



**Advanced Higher Listening  
Commentary  
Exemplification**

**October 2007**

# Advanced Higher Listening Commentary

## Introduction

In Autumn 2006 SQA published the first of a series of three exemplification collections of Listening Commentaries, produced by Advanced Higher Music candidates. These were derived from previous assessment arrangements, but were made available to provide some level of assistance towards understanding of standards.

Following the implementation of Reviewed Units and Courses in 2006-07 a small number of centres has kindly made available a selection of candidate submissions designed to meet the requirements of the current Listening (Advanced Higher) Unit. They are published here, and are accompanied in each case by the necessary supporting assessment documentation (*Assessor's pro forma* and *Assessor's Process Observation Checklist*). Associated audio excerpts, although available as part of each candidate's completed submission, cannot be reproduced here for copyright reasons. The submissions are otherwise as submitted to SQA: they have not been edited, nor have they been subject to further verification.

SQA expresses its thanks to the candidates and centres that have made this second stage of exemplification possible. In order to facilitate the next stage centres are encouraged to submit to SQA any suitable candidate materials. These, and other Commentaries identified in the course of Unit verification in 2007-08, will be issued as part of the exemplification pack in Autumn 2008.

## **Candidate 1**

### **Advanced Higher Listening Commentary Exemplification**

**Bourgeois – *Fantasy Piece No. 3***  
**Arnold – *Fantasy for Trombone***

## Assessor's pro forma

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_ Title of commentary 2 Fantasies for Trom Assessor \_\_\_\_\_ Unit completed \_\_\_\_\_

Documentary evidence	✓/x	Comments
Assessor's process observation checklist	✓	Provided
Commentary on two or more works or movements (1500-2000 words)	✓	Requirements have been met
Referenced music mss. excerpts	✓	Integrated with text at appropriate points
Referenced audio excerpts	✓	Clearly listed + grouped together where appropriate (shorter excerpts)
Candidate evidence is presented clearly and is intelligible to the reader	✓	Well presented, with good level of English plus personal insights
<b>Performance criteria/evidence requirements</b>		
Personal choice of work is explained.	✓	Candidate's interest as performer is explained
Chosen works are placed in context.	✓	Sufficient information provided.
Stylistic features of the music are identified.	✓	Good level of coverage
Compositional features of the music (melody, harmony, rhythm, structure, timbre, genre, form) are described by means of detailed comment.	✓	Being pieces for a solo instrument obviously limits this area to a fair extent. Where possible there has been a lot of research leading to comprehensive coverage of features
Notated music is referenced to the text, and is accurately related to audio excerpts. Music is notated correctly.	✓	Both notation + audio excerpts are accurately referenced to the text
Comparison is made between the chosen works. Comparison relates to style and use of compositional techniques.	✓	Concise conclusion is satisfactory
Candidate's findings are briefly and effectively summarised	✓	Covered adequately
<b>Pass</b>	✓	A very good level of pass.
<b>Supplementary comments</b>		There are many excellent aspects to this commentary, which has taken 2 pieces that present performance challenges and analytical challenges also

## Assessor's process observation checklist

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_

Title of commentary Bourgeois: Fantasy Piece No.3  
Arnold: Fantasy for Trombone Assessor \_\_\_\_\_

Choice of works for study	✓/x	Comments	Date
has been made independently by candidate		Tutor offered guidance - candidate more familiar with brass band repertoire + wanted to widen his knowledge Candidate has since gone on to learn the pieces for possible performance	
has been made by the candidate, with some guidance from tutor	✓		
has been made by tutor as a result of candidate indecision			
<b>Initial research into first work</b>		An enthusiastic approach to tackling this challenging work Very little information available, so the candidate had to use his own musical knowledge/background to produce the commentary	
successfully and independently undertaken by candidate	✓		
undertaken by candidate with some prompting/guidance			
undertaken with considerable tutor input			
<b>Initial research into other work(s)</b>		Again much independent work/thinking required. Some help given with refining how the facts are presented	
successfully and independently undertaken by candidate	✓		
undertaken by candidate with some prompting/guidance			
undertaken with some considerable tutor input		(Insufficient candidate input to justify a Unit pass)	
<b>First draft completed by candidate</b>	✓	Candidate regularly presented material, which was read by assessor + returned with comments. This refining process was carried out 2 or 3 times	
<b>Subsequent draft(s) completed by candidate</b>	✓		
<b>Final version of commentary</b>	✓		
completed successfully by the candidate	✓		
has eventually been completed, but with an unacceptable level of tutor prompting/assistance		(Insufficient candidate input to justify a Unit pass)	
<b>Outcomes achieved/Unit pass</b>			
<b>Supplementary comments</b>	The candidate has gained a huge amount of knowledge + understanding through the study (+ perf) of these pieces. The final commentary is informative, well researched + of a high standard		

Name:

Candidate Number:

Advanced Higher Music

A Comparative Study of:

**Derek Bourgeois  
Fantasy Piece No.3**

**And**

**Malcolm Arnold  
Fantasy For Trombone**

## Bourgeois - Fantasy Piece No.3 and Arnold – Fantasy For Trombone

As a trombone player I chose two pieces I had experience of playing and already knew in some depth for this study. I also thought I would choose two pieces which I found technically challenging as studying them in more depth would help me to understand more why they are difficult and be able to apply that new understanding of the pieces to my playing. Both are from the same period (20th Century) and are unaccompanied works but contrast greatly in style.

The first piece I chose was Derek Bourgeois' Fantasy Piece No.3 which is in a book of studies he has written for trombone and I have played this piece for a long time. I hope to get even more grips with the piece in this study than I have in my personal practice of it. The second piece I have chosen to be in this study is by the very famous 20<sup>th</sup> century composer Malcolm Arnold and is his Fantasy for Trombone. This is a piece I have only recently started to look at. It is a terribly difficult piece to play (as are all the Fantasies he wrote for brass) and I wanted to break it down so I would be able to look at it in smaller sections and hopefully understand the music better and eventually be able to play it in full.

I hope to show in this study what it is about these pieces that makes them particularly tricky and why. I would also like to highlight how the trombone is a versatile instrument and particularly how a composer can make use of its wide range.

## Bourgeois

The First Piece I have chosen to write about is Derek Bourgeois' Fantasy Piece No.3 for Trombone which is a piece for unaccompanied trombone from the 20<sup>th</sup> century. This piece is a study for trombone which sets out to test and improve the trombone players technique and has a huge range going from and F sharp 3 leger lines below the stave all the way up to a top B flat one leger line above the stave. As well as the players range this piece also tests the players ability to deal with sudden and gradual changes in dynamics, scale work, articulation and also intonation. This gives the trombone player a vigorous workout in almost all the difficult aspects of playing. I shall refer to the notes that appear on the page as they are in treble clef but when played the music comes out a tone lower as the trombone is a B flat instrument.

The piece is in simple triple time; three beats in a bar in simple time, and the trombone begins with an anacrusis meaning the music begins before the first full bar. The theme is atonal, meaning there appears to be no fixed key which is signalled right away by an interval of a diminished octave from a G down to a G sharp (Q1). This interval is most definitely dissonant but is then contrasted by the next two notes in the theme which create a consonant sound, the melody goes from a E down to an B, an interval of a Perfect 4<sup>th</sup>. The whole of the main theme is in disjunct motion ( non – stepwise movement between notes). The music starts off at the dynamic level of mezzo forte (moderately loud) and at a tempo of Allegro Molto (very quickly), with a crotchet marking of 152 meaning 152 crotchets are played per minute (a very quick speed indeed) keeping the music lively even though the main rhythms used in the theme are crotchets and minims.

Q 1



The next few bars of music are variations on the theme. At beat three of bar 2 the original idea is repeated except the F sharp which was previously a minium has now become two staccato crotchets, creating rhythmic contrast. The next phrase is simply a repetition of the first 4 bars but up a Perfect 5<sup>th</sup>. Shifting the same pattern exactly like this is called a real sequence (Q2).

Q2



of this piece is ABACADA with a coda like section at the end. The A's Stand for the repetition of the theme and other letters represent the episodes.



The next episode has an example of a tonal sequence in it (Q6). From bars 25 to 29 there are two whole tone scales next to each other. The first starts on a C and goes on up to an E, this idea is then shifted down a semitone and the same figure is played except going from a B up to a D sharp.



This is followed by another sequence of two short passages which both have the same rhythm (4 quavers then a crotchet) (Q7). This 5 note whole tone pattern drops (yet again like the sequence before) a semitone each time and finishes with yet another whole tone scale but this time spans two octaves, is all in quavers and begins on an anacrusis of two quavers starting on a G flat (Q8). It reaches a top B flat on the last quaver of the scale which is very clever for linking back into the theme as it repeats the opening theme up a minor tenth (Q9).



The next episode starts with a more tonal sound. The first scale passage is a scale of D major to the 7<sup>th</sup> Degree of the scale but the 7<sup>th</sup> Degree has been flattened and on the way down from

this note it goes through A and D sharp(Q10). This is an arpeggio of an A diminished chord. A diminished chord is very discordant as there are three semitones between each note. There is yet again an example of sequence (but a tonal one) where the figure is shifted down a major 3<sup>rd</sup> to a B Major scale with flattened seventh ending with another arpeggio of an F sharp diminished chord (Q11). This section of the music is also very challenging for the trombone player as they have to deal with both gradual and sudden changes in dynamic level. The D major scale starts at mezzo piano and crescendos through to mezzo forte in Bar 42 but then suddenly in Bar 43 sinks back down to mezzo piano for the next scale passage. This is very difficult to perform correctly as the main worry in the player's mind is getting all the fast passages of notes right and often you can be too eager to get this correct and overblow and not get the correct dynamic at the start of the next passage.

Q10

*mp* *cresc.* *mf*

Q11

*mp* *cresc.* *mf*

After a rising sequence, steps 4 to 8 of a major scale, firstly finishing in E flat hitching up a semitone to finish in B then G this episode ends with a hemiola which makes two bars of  $\frac{3}{4}$  sound like 3 bars of  $\frac{2}{4}$  (Q12) and this effect is helped by accents on the third beat of the bar in bar 52, the second beat of the bar in bar 53 and the first beat of the bar in bar 54. In 53 it is signalled for a diminuendo to start and as the music gets gradually quieter at Bar 54 there is a bar of  $\frac{2}{4}$ . When a time signature is changed within a piece frequently or if it happens on one or two occasions like in this piece it is an example of irregular metres.

Q12

*p* *mp* *mf* *f* *dim.*

The last playing of the theme comes back with two pieces of ornamentation. The first is acciaccaturas, one is on beat three of bar 56 and the other is on beat three of bar 57 (Q13) which are also accompanied by glissandi. An acciaccatura is a crushed note before the actual note to be played and a glissando is a sliding sound which can be made easily on trombones from one note to the next.



This piece finishes with a flourish; a run up on overlapping scales, steps 4 (the subdominant) to 8 (the tonic). They move through the keys C sharp major, G sharp major (enharmonic equivalent A flat major), E flat major and B flat major (Q14).



## Arnold

The second piece I have chosen to look at in this study is Malcolm Arnold's Fantasy for Trombone which is the more technically challenging of the two pieces. Like the Bourgeois, this is also an unaccompanied trombone solo from the 20<sup>th</sup> century but is in the style of a Fantasy and not a Study. A Fantasy is supposed to sound like an improvised piece of music and this maybe does just fit that description but when looked at in depth it is a very structured piece of music indeed and not as free flowing and constantly changing as an improvisation would be. This piece is dreadfully difficult as it has many awkward slide changes caused by many of the techniques that Arnold uses which I shall describe in the study.

This piece starts slightly slower than the Bourgeois but still very quickly with the speed marked at Allegro (very quickly) and with a dotted crotchet marking of 112. Although slower than the Bourgeois this is still nearly going at two beats per second. This piece is however in compound time with two beats in the bar (6/8) and is in tenor clef which is the clef normally used for Tenor Trombone in orchestral scores. Tenor clef indicates that middle C is on the second top line of the staff. The key signature signals B flat Major and the piece starts tonally with a small broken chord pattern on the tonic chord accenting each time the first beat of the bar followed by staccato quavers and creates a strong sense of the pulse. This broken chord pattern follows the same shape as an Alberti bass. The piece also starts with a dynamic marking of forte (loud) (Q15).

Q15

Allegro (♩ = 112)



The next small phrase in the melody gives a the listener something new and interesting in bar 3 in the form of some syncopation which is not at all featured in the Bourgeois apart from once, right at the end. There is a tie between two D's to create this feeling of syncopation. The other effect that is added to the music is a sudden change in dynamics (which was also used to great effect in the Bourgeois) in bar 3 to piano (soft)(Q16).

Q16



Although the piece starts off tonally it is not long before Arnold adds some accidentals to make you wonder which key exactly we are in. In bar 4 there is a tiny chromatic movement (A, B flat, B natural) followed by the introduction of a C sharp in bar 5 and in bar 6 there is a broken chord of F sharp major going 3<sup>rd</sup>, 5<sup>th</sup>, root. F sharp major chords B naturals and C sharp's don't exist in B flat major and so it feels like we are shifting key already(Q17).

Q17





The effect of slowly dying away is quickly dispelled with the second part of the main theme coming back from bars 3 to 9 in bars. This time it has different articulation and is at the louder dynamic of forte, this creates a more dramatic ending to this section (Allegro section) of the music. The accents on the first note of the bar in bars 41 and 43 (Q23) add force to the music and a crescendo up to fortissimo (bars 48 to 49) with a finishing pattern to the music that it didn't have before to bring the phrase to a more satisfying close (Q24).

Q23 

This feels like the end of this section of music but to fit in with the improvisational style the composer throws in something unexpected also to yet again test the players range. There is a clef change to bass clef and the trombonist has to play three pedal notes (B flat, A, A flat). Pedal notes on a brass instrument are in the extremes of the low register and requires the player to apply some specific technique. The player must drop their bottom jaw and loosen their embouchure right off to get these low notes. These range from pedal E natural (first ledger line below the staff in bass clef) downwards to pedal F (forth ledger line below in bass clef) (Q25). In the recording Mark Lawrence breaks between each of these notes to help emphasise the accents on these notes and makes the music have more impact as it creates a very powerful trombone sound.

Q25 

This piece of music is broken up into movements and at bar 56 we come to the Andante (walking pace) movement. There is a time change to simple time (4/4) and a key signature change to C Major. This is far more expressive music than anything I have looked at in this study so far. Arnold has signalled that music must be expressive right away with a performance marking of cantabile (Q26). This means the music must seem like it is being sung. Mark Lawrence makes sure this achieved by adding vibrato and on the quaver passages (Q26) plays them a bit faster adding rubato to the music. Arnold also adds in crescendos followed immediately by diminuendos which makes the music feel more expressive.

Andante ( $\text{♩} = 76$ )  
 Q26   
 (Starts Bar 56)

The music has an example of a real sequence in it where the melodic idea in bars 56 and 57 is moved down a semitone in bars 60 and 61 (Q27). Another tool the composer uses in the music here to make it more expressive is slurs over many of the notes (Q27).

Q27   
 (Starts Bar 60)



In bar 104 there is an *accelerando* which helps to build momentum into a big end to the piece. The *accelerando* leads into bar 106 where there is a repetition of the first idea at the start of this *Allegro* but with a marking of *Piu mosso: (Presto)*. This means that the music must have more movement and the speed should now be very fast. This section has a repetition of the main theme at the start and sets out to stretch the players range once more (Q33). Starting in bar 109 a G diminished 7<sup>th</sup> chord is played in an ascending broken chord pattern until it hits a top D natural in bar 112. The finish of the piece is in B flat major. There is a descending broken chord pattern (on B flat Major) which then hits a *fortepiano* with a *crescendo* in bar 116 (Q34). This sudden change in dynamics with the *crescendo* up to *fortissimo* helps to build up to a dramatic climax. The same repeated note figure seen in bar 88 is played again but on B flat and the piece is finished on a pedal B flat after a beat of silence for maximum impact.

Q33



### Conclusion

Of the two pieces I studied I think I prefer the Malcolm Arnold's Fantasy, due to the fact that it has more consonance in it than the Bourgeois does. It also has nice little bits of tune that he creates with broken chord patterns and the Andante section where the playing is less frantic and more expressive, with more scope for the players own interpretation. I do however find both pieces a little difficult to enjoy listening to fully as it does just sometimes sound like scale and arpeggio practice.

I feel since studying these pieces I now understand the music better and should have greater ease in playing them. Something I didn't expect to be brought out as much is the amount of detail I must pay to dynamic, contrast and also articulation. I understand now that everything in the music must be played close attention to and I must try my best to play according to these dramatic changes and effects the composers are trying to create.

## Bibliography

### Scores

Derek Bourgeois Fantasy Piece No. 3

- "Fantasy Pieces, Derek Bourgeois"
- Published by Brass Wind Publications

Malcolm Arnold Fantasy for Trombone

- "Malcolm Arnold Fantasy for Trombone"
- Published by Faber Music

### Recordings

Malcolm Arnold Fantasy for Trombone

- From "Trombonolgy" compilation by Mark Lawrence
- Tenor Trombone – Mark Lawrence
- D'note Classics

Derek Bourgeois Fantasy Piece No. 3

- Recording made using Sibelius music software.

## CD of Excerpts

### Bourgeois

- Track 1 – Bourgeois in Full
- Track 2 – Quote 1
- Track 3 – Quote 2
- Track 4 – Quote 3
- Track 5 – Quote 4
- Track 6 – Quote 5
- Track 7 – Quote 6
- Track 8 – Quote 7
- Track 9 – Quote 8 and 9
- Track 10 – Quote 10
- Track 11 – Quote 11
- Track 12 – Quote 12
- Track 13 – Quote 13
- Track 14 – Quote 14

### Arnold

- Track 15 – Arnold in Full
- Track 16 – Quote 15
- Track 17 – Quote 16 and 17
- Track 18 – Quote 18
- Track 19 – Quote 19 and 20
- Track 20 – Quote 21
- Track 21 – Quote 22
- Track 22 – Quote 23 and 24
- Track 23 – Quote 25
- Track 24 – Quote 26
- Track 25 – Quote 27
- Track 26 – Quote 28
- Track 27 – Quote 29
- Track 28 – Quote 30 and 31
- Track 29 – Quote 32
- Track 30 – Quote 33 and 34

Some quotes have been grouped together onto one track. This is because some of the excerpts are very short and difficult to catch when chopping up the tracks on computer. Most of the excerpts that have been grouped ran together anyway but some were so short that the adjoining piece of music was really needed to make any sense of them. The sound of the Bourgeois is a little limited because of the sound card on Sibelius. It does however, manage to give an accurate overview of the piece.

