RETURNING TO COURSE B

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PPMTA Conference 2012

• Mozart - *Piano Concerto No 23, K488* (1786)

• Berlioz - *Symphonie Fantastique* (1830)

• Deane – *Seachanges* (1993)

• Beatles - *Sgt Pepper Album* (1967)
PLAN

- Overview
- Challenges
- Teaching
MOZART OVERVIEW

• Classical Period

• Form

• Keys

• Accompaniments
BERLIOZ OVERVIEW

• Romantic Period

• Instruments

• Orchestration

• Development of Themes
DEANE OVERVIEW

• 20\textsuperscript{th} Century

• Composing techniques

• Instrumental techniques
BEATLES OVERVIEW

- 1960s Pop

- Fusion of styles
  - Pop / Classical / Orchestral (*She’s leaving home*)
  - Pop / Jazz / Ragtime (*When I’m 64*)
  - Pop / Rock / Classical (*Sgt Pepper*)
CHALLENGES

• Mozart
  – Themes (Memory)- Structure (especially mvt 3)

• Berlioz
  – Themes and Orchestra

• Deane
  – Themes , Instrumental and Composing techniques

• Beatles
  – Knowing what to know!
POSSIBLE TEACHING TIMELINE

• 5\textsuperscript{th} year
  – Mozart (movts 1 and 2)
  – Berlioz (movts 2 and 4)
  – Deane

• 6\textsuperscript{th} year
  – Mozart (movt 3)
  – Beatles (3 songs)
MOZART LEARNING

• Concerto (including Sonata Form)

• Keys – Cadences – Harmony

• Composing devices e.g. trill, Alberti Bass

• Orchestra: fl, 2cl, 2bsn, 2 hns

• [New Eulenberg score: extra piano part]

• [Petrucci Library]
MOZART MVT 1: SONATA FORM

• **Orch Expos:** 1\(^{st}\) sub – 2\(^{nd}\) sub – 3\(^{rd}\) sub (all Key A)
• **Piano Expos:** 1\(^{st}\) sub (Key A) – 2\(^{nd}\) sub (E) – 3\(^{rd}\) sub (E)
• **Dev:** 3\(^{rd}\) sub (Keys Em, C, Am, Dm, C, Am, A)
• **Recap:** 1\(^{st}\) sub – 2\(^{nd}\) sub – 3\(^{rd}\) sub (all in Key A)
  – Cadenza: scalar passages – triplets – chromatic – trill
• **Coda:** 2\(^{nd}\) sub (1-V\(^{7}\)-1-V\(^{7}\)-1)
MOZART MVT 2: TERNARY

• *Siciliana*: 6/8 – swaying – minor key

• **A section**
  – Theme 1 (Key F#m); Theme 2 (F#m); Theme 3 (F#m – A)

• **B section**
  – Theme 4 (Key A - F#m)

• **A\(^1\) section**
  – Theme 1 (Key F#m); Theme 2 (F#m); Theme 2 var (F#m)
MOZART MVT 3: SONATA-RONDO

• Exposition
  – 1\textsuperscript{st} sub (Key A) - 2\textsuperscript{nd} sub (Key Em – E) - 1\textsuperscript{st} sub (Key A)

• Development
  – 3\textsuperscript{rd} sub (Key F\#m – D)

• Recapitulation
  – 1\textsuperscript{st} sub (Key A – Am) - 2\textsuperscript{nd} sub (Key A – Am) - 1\textsuperscript{st} sub (Key A)

• Coda
  – (Key D-A)
BERLIOZ LEARNING

- Instruments - type and quantities
- Colour: comic elements e.g. bassoon countermelody
- *Idée Fixe* in all five movts
- Tremolo, pizz, mute, drum roll (- use of drumsticks)
- Tenor clef (- bassoon)
- Minor key
- Enharmonic change (C♯ to D♭)
- Sextuplets, syncopation, dotted rhythms, grace notes
- Dialogue
BERLIOZ ORCHESTRA

- **Un Bal**
  - 2 fl (1 picc), 2 ob, 2 cl
  - 4 hn
  - 2 (or 4) hrp

- **Marche au Supplice**
  - 2 fl, 2 ob, 2 cl, 2 bsn
  - 4 hn, 2 tpt, 2 crnt, 2 trmb, 2 oph
  - 1 drm, 4 timp, cymb, bass drm
BERLIOZ MVT 2: UN BAL

Intro – A (3 themes) – B (Idée Fixe) – A¹ – Link – Coda

1. Theme 1 (Key A)
   • 4 statements (4 arrangements)
   • Waltz rhythm e.g. strings – harp – woodwind

2. Idée Fixe (Key F)

3. Theme 3 (Key A)
   • Includes a canon

4. Theme 2 (Key A)
   • Sigh motif and triplets
BERLIOZ MVT 4: MARCHE

• Exposition
  – