

## MUSIC 1

# Toby Bower

## Performance (Voice) & Composition

### MUSIC 1

"For Good" by Stephen Schwartz (Core Performance)

"Streets of Dublin" by Stephen Flaherty (Elective 1, Performance)

"Being Alive" by Stephen Sondheim (Elective 2, Performance)

"Meala" (Elective 3, Composition)

### REFLECTION STATEMENT

My major works for music include three musical theatre pieces performed vocally. My inspiration was to demonstrate the breadth of tenor vocal performance within the diverse genre of Broadway songs through a deconstructive and targeted approach to each piece, appreciating their distinct features whilst simultaneously personalising each song to fit my own style and highlight the range and timbre of my voice.

The process of completing my major work started in Year 11, with the help of my vocal teacher, Mr Gilkes. During the ideation process we had intentions to explore opera, pop and jazz, however the vocal development I underwent between Years 10 and 11 positioned my tone, range and style more fittingly within the genre of theatre music. Mr Gilkes assisted me in selecting the pieces and developing both vocal and performance techniques that are critical in successfully delivering this style of music. For example, we identified the potential risks of different pieces, specifically 'Being Alive' by Stephen Sondheim, as it is not only repetitive in nature but also notably difficult to execute in its higher registers as it is out of my ideal vocal range. Whilst I was initially weary of such difficult pieces, these methodical plans enabled me to make intentional choices in phrasing, dynamics, breath control and acting, to successfully develop my interpretation of each piece.

My fourth elective is a composition entitled, 'Meala', an Irish-Nordic piece primarily inspired by contemporary animated film scores composed by the likes of John Powell and Hans Zimmer. Whilst I have composed pieces for previous assignments within Music 1, I never felt comfortable in exposing my artistic voice for HSC marking. However, under the guidance of Mr Bellemore and Ms Thomas, I approached the composition process over a two-term long period. I found authentically replicating the style of Irish Jig and Irish and Nordic modal and tonal conventions challenging throughout the process, having to restart multiple times. However, I'm immensely proud of how well I managed to blend the two culturally rich styles of music within the broader genre of film score.



Watch Toby's performances here





# Meala

$\text{♩} = 90$  Con Amore

Musical score for page 38 of 'Meala'. The score is in 4/4 time and includes parts for Flute, C Tin Whistle, Guitar, Piano, Violins, Violoncellos, Contrabasses, Harp, Bodhrán, and Bass Drum. The tempo is marked 'Con Amore' with a quarter note equal to 90. The key signature has one flat. The Flute and C Tin Whistle parts feature a melodic line with a *ppp* dynamic. The Harp part has a triplet accompaniment with a *pp* dynamic. The Bodhrán and Bass Drum parts are marked with a 4/4 time signature.

Musical score for page 39 of 'Meala'. The score continues from page 38 and includes parts for Flute, C Tin Whistle, Violins, Violoncellos, Contrabasses, Harp, and Bass Drum. The Flute and C Tin Whistle parts continue with a melodic line, with dynamics ranging from *pp* to *ppp*. The Violins and Violoncellos parts have a melodic line with a *pp* dynamic. The Harp part continues with a triplet accompaniment. The Bass Drum part has a triplet accompaniment with a *mp* dynamic.

SEE THE FULL COMPOSITION BY SCANNING QR CODE