## **Candidate 2**

### **Advanced Higher Listening Commentary Exemplification**

***Ibert – Concertino da Camera***  
***Debussy – Rapsodie Mauresque***

## Assessor's process observation checklist

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_ Title of commentary 2 PIECES FOR Assessor \_\_\_\_\_  
ALTO SAXOPHONE

Choice of works for study	✓/✗	Comments	Date
has been made independently by candidate		<i>candidate required a fair amount of input from the tutor.</i>	<i>10/9/6</i>
has been made by the candidate, with some guidance from tutor	✓		
has been made by tutor as a result of candidate indecision			
<b>Initial research into first work</b>		<i>Good ideas expressed following lengthy discussions with the tutor.</i>	<i>27/10/6</i>
successfully and independently undertaken by candidate			
undertaken by candidate with some prompting/guidance	✓		
undertaken with considerable tutor input			
<b>Initial research into other work(s)</b>		<i>Some of the more difficult elements of the piece required tutor assistance.</i>	<i>28/11/6</i>
successfully and independently undertaken by candidate			
undertaken by candidate with some prompting/guidance	✓		
undertaken with some considerable tutor input		( Insufficient candidate input to justify a Unit pass )	
<b>First draft completed by candidate</b>	✓	<i>Most of the tutor's suggestions included in the re-draft.</i>	<i>17/3/7</i>
Subsequent draft(s) completed by candidate	✓		
Final version of commentary	✓		
completed successfully by the candidate			
has eventually been completed, but with an unacceptable level of tutor prompting/assistance		( Insufficient candidate input to justify a Unit pass )	
<b>Outcomes achieved/Unit pass</b>	✓		
Supplementary comments	<i>After several discussions with the tutor, most of the relevant concepts have been identified.</i>		

# Assessor's pro forma

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_

Title of commentary **2 PIECES FOR ALTO SAXOPHONE**

Assessor \_\_\_\_\_

Unit completed **17/3/7**

Documentary evidence	✓/✗	Comments
Assessor's process observation checklist	✓	
Commentary on two or more works or movements (1500-2000 words)	✓	
Referenced music mss. excerpts	✓	<i>Generally good choice of excerpts used with appropriate audio material included.</i>
Referenced audio excerpts	✓	
Candidate evidence is presented clearly and is intelligible to the reader	✓	<i>Generally makes good sense.</i>
<b>Performance criteria/evidence requirements</b>		
Personal choice of work is explained.	✓	<i>Personal experience has proved useful in the candidate's choice.</i>
Chosen works are placed in context.	✓	
Stylistic features of the music are identified.	✓	<i>A fair range of features identified.</i>
Compositional features of the music (melody, harmony, rhythm, structure, timbre, genre, form) are described by means of detailed comment.	✓	<i>Generally accurate. A bit vague in places.</i>
Notated music is referenced to the text, and is accurately related to audio excerpts. Music is notated correctly.	✓	
Comparison is made between the chosen works. Comparison relates to style and use of compositional techniques.	✓	
Candidate's findings are briefly and effectively summarised	✓	<i>Candidate has gained from the exercise of completing this submission.</i>
Pass	✓	
Supplementary comments		<i>Obvious input from the tutor but enough successful research and expression of essential features to justify a pass.</i>

Invented in 1841 by Adolf Sax, the Saxophone has, over that past 150 years, been used in a wide variety of musical genres. I play the Alto Saxophone, so in this “commentary” I wanted to explore the relationship between the Saxophone and its use in Classical music of the 20th Century, so I have chosen the two following works as the basis of my commentary:

- ❖ “Concertino Da Camera for Alto Saxophone and 11 other instruments”  
By Jaques Ibert
- ❖ “Rapsodie Mauresque for Alto Saxophone and Orchestra or Piano”  
By Claude Debussy

Interestingly, both compositions were written during the first half of the 20th Century by French composers, although in entirely different styles. Jaques Ibert, born in Paris in 1890, showed a keen interest in all forms of art, not just music - something which greatly influences his works. Ibert was clearly influenced by others, most notably Igor Stravinsky, as the majority of Ibert’s compositions show strong signs of Neo-Classicism - which Stravinsky championed. Thus, a reliance of classical forms and the use of dissonance are found in “Concertino Da Camera” - I believe that these qualities ensure that this work is undoubtedly one of Ibert’s finest.

However, 72 years earlier, another French composer, Claude Debussy, was born, in 1862. He was a composer who I believe acted not only the bridge between 19th century Romanticism and 20th Century Neo-Classicism, but also invented, or at least came to symbolize another style of music: Impressionism. He sought to use light instrumental timbres - contrasting with the vast orchestral forces of romanticism- and also his instinct to direct his compositions. Contrary to the use of forms and harmonic structure that were employed to guide composition through most of the previous 400 years, Debussy made frequent use of “Through Composition” and dissonance to add a new dimension to his work, and of course, classic symbols of Impressionism such as Whole Tone and Pentatonic Scales also feature heavily in “Rapsodie Mauresque”.

“Rapsodie Mauresque” is a one-movement work, which displays ingenious orchestration throughout and provides a platform for the saxophone to shine. The piece starts in AB form, however no overall defined structure is apparent in “Rapsodie Mauresque”- owing to Debussy’s reliance on instinct to guide his compositions. Throughout the work, emphasis is placed on the integration of the saxophone within the orchestra, indicating that the composition was designed as an orchestral work that emphasizes the versatility of the saxophone, rather than a showpiece or Concerto for the instrument. In general, Debussy blends together the various section of the orchestra very well in “Rapsodie Mauresque”, and uses numerous features typical of Impressionism such as a reliance on various time signatures (often irregular) to create an enchanting atmosphere.

“Concertino Da Camera” is split into two movements; the first movement is in Ternary form, reflecting the neo-classical interest in simplified classical features such as Sonata Form, while the second movement is in binary form. Together, the two movements form a complete concerto which I believe balances the requirements of a typical concerto - designed to demonstrate the instruments abilities - while also creating a wonderful piece that is accessible to both saxophonist and non saxophone

playing listeners alike. Overall, the piece is a lively and exciting affair, with the use of defined and intricate sax themes (supported by the strong orchestral accompaniment) to entertain the listener and emphasize the brilliance of the Alto Saxophone. Numerous features of Neo-Classicism such as dissonance are also found in this work, allowing it to seem typical of this early 20<sup>th</sup> century composition.

The first 2 excerpts I have chosen to compare come from the introductions of both “Rapsodie Mauresque” and “Concertino Da Camera”, which I believe ultimately shapes the rest of the compositions. Despite these excerpts being geographically identical, the sections are treated in entirely different ways, which enables these small parts to represent the style of the entire works. During the introduction of “Rapsodie Mauresque” (bars 1-13) a pedal on B is used to ease the listener into the music and create an air of tension, leading up to the sax entry at bar 14. Within these 13 bars, other features are deployed, such as imitation between Strings and Horns (bars 10-14), to enhance the creation of a mysterious atmosphere:

audio excerpt 1

The image shows a musical score for the introduction of 'Rapsodie Mauresque'. It consists of two systems of staves. The first system includes a Saxophone staff and a Pianoforte staff. The tempo is marked 'Très modéré'. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The Pianoforte part starts with a *pp* dynamic and features a prominent pedal on B. The Saxophone part begins with a chromatic ascending sequence. The second system continues the Pianoforte part, starting at bar 7. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Thus, this introduction effectively paints an opaque picture and mysterious mood that remains throughout the whole piece - therefore giving “Rapsodie Mauresque” its Impressionistic style that so often defines Claude Debussy.

When the solo saxophone enters at bar 14, a chromatic ascending sequence is played, which “lifts” the music into the opening theme. Frequent use of triplets is used here, to move the pulse around and create an atmosphere of suspense and tension that remains throughout the entire piece. Between bars 18-20, repeated sequences based on a Whole tone Scales are found, which serve the dual purpose of providing a melodic pattern typical of the Impressionist era and also acts a device to modulate the music from E major to A minor, since the last note of this passage is F sharp – part of E5. The excerpt below shows the beginning of the first theme, as played on the saxophone between bars 14 and 20:

audio excerpt 2

However, the introduction and first theme of "Rapsodie Mauresque" are contrasted significantly by that of "Concertino Da Camera". In this work, Ibert wished to create a lively and exciting atmosphere that would enable the sax to shine as a prominent soloist rather than use the saxophone as a typical orchestral instrument. Therefore, the introduction (bars 1-8) to "Concertino Da Camera" is much swifter and involves the use of the full orchestra to create dramatic intensity. While the piece begins in 2/4 simple time, the time signature changes during the introduction, and an irregular bar of 5/8 is added to enable a sense of motion to be established. (This mix of 5/8 and 3/4 allows the pulse of the music to sway around, which adds to the dramatic nature of the introduction):

audio excerpt 3

Bars 1-8 of "Concertino Da Camera" also contain elements of dissonance, which builds up a sense of drama and excitement towards Theme A - where the dissonance is resolved by a consonant melodic tune. In addition, it is clear that Theme A of "Concertino Da Camera" is very contrapuntal and polyphonic in texture, as is shown by the three lines of equally important instrument that occur in bars 29 and 30:

Firstly, the sax plays a warm melodic figure using simple quaver rhythms, while underneath the upper strings and woodwind play a bar of descending quavers and semiquavers, followed by a bar of ascending semiquavers. At the bass end of the orchestra, the opposite effect happens however, as the low stings play legato ascending semiquavers and then a staccato descending quaver bar. This effect of placing legato and staccato instrumental lines on to on one another creates a clearly contrapuntal section of music, where there is certainly more than one distinct melodic line.

Therefore, I believe that the introductions and first themes in both compositions are representative of the full works, as the subtle and subdued nature of the "Rapsodie Mauresque" introduction suggests an impressionistic piece to follow, while the lively opening to "Concertino Da Camera" hints at the dramatic intensity of the whole work.

Moreover, one simple but extremely effective contrast that occurs between the compositions is the use of different types of scales. In bars 48-51 of "Rapsodie Mauresque", a Whole Tone Scale is used, first played on the sax and then imitated on the flute; while in "Concertino Da Camera", during bars 111-116 of Movement 2, a series of chromatic scales are heard. The use of Whole Tone Scale passages, and in particular the imitation of them on the flute, allows Debussy's music to meander around - an effect which appropriately enhances the mood of the section of music as dream-like and so thus, Impressionistic.

audio excerpt 4

By contrast, ascending chromatic scales in bars 111-116 of "Concertino Da Camera" (Mov.2) act as a bridge passage between two themes, and their ascending nature also creates a build up of tension:

audio excerpt 5

This sustained tension is added to by Forte dynamics, therefore heightening the listeners interest in the music and allowing the themes of the piece to seem seamless - one simply joins on to another without the sudden change of character that is often found in "Rapsodie Mauresque". Therefore, the use of different scales within each work is important, since the Whole Tone scale enhances the Impressionistic qualities of "Rapsodie Mauresque" while the Chromatic Scales in "Concertino Da Camera" display more of a traditional approach to harmonisation and so assist the consideration of the piece as Neo-classical.

Bars 288-308 of "Rapsodie Mauresque" display antiphonal qualities, with the orchestral accompaniment playing 1 bar "question" phrases and the saxophone either playing melodic "answers" or ascending chromatic patterns, such as is shown in bars 299-302:

In particular, the chromatic sequences add tension, and a climax is reached at bar 300 -- since after bar 300, the chromatics begin to descend (directly contrasting with the previous ascending bars) into a diminuendo which leads to the end of that theme at bar 309.

Another feature of "Rapsodie Mauresque" that stands out from the entire work occurs during the final theme of the composition, which is found from bars 310-384. Although the theme is in a major key, (contrasting with a melodically similar theme heard at bar 42), the music does "shift" up through several keys, and this key progression creates a dramatic climax. This key progression is achieved by opening each phrase of the melody line (which incidentally, alternates between the solo saxophone and the orchestra) with a note that is a tone higher than the previous one, which creates an ascending feeling, as shown below:

Furthermore the directly contrasting deployment of Ostinato Phrases within the compositions is also notable. A important, recurring rhythmical ostinato occurs in the orchestral accompaniment of “Rapsodie Mauresque”, and is found most strongly in bars 156-160:

audio excerpt 6

In particular, the sustained use of duplets in compound time gives the music a forward moving motion, and I think that they also add a contemporary edge. During this rhythmic ostinato (which recurs throughout the composition), the music often reaches periods of climax, as demonstrated in bar 158, with dynamics being marked Forte. The articulation in both the orchestral and accompaniment parts is also important: While low brass instruments play the rhythmic ostinato as detached quavers (creating a punchy accompaniment that provides movement), the sax part is carefully phrased so as to add a legato feel to the music. Thus, this excellent use of phrasing supplements the rhythmic ostinato here, to create an exciting and lively theme. Indeed, another important and more detailed ostinato occurs in bars 249-250, where the repetition of three crotchets over 6/8 creates a hemiola effect, as shown below:

This hemiola effect clearly adds syncopated feel to the music, however due to each dotted crotchet beat being anticipated by a crotchet (a quaver early), a frantic sense of motion and excitement is evoked. Throughout "Rapsodie Mauresque", several ostinato themes occur and recur, and this clearly makes the music familiar to the listener so therefore more accessible, and in my view more enjoyable.

In "Concertino Da Camera" however, Ibert wrote long, flowing and Through Composed accompaniment passages, such as between bars 79-83 of the work:

audio excerpt 7

As well as the omission of any ostinato, the orchestral accompaniment here plays carefully phrased running sequences - contrasting appropriately to the punchy bass accompaniment of bars 156-160 in "Rapsodie Mauresque". Thus, the drama and excitement of "Concertino Da Camera" is added to by lyrical and staccato sax solos - again contrasting directly with the legato sax part of "Rapsodie Mauresque". Therefore, the exclusion of any prominent ostinato in "Concertino Da Camera" creates a composition where all the themes are separate units needing to be linked together by bridge passages, whereas the inclusion of rhythmic ostinato's in "Rapsodie Mauresque" adds a sense of familiarity to the music - therefore perhaps allowing it to appear more "audience friendly".

Finally, the use of syncopation within both works helps to create a modern feel to the music, but it is interesting to note that both composers used this same element to contrasting effect - as there are two distinct types of syncopated rhythms. The first, syncopation through use of tied notes and unconventional note grouping, is used heavily in "Rapsodie Mauresque", most notably in bars 271-273:

Here, the time signature is 6/8, so it is expected that two groups of 3 quaver notes and possible 2 dotted crotchets will be found in each bar, but several other rhythmic groupings and note values also appear. In bar 271, the low brass end of the orchestra play 3 crotchets over 6 quaver beats, which is deliberately off beat from the dotted crotchet norm - played by the low strings. Also, the sax plays two grouping of 4 semiquavers over 6 quavers, which is out of sequence with everything else and so adds a syncopated feel to the music. In general, the use of cross rhythms and syncopation here adds an air of excitement, while maintaining the polyphonic and legato texture of the music. Therefore the syncopation is delivered through the use of unconventional grouping contrasting directly with the use of syncopation in Ibert's "Concertino Da Camera", as is shown in bars 116-118:

audio excerpt 8.

116 *8<sup>a</sup> ad lib.*

Here, accented off beat syncopation is deployed in the orchestral accompaniment, and is supplemented by the steady ascending crotchets played by the saxophone. The off beat syncopation used here quickly creates a lively, exciting and intense climax in the music, involving the entire orchestra, and so allows these few bars of music to stand out from the rest of the piece and symbolize its dramatic qualities. Various other examples of syncopation occur throughout "Concertino Da Camera", and although these are not all worth mentioning individually, one that is particularly important - due to the presence of other conceptual features to supplement the element of syncopation - occurs at bars 45-46:

45

For the first time in the composition, the dynamic of Forte is heard and sustained here, clearly highlighting the importance of this phrase. Also, the combined rhythmic syncopation and unusual use of very low tied notes on the saxophone helps to create a sudden sense of drama here, that further is embellished by the inclusion of a chromatic scale in the same phrase. Thus, this very short phrase acts as the climax for the entire section of music concerned, and so helps to suitably end that particular theme very shortly afterwards, at bar 51.

In general, the use of the more subtle, cross rhythms syncopation in "Rapsodie Mauresque" allows the music to blend together - while adding a modern feel to the music - which contrasts effectively with "Concertino Da Camera", where the use of harsher, off beat syncopation enables the music to seem more dramatic and lively. After the repeat of section A in bar 190 of "Concertino Da Camera", a short "coda" is included to suitably close the composition. This coda is found from bars 241-248 and contains lots of activity from all areas of the orchestra - thus making it very polyphonic:

audio excerpt 9

Musical score for bars 241-248. The score consists of three staves. The first staff (top) is in treble clef and contains a complex rhythmic pattern with many sixteenth notes. The second staff (middle) is in treble clef and features a triplet of eighth notes marked with a '3' and a dynamic of 'f'. The third staff (bottom) is in bass clef and contains a chromatic scale. The score is marked with '241' at the beginning and '248' at the end.

Musical score for bars 243-248. The score consists of three staves. The first staff (top) is in treble clef and contains a complex rhythmic pattern with many sixteenth notes. The second staff (middle) is in treble clef and features a triplet of eighth notes marked with a '3' and a dynamic of 'fff'. The third staff (bottom) is in bass clef and contains a chromatic scale. The score is marked with '243' at the beginning and '248' at the end.

Tremolo is also used in bar 243 to ornament the already complex sequences that the saxophone plays here, which adds to the great sense of climax - a climax which dominates the entire work and stands out against the numerous "mini climaxes" which frequently occur at the end of each theme. Dynamics also play a key role in creating this immense climax, as they begin in bar 241 as Forte and a rapid crescendo ensures that by the final four bars they are Fortissimo.

Likewise, numerous climaxes occur throughout "Rapsodie Mauresque", however none greater than in the cadenza, which is found between bars 202-204:

10

202 CADENZA

audio excerpt 10

40

*mf* suivez

203

*p*

204

*ad lib.*

10

Naturally this cadenza is unaccompanied and played with rubato. However, since the notes used range from Low B to High F (the extreme ends of the instruments capabilities), and the start of bar 203 contains "note leaps" - very difficult to play in quick succession due to the required change of embouchure - it is clear to me that Ibert included this section to demonstrate the saxophones brilliant orchestral potential. During the last two phrases of the cadenza, harmonics are used to reach very high notes (which are normally out of the Alto Saxophones range) and thus I believe that Ibert wrote this section of music to challenge the solo saxophonist concerned and thus display their technical brilliance. This proves to me that the composer had clearly studied the saxophone and its working before embarking on this composition, a factor that clearly contributes to the composition's success.

Overall, I think that the elements I have analyzed and compared are essential ingredients in the both pieces that can therefore be used to accurately provide a caricature of the entire works. In addition, without doubt, they certainly contributed greatly to my enjoyment of the study of these works.

Luckily, "Concertino Da Camera" was recognized as a brilliant composition at the time of being published -in 1937. Infact, this masterpiece was so successful that three years after he wrote it, Ibert was appointed director of the Academie de France in Rome. In sharp contrast however, "Rapsodie Mautesque" did not receive much attention at the time, and is still tragically unknown to many people outside the world of professional classical saxophone playing. Despite this, I believe that it is a fantastic piece of music. clearly displaying Debussy's talent for composition and more importantly, the versatility of the Alto Saxophone. Overall I believe that the examination of these two works has provided me with a fascinating insight into the use of my instrument in the "Classical" music of the last 100 years, and I know that it has certainly increased my love for, and commitment to, the Alto Saxophone

## **Candidate 3**

### **Advanced Higher Listening Commentary Exemplification**

**Handel – *Sonata in F*  
Faure – *Sicilienne***

## Assessor's pro forma

Unit  
completed

Unit Music: Listening (Advanced Higher)

✓ / X

Candidate	Title of Commentary		Assessor
<b>Documentary Evidence</b>	✓ / X	<b>Comments</b>	
Assessor's process observation checklist	✓		
Commentary on two or more works or movements (1500-2000 words)	✓		
Referenced music mss. excerpts	✓		
Referenced audio excerpts	✓		
Candidate evidence is presented clearly and is intelligible to the reader.	✓		
<b>Performance criteria/evidence requirements</b>			
Personal choice of work is explained	✓		
Chosen works are placed in context	✓		
Stylistic features of the music are identified	✓		
Compositional features of the music (melody, harmony, rhythm, structure, timbre, genre, form) are described by means of detailed comment.	✓	<i>One or two inaccuracies but basically correct.</i>	
Notated music is referenced to the text, and is accurately related to audio excerpts. Music is notated correctly.	✓	<i>Good work.</i>	
Comparison is made between the chosen works. Comparison relates to the style and use of compositional techniques.	✓	<i>Well done Frequent references to style.</i>	
Candidate's findings are briefly and effectively summarised.	✓		
<b>Pass</b>	✓		
<b>Supplementary comments</b> <i>Good work overall. Effective discussion of all areas.</i>			

## Assessor's Process Observation Checklist

Unit Music: Listening (Advanced Higher)

Candidate	Title of Commentary		Assessor
<b>Choice of works for study</b>	✓ / ✗	<b>Comments</b>	<b>Date</b>
has been made independently by candidate		<i>Suggested using the siclianna movement of the Handel rather than the first since the Fauré is also a Siclianna.</i>	26/09/2006
has been made by the candidate, with some guidance from tutor	✓		
has been made by tutor as a result of candidate indecision			
<b>Initial research into first work</b>		<i>Going well. Needs to learn more about Baroque stylistic feature.</i>	07/10/2006
successfully and independently undertaken by candidate			
undertaken by candidate with some prompting/guidance	✓		
undertaken with considerable tutor input			
<b>Initial research into other work(s)</b>			02/11/2006
successfully and independently undertaken by candidate			
undertaken by candidate with some prompting/guidance	✓		
undertaken with some considerable tutor input		<b>(Insufficient candidate input to justify a Unit pass)</b>	
<b>First draft completed by candidate</b>	✓	<i>22/01/2007 - good work. Could say more about style 07/03/07 Well put together Would probably pass already 21/4/07</i>	17/04/2007
<b>Subsequent draft(s) completed by candidate</b>	✓		
<b>Final version of commentary</b>	✓		
completed successfully by the candidate			
has eventually been completed, but with an unacceptable level of tutor prompting/assistance		<b>(Insufficient candidate input to justify a Unit pass)</b>	
<b>Outcomes achieved/Unit pass</b>	✓		30/04/2007
<b>Supplementary comments</b>			

### **My reasons for choosing these pieces**

'Sicilienne' by Gabriel Faure and the 2<sup>nd</sup> two movements of Handel's 'Sonata in F' are two instrumental pieces for both flute and piano, which I found enjoyable playing. I particularly liked the contrast in stylistic features between the two pieces, which are common differences in baroque and romantic music.

