspended cymbal

variation 2: E Maj pedal chord in vces//

solo piccolo = transcription of the call of a yellow vented bulbul//

gradual modulation pitch by pitch from Th until arrival on transcribed pitches of the call of a yellow vented bulbul//

canonic development of this process, cl in ♩^{tr} , vln in ♩ , sax in ♩ 5-tuplet and keyboard in ♩ 6-tuplet

87

Pycnonotus goiavier

91

101 accrochage in vib from short to long articulation, from retrograde avian song to row 7 to 12 followed by 1 to 3 with arrival on 4 for var 7, in written out accelerando

101

L

Bes, pitch 3 of Th var 3 with two elements in contary motion: ascending ostinato bes, des and c + descending resorption of a flat min

103

113

Strix seloputo

M

125 D, pitch 4 of Th in

rhythmical acceleration

var 4: pitches originate from the call of the common iora

sense of b flat minor with added 6, tremolandi alternating between strings, cl, sax and keyboard, viibes

Aegithina tiphia singaporensis

131

solo piccolo = transcription of the call of a common iora

N

139 Des (or cis), pitch 5 of Th

concatenation of Th and variation 5: descending minor third interval derived from the call of the rufous-tailed tailorbird

Orthotomus sericeus

149

through whistling of singers, ambiguous sense of E flat major/ minor (e flat being the common note towards next pitch 6)

154 **O**

Es pitch 6 of Th: forceful glissandi downwards are derived from the call of the hill myna

156

var 6: rhythms of emphasised pitch 1 from variation 1A in trombone, from var 1B in sax, from var 1C in clar and var 1D in piccolo

Gracula religiosa

161

voices and viibes: gradual emergence of B Maj, d# being the enharmony of e flat

169

P

B pitch 7 of Th

172

var 7: each 1st note of each intervallic chain starts on pitches from Th in the following order: 7, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5 and 6// intervals of each chain decrease from Maj 7th to min 2nd, closest to the call of the drongo cuckoo// gradual emergence of G Maj

181

Surniculus lugubris

189

ludic interplay between the solo piccolo and the call of the drongo cuckoo

Q

197 C pitch 8 of Th and var 8 in homophonic and homorhythmic response to call of the Asian fairy bluebird

Irena puella

208 **R**

G pitch 9 of Th

var 9: pitches derive directly from the transcribed call of the strawheaded bulbul

continuous pedal on pitches a and c

= $\alpha 1$ extracted from Th

= β extracted from $\alpha 1$

214

= $\alpha 1$, 8ve higher

= repeat of $\alpha 1$, 8ve higher

= β , 8ve higher

Pycnonotus zeylanicus

220

= $\alpha 2$ or shortened version of $\alpha 1$

= superimposed repeats of $\alpha 1$ and $\alpha 2$, 8ve higher

226

piccolo: with increasing and decreasing rhythmic density, $\alpha 1$, $\alpha 2$, β followed by retrograde of β , $\alpha 2$ and $\alpha 1$

230 **S**

G# (or as) pitch 10 of Th

var 10 = chord of bar 1 with the feeling of approaching coda

233

var 10: pedal on pitch a, repeated 7 or 6 times like the call of the striped tit-babbler/ Th in accented grace notes

Macronous gularis

243

piccolo: Th in 6-tuplet

accrochage by whole-tone scales in contrary motions

246 **T**

F# (or ges) pitch 11 of Th

var 11 F# Maj

bes pedal in cb, vib, voices, keyboard and piccolo on an ostinato rhythm derived from the call of Malaysian-eared nightjar

gradual resorption of F# Maj

252

Eurostopodus temminckii

259

accrochage: row in stretto and in retrograde in pitch order 3, 2, 1, 12, 11, 10, 9, 8 and arrival on 7 for pitch 6

U

264 var 12 = free improvisation on the chord fa, as and es derived from the aural effect of the chorus of Greater birds of Paradise

F pitch 12 of Th

Paradisaea apoda