

Maranoa Lullaby

Transposition Inquisition No. 41

Gunggari Folk Song

arr. Martorano III

About the Composer:

The concept of accrediting certain works to an individual is not a universal concept between all cultures. These types of “composer-less” works are often found in cultures where music is passed down aurally (without written transmission). This concept, in part, led to the creation the broad genre of “Folk Music”.

Another factor in this genre’s creation was the act of Colonialization (settling among and establishing control over the indigenous people of an area). This act partially/wholly destroys the indigenous cultures, tending to replace it with the colonizers own culture. Thankfully, not all is lost. Fragments of the past are preserved, both through aural tradition and written transcriptions.

About the Song:

The Gunggari people, the creators of this song, were indigenous to what is now the South West Queensland, including the Maranoa region. The version found here is a written transcription of their original song. This process is limited in its ability to accurately record pitch/rhythm, which often times becomes stylized, or “quantized”. It is for this reason that each line should be played very freely, almost as if spoken or sung. Read the following lyrics and use them as stylistic inspiration for your performance:

Lyrics:

*Day now folds its wings,
sleep while mother sings,
dark the night and deep,
little one now sleep.*

*Soft the breezes blow,
rock you to and fro,
while the stars above
shine on you with love.*

*Gently close eyes,
now the moon will rise,
with the morning light,
stars are put to flight.*

*Day now folds its wings
sleep while mother sings,
dark the night and deep,
little one now sleep*

Sol Sol mi Sol Sol la Sol mi mi mi mi re Do Do re mi re Do la Do mi re Do Do Do

5 5 3 5 5 6 5 3 3 3 3 2 1 1 2 3 2 1 6 1 3 2 1 1 1

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Freely

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1. 2.

Exercise 3: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time. The piece consists of two measures of music, each with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning, and the second ending concludes the piece.

4

1. 2.

Exercise 4: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time. The piece consists of two measures of music, each with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning, and the second ending concludes the piece.

5

1. 2.

Exercise 5: Bass clef, key signature of one sharp (F-sharp), 4/4 time. The piece consists of two measures of music, each with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning, and the second ending concludes the piece.

6

1. 2.

Exercise 6: Bass clef, key signature of two sharps (F-sharp, C-sharp), 4/4 time. The piece consists of two measures of music, each with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning, and the second ending concludes the piece.

7

1. 2.

Exercise 7: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time. The piece consists of two measures of music, each with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning, and the second ending concludes the piece.

8

1. 2.

Exercise 8: Bass clef, key signature of two flats (B-flat, E-flat), 4/4 time. The piece consists of two measures of music, each with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning, and the second ending concludes the piece.

9

1. 2.

Exercise 9: Bass clef, key signature of three sharps (F-sharp, C-sharp, G-sharp), 4/4 time. The piece consists of two measures of music, each with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning, and the second ending concludes the piece.

10

1. 2.

Exercise 10: Bass clef, key signature of one sharp (F-sharp), 4/4 time. The piece consists of two measures of music, each with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning, and the second ending concludes the piece.

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Musical notation for exercise 19 in bass clef with key signature of two sharps (F# and C#). The exercise consists of a first ending and a second ending, both marked with '1.' and '2.' above the notes.

20

Musical notation for exercise 20 in bass clef with key signature of two sharps (F# and C#). The exercise consists of a first ending and a second ending, both marked with '1.' and '2.' above the notes.

21

Musical notation for exercise 21 in bass clef with key signature of one flat (Bb). The exercise consists of a first ending and a second ending, both marked with '1.' and '2.' above the notes.

22

Musical notation for exercise 22 in bass clef with key signature of three flats (Bb, Eb, and Ab). The exercise consists of a first ending and a second ending, both marked with '1.' and '2.' above the notes.

23

Musical notation for exercise 23 in bass clef with key signature of three sharps (F#, C#, and G#). The exercise consists of a first ending and a second ending, both marked with '1.' and '2.' above the notes.

24

Musical notation for exercise 24 in bass clef with no sharps or flats. The exercise consists of a first ending and a second ending, both marked with '1.' and '2.' above the notes.

25

Musical notation for exercise 25 in bass clef with no sharps or flats. The exercise consists of a first ending and a second ending, both marked with '1.' and '2.' above the notes.