### **The historical background of the pieces**

Georg Friederich Handel was born in Germany on the 23 February 1685. Bach as the supreme masters of the Baroque Era in music. The 3<sup>rd</sup> movement of the sonata is a Siciliana. The siciliana is a musical form often included as a movement within larger pieces of music starting in the Baroque Period. It is a dance in 6-8 time with a lilt.

Faure first conceived this Sicilienne as a work for cello/piano and published it as his Op. 78. He later included an orchestrated version of it as part of his Op. 80 incidental music to Maurice Maeterlinck's play 'Pelleas et Melisande'. In this new arrangement the accompaniment is based on that of the original, while the solo part closely follows the flute part of the orchestral version.

### **Main Stylistic Features**

The Handel is a baroque piece of which the main stylistic features are the basso continuo, sequence, especially harmonic, a sparse accompaniment and small range of dynamics. Sicilienne is the French word for siciliana and it is in a slow 6/8 or 12/8 time with lilting rhythms making it somewhat resemble a slow jig.

The Faure is a romantic piece of which the main stylistic features are a large range of dynamics and notes involving lots of chromatic scales and accidentals but very few examples of sequence.

### Handel Sonata in F

The 3<sup>rd</sup> movement of Handel's sonata in F is the Siciliana. It is in the key of D minor, which is the relative minor of F the time signature is 12-8. The dynamic range is very small, in fact the entire movement is *piano* on both the piano and the flute. The markings however are most likely to be editorial, as Handel probably would not have included them in his original version. Neither does it have a large range of notes, ranging from the lowest note, a C sharp, to a D, only just over an octave above. This is because it was originally written for recorder. The movement features a prominent 'dotted-quaver, semi quaver' rhythm right from the 1<sup>st</sup> bar which is typical of a siciliana. This is used frequently throughout but most noticeably in the 1<sup>st</sup> two bars, which demonstrate sequence.

Siciliana

The musical score consists of three staves. The top staff is for the flute, the middle for the piano, and the bottom for the bass. The key signature has one flat (Bb), and the time signature is 12/8. The tempo is marked 'p' (piano). The first two bars show the characteristic 'dotted-quaver, semi-quaver' rhythm in the flute part.

(Bars 1 and 2)

Audio excerpt 1 (bars 1-4)

These first two bars are in harmonic sequence, which is typical of a baroque piece.

Sequence is used multiple times e.g. bars 4 and 5, and again in bar 7. In both these examples a quāver upbeat is used to introduce the main notes (anacrusis) but this time it is melodic. In bar 4, there is a perfect cadence.



(Bars 3-5)

There is also an interrupted cadence in the piano in bar 9.



(Bar 9)

A trill is 1<sup>st</sup> used in bar 8, on an F and then again in the penultimate bar. It is on a G and leads onto the final note, which is an A. This begins to create a sense of finality about the piece but the final chord creates an imperfect cadence, significant as this is only the end of the movement and not the piece.



(Bars 10-11)

Throughout the piece the piano plays chords. The original would have had a flute part, the basso continuo and chord symbols. These were given as numbers above the bass part and are known as figured bass. The harpsichord would play this and possibly a cello.

The allegro is the 4<sup>th</sup> movement of the sonata. It is a gigue in the key of F major, the relative major of the siciliana. It is also in 12-8 compound time however the prominent rhythm in this movement is groups of quavers. It is in binary form: AB.

The first section starts at bar 12 and finishes at the end of bar 19. It has a repeating rhythm of quavers in groups of 3. The 1<sup>st</sup> bar features repetition and nearly sequence when followed by bar 13.

Allegro

mf

mf

(Bar 12-13)

Audio Excerpt 2 (Bars 12-19)

More sequence can be seen in bars 14 and 15 and throughout the *entire* section, this time it is harmonic. Quaver upbeats are used at the end of bars 13, 14 and 15, which are followed first by a short sequence of more quavers. Anacrusis usually introduces sequence throughout the piece.

A musical score for four staves. The top staff is a single melodic line with eighth-note patterns. The second and third staves are grouped by a brace on the left, representing piano accompaniment with chords and a bass line. The bottom staff is a single melodic line with eighth-note patterns.

(bars 13-16)

Continuous quavers are then used in bars 16 right through to 19, arranged in groups of 3s with a slur over the first 2 notes of each set. After the short ascending scale, these demonstrate sequence in a descending pattern in bars 16 and 17, ascending in 18 and the section finishes descending again.

A single staff of music showing a group of three eighth notes with a slur over the first two notes.

Two staves of music showing piano accompaniment with chords in the upper staff and a bass line in the lower staff.

A musical score for four staves. The top staff is a single melodic line with eighth-note patterns. The second and third staves are grouped by a brace on the left, representing piano accompaniment with chords and a bass line. The bottom staff is a single melodic line with eighth-note patterns.

(Bars 16-19)

Like the previous movement, the piano part plays a modern version of the harpsichord part. In the few bars where the flute has a crotchet rest, however, the piano has a short arpeggio in the bass line.



(Bar 13)

The piece modulates to the dominant at the end of the 1<sup>st</sup> section and the 2<sup>nd</sup> section begins with arpeggios in the flute, still in the quaver rhythm, occasionally introducing a slur over the 1<sup>st</sup> two notes in a phrase (not including the up beat). Bars 22-23 go back to the original tune.



(Bar 20)

At the end of bar 24 and onto bar 25, short quavers on a B-flat introduce long dotted crotchets on the A below. In the middle of bar 26 there is a perfect cadence, which modulates to D minor, the relative minor.

The image displays three systems of musical notation. The first system consists of a single staff with a treble clef, showing a melodic line with a B-flat and a dotted note. The second system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both showing harmonic accompaniment. The third system consists of three staves: the top staff has a treble clef, the middle staff has a treble clef, and the bottom staff has a bass clef, all showing a more complex harmonic and melodic texture. Dynamics markings 'p' and 'mf' are present in the first two systems.

(Bars 24-26)

Audio Excerpt 3 (Bars 25-30)

This same rhythm is repeated in bars 27, 28 and 29 but on different notes, where both parts are in harmonic sequence. In this 2<sup>nd</sup> section, the bass line begins with a fairly simple rhythm of dotted crotchets before gradually introducing more quavers until bar 26 where it plays only quavers right through until bar 30. All this suggests the style of

a gigue. This section contains the only part of the movement in which the dynamics are different. Overall there is hardly any range in dynamics. The upbeat in bar 30 followed by the quavers in bars 31 and 32 introduce the bars, which are like the beginning of bar 16. Here the piece modulates back to the tonic and it returns back to the pattern of sequence and is identical to bars 14 and onwards until it reaches bar 37, where it begins the coda to finish the piece off and uses a perfect cadence on the last two chords.



(Bars 38-39)

### **Faure's Sicilienne**

The Faure Sicilienne is written in the key of G minor and has a ternary form, which can be divided, into three sections; ABA:

Section1 - bars 1 to 43 (A)

Section2 - bars 44 to 61 (B)

Section3 - bars 62 to 73 (A)

Coda – bars 74 to 86

It has a time signature of 6-8 and features many of the same rhythms as the Handel siciliana. The first theme is in the flute for 9 bars before the instrumentation changes and the piano takes over in bar 10, the flute accompanying.

**Allegretto molto moderato**

*p dolce*

*pp*

(Bars 1-9)

Audio Excerpt 4 (Bars 1-9)

It begins with a quaver upbeat (anacrusis, also common in the siciliana) followed by a repeating rhythm of alternating crotchets and quavers before a dotted quaver-semi quaver rhythm. In bar 8 there is a chromatic in the right hand of the piano. In bar 10 the flute plays just dotted crotchets as the piano takes over the main melody. Until this point the piano is playing sustained arpeggios in a semi-quaver rhythm which relates to its romantic style and it plays *con Ped.* (with the pedal) creating a thick texture of sound.

A musical score for piano, showing bars 10 through 13. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The right hand (RH) plays a melodic line with a dynamic marking of *p* (piano). The left hand (LH) plays a rhythmic accompaniment consisting of eighth-note chords. A large slur covers the RH melody across all four bars.

A continuation of the musical score for bars 10 through 13, showing the RH and LH parts in more detail. The RH part features a chromatic scale in bar 10, and the LH part features a rhythmic accompaniment of eighth-note chords.

(Bars 10-13)

There is another chromatic scale in the right hand of the piano in bar 18, as the instrumentation changes again for 4 bars where the piano has the tune. There are lots of chromatic scales and accidentals used throughout the piece, due to its late romantic style.

A musical score for piano, showing bar 18. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The right hand (RH) plays a melodic line with a dynamic marking of *p* (piano). The left hand (LH) plays a rhythmic accompaniment consisting of eighth-note chords. A large slur covers the RH melody across the bar.

(Bar 18)

A rhythm of a dotted crotchet followed by a crotchet is introduced in bar 26 and can be seen again in bars 28, 30 and 32. In bar 26 there is a 9<sup>th</sup> chord in the piano. We can also see a run of semi quavers in bar 29 to introduce the repetition in bar 30. This 1<sup>st</sup> section of music, which finishes in bar 41 after the main tune has returned, has a wide range of dynamics.



(Bars 26-32)



Section B begins at bar 44 where the piece modulates to E flat. Although the tune changes completely here, the same dotted quaver-semi quaver rhythm is used.

Overall, the piece has a large range of notes, which ascend mainly in the first section before the key changes and the notes have a descending pattern in the middle section.

A few examples of sequence can be seen in bars 44 and 49 but being a romantic piece, they are not as common as the Handel Siciliana.

The image displays four staves of musical notation. The top-left staff shows a single melodic line with a dotted quaver-semi quaver rhythm, marked with a piano (*p*) dynamic. The top-right staff shows a similar melodic line, also marked with a piano (*p*) dynamic. The bottom-left staff is a piano accompaniment for the first example, marked *cantabile* and *pp* (pianissimo), showing a bass line with a dotted quaver-semi quaver rhythm. The bottom-right staff is a piano accompaniment for the second example, marked with a piano (*p*) dynamic and a fermata over the final note, with the number 56 written above the staff.

(Bars 44 and 49)

Audio Excerpt 5 (Bars 44-51)

Imitation between the flute and the right hand of the piano is demonstrated when the piano plays solo in bars 58 and 59 and the flute repeats the same pattern in bars 60 and 61, much like the baroque piece. This does not happen in the Handel as the piano is written as figured bass.

Musical score for bars 58-64. The top staff shows a flute line with dynamics *mf* and *mp*. The bottom two staves show piano accompaniment with dynamics *p*, *mf*, and *p*. A tempo marking of 60 is present above the piano part.

Musical score for bars 58-64, showing a different arrangement of the same music. The top staff has dynamics *sf-p*, *mf*, and *sf-p*. The bottom two staves have dynamics *f-p*, *mf*, *poco f*, and *p*.

(Bars 58-64)

In bar 62 the piece changes key back to the tonic, the flute returns to the previous theme of the dotted crotchet followed by a crotchet with *sf-p* dynamics. A *rallentando* is used with a hairpin *diminuendo* at the end of this section (Bar 69) to finish it off.

The final section goes back to the original tune a tempo (bar 70) in the original key. It then leads into a coda in bar 79 and finishes on a tied dotted minim, crotchet D.

Audio Excerpt 6 (Bars 78-86)

### Comparison between the pieces

The Faure 'Sicillienne' and the 2<sup>nd</sup> two movements of 'Handel's Sonata in F' are two very different pieces from two very different time periods although they do appear to have some similar characteristics. Being from the baroque period, Handel's piece demonstrates much sequence, especially harmonic but has a sparse accompaniment and small range of dynamics, rarely straying from the key signature apart from simple modulations. There is a small range of notes, having been written for recorder originally. The basso continuo was written as figured bass so the editor has added a right hand part for the piano, which was not in the original, meaning there is no imitation in this part. In contrast, the Sicillienne has much more of a sense of freedom about it, with a large range of dynamics and notes involving lots of chromatic scales and accidentals but very few examples of sequence. They are both, however, set in compound time and make frequent use of the typical siciliana dotted quaver, semi quaver rhythms. Both the Faure and Handel's Allegro finish on a coda, which is an alteration on the original tune.

### Conclusion

In studying these two pieces I feel I have gained a much more detailed insight into the stylistic features of these two time periods and have learned many of the differences between the two styles of piece and their composers. This has helped me to play them better as I am much more aware of how they were intended to be played and how to create an effective contrast in a performance.

## **Candidate 4**

### **Advanced Higher Listening Commentary Exemplification**

**Ravel – *from Pictures at an Exhibition by Musorgsky*  
Vaughan Williams – *Job: A Masque for Dancing***

## Assessor's pro forma

Unit Music: Listening (Advanced Higher)

Title of commentary *Il Vecchio Castello (Musorgsky) and Dance of Job's Comforters (V Williams)*

Unit completed March 2007

Documentary evidence	✓/×	Comments
Assessor's process observation checklist	✓	
Commentary on two or more works or movements (1500-2000 words)	✓	
Referenced music mss. excerpts	✓	
Referenced audio excerpts	✓	
Candidate evidence is presented clearly and is intelligible to the reader	✓	<i>Well informed and interesting. Neat presentation.</i>
<b>Performance criteria/evidence requirements</b>		
Personal choice of work is explained.	✓	
Chosen works are placed in context.	✓	
Stylistic features of the music are identified.	✓	
Compositional features of the music (melody, harmony, rhythm, structure, timbre, genre, form) are described by means of detailed comment.	✓	<i>Comment is perhaps a little too detailed in the case of the V. Williams, but is nevertheless relevant.</i>
Notated music is referenced to the text, and is accurately related to audio excerpts. Music is notated correctly.	✓	
Comparison is made between the chosen works. Comparison relates to style and use of compositional techniques.	✓	
Candidate's findings are briefly and effectively summarised	✓	<i>Summary is to the point and well focused.</i>
<b>Pass</b>	✓	
<b>Supplementary comments</b>	<i>Candidate gained a great deal from the opportunity to probe in detail the features of these two works.</i>	

## Assessor's process observation checklist

Unit Music: Listening (Advanced Higher)

Title of commentary *Il Vecchio Castello and Dance of Job's Comforters*

Choice of works for study	✓/×	Comments	Date
has been made independently by candidate		<i>Discussion with instrumental teacher. Candidate looked at a number of works before deciding on these two.</i>	Oct 06
has been made by the candidate, with some guidance from tutor	✓		
has been made by tutor as a result of candidate indecision			
<b>Initial research into first work</b>		<i>Candidate had played an arrangement of one of the pieces; she was able to use the Central Library to access scores and information.</i>	Nov 06 on
successfully and independently undertaken by candidate	✓		
undertaken by candidate with some prompting/guidance			
undertaken with considerable tutor input			
<b>Initial research into other work(s)</b>		<b>( Insufficient candidate input to justify a Unit pass )</b>	
successfully and independently undertaken by candidate	✓		
undertaken by candidate with some prompting/guidance			
undertaken with some considerable tutor input			
<b>First draft completed by candidate</b>	✓	<i>Minor revisions only were made.</i>	Jan 07
<b>Subsequent draft(s) completed by candidate</b>	✓		
<b>Final version of commentary</b>			
completed successfully by the candidate	✓		Feb – Mar 07
has eventually been completed, but with an unacceptable level of tutor prompting/assistance		<b>( Insufficient candidate input to justify a Unit pass )</b>	
<b>Outcomes achieved/Unit pass</b>	✓		
<b>Supplementary comments</b>	<i>Candidate, throughout the time she was working on this commentary, brought some thoughtful insights to her work. A high degree of independence was demonstrated.</i>		

## Analytical Commentary

For my analytical commentary I will be comparing the Ravel arrangement of 'Il Vecchio Castello' from 'Pictures at an Exhibition' by Musorgsky with 'Dance of Job's Comforters' from 'Job: A Masque for Dancing' by R. Vaughan Williams.

Musorgsky was born in Russia in 1839 and educated at the Petropavlovsky school for guards cadets. Victor Hartmann, an artist who was a great friend of Musorgsky died in 1872. After visiting an exhibition of Hartmann's work a year later Musorgsky was inspired to write 'Pictures at an Exhibition' for piano. It was published after Musorgsky's death in 1881.

The chordal texture of the piece led many to arrange it e.g. Henry Wood (1915), Leopold Stokowski (1929) as well as Elagr Howarth (for brass ensemble) and Kazuhito Yamashita (for solo classical guitar). Ravel's orchestration, completed in 1922 is probably the most well known. It is this arrangement that I will be looking at in detail.

Vaughan Williams was born in 1872 in England and educated at the Royal College of Music and Trinity College Cambridge. His inspiration for Job came from William Blake's illustrations of the book of Job and premiered in 1930.

I chose these pieces to compare as both are movements from large orchestral works which make prominent use of the saxophone as a solo instrument. There are not many examples of the solo saxophone in orchestral music and as a saxophone player these are of specific interest to me. Also the pieces are similar in that both composers were directly inspired by works of art in writing them. I chose to look at Ravel's arrangement of Musorgsky's work as it makes use of the saxophone and is very faithful to the original music.

### 'Il Vecchio Castello' - Musorgsky/Ravel

'Il Vecchio Castello' is based on a painting of a medieval castle in front of which a troubadour is singing the title translates as 'The Old Castle'. Musorgsky has written this movement as a 'song without words' strongly influenced by Russian folk music.

The movement is in ternary form but it is easier to think of it as a 'song' with an introduction, six strophes of irregular length and a coda which gradually fades away.

The introduction is played on bassoon introducing the melody within a piano dynamic:

Bassoon

*p espressivo*

4

Bsn.

This is in 6/8 and has a distinct siciliano rhythm to give the impression of the southern European location of the painting.

#### Audio extract 1

The main melody enters on saxophone at bar 8. In this arrangement Ravel uses the saxophone to represent the troubadour in the picture - this is evident by the instruction on the score 'molto cantabile' which means in a singing style and also 'con dolore' which is with sadness attributing a human emotion to the melody. The saxophone is also instructed to use vibrato which will further imitate the human voice. This also exemplifies Ravel's renowned skills as an orchestrator.

The first phrase of the solo:

Alto Saxophone  
(concert pitch)

*molte cantabile con dolore*

*p vibrato*

5

A. Sax.

is repeated approximately eight times with slight variations throughout the piece.

The cello plays a G sharp pedal this is used to symbolise the strumming of the troubadours guitar and also to keep up the siciliano rhythm later on.

This pedal note continues, mainly on cello throughout the piece.

The saxophone leads the solo in the first strophe with the bassoon completing the melody line:

#### Audio extract 2

This adds needed variation as the melody line is very repetitive and could easily become monotonous.

The main melodic idea is then repeated with divisi violin accompaniment which helps to build up the harmony. The piece is in the key of G sharp minor which gives it the rather plaintive sound of a lament, the key has 5 sharps and is a very 'dark' key. However the harmony is quite simple and so takes nothing away from the melody in

octaves.



The image shows a musical score for Violin II and Viola. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The Violin II part is written in treble clef and the Viola part is in bass clef. Both parts play octaves of a melodic line. The music consists of four measures. In the first three measures, the notes are quarter notes. In the fourth measure, the notes are held over with a fermata.

and this is then repeated with the addition of flutes also in octaves and in unison with the violins. The lack of harmony in the melodic line results in a very clear sound and reinforces the idea of it being 'sung'.

The melody is then again taken up by bassoon and then passed back to the flutes but this time adding in harmony with the clarinets in 3rds and introducing another variation on the main melody.



The image shows a musical score for Flute and Clarinet (concert pitch). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The Flute part is in treble clef and the Clarinet part is also in treble clef. The Flute part plays a melodic line with some grace notes and slurs. The Clarinet part plays a harmonic line in thirds. The music consists of four measures.

The tune is then taken up by oboe and bassoon in harmony and then passed to flute and clarinet. The original saxophone melody comes back in at 31 with string accompaniment which gradually diminuendos until two bars before the end. The saxophone comes back in fortissimo the note is held over pizzicato chord in the strings and is held in a pause.

### Audio extract 3

Ravel's choice to use the saxophone to represent the troubadour (a medieval minstrel or travelling musician) is due mainly to the fact that it lends itself well to imitating the voice, with use of vibrato and tone colour. The range is also approximately that of the voice and this is emphasised in that Ravel keeps the saxophone in quite a limited range mostly within the middle of the instrument. Also using the saxophone in orchestral music was quite unusual so stands out from other orchestral arrangements.

