

Sextet
for Didjeridu and Wind Instruments

George Dreyfus

Mr. George Winunguj,
Methodist Overseas Mission,
Gaulburn Island, N.T.

3 Grace Str.
Camberwell
Victoria 3124

Dear Mr Winunguj,

I am pleased to hear from Jenny Isaacs that you will be in Adelaide on the 27th of September for the rehearsals of the Sextet.

I have now finished the composition. It is in three sections and I have laid out the didjeridu part along the lines we arranged during our meeting at Marionquida last April.

You will remember that the first section is the slow one. After the quintet has played for about two minutes, David Cubbin, the flute player, will give you a signal and you should play a simple pattern. It would be good if you could make a soft start, in spite of the other instruments playing loudly. You should continue to play the simple pattern, with very little change, for about two minutes. Then the flute player will give you a signal and you should start to fade out gradually.

In the second section, each of the five wind instruments take turns to play their own music. The flute player will give you a signal to start and you should play a new pattern. Soon you will hear the bassoon playing his own music and you should make music together with him. You should stop when he has finished, have a rest, and start again when the clarinet plays his own music. As you make music with him you could make some changes

in your pattern, to react to the music he is playing. You should stop when the clarinet has finished, have a rest, and start again when the french horn plays his own music. Following the french horn, the oboe and then the flute will play their own music, and you should always make music with them, stopping and starting as you did with the others. Remember that all through the second section you can change the pattern often and also use the croak.

The third section begins with the quintet playing on its own for about one minute. The flute player will give you a signal and you should suddenly play excitedly, with many different patterns and with many changes within the patterns. You should also use the short overtone frequently as well as any other effects of your own. The flute player will give you the signal for your rest, and after about half a minute, the signal to start playing for the last time, which should be even more excited than before. You should end your playing suddenly, at the same time as the other players, when the flute player gives the last signal.

I hope that you will enjoy playing together with the other musicians.

With warmest greetings,
Yours sincerely,

14/7/71

George Treagus