### 'Dance of Job's Comforters' - R. V. Williams

'Job: A Masque for Dancing' is a ballet and based on William Blake's biblical illustrations of the book of Job. In the Dance of Jobs Comforters Job had just learnt of the deaths of his sons and daughters and the three comforters are introduced to him by Satan. They appear sympathetic but gradually turn to accusing him. Described as 'Satan's Trinity of Accusers' by Blake and 'Three Wily hypocrites' by Williams.

The scene starts off by introducing the start of the main saxophone melody interspersed by pizzicato strings:

Alto Saxophone (concert pitch)

Violin I

Violin II

The falling minor and major thirds seem to represent the entry of the 3 comforters as they are repeated 3 times before the melody continues. This is an *idée fixe* a theme which represents the comforters. The minor feel of this melodic line conveys the sympathy and sadness of the comforters while the pizzicato strings suggest they are being careful around Job as though sensitive to his feelings or tiptoeing around him. The even rhythm of the strings also gives the impression of footsteps.

Violin I

Violin II

Violoncello

Contrabass

The use of triplets in the saxophone line also adds to the impression of movement of the dancers as it is very lyrical.

#### Audio extract 4

The tenuto marked crotchets accompanying it adds to the impression of quiet sadness.

The saxophone then continues with a series of falling thirds with accompaniment from the clarinets, bassoon and strings it has a very minor feel and so appears sympathetic. This is followed by a much denser middle section where Job's comforters show their true feelings of anger and reproach.

The tempo is increased and the dynamic is gradually raised during this section. It begins with repetition of a phrase from the bassoon part at the beginning:

Musical score for woodwinds and saxophone. The score is in 4/4 time and consists of five staves: Piccolo, Flute, Oboe, Clarinet (concert pitch), and Alto Saxophone (concert pitch). The music is divided into two measures. Each measure contains a melodic phrase with dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), and *p* (piano). The Piccolo, Flute, Oboe, and Clarinet parts play the same melodic line, while the Alto Saxophone part plays a similar but slightly different line. The dynamics are indicated by slanted lines above the notes, showing a crescendo from *f* to *ff* and a decrescendo from *ff* to *p*.

This is taken up by the orchestra and repeated aggressively. More instruments are added gradually and the section builds towards a climax which is fortissimo with the orchestra mainly in unison

#### Audio extract 5

Shorter note values reinforce the anger of the comforters, before everything else stops abruptly and this leads back into the original solo as the as the 'comforters return to their gestures of pretended sympathy.' The saxophone is then joined by the cello for 4 bars as the melody diminuendos into Pp.

Musical score for Alto Saxophone and Violoncello. The score is in 4/4 time and consists of four staves: Alto Saxophone (concert pitch), Violoncello, A. Sax., and Vc. The music is divided into two measures. Each measure contains a melodic phrase with dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), and *p* (piano). The Alto Saxophone and Violoncello parts play the same melodic line, while the A. Sax. and Vc. parts play a similar but slightly different line. The dynamics are indicated by slanted lines above the notes, showing a crescendo from *f* to *ff* and a decrescendo from *ff* to *p*. The Violoncello part includes a triplet of notes in the first measure and a triplet of notes in the second measure.

At this point Job rises and curses God this is represented by a fortissimo chord throughout the orchestra and descending movement and a roll on timpani.

#### Audio extract 6

The tempo is now slower (andante).

This section is a sort of fanfare as though heralding the arrival of Satan who appears later in the scene, there is repetition of the descending chromatic movement which links back to the anger of the comforters as portrayed in the earlier section it also makes use of the thirds used in the original saxophone theme.

The image shows a musical score for four instruments: Oboe, Cor Anglais (concert pitch), Bass Clarinet (concert pitch), and Trumpet (concert pitch). The score is in 2/2 time and features a descending chromatic movement. Each instrument part begins with a fortissimo (ff) dynamic marking. The melody consists of a series of eighth notes descending chromatically, with a triplet of eighth notes in the first measure of each line. The Oboe part starts on G4, Cor Anglais on A4, Bass Clarinet on B3, and Trumpet on C4. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#).

A tam tam solo marks the exposure of Satan and the hosts of hell. The cymbal crash helps to convey the surprise and horror of Job. By this point the saxophone has dropped out as Williams uses the entire orchestra including full organ to represent Satan and the hosts of hell the saxophone would be easily drowned out.

#### Audio extract 7

This section gradually builds with repetition of the same pattern: long brass chords followed by descending chromatic movement and ascending broken chords in the strings, oboes and clarinets. This builds to a fff chord at which point Satan stands, this is followed by more of the chromatic triplet movement Williams seems to use to represent 'evil' and a long timpani roll. This gradually fades away as 'the vision disappears' and ends with the timpani roll and held notes in the cello and double bass at ppp.

#### Comparison

These two pieces have obvious similarities: they were both inspired by

works of art and make use of solo saxophone within the orchestra. Both have a minor feel and a rather plaintive quality to the harmony. However there are also some very significant differences 'Il Vecchio Castello' uses the saxophone to represent the troubadour in the painting and thus is written as a solo with accompaniment almost in the style of a concerto, whereas in 'Dance of Jobs Comforters' the saxophone has important solo passages but is undoubtedly part of the orchestra. 'Dance of Jobs Comforters' is also a scene from a ballet so the music plays as though there were something missing and I think you would need to see the dancing in order to fully appreciate the piece. It is written in a very programmatic style, some stage direction and quotes from the original text are quoted on the score whereas 'Il Vecchio Castello' is written to stand on its own so has a more complete feel. 'Il Vecchio Castello' is in the form of a 'song without words' so flows throughout without any clear sections of repeats whereas 'Dance of Jobs' Comforters' has distinct sections relating to the action that is happening on stage. 'Il Vecchio Castello' is in 6/8 and this accommodates the siciliano rhythm and elements of Russian folk music which are prominent throughout. 'Dance of Jobs' Comforters' is in 4/4 and has a distinctly English feel. Both use a wide range of dynamics but whereas 'Il Vecchio Castello' is very flowing and calm, V. Williams uses the dynamic contrast to build suspense and highlight the changes of mood within the piece.

Personally I prefer the Vaughn Williams piece as although it makes less prominent use of the saxophone, I found it much more interesting to listen to. While Ravel's orchestration added some variation to Musorgsky's original piece it is still rather monotonous whereas in 'Job : A Masque for Dancing' the differences in tempo and texture make it more varied. I also particularly liked the saxophone's main theme as I felt it lent itself well to the instrument and portrayed the comforters' mixed feeling well.

## Bibliography

Musorgsky: Pictures at an Exhibition – Michael Russ – Cambridge Music Handbooks

Musorgsky: His Life and Works – David Brown – Oxford University Press

The Dramatic Works of Ralph Vaughan Williams – Frank Howes – Oxford university Press

Full Orchestral Score: Job: A Masque for Dancing – R. Vaughan Williams – Oxford University Press

Full Orchestral Score: Pictures at an Exhibition – Musorgsky/Ravel – Boosey and Hawkes

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## CD Track Listing

Track 1 – Audio extract 1 – Siciliano rhythm in cello part.

Track 2 – Audio extract 2 – First phrase of melody.

Track 3 – Audio extract 3 – Ending.

Track 4 – Audio extract 4 – Triplet movement in saxophone melody.

Track 5 – Audio extract 5 – Climactic section.

Track 6 – Audio extract 6 – Fortissimo chord.

Track 7 – Audio extract 7 – Cymbal crash representing the exposure of satan.

Track 8 – ‘Il Vecchio Castello’ – Musorgsky/Ravel.

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Track 9 – ‘Dance of Jobs Comforters’ – R. Vaughan Williams.

## **Candidate 5**

### **Advanced Higher Listening Commentary Exemplification**

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**Mahler – *Movement 3 from Symphony No. 1*  
Vivaldi – *from The Four Seasons***

### Assessor's process observation checklist

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_

Title of commentary

MAHLER/VIVALDI

Assessor \_\_\_\_\_

Choice of works for study	✓/×	Comments	Date
has been made independently by candidate		<i>Candidate selected two quite different styles purely as a consequence of personal experience.</i>	<i>17/9/6</i>
has been made by the candidate, with some guidance from tutor	✓		
has been made by tutor as a result of candidate indecision			
<b>Initial research into first work</b>		<i>Most concepts identified &amp; used by the candidate in an appropriate way.</i>	<i>7/11/6</i>
successfully and independently undertaken by candidate	✓		
undertaken by candidate with some prompting/guidance			
undertaken with considerable tutor input			
<b>Initial research into other work(s)</b>		<i>Good research methods and displaying much personal insights.</i>	<i>28/11/6</i>
successfully and independently undertaken by candidate	✓		
undertaken by candidate with some prompting/guidance			
undertaken with some considerable tutor input		(Insufficient candidate input to justify a Unit pass)	
<b>First draft completed by candidate</b>	✓	<i>Successfully reviewed &amp; re-drafted.</i>	<i>24/3/7</i>
<b>Subsequent draft(s) completed by candidate</b>	✓		
<b>Final version of commentary</b>	✓		
completed successfully by the candidate			
has eventually been completed, but with an unacceptable level of tutor prompting/assistance		(Insufficient candidate input to justify a Unit pass)	
<b>Outcomes achieved/Unit pass</b>	✓		
Supplementary comments		<i>Good range of concepts used and evidently understood.</i>	

## Assessor's pro forma

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_

Title of commentary MAHLER/VIVALDI

Assessor \_\_\_\_\_

Unit completed 17/3/7

Documentary evidence	✓/✗	Comments
Assessor's process observation checklist	✓	
Commentary on two or more works or movements (1500-2000 words)	✓	
Referenced music mss. excerpts	✓	Generally well used, except for key signatures. Appropriate, short extracts recorded
Referenced audio excerpts	✓	
Candidate evidence is presented clearly and is intelligible to the reader	✓	Hears well.
<b>Performance criteria/evidence requirements</b>		
Personal choice of work is explained.	✓	Chosen from personal experience.
Chosen works are placed in context.	✓	brief.
Stylistic features of the music are identified.	✓	
Compositional features of the music (melody, harmony, rhythm, structure, timbre, genre, form) are described by means of detailed comment.	✓	Good range of concepts used effectively.
Notated music is referenced to the text, and is accurately related to audio excerpts. Music is notated correctly.	✓	Much use of excerpts.
Comparison is made between the chosen works. Comparison relates to style and use of compositional techniques.	✓	Some references contained in text although this could have been expanded.
Candidate's findings are briefly and effectively summarised	✓	Very brief.
Pass	✓	
Supplementary comments		Candidate appears to have a good grasp of the essential musical features in each of her chosen works.

## Mahler Symphony No.1

(Mvt 3 - Feierlich und gemessen, ohne zu schleppen -  
Solemnly and measured, without dragging)

Gustav Mahler (1860-1911) the son of Jewish parents and the second of their fourteen children was an Austrian born composer. His many achievements includes the rebirth of symphony with song, discovering various new melodic, tonal, textural and formal methods to support the most expansive structures and new instrumental combinations to enlarge the resources of the orchestra. He also left a prominent impression on the Vienna Opera with his style and musical presentation.

Mahler began from the German tradition of music which was rooted in the music of Johann Sebastian Bach, and the 'Vienna School' of Haydn, Schubert, Beethoven and Mozart, and encompassed the Romantic era of composers such as Schumann and Mendelssohn. In saying this however, the prominent influence of Richard Wagner, who he greatly admired, left a marked impression on his work.

Mahler's symphonies are generally divided into three periods

The first, from which I will study the 3<sup>rd</sup> movement, was governed by his reading of the *Wunderhorn* poems, and incorporated characteristic melodies from his song settings of them, which includes the first four numbered symphonies.

## Antonio Vivaldi - The Four Seasons

Concerto No. 4 in F Minor, Op 8.4 "Winter"

(Mvt 3 - Allegro)

Antonio Vivaldi was born in Venice on March 4th, 1678. Though ordained a priest in 1703, within a year of being ordained, he no longer wished to continue celebrating mass due to his greater love for music and many physical complaints. It is said that he sometimes left the altar in order to quickly scribble down musical ideas which came to him during mass. Music describing the moods of the four seasons was always a popular idea with composers such as Werner and Fischer, amongst other Baroque composers, but none were to do so in such precise and descriptive detail of Antonio Vivaldi in his four seasons concertos.

I have chosen to concentrate solely on "Winter" (Mvt 3- Allegro) As this is my most favourite season and movement.

I decided to study these two pieces in detail, mainly because I was familiar with them already and felt they complimented each other wonderfully as they completely contrast one another in style, period and composer.

## Mahler Symphony No.1

(Mvt 3 - Feierlich und gemessen, ohne zu schleppen -  
Solemnly and measured, without dragging)

### Theme 1

This movement throughout is in 4/4 simple time. There is no specific tempo indication marked by the composer, but he stated at the top of the page that this should be played "Solemnly and measured, without dragging." Below there is reference to this indication in German, which more or less states that this should be played as if there were soldiers slowly but precisely marching in uniform to it. This work is for orchestra.

The timpani begins playing in perfect 4ths (D and the A below) with the dynamic marking indicated as "pp" This adds to the funeral march effect and gives it a gypsy flavour.

### Audio excerpt 1

1  
Feierlich und gemessen, ohne zu schleppen \*)

Pauken  
pp  
mit Dämpfer

Contrabass  
SOLO  
pp

2

1. Posaune  
pp

Bass-tuba  
pp

Posaune  
pp

Cello  
pp

Bass  
pp

2

Two bars later, there is a slight *crescendo* as the double bass emerges clearly in D minor (tonic minor), but the dynamic marking is still “p” and muted. It quickly becomes clear that this funeral march is based on the children’s French folk song “Frere Jacques”.

Throughout this first *theme*, there is a *canonical* treatment to “Frere Jacques” (which contains *repetition*, and the D *harmonic minor scale*) as the clarinet and 1<sup>st</sup> bassoon emerges in bar 17 with the melody, and gradually each instrument in the orchestra emerges one after another playing the traditional melody. This subsequently displays more *repetition*, *perfect cadences* and also *imitation* between each of the instruments.

### Audio excerpt 2

79

The image shows a page of a musical score for an orchestra, specifically an audio excerpt. The score is written in 4/4 time and D minor. It features multiple staves for various instruments, including strings, woodwinds, and brass. The music is a canonical treatment of the French folk song "Frere Jacques".

Key markings and annotations include:

- Dynamic markings: *ppp* (pianississimo), *p* (piano), *pp* (pianissimo), *sfz* (sforzando), *rit.* (ritardando), *Alleg.* (Allegretto).
- Performance instructions: "mit Dämpfer" (with mutes), "Dämpfer ab" (mutes off), "nicht ordniert" (not ordered), "geh." (gehört), "soll." (sollen).
- Rehearsal marks: "zu 2" (to 2).
- Tempo markings: "rit.", "Alleg.", "soll.", "U. S. 9901".

In Figure 3, however, we are soon introduced to a new section as a solo oboe appears using at the end of bar 19, a perfect 4<sup>th</sup> between (D & the A below) which relates back to the timpani's notes at the very beginning. In bar 21 there is a grace note used (*acciaccatura*) from the notes A to D.

This musical score shows a section of a piece. The oboe part is the top staff. At the end of bar 19, it plays a perfect fourth interval between D and A. In bar 21, it features a grace note (acciaccatura) moving from A to D. The score includes various dynamics such as *pp* and *dp*, and includes the instruction "mit Gelwammachlage!" in the oboe staff.

There is again *repetition* displayed in bar 29 as the oboe repeats bar 19, only this time, at the end of bar 30, using a minim, instead of a dotted crotchet.

This musical score shows a section of a piece, starting at bar 29. The oboe part is the top staff. At the end of bar 30, it repeats the perfect fourth interval from bar 19, but using a minim note instead of a dotted crotchet. The score includes various dynamics such as *pp* and *dp*, and includes the instruction "Dämpfer ab" in the oboe staff. The page number 79 is visible at the top right.

etwas hervortreten  
 p  
 pp  
 piaz.  
 pp  
 3  
 in his zu „Langsam“ in gleichmäss  
 er zu sein

In bar 24, the four flutes come in in *unison*, but *octaves* apart, this adds to the melody, giving it a thicker texture.

24 zu 2  
 1. Fl.  
 2. Fl.  
 3. Fl.

## Theme 2

Theme 2 emerges in Figure 5, where the gypsy idea is developed further, moving in 3rds and 6ths. The gypsy idea is encouraged by the odd harmonies and *discords* played by the two oboes in figure 5, and the strings add to this by playing *pizzicato* and moving 4ths apart.

## Audio excerpt 3

1 Fl. 1 a tempo Ziemlich langsam  
 1.2 Horn in F  
 1.3 Clarinet in F  
 1.3.1 Violin I  
 2 Violin II  
 Viola  
 Cello  
 Bass  
 a tempo Ziemlich langsam

Whilst all of this is happening, there is also a noticeable *accelerando* as gradually the theme becomes more dance-like.

In figure 6, by the adding of the cymbal on the *offbeat*, a military feeling is established. The music is marked “Mit Parodie” (with parody) which suggests Mahler is exaggerating the clashing of the cymbal for the comic effect of military music for brass band.

## Mit Parodie Audio excerpt 4

6 Mit Parodie a tempo  
 1.2 Fl. 1 Nicht schleppen  
 1.4 Cl. 1 in E-flat  
 1.2 Bassoon  
 3-4 Horn in F  
 1.2 Trumpet in F  
 1.3 Trombone  
 1.3.1 Snare Drum  
 1.3.2 Cymbal  
 1.3.3 Bass Drum  
 1.3.4 Tom-tom  
 1.3.5 Gong  
 1.3.6 Triangle  
 1.3.7 Tambourine  
 1.3.8 Castanets  
 1.3.9 Maracas  
 1.3.10 Chimes  
 1.3.11 Bells  
 1.3.12 Cymbals  
 1.3.13 Gong  
 1.3.14 Triangle  
 1.3.15 Tambourine  
 1.3.16 Castanets  
 1.3.17 Maracas  
 1.3.18 Chimes  
 1.3.19 Bells  
 1.3.20 Cymbals  
 1.3.21 Gong  
 1.3.22 Triangle  
 1.3.23 Tambourine  
 1.3.24 Castanets  
 1.3.25 Maracas  
 1.3.26 Chimes  
 1.3.27 Bells  
 1.3.28 Cymbals  
 1.3.29 Gong  
 1.3.30 Triangle  
 1.3.31 Tambourine  
 1.3.32 Castanets  
 1.3.33 Maracas  
 1.3.34 Chimes  
 1.3.35 Bells  
 1.3.36 Cymbals  
 1.3.37 Gong  
 1.3.38 Triangle  
 1.3.39 Tambourine  
 1.3.40 Castanets  
 1.3.41 Maracas  
 1.3.42 Chimes  
 1.3.43 Bells  
 1.3.44 Cymbals  
 1.3.45 Gong  
 1.3.46 Triangle  
 1.3.47 Tambourine  
 1.3.48 Castanets  
 1.3.49 Maracas  
 1.3.50 Chimes  
 1.3.51 Bells  
 1.3.52 Cymbals  
 1.3.53 Gong  
 1.3.54 Triangle  
 1.3.55 Tambourine  
 1.3.56 Castanets  
 1.3.57 Maracas  
 1.3.58 Chimes  
 1.3.59 Bells  
 1.3.60 Cymbals  
 1.3.61 Gong  
 1.3.62 Triangle  
 1.3.63 Tambourine  
 1.3.64 Castanets  
 1.3.65 Maracas  
 1.3.66 Chimes  
 1.3.67 Bells  
 1.3.68 Cymbals  
 1.3.69 Gong  
 1.3.70 Triangle  
 1.3.71 Tambourine  
 1.3.72 Castanets  
 1.3.73 Maracas  
 1.3.74 Chimes  
 1.3.75 Bells  
 1.3.76 Cymbals  
 1.3.77 Gong  
 1.3.78 Triangle  
 1.3.79 Tambourine  
 1.3.80 Castanets  
 1.3.81 Maracas  
 1.3.82 Chimes  
 1.3.83 Bells  
 1.3.84 Cymbals  
 1.3.85 Gong  
 1.3.86 Triangle  
 1.3.87 Tambourine  
 1.3.88 Castanets  
 1.3.89 Maracas  
 1.3.90 Chimes  
 1.3.91 Bells  
 1.3.92 Cymbals  
 1.3.93 Gong  
 1.3.94 Triangle  
 1.3.95 Tambourine  
 1.3.96 Castanets  
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 1.3

3. tempo  
 sind von einem Ritt a tempo  
 sehr zarte Melodien  
 a tempo

In bar 56 there is *repetition* of bar 45 , when once again the cymbals emerge.

(wie vorher) pp  
 a tempo  
 a tempo  
 a tempo

In bar 58, the 1<sup>st</sup> and 2<sup>nd</sup> violins play a *glissando*, which crescendos from “pp” to “ff”, and then suddenly to “p”. This adds to the playful nature of the movement and reinforces the light-hearted feeling the movement evokes.

58 59  
 pp ff p

In figure 8 there is a *poco ritenuto* as the strings prepare to repeat the previous section, but this time, takes on a more relaxed, easy going attitude in “pp” as it has already established itself in previous bars.



Figure 9 refers back to theme 1 (Frere Jacques) in the woodwind section, and the previous oboe section has been taken over this time by the viola, who plays the melody in *unison* with the cello. As before, there are *grace notes (acciacatura)* between the D and the A, but instead of the strings repeating the *acciacatura* in the previous bar, like the oboe did, it is imitated by the cellos. This demonstrates an antiphonal effect. The cello and viola articulate their notes using staccato for a precise, clean, and rhythmic effect like the oboe.



There is a large *diminuendo* to “*ppp*” when theme 2 is coming to an end. This allows us to hear the harmonies gelling together more clearly as the texture becomes thinner.



In figure 10 we are introduced to the Middle section of the movement. This section is marked “Sehr einfach und schlicht wie eine Volksweise” - (Very simple, like a folk-tune) ( $\text{♩} = 72$ )

There is *modulation* to G major, initiated by the Harp which plays in  *triplets* (\*\*\*\*Fig 10 (3bars)\*\*\*\*) giving us a sweet, dreamy, floating feeling, which is carried on when the strings emerge, playing a melody in G major.

### Audio excerpt 5



The image shows a page of musical notation for a string quartet. It consists of four staves: Violin I, Violin II, Viola, and Cello. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include 'pp' (pianissimo), 'p' (piano), and 'mf' (mezzo-forte). There are also performance instructions: 'ohne Dämpfer' (without dampers) and 'mit Dämpfer' (with dampers). The music features independent melodic lines for the violins and flutes, with the cello playing an alberti bass.

It feels like a conversation between the violins and the flutes, as though the 2<sup>nd</sup> violins are asking a question, the flutes are adding to it, and the 1<sup>st</sup> violin solos in bar 91 are answering. Each of these independent melodic sections between the inner and outer players of the 2<sup>nd</sup> violins, 1<sup>st</sup> violins and flutes, move in 3rds, giving the melody a thick texture but at the same time allows it to breathe, and gives it a natural, care free feeling. While all of this is happening, the inner cello plays an *alberti bass*, using mostly the notes G, D, G.

# Audio excerpt 6

The image shows a page of a musical score for a symphony. The score is written for a full orchestra and includes the following parts and markings:

- Fl.** (Flute): *pp*
- L. 3.** (Left Trombone 3): *pp*
- Clar. 2** (Clarinet 2): *pp*
- L. Fag.** (Left Bassoon): *pp*
- L. Horn** (Left Horn): *p marc.*
- Harfe** (Harp): *pp*
- Viol. Solo** (Violin Solo): *ohne Dämpfer*, *p espress.*
- Viol. 2.** (Violin 2): *ohne Dämpfer*, *p espress.*
- I. Viol. in drei gleichem Theilern** (Violin 1 in three equal parts): *gliss.*
- Viola**: *mit Dämpfer*, *p*, *pp*
- C-H.** (Cello/Double Bass): *mit Dämpfer*, *pp*, *pp*

There is a modified recapitulation in figure 13, which repeats theme 1, however not in its principle key of Dminor.



Bar 135 contains an unusual technique displayed by the strings "col legno" which is an indication for the string instruments (in this case the 1st and 2nd violins) to play on the wood of the bow. This adds to the dance like, and almost comical effect the movement evokes.

The image shows a page of a musical score, likely from a symphony. The score is written for a full orchestra, including woodwinds (flutes, oboes, clarinets, bassoons, saxophones), strings (violins, violas, cellos, double basses), and percussion (timpani, snare drum, cymbals, triangle, etc.). The score is in a common time signature and features complex rhythmic patterns. A specific instruction "col legno" is written above the first and second violin staves. A footnote at the bottom reads: "\*) Anmerkung für den Dirigenten: Kein Irrthum! Mit dem Holz".

In figure 19 , as the movement draws to a calm ending, repeating the form it took from the very beginning of the movement, and there is an example of antiphony between the bassoon and the clarinet from bar 158 to bar 160, and pedal notes in "pppp" are demonstrated by the cellos.

Antonio Vivaldi - The Four Seasons  
Concerto No. 4 in F Minor, Op 8.4 "Winter"  
(Mvt 3 - Allegro)

Unlike the Mahler, this movement is in 3/8 compound time and in F minor. The tempo indication is simply Allegro.

From the outset, Vivaldi uses *repetition* within the violin solo part, by repeating the notes C, A flat, G, F, E natural and F four times. Many of the notes move by step and sequence is also used frequently.

The image shows two systems of musical notation. The first system is for measures 11 and 12, with a circled measure number '11' at the start. The second system is for measures 16 and 17, with a circled measure number '16' at the start. Each system consists of two staves: the top staff is for Violin solo (VI. solo) and the bottom staff is for Basso Continuo (B.C.). The Violin solo part features a repeating eighth-note pattern of C, A-flat, G, F, E-natural, F. The B.C. part provides a steady accompaniment with a constant F note in the bass line.

At the same time, the *basso continuo*, which consists of the cello and the double bass, plays a *pedal point* - the note F

110

III Audio excerpt 7

The image shows two systems of musical notation for an audio excerpt. The first system is for measures 6 and 7, with a circled measure number '6' at the start. The second system is for measures 7 and 8, with a circled measure number '7' at the start. The first system includes staves for Violino solo, Violino I, Violino II, Viola, and Violoncello e Contrabasso Basso Cont. The Violino solo part features a repeating eighth-note pattern of C, A-flat, G, F, E-natural, F. The Violoncello e Contrabasso Basso Cont. part provides a steady accompaniment with a constant F note in the bass line. The second system shows the continuation of the Violino solo part and the B.C. part.

There is a short example of a *canon* when the 2<sup>nd</sup> violin enters shortly after the solo violin and violin I in bar 22, the notes are kept simple, but at the same time this feature adds interest for the listener. There are also examples of ascending and descending scales in each of the violin parts. As the notes of the solo violin part moves upwards, the notes of the 2<sup>nd</sup> violin move downwards, creating a clever and interesting effect. At this point, the viola plays a pedal E, however in bar 27, the idea of ascending against descending notes is continued as the violin parts move upwards and stepwise, the viola moves downwards.

in bar 30, Vivaldi alternates between the minor and major chords of F when notating the violin parts, he uses the chords F natural and A flat, of course suggesting F minor, then in the next bar, F natural and A natural, suggesting the tonic minor. This adds dramatic effect. Also in doing this, there is also a *chromatic* scale as the solo violin part moves in semitones, and in bar 33 there is *imitation* of the solo violin part displayed in the 2<sup>nd</sup> violin part. In keeping with the general idea, the viola part moves stepwise, using the occasional octave, but generally adding and harmonising the violin parts, while the basso continuo plays a pedal C (the *dominant pedal*)

## Audio excerpt 9

Musical score for Audio excerpt 9, bars 33-39. The score is for four staves: VI. solo e VI. I, VI. II, Vla., and ð.C. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a flowing 1-in-a-bar effect with slurred or tied notes for each instrument. A handwritten annotation 'imitation' is written above the VI. II staff in bar 34. The number '33' is written above the first staff in bar 33.

Up until bar 39, the articulation is slurred or tied for each instrument, to create a flowing 1-in-a-bar effect and to emphasise the phrasing, however in bar 40, this abruptly comes to an end, creating a new idea.

Bar 40 displays separate bowings for the three violins, creating a stronger, more forceful and exciting effect. The solo violin part and the 1<sup>st</sup> violin play in unison, which makes the texture thicker and highlights the most important part in those particular bars.

Musical score for Audio excerpt 9, bar 40. The score is for five staves: VI. solo, VI. I, VI. II, Vla., and B.C. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features separate bowings for the three violins. A handwritten annotation 'H Gir forte Sdruzziolar, cader à r.' is written above the VI. solo staff, and 'Sep bonis' is written below it. The number '40' is written above the first staff in bar 40.

Bar 42 reverts back to the original idea displayed in bar 30 by using tied notes, while the violins create an antiphonal effect by using the dynamics "pp" and "f" to differentiate between the different voices, making it sound like a conversation, although the parts are in unison, not alternating between each violin.

A musical score consisting of five staves. The top two staves contain complex, multi-measure rests. The third staff features a series of notes with slurs and accents. The bottom two staves show a rhythmic pattern of notes, likely representing the unison playing mentioned in the text.

Bar 48 displays all of the instruments playing in unison, creating a strong, energetic effect.

A musical score for five staves. The top three staves show a sequence of notes. The fourth staff has a triplet of notes with a slur and the word 'Cresc.' written above it. The fifth staff has a triplet of notes with a slur and the word 'tutti' written below it.

In bar 80, triplets are used to create an impressive, mini cadenza for the solo violin, there is more sequence used, and again the notes move stepwise, creating a busy, lively effect.

Audio excerpt 10  
 ↙

In bar 98, as the solo violin plays descending scales, the basso continuo plays the arpeggio of each scale, adding pleasant, simple harmony.

In bar 101, there is a contrast to the previous exciting and energetic themes. Bar 101 suggests a more peaceful, pleasant idea. As the upper strings move by ascending (for the 2<sup>nd</sup> violin descending) by step, the viola has running semi quavers ascending by step and by bar 102, has modulated from minor to major.

## Audio excerpt 11

102 dalle fermate porte

VI. solo

I

VI.

II

Vla.

B.C.

Allegro

EE 6721

Bar 120 displays a fast and furious scale consisting of demi-semi quavers, it ascends and descends several times. This creates great suspense and climax as well as a feeling of anxiety and urgency. This cadenza also shows off the violinist's impressive virtuosity and ability.

## Audio excerpt 12

120

VI. solo

I

VI.

II

Vla.

B.C.

Allegro

scale

... tutti in guerra questo ...

EE 6721

From bar 123 onwards, amongst the demi semi quavers played by the violin, there are short interjections from the whole ensemble in which they play

tremolos together, adding to the tension and excitement.

The image shows a musical score for strings, measures 123 to 125. The score is written for five parts: Violin solo (VI. solo), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Basso Continuo (B.C.). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. In measure 123, the Violin solo part has a tremolo. In measure 124, the Violin I and II parts play in unison. In measure 125, the Viola and Basso Continuo parts play in unison, with the B.C. part marked with a [Tutti] dynamic. The score is divided into three measures by vertical bar lines.

In bar 151, the violins play in unison to the end, and the tremolos are passed to the viola and basso continuo, creating a dramatic and exciting finish!

Comparison: Both of these works have a connection with poetry, Mahler had read the *Wunderhorn* poems and Vivaldi's music is based on lines from poetry that he may have written with the Italian words included on the score. There is an element of programme music in the Mahler as he uses the normally cheerful "Frere Jacques" theme as a solemn military march complete with clashing cymbals in the "Mit Parodie" section. Vivaldi is more obvious in his use of descriptive music as he outlines some winter scenes. The Vivaldi has let me find out more about the Baroque concerto with its use of the string orchestra including the basso continuo part. The Mahler has let me contrast the texture of a much larger orchestra as used by composers in late 19<sup>th</sup> century symphonies. The violin writing in these two works is extremely contrasted, thinner in the Vivaldi but with a much richer sound in the Mahler. Mahler makes much more of the contrasts in dynamics as he has detailed in the score.

Conclusion: In analysing these two works in detail, and studying their musical concepts within, I feel I have gained a great deal from this exercise, as not only has it given me a chance to review two of my favourite works, it has also helped and given me examples of concepts that I can relate to and remember for future reference.

## **Candidate 6**

### **Advanced Higher Listening Commentary Exemplification**

**Handel – *Sonata in F*  
Linde – *Marchen***

## Assessor's pro forma

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_ Title of commentary Mandel/Linde Assessor \_\_\_\_\_ Unit completed \_\_\_\_\_

Documentary evidence	✓/x	Comments
Assessor's process observation checklist	✓	Provided
Commentary on two or more works or movements (1500-2000 words)	✓	Requirements met (slightly above word count - acceptable margin)
Referenced music mss. excerpts	✓	Integrated at appropriate points in text.
Referenced audio excerpts	✓	
Candidate evidence is presented clearly and is intelligible to the reader	✓	Good standard of English, plus use of appropriate musical terms
<b>Performance criteria/evidence requirements</b>		
Personal choice of work is explained.	✓	Candidate's interest as performer is explained
Chosen works are placed in context.	✓	A little too much that is not strictly relevant
Stylistic features of the music are identified.	✓	Excellent level of comprehension
Compositional features of the music (melody, harmony, rhythm, structure, timbre, genre, form) are described by means of detailed comment.	✓	Perceptive analysis of all areas.
Notated music is referenced to the text, and is accurately related to audio excerpts. Music is notated correctly.	✓	Music correctly notated. Both the notated + recorded excerpts are accurately referenced to the text.
Comparison is made between the chosen works. Comparison relates to style and use of compositional techniques.	✓	The candidate makes very perceptive comments relating to both style + compositional techniques.
Candidate's findings are briefly and effectively summarised	✓	Covered very effectively
<b>Pass</b>	✓	
<b>Supplementary comments</b>		The candidate has produced an excellent piece of work, + her study of both pieces will undoubtedly enhance aspects of her own performances.

## Assessor's process observation checklist

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_ Title of commentary Handel / Linde Assessor \_\_\_\_\_

Choice of works for study	✓/x	Comments	Date
has been made independently by candidate		Candidate has been working on part of Handel sonata - tutor suggested the complete contrast of <u>Roth</u> piece	
has been made by the candidate, with some guidance from tutor	✓		
has been made by tutor as a result of candidate indecision			
<b>Initial research into first work</b>			
successfully and independently undertaken by candidate	✓	Handel largely independent. (Linde required quite a lot of guidance because of notational difficulties) Candidate's own performance work was helpful. ↓	
undertaken by candidate with some prompting/guidance	was		
undertaken with considerable tutor input			
<b>Initial research into other work(s)</b>			
successfully and independently undertaken by candidate		(Insufficient candidate input to justify a Unit pass)	
undertaken by candidate with some prompting/guidance	✓		
undertaken with some considerable tutor input			
<b>First draft completed by candidate</b>	✓	Candidate did all that was asked, returning draft for comments and suggested next steps.	
<b>Subsequent draft(s) completed by candidate</b>	✓		
<b>Final version of commentary</b>	✓		
completed successfully by the candidate	✓		
has eventually been completed, but with an unacceptable level of tutor prompting/assistance		(Insufficient candidate input to justify a Unit pass)	
<b>Outcomes achieved/Unit pass</b>	✓		
<b>Supplementary comments</b>	Challenging aspect of 2 such different works - yet clearly + sensibly linked by candidate handled well.		

Name:

Candidate Number:

Advanced Higher

A comparative study of

**George Frideric Handel**  
**Sonata Number 4 In F major**

**And**

**Hans-Martin Linde**  
**Märchen**

## Handel Sonata in F major and Linde Märchen

As a recorder player I thought it would be a good idea to look at two contrasting recorder pieces as I would have knowledge of the basic techniques used. I also thought that studying recorder music would widen my knowledge of what the recorder is capable of achieving.

I have chosen two pieces from periods when the recorder was in its prime. The first is George Frideric Handel's Sonata Number 4 in F Major from the Baroque period when the recorder was a major instrument in the orchestra. The second piece is a piece called "Märchen" by a 20<sup>th</sup> Century composer called Hans-Martin Linde. The 20<sup>th</sup> century has seen a revival of the recorder's popularity; the majority of school children learnt the recorder and is often played as a solo instrument but is still not as popular as in its hay day of the Baroque period, though many composers like Antony Hopkins and Edmund Rubbra have written recorder music.

I hope that by studying these pieces I will be able to appreciate the versatility of the recorder further than I do now. I also hope to learn more about the possible effects that the recorder can achieve.

### George Frideric Handel's Sonata in F Major

The first piece I have chosen to write about is Handel's Sonata in F major for Treble Recorder and Basso Continuo. Basso Continuo (or Figured Bass) is where the Harpsichord player would improvise an accompaniment to suite the style of melody by following numbers written on the bass line (often played by cello) indicating chords. In Baroque period the Basso Continue was normally played by harpsichord and cello or lute but in this recording the Basso Continuo is played on an organ. I have played movements 3 and 4 of the Sonata for a practical exam so am very familiar with the piece.

This Sonata is thought to have been first performed in 1735 making it a Baroque period piece. It has many of the things you expect to hear in Baroque period music e.g. ornamentation like trills and Basso continuo. The Sonata has four movements in total.

The first movement is played *Larghetto* which is a slightly faster pace than *Largo* but not quite as fast as *Adagio*. It is in simple triple time (3 beats per bar in simple time). The movement starts with a chord on the Basso Continuo line then the recorder enters. It moves mainly in conjunct motion using simple rhythms and minims. (Q1)

Q1

Treble Recorder

Keyboard

*Larghetto*

6 6 6 6 5 6

pg 1

It soon loses this less lively feel with the introduction of dotted rhythms. (Q2)

Q2

Musical score for Q2, showing a single melodic line and a piano accompaniment. The piano part includes figured bass notation: 6/5, 4, 3.

On the score there is not much ornamentation and the first time we see it in the score is in bar 15 but on the recording, Pamela Thorby puts her own style on this piece by adding a lot of extra ornamentation which suits the period of music and would be expected by a performer of the period. There is a repetition of the first theme but the ending is changed so it leads to a perfect cadence in C major which is followed by a cadencial trill which was very common in the Baroque period.(Q3)

Q3

Musical score for Q3, showing a melodic line with a trill (tr) and a piano accompaniment. The piano part includes figured bass notation: 6/5, 4, 4, 6.

There is a repetition of the first theme but the ending is changed so it leads to a perfect cadence in C major which is followed by a cadencial trill which was very common in the Baroque period. The following bars are full of ornamentation which is not indicated on the score. Later in the movement the melody develops sequentially. The melodic idea is first played in bar 20 and repeated twice but is starting down a tone each time. The first of the repetitions is a real sequence meaning that the intervals between notes are maintained exactly, the second repetition is a tonal sequence which means that the intervals between notes change so that it sounds like it is in the right key.(Q4)

Q4

Musical score for Q4, showing a melodic line and a piano accompaniment. The piano part includes figured bass notation: 6/5, 9, 6, 6/5, 6/5, 7/#.

level of ornamentation used. The ornamentation includes trills, mordents and adding in extra notes so that there is a run from one note to the next. Although it is not marked on the score, in the recording the piece is giving more expression by the use of crescendos (getting louder), diminuendos (getting quieter) and many dynamic markings. There is also use of rallentando at the perfect cadence at the end of the movement. As well as the trill the rallentando helps to create the feeling of finality.(Q5)

Q5

Musical score for Q5. The top staff shows a single note with a trill (tr) above it. Below it, there are two multi-measure rests: one for 7 bars and one for 6 bars. The bottom staff shows a single note with a multi-measure rest of 6 bars below it.

The second of the 4 movements is marked Allegro (meaning fast) and is written in simple time with 4 beats per bar. Although on the score it looks like it is in binary form, on closer inspection you see that the ideas in the first section are simply repeated in different pitches and keys with altered endings. This movement starts in the key of F Major and starts with an anacrusis in the recorder part. The first melodic idea is repeated in a sequence and after two bars a new idea is introduced.(Q6)

Q6

Musical score for Q6 marked Allegro. The top staff is the recorder part, starting with an anacrusis and containing trills (tr). The bottom two staves are the piano accompaniment, featuring groups of semi-quavers. The score is divided into measures, with some measures containing a '6' below them.

In bar 6 we hear that the melody has got a new melodic idea using groups of semi quavers. At the end of this bar there is a modulation to the dominant key of C Major. During the melody there are sequences using the groups of semi quavers. A new group of rhythms are introduced and these are repeated till the end of the first section but they are altered staying the key of C Major.(Q7)

Q7

Musical score for Q7. The top staff shows a recorder part with a triplet (3) and a trill (tr). The bottom two staves are the piano accompaniment, featuring groups of semi-quavers. The score is divided into measures, with some measures containing a '6' below them.

This section ends on a perfect cadence in C Major. This first section is then repeated. In the recording, Pamela Thorby has put a lot of ornamentation in to the repetition. She uses runs, trills and mordents to the extent where the simplicity of the melody is lost.(Q8)

Q8

Musical score for Q8. The top staff shows a melody in C Major, starting with a quarter rest followed by quarter notes G4, A4, B4, and C5. The bottom two staves show piano accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 6/4. The section ends with a double bar line and repeat dots.

The second section starts with an anacrusis. It is a repetition of the very start of the movement but is in the key of C Major. After only a bar it modulates to the relative minor of Bb Major which is G Minor.(Q9)

Q9

Musical score for Q9. The top staff shows a melody in G Minor, starting with an anacrusis of quarter notes G4, A4, B4, and C5. The bottom two staves show piano accompaniment. The key signature has two flats (Bb and Eb) and the time signature is 6/4. The section ends with a double bar line and repeat dots.

After this the rhythm goes back in to the groups of semi quavers. This could be a very difficult passage to play with the speed of the movement and the semi quavers as it is hard to tongue every note. You would have to have been playing for a long time to be able to play that with ease. To make it easier to play you could tongue the first note of every group and slur the rest of the group. There are also scale like passages in this section, and a wonderful rising sequence incorporating octave leaps and creating an interesting tension leading the music to climax of the piece at bar 23 on top C's and D's before it reaches its completion with a perfect cadence. Once again this section is repeated with heavy ornamentation.(Q10)

Q10

Musical score for Q10. The top staff shows a fast passage of groups of semi quavers. The bottom two staves show piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/4. The section ends with a double bar line and repeat dots.

slow movement marked *Alla Siciliana* which means in the style of a Siciliano which was a type of aria in the 17<sup>th</sup> and 18<sup>th</sup> centuries normally a slow dance in compound time. This movement has a time signature of 12/8 which is 4 beats per bar in compound time. This section starts in the key of D minor with use of C sharps and F sharps. The movement is quite syncopated unlike the smooth feel of the previous movements. There is use of a real sequence in the first two bars of the movement with the opening ideas being repeated starting 2 tones up.(Q11)

Q 11

*alla Siciliana*

8 6 4 # # 6 6 6 4 3

There is an interrupted cadence in bar nine, beat 3.(Q12)

Q 12

6 6 6 6 5 7 6 7 6  
5 4 4 #

Throughout this movement the Basso Continuo is found to be imitating the recorder part except using different notes so that they are in harmony rather than unison. On paper there is little ornamentation, only a trill on the perfect cadence which ends the movement. In the recording there is ornamentation put in from the beginning with a few extra trills added but the further into the movement you get the more ornamentation is added. Pamela Thorby uses such ornamentation as runs, trills, turns and mordents. So much ornamentation is used that we lose the simple melody of the dance and end up with a much more complicated version. In the recording there has been a change in one of the notes written seven bars in to the music to create a dischord between the piano and recorder part. This movement ends on a perfect cadence.

The fourth movement is the last movement in this Sonata. It is marked Allegro which means fast. We have stayed in compound time with a 12/8 time signature. It is in two sections and is composed mainly of quavers. The movement is started with sequences and continues with these sequences and scales until the end of the section. This section is then repeated again with much ornamentation. The reordering also has use of staccatos and slurs which are not indicated on the score.(Q13)

Allegro

Q13

The second section starts with arpeggios in the chord of F. The first melodic idea from the first section is repeated.(Q14)

Q14

1) RSW:

After this there is a modulation to D minor. There is now imitation of the recorder part in the Basso Continuo part for a short while. There are more sequences and the piece modulates back to F Major during this. These sequences are real sequences.(Q15)

Q15

continued

The image shows a musical score for a sonata. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains several measures of music with notes, rests, and ornaments. The bass staff contains a sequence of notes with fingerings indicated below them: 6/5, 7/#, 4/2, 3, 6/5, 7, 4/2, 3, 6, 6, 6. The number 17 is written in the left margin of the bass staff.

We then see the melodic ideas from the first section repeated. This second section is then repeated. There is once again ornamentation added in to the repetition but not to the extent that has been heard in previous movements. As the movement draws to a close there is a slight *rallentando* and the movement (and indeed the whole sonata) ends on a perfect cadence in F Major.

Handel has written this music in a simple way with no use of dynamic markings or any indication of ornamentation except for a few trills. This leaves the sonata open for interpretation by the player and Pamela Thorby has taken advantage of this fact. She has added dynamics and ornamentation to make it her own and plays it in her style while keeping in the Baroque period style.

Over all I like the way this Sonata has been presented but I do feel that Pamela Thorby's use of heavy breathing that the listener can hear spoils it slightly. I was always taught that if the listener can hear you breathe then you are breathing too loud.

### Hans-Martin Lindes' Märchen

The second piece I have chosen to write about is called Märchen, which translated means "fairy-tale". It was composed by Hans-Martin Linde. It is also for recorder but is written for four different recorders - bass, tenor, treble and soprano. It is a 20<sup>th</sup> Century composition composed in 1977. The text used has been taken from the fairy tale "The Metaphysical Canary" written by Hans Von Flesch-Brunningen in 1919.

This piece is not what would usually be described as music and is not easy listening. It doesn't touch on the styles of the Baroque Period but instead has used every other possibility. This piece is Atonal and has no constant beat or pulse so you can't tap your toe to it! In this way it can be described as free rhythm. It could also be described as aleatoric music as the player has some control over what is happening in the piece. The things that are fixed are the dynamic markings and at times the pitches of the notes, certain ornaments and the words.

The piece starts with the voice speaking words to rhythms but the pitch is not specified which is like *sprechgesang* - spoken song. There are 3 phrases used in this first section and between each he makes banging noises like snapping his fingers, stamping his feet and clapping his hands. You could say that these noises are there to represent him killing the Canary. There are clear crescendos and diminuendos in the first section. He also used portamento - a glissando but on voice - on two of the words which gives then a sweeping flying effect.(Q16)

16

SA - PLIR                      RUM - PA - LA

*mf* ————— *f*      *mf*      *p*

MEN ————— TI

*mf* ————— *f*

1) \*      2)

TSCHINK — WA

*pp*

WH —————

*f* ————— *p*

1) \*      \*

3)

The second section is a duet for the tenor recorder and also voice but there is a twist - both parts are provided by the solo performer (and composer) Hans-Martin Linde. It starts with the recorder playing notes with the ornamentation of finger vibrato which alters the pitch slightly giving microtones. Finger vibratos are quite simple to do. They are like doing trills but you only cover the edge of the hole and not the whole hole. In this section there is use of acciaccatura throughout. There is also use of vibrato (not finger vibrato like the previous) with changing the air pressure. In this section he starts to hum in to the recorder while he is playing. He does this at two different times. The first he changes the pitch he is singing. The next time he does this he changes the pitch the recorder plays but he hums at the same pitch.(Q17)

Q17

3)

*f*      *p*      *p*

flatt.      V

4)

*f*

Q 17  
continued

Musical notation for Q 17 continued, showing two staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and a slur over a series of notes, labeled '5)'. The bottom staff has a bass clef and a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and a slur over a series of notes. There are also some handwritten markings like '>' and 'V' above the staves.

I have never tried this but I would think that it would be very difficult to do as you have to keep the recorder in tune as well as your voice. There is also use of flutter tonguing in this section but moves up and down from two notes giving a tremolo effect.(Q18)

Q 18

Diagram for Q 18 showing a circular shape with notes and dynamics. The circle is centered on a treble clef staff with a key signature of one sharp (F#). The notes are G4 and A4. The dynamics are 'frull.' and 'pp'. Above the circle is the text '7) ca. 10"'. The circle is enclosed in a square frame.

To flutter tongue you simple "purr" (like a cat) in to the recorder. I have tried this and after some practice, it comes quite easily. There is an interesting technique used in this section. Linde breaks the air pressure in to the recorder to create a rhythm. In this section Linde uses portamento which is a glissando on the voice. It is achieved by sliding from note to note. Later in the piece glissandos are heard on the recorder. You do this by sliding your fingers off the holes of the recorder one by one.(Q19)

Q 19

Musical notation for Q 19, showing two staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a note on G4, followed by a series of notes, and ends with a note on G4. The dynamics are 'P'. The bottom staff has a bass clef and a key signature of one sharp (F#). It begins with a note on G3, followed by a series of notes, and ends with a note on G3. The dynamics are 'P'. There are some handwritten markings like '>' and 'V' above the staves. The notation is labeled '8)' and '9)'.

I find glissandos on recorder fun to do and easy but the easiest glissandos to play (and most common) is when you run your finger up the keys on a keyboard or piano from the bottom to the top. There is a great range of dynamics used in this section. Linde has used everything from *P* to *FF*. has even used *SFz*, diminuendo and crescendo.

The third section of this piece is, once again a duet. This time it is for treble recorder and voice. This section doesn't use the voice much. This section isn't as aleatoric as some of the others as the pitches and rhythms are notated more. Right throughout this section leaps in the pitches is very common, this can be described as disjunct motion. A new technique of diminution is used in this section. It gives the feeling that the piece is getting faster but it isn't, the notes are getting shorter giving the effect of speeding up(Q20). Linde also uses augmentation which has the opposite affect to diminution. It makes it sound like the music is slowing down as the notes increase in length.(Q21)

Q20

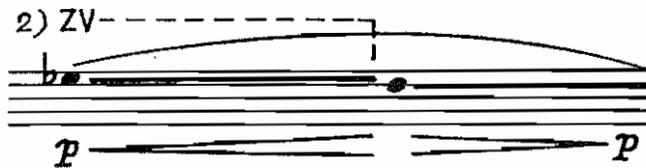


Q21



Small sequences are used throughout the section. Once again the use of dynamics is rich. Linde goes to the extreme at one point and uses *PPP*. I have never seen any recorder music marked with this before and I haven't heard it either. I can only imagine that it would be extremely hard to achieve and still have a good tone and tuning. There is also quite a lot of use of such techniques as crescendos and diminuendos. It is also stated that the recorder should be played *Legato* (smoothly) and *cantabile* (in a singing style). There is only one short passage where the voice is used in this section and he uses the same techniques as in past sections. A new technique of tongue vibrato is used at the end of this passage. This is achieved using a voiceless repetition of "1". (Q22)

Q22



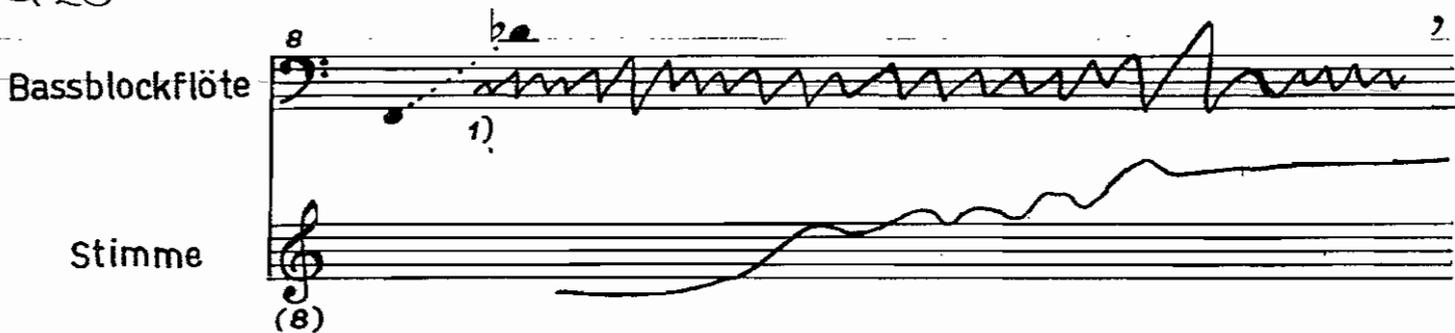
There is also use of another type of vibrato which is achieved by moving the right hand over the labium of the recorder which is the hole in the neck of the recorder. There are pauses used but as there are no regular metres you don't really notice them. There is a passage in this section which sounds like bird song. It is achieved by putting acciaccatura before every note. I think this passage is very fitting as this piece was inspired by a story of a canary but it would be even more fitting in Lindes piece "Music for a bird".(Q22)

Q22

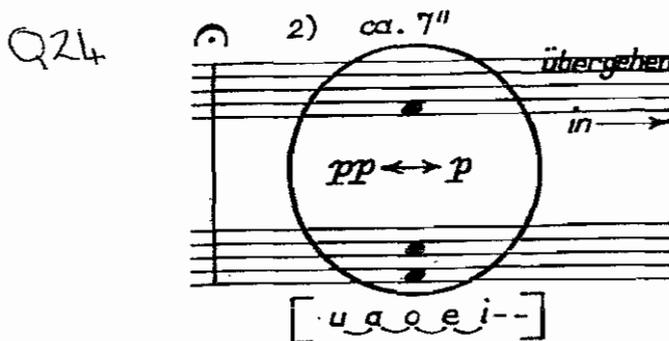


The fourth section has been written for bass recorder and voice. The first phrase of this section is truly aleatoric. The recorder and voice have been giving the range of notes which they should use and after that they are free to play any notes in that range with any rhythm they wish. At this point the voice and recorder are playing at they same time as a duet. (Q23)

Q23

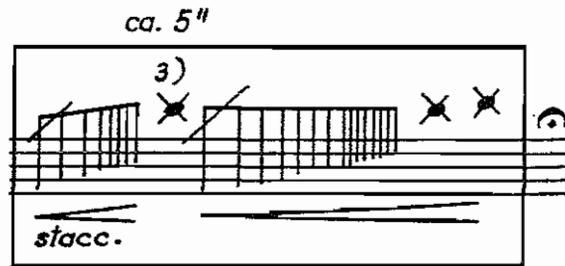


There is a place in the section which has the recorder sustaining a not while the voice is saying the vowels u, a, o, e and i. At this time the player is allowed to vary the dynamics between *PP* and *P* at any time. There is use of tremolos between notes in this section between notes that are a fourth apart. (Q24)



More tongue vibrato is used throughout the section. A new technique is used in a passage of this section. Linde uses hard air pressure to over blow and cause a very high harsh note; this is notated using a note head with a cross through it.(Q25). In the same phrase there is yet more use of acciaccatura and rich dynamics. There is also use of glissandos on the ending notes of this section.

Q25

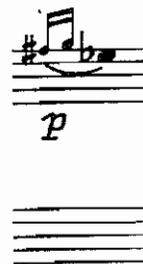


Section 5 is written for soprano recorder and voice as a duet but like section 3 the voice isn't used much. In fact it is only heard once. There aren't many new techniques used in this section. We see the usual use of dynamics and aleatoric nature to the music and also vibratos. But in this section there is an introduction of double tonguing.(Q26) This gives the effect that you are play separate notes very fast. Double tonguing is easy enough to do. You simply tongue the note twice. Also for the first time there is use of grace notes that once again sound like birds signing. (Q27)

Q26



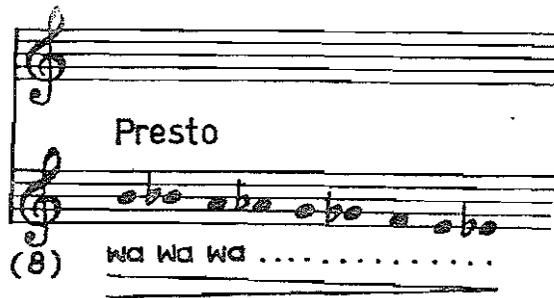
Q27



The nearer to the end of this piece you get the less new things are put in and section six is an example of this. It is written for tenor recorder and voice. The same techniques are used - acciaccatura, dynamics, signing in to the recorder, tremolos, emphasis of notes using more powerful tonguing etc - but only a few new techniques are added. For the first time since the first section, Linde talks with out playing the recorder. There is also the use of trills. I find it strange that he has used a traditional technique in such a piece that doesn't touch on them any where else. He also uses the technique of slapping his fingers on the recorder to produce a sound. At the end of this he uses hand clapping brought back from the first section.

The 7<sup>th</sup> and final section of this piece is in my opinion one of the worst. It is not that it has been badly written, it is simply that the techniques have been used over and over. The only new things that have been added are the use of a sung chromatic scale(Q28) at the end of the section and a different playing technique. This technique produces a windier, breathy quality to the tone of the recorder. This is achieved by blowing over the hole in the top of the recorder (the aperture) like you do on a flute rather than covering the aperture with your mouth and blowing directly in to it. (Q29)

Q 28

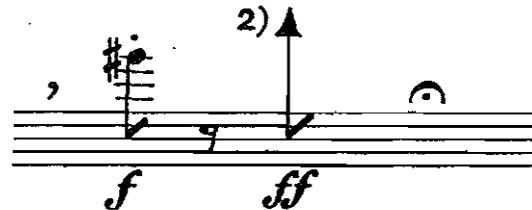


Q29



There is a different notation for a similar technique by an arrow in stead of a note head with a cross through it but they both mean that you have to produce the highest and noisiest note you can(Q30). The same use of dynamics is used with the same expressions but the use of pauses has increased since the beginning of the piece.

Q30



Over all I thought that Märchen was a brave and interesting piece of "music". I thought that the first few sections were brilliant and I just couldn't believe that the recorder could do such versatile things. I found it amazing and rather funny. But by the time I had repeatedly listened to it, all the magic and amazement had gone. It had become amazingly hard listening and I really began to hate it.

Since we are in the 20<sup>th</sup> century, the time of weird and wonderful music, it is only fair that the composer can explore every aspect of the instrument they are writing for. I just think that Hans-Martin Linde should have made this particular piece a little shorter so that the listener wouldn't get bored by the tuneless "melody" and repetitive techniques.

Like on the recording of the Sonata the breathing was really obvious. The difference is Linde can get away with it due to the style of the piece.

I have to admit that I much prefer Handels Sonata in F Major to Lindes Märchen. I like how you can sing along to Handels Sonata. I prefer the old decorative style of the Baroque period music. Even though the notation of Handels Sonata is very strict you still have freedom of dynamics and ornamentation, you can make it as decorative and expressive as you like as that was the style of the period. Although you have much more freedom in Lindes Märchen, I feel that it is a bit harsh and can get unbearable.

By studying these pieces I have began to appreciate the recorders versatility more. I have learned some new techniques which shall be useful, like the different kinds of vibrato. I have also learned that you don't have to stick with what is on the page to every last line and dot. Having flexibility and freedom to express yourself in the way Linde does is great, I just feel that having something to follow and stick to is a very good thing!

## Bibliography

### Scores

- George Frideric Handel Sonata Number 4 in F major:
  - "The Complete Sonatas for Treble (Alto) Recorder & Continuo G.F.Handel"
  - Edited by David Lasocki and Walter Bergmann
  - Published by Faber Music
- Hans-Martin Linde Märchen
  - "Der Getreue Musik-Meister"
  - Edited By Walter Bergmann
  - Published by Schott

### Recordings

- George Frideric Handel Sonata Number 4 in F Major
  - Treble Recorder - Pamela Thorby
  - Harpsichord/Organ - Richard Egarr
  - Schott and Company
- Hans-martin Linde Märchen
  - CD Hans-Martin Linde Music For A Bird
  - Recorder and Voice - Hans-Martin Linde
  - Wergo

### Other Sources

- Hans-Martin Linde Music For A Bird recording and score (as above)
- <http://www.nyu.edu/classes/gilbert/distance/bird.html> for back ground information on Hans-Martin Linde
- Virginia Tech Multimedia Music Dictionary:  
<http://www.music.vt.edu/musicdictionary/>

Tape of Excerpts

**Side A** - George Frideric Handel Sonata Number 4 in F Major

Movement 1

- Excerpt 1 - Quote 1
- Excerpt 2 - Quote 2
- Excerpt 3 - Quote 3
- Excerpt 4 - Quote 4
- Excerpt 5 - Quote 5

Movement 2

- Excerpt 6 - Quote 6
- Excerpt 7 - Quote 7
- Excerpt 8 - Quote 8
- Excerpt 9 - Quote 9
- Excerpt 10 - Quote 10

Movement 3

- Excerpt 11 - Quote 11
- Excerpt 12 - Quote 12

Movement 4

- Excerpt 13 - Quote 13
- Excerpt 14 - Quote 14
- Excerpt 15 - Quote 15

**Side B** - Hans-Martin Linde Märchen

I have not picked out excerpt for this piece but instead have put in a recording on the full piece as everything is easy to spot but it is hard to catch a few seconds on tape.

## **Candidate 7**

### **Advanced Higher Listening Commentary Exemplification**

*Holst – from St Paul's Suite*  
*Bizet – from L'Arlesienne Suite No. 2*

## Assessor's pro forma

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_ Title of commentary Dangerous/Faciandole Assessor \_\_\_\_\_ Unit completed \_\_\_\_\_

Documentary evidence	✓/x	Comments
Assessor's process observation checklist	✓	Completed
Commentary on two or more works or movements (1500-2000 words)	✓	As per the requirements
Referenced music mss. excerpts	✓	Excerpts integrated with text
Referenced audio excerpts	✓	Clear + accurate listing provided
Candidate evidence is presented clearly and is intelligible to the reader	✓	Good, clear layout. Generally good standard of English
<b>Performance criteria/evidence requirements</b>		
Personal choice of work is explained.	✓	Candidate has performed both pieces
Chosen works are placed in context.	✓	Sufficient information provided
Stylistic features of the music are identified.	✓	This area has been covered fairly well
Compositional features of the music (melody, harmony, rhythm, structure, timbre, genre, form) are described by means of detailed comment.	✓	Concepts are clearly identified, and although there are a few errors/inaccuracies, overall this satisfactory
Notated music is referenced to the text, and is accurately related to audio excerpts. Music is notated correctly.	✓	Integrated quotes appear beside the appropriate text. Audio excerpts clearly listed
Comparison is made between the chosen works. Comparison relates to style and use of compositional techniques.	x	Though the body of text makes reference to compositional techniques, the summary is too sketchy - more detail required.
Candidate's findings are briefly and effectively summarised	x	A little too brief, and lacking in detail
<b>Pass</b>	x	Overall, while there are some areas that could benefit from further work, the commentary achieves a satisfactory standard.
<b>Supplementary comments</b>		Some helpful + perceptive personal insights. One assumes what the candidate has gained from this study will benefit her composition rather than playing.

## Assessor's process observation checklist

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_ Title of commentary HOLST: BIZET:  
Dargason + Farandole Assessor \_\_\_\_\_

Choice of works for study	✓/x	Comments	Date
has been made independently by candidate	✓	Candidate wanted to study pieces she had played. Having first chosen the Holst, she suggested the Bizet, even though she came to know that in an arrangement for perc.	
has been made by the candidate, with some guidance from tutor			
has been made by tutor as a result of candidate indecision			
<b>Initial research into first work</b>		Candidate's fluency of reading + good theoretical knowledge allowed her to progress without any prompting	
successfully and independently undertaken by candidate	✓		
undertaken by candidate with some prompting/guidance			
undertaken with considerable tutor input			
<b>Initial research into other work(s)</b>		Candidate again showed commendable independence in approaching her task.	
successfully and independently undertaken by candidate	✓		
undertaken by candidate with some prompting/guidance			
undertaken with some considerable tutor input		( Insufficient candidate input to justify a Unit pass )	
<b>First draft completed by candidate</b>	✓	A good command of English and an enthusiasm for the music meant that minimal revision was required	
<b>Subsequent draft(s) completed by candidate</b>	✓		
<b>Final version of commentary</b>	✓		
completed successfully by the candidate	✓		
has eventually been completed, but with an unacceptable level of tutor prompting/assistance		( Insufficient candidate input to justify a Unit pass )	
<b>Outcomes achieved/Unit pass</b>			
<b>Supplementary comments</b>	While there are one or two mildly inaccurate statements, overall this is a good piece of work		

A comparative study of:

**Gustav Holst  
Dargason from St Paul's Suite**

**and**

**Georges Bizet  
Farandole from L'Arlesienne Suite No 2**

Candidate Number:

Advanced Higher Music

## Gustav Holst – Dargason and Georges Bizet - Farandole

For this comparative study I decided to choose two pieces that I have had experience of playing before.

The first piece I have chosen is the fourth movement from Holst's St Paul's Suite, Dargason. I have played this as part of the Borders Chamber Orchestra so I know from experience the fairly high standard that the St Paul's girls school orchestra must have been to be able to play it. The second piece is Bizet's Farandole from L'Arlesienne Suite Number Two, which I played on marimba as part of the school percussion group. It begins as a simple tune then gets gradually more and more complicated as the piece progresses.

I wanted to link the pieces in some way and found out that the Dargason and Farandole are both folk dances. The Dargason is English and the Farandole French.

The two pieces are very similar in that both composers take fairly short, simple tunes and manage to turn them into intense, interesting pieces of music. I am going to look at the different techniques the composers used to do this and try to incorporate some of these techniques into my playing to make that more interesting.

## Dargason

St Paul's Suite is a composition for orchestra by composer Gustav Holst. It was written in 1912 but due to revisions wasn't published until 1922. Around 1904 Holst was appointed Musical Director at St Paul's Girls School, Hammersmith. The St Paul's Suite for the school orchestra is the first composition he wrote there. Originally written for strings, Holst added wind parts to include an entire orchestra if necessary.

The suite has four movements: Jig, Ostinato, Intermezzo and Finale (Dargason). The Dargason very much has a folk music feel to it. It originates in the 17<sup>th</sup> century and was written as a country dance melody.

The Dargason is written for a full string orchestra comprising of the usual 2 violins, viola, cello and double bass. This movement is in 6/8 time; compound time with two beats in a bar and is written in C major meaning there are no sharps or flats in the key signature. It is marked *Allegro* (fast).

The movement begins with an anacrusis from the solo first violins. To begin with the tune moves by sequence. The third and fourth bars are a tonal sequence of the first and second bars. In bars five and six there is an octave leap where the tune jumps from middle C to C an octave higher then bars seven and eight are a tonal sequence of that.

1



The second violins then join in imitating the first violins while the first violins play an inverted pedal note G above them with ornaments which even though they do not look like it sound like mordents.

Q2



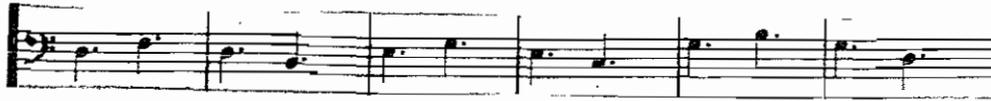
At figure 1 the first violins take over the tune again and the cellos appear playing a pizzicato note on the first beat of every other bar. The violas also join in at this point playing notes that are tied over the bar line.

Q3



The tune is then passed around between the violins and viola while the cellos play a broken chordal bass line in sequence. A crescendo also begins here showing that something exciting is to come. This crescendo doesn't end until a forte marked at figure 2.

Q4



At figure 3 the first violins and cellos go into simple triple time while the second violins, violas and cellos stay in compound time. This creates a cross rhythm between the parts. The cellos play the well known melody Greensleeves which is marked cantabile meaning 'in a singing style' while the violas and second violins take it in turns to play the Dargason theme.

Q8

Figure 3 is a musical score for five staves. The top staff is marked 'Allegretto' and 'Listesso tempo (One beat in a bar)'. The time signature is 3/4. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *p*. The fourth staff is marked '(Green Sleeves)' and '*mp cantabile*'. The fifth staff has a dynamic marking of *pp*. The score shows a cross-rhythm between simple triple and compound time signatures.

At figure 4 we go back into 2 beats in a bar in compound time. The music is marked pesante meaning heavily. Later in this section the violas and cellos play four note chords which from my experience as a viola player are difficult to play in tune.

Q9

Figure 4 is a musical score for two staves. The time signature is 3/4. The music is marked pesante. The score shows four-note chords in compound time.

Bizet makes use of trills on top of these chords at figure 5 to add to the excitement of this section and this is repeated at figure 6 but an octave higher. The dynamic marking is now *ff* and the instruction non-legato is given carrying on the heavy, intense feeling of the music.

Q10

Figure 5 is a musical score for two staves. The top staff is marked 'trill' and 'd. div.'. The bottom staff is marked '*ff non legato*'. The score shows trills on top of chords.

More cross rhythms are created in this section with the first and second violins playing duplets against the rest in compound time. Each note of these duplets is accented, showing that Holst really wants us to hear this contrast in rhythms. This section is in the form of a kind of question and answer between the first and second violins called antiphony but the answer is just the question repeated up an octave.

Q11

Musical score for Q11, featuring antiphony between the first and second violins. The score is in compound time and includes the instruction "unis." at the top. The first and second violins play duplets against the rest of the ensemble. The first violin part is marked with accents and the second violin part is marked with accents and a "2" above the notes, indicating a duplet. The lower strings provide a steady accompaniment.

Eight bars after figure 6 the volume suddenly drops to piano and is marked *cresc. poco a poco* (gradually getting louder and louder) until it says *fff* at figure 9. At this point the top line of the second violins and cellos play an ascending chromatic scale tremolando while the lower seconds, cellos and double basses play a tremolando pedal note G.

Q12

Musical score for Q12, featuring a crescendo and tremolando. The score is marked with "cresc. poco a poco" and "div." at the top. The top line of the second violins and cellos play an ascending chromatic scale tremolando, while the lower seconds, cellos, and double basses play a tremolando pedal note G. The score includes dynamic markings such as "p" and "poco a poco".

At 7 there are octave leaps in the bass line which move chromatically in sequence. The tune stays in C major while there are some interesting harmonies going on around it.

Q13

Musical score for Q13, featuring octave leaps in the bass line. The score is marked with "unis." and "ff" at the top. The bass line shows octave leaps that move chromatically in sequence. The score includes dynamic markings such as "ff" and "p".

10 bars after 7 the violas, cellos and basses play heavily on the second beat of the bar creating a very offbeat feel to this section.

Q14

Musical score for Q14, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some rests. There are dynamic markings like 'v' and 'f' throughout.

At 8 the duplets return, this time in the lower strings, emphasising these interesting cross rhythms.

Q15

Musical score for Q15, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music features a rhythmic pattern with duplets, indicated by brackets and the number '2' below the notes. There are also dynamic markings like 'v' and 'f'.

By 9 the music has reached a really exciting level with the Dargason tune being played fff with Greensleeves being played over the top of it first by the first violins and cellos then repeated an octave higher in the violins.

Q16

Musical score for Q16, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some rests. There is a marking '8' at the beginning of the first staff, possibly indicating an octave shift. There are dynamic markings like 'f' and 'ff' throughout.

By figure 10 we have returned to a *p* marking and the texture of the music is much thinner with only one line of tune accompanied by chords

Q17

The piece finishes with a solo violin playing *pp* one bar of the tune then being answered by the double basses playing a variation of the melody in 2/4 time. This is another example of antiphony. The ending is a chance for the solo violinist to show off when a cadenza is written. It is an ascending C major scale beginning on a low G and ending on a C two octaves above, quite technical for a violin player. There is a line underneath this in smaller type marked *ossia* which is an alternative to playing the very high notes. The double basses, still in 2/4 time, play a descending scale in contrary motion to the soloist. The cadenza ends in the usual way with a trill then everybody plays an accented, *ff*, C major chord to finish. The cadenza is marked *pp* so you feel as if something more dramatic is coming next like you are often left feeling during this piece of music.

Q18

## Farandole

The L'Arlesienne suites are a series of musical works composed by Georges Bizet. L'Arlesienne Suite Number Two was published in 1883, four years after Bizet's death. The suite, written for full orchestra, was written to accompany a play by Daudet so Farandole is a piece of incidental music.

There are four movements in this suite: Pastorale, Intermezzo, Menuet and Farandole.

The Farandole is the movement that I have chosen to write about. I played this piece on marimba in our school tuned percussion group and I liked it so I chose to write about it.

The farandole is an open chain community dance popular in Nice, France which is similar to the gavotte. The gavotte is written in 4/4 or 2/2 time and is of moderate tempo. The distinctive feature of a gavotte is that the phrases begin in the middle of the bar. In 4/4, phrases begin on the third beat of the bar giving a half bar anacrusis exactly like Bizet's Farandole begins.

The time signature of the piece has a letter C, meaning common time which is the same as 4/4 (simple time with four beats in a bar). It begins in D minor but modulates to D major later on in the tune. It is marked *Allegro deciso* (*Tempo di Marcia*) crotchet = 104 meaning it is to be played fast and decisively at the speed of a march or 104 beats per minute.

Q19

*Allegro deciso (Tempo di Marcia) M. M. ♩ = 104*



The piece is written for a whole orchestra. Two of each woodwind instrument: flutes, oboes, clarinets and bassoons, four horns, four trumpets, 3 trombones, two violins, viola, cello and double bass and percussion. The piece begins with all the instruments playing a D minor chord followed by an A minor chord giving us the impression right away that it is a minor piece of music. All the instrument play basically the same rhythm throughout the first eight bars creating a homophonic texture. The tune begins with an interval of a fourth which contrasts with the rest of the piece where the tune moves mainly by conjunct motion.

Q20



Bizet makes use of double dots on some of his crotchets and quavers and uses half beat rests in bars 2 and 3 to show how crisp and accurate he would like the rhythm to be and these are then contrasted with the straight quavers in bars 4 and 5 giving more dramatic effect to the dotted ones.

Q21 

At letter A, the tune is played again by most of the instruments with the horns, violas and cellos joining in half a bar later in canon. Bizet makes use of ornaments to decorate the tune such as the acciaccaturas in the oboe, clarinet and violin parts at bar 9.

Q22 

At letter B, the piece modulates into D major and is marked *Allegro vivo e deciso* meaning fast, lively and decisively. This section begins with a solo tambourine playing straight quaver rhythms which carries on most of the way through this section of the piece. There is an accent on the first beat of every bar which gives some interest to what would be a very unexciting percussion line. This is marked *pppp*, something I have never seen written in music before. This gives the impression that something very different is going to happen to contrast with the very quiet.

Q23 

This contrast comes at letter O when *ffff* is marked also something I have never seen written before. The *ffff* is the result of a huge crescendo from the *pppp* at letter B giving the whole piece a huge dynamic contrast which make this piece exciting.

Q24 

A solo flute and solo clarinet start the new tune in D major at letter B playing in unison. This melody is mostly conjunct motion once again and makes use of a lot of repetition. They play lots of staccato quaver patterns with some more legato semi quavers. The strings are the only other instruments involved at this point and they play double stopped quaver notes on the first beat of every bar.

Q25

Musical score for Q25. It features three staves: Solo flute, Klarinet (A), and Tambourine. The Solo flute and Klarinet parts are in unison, starting with a *ppp* dynamic and a *poco a poco cresc.* marking. The Tambourine part consists of a rhythmic pattern of double-stopped quaver notes on the first beat of every bar. The score includes various articulations like staccato and tenuto marks.

The brass then join in playing single notes on the first beat of the bar still carrying on the homophonic texture.

Q26

Musical score for Q26, showing three staves of brass instruments. Each staff begins with a *mf* dynamic and a *cresc.* marking. The parts consist of single notes on the first beat of each bar, maintaining the homophonic texture.

The double basses play a D throughout creating a pedal which lasts for 80 bars!

Q27

Musical score for Q27, showing the double bass part. The part consists of a single note (D) played throughout, creating a pedal. The dynamic starts at *mf* and includes a *cresc.* marking.

At letter C, the piece continues with the flute and clarinet playing the tune and the other instruments accompanying on the first beat of the bar but this is varied with the violins playing on the second beat of each bar. They play a run of four notes before the quaver note on the second beat of the bar which gives the effect of an ornament. They play the note F sharp over the range of two octaves before jumping two octaves from an F sharp 3 leger lines up to an F sharp in the second space. From my experience as a violin player this is a very difficult leap to get in tune.

Q28

Musical score for Q28, consisting of two staves. The top staff begins with a treble clef and a 3/4 time signature. The music starts with a dynamic marking of *mf* and a *cresc.* marking. The melody features a run of four notes on the second beat of each bar, followed by a quaver note. The bottom staff mirrors the top staff with similar dynamics and markings.

Four bars after letter D, the strings play staccato, double-stopped quavers in the same rhythm as the tune. These are written in shorthand as a minim with a single line through the tail. This is continued through the whole of section D still getting gradually louder all the time. This helps to heighten the tension of the music and the crescendo throughout stops the repetitive patterns from getting boring.

Q29

Musical score for Q29, consisting of four staves. The top two staves are in treble clef and the bottom two are in bass clef. The music is written in shorthand as a minim with a single line through the tail. Each staff has a *cresc.* marking, indicating a gradual increase in volume throughout the section.

At letter F all the woodwind and most of the strings play the tune in unison but octaves apart. This variation in instruments playing the tune and the contrasts in the number of instruments playing at a time also help to build up tension in the piece.

At letter G the tune modulates into the relative minor of D major which is B minor.

Q30

Musical score for Q30, consisting of a single staff. The music begins with a treble clef and a 3/4 time signature. A letter 'G' is written above the staff, indicating the start of a section. The dynamics are marked *ff* (fortissimo). The melody is written in a single line.

Then at letter H the first theme comes back again played by a solo flute. The flute is interrupted 8 bars later by the rest of the woodwind and the strings reminding us of the first melody.

Q31

Solo H

A musical score for a solo flute part, labeled 'Solo H'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, some beamed together. The score is marked with a piano 'p' dynamic at the beginning and a fortissimo 'ff' dynamic later. The woodwind and string parts are shown on staves below, with some notes and rests visible.

The flute then takes up the second tune again and develops it modulating into F# minor between I and K.

Q32

A musical score for a flute melody, labeled 'Q32'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, some beamed together. The score is marked with a piano 'p' dynamic at the beginning and a fortissimo 'ff' dynamic later.

At letter K the woodwind and upper strings play lots of repeated patterns getting gradually louder as they go while the bassoon and cello plays a descending chromatic scale.

Q33

A musical score for woodwind and upper strings, labeled 'Q33'. The score is written on five staves with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, some beamed together. The score is marked with a piano 'p' dynamic at the beginning and a fortissimo 'ff' dynamic later.

By letter L the melody consists of lots of repeated semiquaver patterns accompanied by chords on all the other instruments.

Q34

A musical score for a melody, labeled 'Q34'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, some beamed together. The score is marked with a piano 'p' dynamic at the beginning and a fortissimo 'ff' dynamic later.

The big crescendo throughout the whole piece comes to its climax at letter M when we hear an example of countermelody where the brass play the first tune and the upper woodwind and upper strings play the second tune at the same time.

Q35

Musical score for Q35, featuring four staves. The top two staves show a dense texture of notes, likely representing the brass and woodwinds. The bottom two staves are marked "Solo" and "ff marc." (fortissimo marcato), with a "Pos. II" marking on the bottom staff, indicating a second position for a string instrument. The music is in D major and 4/4 time.

From letter P to the end is a coda. The tune has returned to D major by this point. The coda uses lots of ideas used earlier in the piece such as staccato quavers and conjunct motion.

Q36

Musical score for Q36, showing a single staff with a dynamic marking "p" (piano). The music consists of a series of staccato quavers, characteristic of the coda section.

It also uses even more repetition of ideas to give us a big build up to the end and leads to a perfect cadence.

Q37

Musical score for Q37, featuring five staves. The music is characterized by a complex rhythmic pattern of staccato quavers, typical of the coda section. The score is in D major and 4/4 time.

## Conclusion

Before I started this comparative study I was interested in how the composers managed to turn a simple tune into a larger scale piece like in the Dargason and the Farandole. This study has shown me some of the techniques the composers used to achieve this and I now aim to use some of these techniques in my playing to make it more interesting.

In both the Dargason and the Farandole, the composers use two tunes that eventually come together to be played at the same time towards the climax of the piece. These tunes are repeated many times throughout the pieces but the composers use similar techniques to stop this repetition becoming boring.

Both composers make use of huge contrasts in dynamics throughout their pieces. The Farandole especially, goes from pppp to ffff through a big crescendo which covers most of the piece. They both also make use of different groupings of instruments for different sections of the music. Sometimes the tune is just accompanied by chords while other times there is more than one tune going on at once. The use of lots of repetition adds a lot of suspense to the music in the build up to the really loud sections of music.

## Bibliography

### Scores

#### Gustav Holst – Dargason

St Paul's Suite for String Orchestra (Curwen Edition) by Gustav Holst published by G. Schirmer Inc.

#### Georges Bizet – Farandole

L'Arlesienne Suites Nos. 1 and 2 in full score, Georges Bizet published by Dover Publications, Inc.

### Recordings

#### Gustav Holst – Dargason

EMI CD – Gustav Holst performed by Royal Philharmonic Orchestra conducted by Sir Malcolm Sargent

#### Georges Bizet – Farandole

### Research

<http://www.music.vt.edu/musicdictionary/>  
[http://en.wikipedia.org/wiki/St\\_Paul's\\_Suite](http://en.wikipedia.org/wiki/St_Paul's_Suite)  
<http://en.wikipedia.org/wiki/Farandole>  
<http://en.wikipedia.org/wiki/L'Arlesienne>

## CD of Excerpts

### Holst

- Track 1 – Dargason in Full
- Track 2 – Quote 1
- Track 3 – Quote 2
- Track 4 – Quote 3
- Track 5 – Quote 4
- Track 6 – Quote 5
- Track 7 – Quote 6
- Track 8 – Quote 7
- Track 9 – Quote 8
- Track 10 – Quote 9
- Track 11 – Quote 10
- Track 12 – Quote 11
- Track 13 – Quote 12
- Track 14 – Quote 13
- Track 15 – Quote 14
- Track 16 – Quote 15
- Track 17 – Quote 16
- Track 18 – Quote 17
- Track 19 – Quote 18

### Farandole

- Track 20 – Farandole in full
- Track 21 – Quote 19
- Track 22 – Quote 20
- Track 23 – Quote 21
- Track 24 – Quote 22
- Track 25 – Quote 23
- Track 26 – Quote 24
- Track 27 – Quote 25
- Track 28 – Quote 26
- Track 29 – Quote 27
- Track 30 – Quote 28
- Track 31 – Quote 29
- Track 32 – Quote 30
- Track 33 – Quote 31
- Track 34 – Quote 32
- Track 35 – Quote 33
- Track 36 – Quote 34
- Track 37 – Quote 35
- Track 38 – Quote 36
- Track 39 – Quote 37

## **Candidate 8**

### **Advanced Higher Listening Commentary Exemplification**

**Shostakovich – *Festival Overture*  
Sibelius – *Symphony No. 1***

## Assessor's pro forma

Unit Music: Listening (Advanced Higher)

Candidate \_\_\_\_\_

Title of commentary SHOSTAKOVICH  
+ SIBELIUS

Assessor \_\_\_\_\_

Unit completed 17/3/7

Documentary evidence	✓/x	Comments
Assessor's process observation checklist	✓	
Commentary on two or more works or movements (1500-2000 words)	✓	
Referenced music mss. excerpts	✓	Accurate.
Referenced audio excerpts	✓	
Candidate evidence is presented clearly and is intelligible to the reader		Well enough written.
<b>Performance criteria/evidence requirements</b>		
Personal choice of work is explained.	✓	Obvious personal insight through performance.
Chosen works are placed in context.	✓	Brief.
Stylistic features of the music are identified.	✓	Good range of concepts used.
Compositional features of the music (melody, harmony, rhythm, structure, timbre, genre, form) are described by means of detailed comment.	✓	Comments generally accurate.
Notated music is referenced to the text, and is accurately related to audio excerpts. Music is notated correctly.	✓	Significant number of quotes.
Comparison is made between the chosen works. Comparison relates to style and use of compositional techniques.	✓	Slightly shallow but relevant.
Candidate's findings are briefly and effectively summarised	✓	Very brief.
Pass	✓	
Supplementary comments		Personal insight used to good effect.

### Assessor's process observation checklist

Unit Music: Listening (Advanced Higher)

Candidate A

Title of commentary SHOSTAKOVICH & SIBELIUS

Assessor \_\_\_\_\_

Choice of works for study	✓/✗	Comments	Date
has been made independently by candidate		<i>Discussion led to the choice of two pieces known by the candidate.</i>	<i>10/9/6</i>
has been made by the candidate, with some guidance from tutor	✓		
has been made by tutor as a result of candidate indecision			
<b>Initial research into first work</b>		<i>A fair amount of prompting required, but candidate exhibited personal insight.</i>	<i>27/10/6</i>
successfully and independently undertaken by candidate			
undertaken by candidate with some prompting/guidance	✓		
undertaken with considerable tutor input			
<b>Initial research into other work(s)</b>		<i>Details discussed &amp; guidance to main features given before candidate fully realised what was required.</i>	<i>14/11/6</i>
successfully and independently undertaken by candidate			
undertaken by candidate with some prompting/guidance	✓		
undertaken with some considerable tutor input		<i>(Insufficient candidate input to justify a Unit pass)</i>	
<b>First draft completed by candidate</b>	✓	<i>Edits supervised, but the candidate did contribute many ideas and gain understanding.</i>	<i>17/3/7</i>
Subsequent draft(s) completed by candidate	✓		
Final version of commentary	✓		
completed successfully by the candidate			
has eventually been completed, but with an unacceptable level of tutor prompting/assistance		<i>(Insufficient candidate input to justify a Unit pass)</i>	
<b>Outcomes achieved/Unit pass</b>	✓		
Supplementary comments	<i>Significant amount of detail included in the final version.</i>		

## Advanced Higher Music Commentary

The two pieces I have chosen are the Festival Overture by **Shostakovich** and Symphony Nr 1 by **Sibelius**. I chose these pieces because I have played them in West of Scotland Secondary Schools Orchestra and I really enjoyed playing these two pieces in the orchestra. I am an oboist and the composers have written fantastic parts for the oboe which makes it for me more interesting.

**Dmitry Shostakovich** was born on the 12<sup>th</sup> of September 1906 in St Petersburg. He started his first attempts at composition between 1915 and 1917. In 1950 he won the Stalin Prize for film music. He travelled to Warsaw in Poland for the “world council for peace” and attended festivals in Leipzig commemorating the 200<sup>th</sup> anniversary of Bach’s death. In 1952 he visits Berlin, Leipzig and Dresden which are all in Germany. In 1953 Stalin died and a year later in 1954 Shostakovich decided to compose the Festival Overture for a concert given in celebration of the 37<sup>th</sup> anniversary of the October Revolution. He died in Moscow on the 9<sup>th</sup> of August 1975.

**Jean Sibelius** was born in Hämeenlinna, Finland, 8<sup>th</sup> of December 1865. He was a late Romantic composer. It was said that he was the greatest composer Finland has ever produced, and the most powerful symphonist to have emerged in Scandinavia. Sibelius waited until he was perfectly sure of himself before embarking on a symphony. His symphony No 1 in E minor was written after he visited Italy. Sibelius was in his middle thirties when he composed this piece. He was also a master of the orchestra who created a sound world that was completely individual in its handling of the texture and layout of his symphonies. He died in Järvenpää, Finland on the 20<sup>th</sup> of September 1957.

**Shostakovich's Festival Overture** is a fast flowing overture that is very typical fanfare like piece. It is in sonata form and in the major key of A.

Audio excerpt  
1

**Allegretto** D. Shostakovich, Op.96

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Fanfare of triplets  
- Timpani roll

Trumpet 1

- Triplets  
- arpeggio

The opening of this overture uses a fanfare style, played by brass only, with a timpani roll. It starts by using triplets and augmented in each bar. Then it goes into accented crotchets and a walking bass in lower brass and bassoons and contra bassoon. At figure 1 the brass makes the same use of triplets at the beginning but starts only with one trumpet then later with two trumpets in the space of three bars. At figure 2 the woodwind and strings have the triplets but the brass has arpeggio triplets. Then at figure 3 the triplets are getting closer together and it feels getting faster and building up. At Ritenuto it slows down using chords with a suspension to the Presto.

# Audio excerpt 2

18

17

27

28

34

At Presto, it is fast with three grace notes in the woodwind section then a solo clarinet. The solo clarinet plays in A major with not so many leaps because it is going by step in tones. The bassoons and lower strings still play when the rest of the instruments have rests and it drives it forward. The trumpets and strings have the melody in harmony. At figure 5 the woodwind plays quavers by step and the strings of the orchestra play in syncopation to the woodwind and the flutes and piccolo are added to the clarinets melody.

# Audio excerpt 3

The image displays a musical score for an audio excerpt. The score is arranged in three systems. The first system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (C-Fag.). The second system includes staves for Cor Anglais (Cor.), Trumpet (Tr.-ba), Trombone (Tr.-ba), Snare Drum (Timp.), and Cymbal (Tr.-ba). The third system includes staves for the string section (Archi). The score features various musical notations, including dynamics such as *p*, *mf*, and *pp*, and performance instructions like *pp arco.* and *pp pizz.*. A circled figure number '6' is visible at the top of the first system.

At figure 6 the strings and the woodwind switch round from melody to accompaniment. Also the melody is used exactly the same from the clarinets in the violins. Three bars after figure 7 he uses same runs for the woodwind, Presto Pizzicato for strings and accents for brass. A different idea changes the mood and the brass uses 3 grace notes which is the same idea as the beginning of the Presto. He introduces a mini roll in the snare drum part which gives a military band feeling. At figure 8 the strings part from the 1<sup>st</sup> violins, playing a walking bass and he continues using the same idea with the grace notes. At figure 9 the brass play staccato and a bar later the woodwind copies the brass. At figure 10 the woodwind plays quavers in tones or semitones while the brass and strings have syncopation. Also the strings go back to pizzicato as before.

Figure 11 shows musical notation for measures 111, 112, and 113. The notation includes woodwind and string parts. The woodwind parts in measure 111 are circled. The string parts have 'marcato' markings and accents. The dynamic marking is *ff*.

Figure 12 shows musical notation for measures 114, 115, and 116. The notation includes woodwind and string parts. The woodwind parts in measure 114 are circled. The string parts have 'marcato' markings and accents. The dynamic marking is *ff*. A handwritten note "Syncopate" points to the woodwind parts.

At figure 11 the runs and accents for woodwind and strings and use the same technique for a while. At figure 12 the woodwind have accented, syncopated notes. The bassoon, cello and double bass have a sequence rising by a tone each time.

# Audio excerpt 4

32

33

Musical score for measures 133-142. The score includes parts for Clarinet (Cl.), Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), and various string parts (Violins I and II, Violas, Cellos, and Double Basses). A circled section in the Cello part highlights a melodic line with syncopation. The score is written in a standard musical notation with various dynamics and articulation markings.

Musical score for measures 143-152. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Tromb.), and various string parts (Violins I and II, Violas, Cellos, and Double Basses). A circled section in the lower string parts highlights a rhythmic pattern of crotchets with syncopation. The score is written in a standard musical notation with various dynamics and articulation markings.

At figure 13, the French horn and cello bring a new melody to the piece and yet again uses syncopation. At figure 14 the strings have the melody and brass and woodwind have syncopation again. At figure 15 the upper strings have melody but the lower strings, brass and woodwind have the same rhythm. They are all crotchets with syncopation and mostly harmonized in octaves. At figure 16 there is syncopation between the clarinets, bassoons, cornets and changes round a few bars later.

At figure 17 different styles are used by the strings, pizz staccato with solo snare drum. Clarinets start the build up with the melody. From figure 18 to 33 Shostakovich continually repeats his ideas experimenting with other instruments.

## Audio excerpt 5

Finally from figure 30 to the end he puts all his ideas together and uses minims to slow down and the ritenuto slows it down even more. He uses the same idea from the beginning for ritenuto to presto.

# Audio excerpt 6

64

Musical score for page 64, marked "Presto". The score includes parts for Flute (Fl.), Piccolo (Pic.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-Fag.), Cor Anglais (Cor.), Trumpet (Tr-pt), Trombone (Tr-tn), Tuba (Tuba), Timpani (Timp.), Snare Drum (Tr-tn), Cymbal (Cym.), Bass Drum (Tr-ba), and Arco (Archi). The score shows a complex rhythmic pattern with many triplets and runs.

65

Musical score for page 65, marked "Presto". The score includes parts for Flute (Fl.), Piccolo (Pic.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-Fag.), Cor Anglais (Cor.), Trumpet (Tr-pt), Trombone (Tr-tn), Tuba (Tuba), Timpani (Timp.), Snare Drum (Tr-tn), Cymbal (Cym.), Bass Drum (Tr-ba), and Arco (Archi). The score shows a complex rhythmic pattern with many triplets and runs. A handwritten note "crotchet to triplet" is written in the right margin, pointing to a specific measure in the flute part.

66

Musical score for page 66, marked "Presto". The score includes parts for Flute (Fl.), Piccolo (Pic.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-Fag.), Cor Anglais (Cor.), Trumpet (Tr-pt), Trombone (Tr-tn), Tuba (Tuba), Timpani (Timp.), Snare Drum (Tr-tn), Cymbal (Cym.), Bass Drum (Tr-ba), and Arco (Archi). The score shows a complex rhythmic pattern with many triplets and runs.

*Traditional ending*

At the presto he takes bits of each melody and puts them together at the end. The strings and woodwind have crotchets then triplets for it to accelerando for the traditional symphonic ending.

Festival Overture was composed later than you think because of the style of piece. Shostakovich makes good use of triplets and runs. Everywhere you look there is always syncopation in some form. He cleverly swaps parts about and uses suitable tempos for the mood of the piece.

The structure of Sibelius's Symphony No.1, movement 1 is in sonata form and there are mainly two themes in it. It also doesn't do the same as a normal Symphony. It is not strictly tonal or atonic but it is somewhere in between by the way he uses accidentals and experiments with major and minor. Sibelius used a very typical romantic feel in this piece and it is amazing how he managed to use variations in his piece to keep it interesting.

## Audio excerpt 7

I.

Jean Sibelius, Op. 39  
1892

Andante, ma non troppo.

2 Flauti.

2 Oboi.

2 Clarinetti in A

2 Fagotti.

I. II.

4 Corni in F.

III. IV.

3 Trombe in F.

3 Tromboni.

Tuba.

Timpani in G.H.D.

Gran Cassa e Piatti.

At the beginning it has a relaxing intro because it has a solo clarinet, that is a cadenza with a timpani roll. At "allegro energico" (first theme starts) it springs to life and that's mainly where the symphony starts. The composer uses strings in repetitive thirds in quavers. When the melody begins the lower strings dove tail the 1<sup>st</sup> violins.

# Audio excerpt 7

The image shows a page of a musical score, likely for a symphony. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (Horn), Trumpet (Tuba), Timpani (Timpani), Violin (Viol.), and Viola (Viola). The score is divided into systems, with each instrument having its own staff. The music is written in a complex, rhythmic style, with many notes and rests. There are several dynamic markings, such as *f marcato* and *dim. molto*. A circled section labeled "A" is highlighted in the upper right, and another circled section is in the lower left. The page number "3" is visible in the top right corner.

At figure "A" it is very serious music by the way everybody is playing the same rhythm but then goes back into the romantic style. Eight bars after figure A he uses the two ideas and puts them together, modulating between minor and major and expands them.

# Audio excerpt 8

The image displays two systems of a musical score, labeled 'B' and 'C'. Each system consists of multiple staves. The first system (B) features a circled section of the top staff, indicating a specific musical phrase. The second system (C) continues the piece with similar notation. Dynamic markings such as 'cresc.' and 'ff' are visible throughout the score, indicating changes in volume and intensity. The notation includes various note values, rests, and articulation marks.

At figure B he uses runs in opposite ways to build it up for C and uses the same melody that was at the beginning of the Allegro. At figure D, it starts to relax a bit but continues to use his idea of dove tailing.

# Audio excerpt 9

## Second subject

Musical score for measures 20-23. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tr.), Trombone (Tbn.), Timpani (Timp.), Snare Drum (Cym.), and Cymbal (Cym.). The flute part is circled in red in the first system. The second system shows the flute melody starting with an acciaccatura and using accidentals to modulate in the major key.

Musical score for measures 24-27. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tr.), Trombone (Tbn.), Timpani (Timp.), Snare Drum (Cym.), and Cymbal (Cym.). The flute melody continues with an acciaccatura and uses accidentals to modulate in the major key. The oboes join in for an antiphonal phrase with the flutes.

Three bars before figure E the harp comes in but with syncopation between right and left hands to the second subject. Above it the flute melody starts with an acciaccatura and uses accidentals to modulate in the major key and the oboes join in for antiphonal phrase with the flutes.

# Audio excerpt 10

12 *Second theme*

Oboe  
solo

The image shows a page of a musical score for an orchestra. The top system is for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Timpani (Timp.). The bottom system is for strings: Violin (Viol.). The score is divided into two systems. The first system is marked 'Tranquillo.' and 'poco ritenuto', with a tempo change to 'a tempo' indicated by a 'G' in a circle. The second system is also marked 'Tranquillo.' and 'poco ritenuto', with a tempo change to 'a tempo' indicated by a 'G' in a circle. The Oboe part has a circled section in the first system, and the Violin part has a circled section in the second system. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'sempre pp'.

Three bars before figure G the second theme starts.

The oboe solo changes the mood again and gives us a middle-eastern feel to the music and repeats it again. Some instruments use triplets that are carried out since the beginning. The clarinet has diminished from quavers to triplets. At "Poco a poco piú stretto e crescendo" it starts building up again by a crescendo and gradually getting faster with accented notes. Six bars after figure K the woodwind and lower strings have chromatics with triple forte sforzandos to make it more tense. At figure L the solo changes from the oboe to the violin and uses variations on this.

# Audio excerpt II

Handwritten musical score for strings, marked 'P' and '25'. The score consists of four staves. The first staff has a circled section. The second staff is mostly blank. The third and fourth staves contain musical notation with various dynamics and articulations.

Handwritten musical score for woodwinds and strings, marked '26' and 'Q'. The score consists of two systems of staves. The first system includes Flute (Fl.), Clarinet in B-flat (Cl. Bb), Bassoon (Fag.), Cor Anglais (Cor. Ang.), and Violin (Viol.). The second system includes Flute (Fl.), Clarinet in B-flat (Cl. Bb), Bassoon (Fag.), Cor Anglais (Cor. Ang.), and Violin (Viol.). The score is dense with musical notation, including dynamics and articulations.

At figure P it changes to the minor key all over and the woodwind instruments dovetail with each other over and over feeling like it is not going anywhere and bits of previous melody return in the strings. The lower strings do the same chromatics but ascending.

# Audio excerpt 12

meno forte

Tranquillo. Solo.

Tranquillo. X

This block shows a musical score for strings and woodwinds. It begins with the instruction "meno forte" and "Tranquillo." A solo section is marked with "Solo." and "Tranquillo." and includes a circled measure. A later measure is marked with "X".

allargando a tempo ppp accipere

Fl.  
Bb  
Cl.  
Fag.  
Cor.  
I. Solo.  
Trombo  
Tromboni  
Tuba  
Timp.  
Gr. C. e P.  
Arpa.  
Viol.  
allargando a tempo pp

This block shows a musical score for brass and woodwinds. It includes parts for Flute, Bb, Clarinet, Bassoon, Cor, I. Solo., Trombone, Tromboni, Tuba, Timp., Gr. C. e P., Arpa., and Viol. The score features tempo markings "allargando" and "a tempo", and dynamic markings "ppp accipere" and "pp".

Four bars before figure X there is a change of tempo and he uses the Middle Eastern feel again but this time the solo starts with the clarinet, then trumpet, and finally to the bassoon.

# Audio excerpt 13

The image displays a complex musical score for an audio excerpt. It consists of multiple staves of musical notation, including a vocal line and several instrumental parts. The score is divided into sections, with a prominent section labeled 'Z' and 'a tempo' at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, hand-drawn oval highlights a specific section of the score, likely corresponding to the audio excerpt mentioned in the caption. The score is presented in a clear, legible format, suitable for analysis and study.

At figure Z it slows down for a big finish with trills and loudness, but the movement finishes with a timpani roll (the same note as the beginning). The effect of the big finish is somewhat subdued because the chords in the strings are pizzicato.

The two works were written around the same time as each other. They have both been written for symphony orchestras but you can definitely tell the different styles of each composer. For example, Sibelius wrote in a very romantic and expressive way but Shostakovich has a very thick texture to his style. They both use syncopation in their own ways. Both are totally different pieces because one is an overture and has fanfares in it and the other one is a symphony although they have similarities as they both use sonata form. They both modulate between major or minor, and the use of triplets is evident in both, as is acciaccatura and the use of grace notes. They both use the same ideas but develop them in variations. The symphony has more obvious solos than the overture because the solos in the overture are more accompanied in a group. The clarinet solo at the beginning is more or less acappella. The style shows by the country they come from for example, Shostakovich was Russian but Sibelius was Finnish. At the end of their pieces they both have different styles of finishing it of because Sibelius repeats the beginning, for example the timpani roll, and is then very quiet with the pizz staccato strings. On the other hand Shostakovich's Festival Overture uses a more traditional approach by using loud chord crescendoing to the climax.

I have learned that Sibelius and Shostakovich both have similar styles even though they are from two different time periods. They both used the traditional way using sonata form and experimenting with sections of their pieces. They both have an intro to their pieces even if it is a fanfare or a very expressive solo. I have really enjoyed listening to the pieces and the style of them. I would hope that the style of these pieces will continue in the future and of course that the pieces themselves will be listened to and enjoyed by many others.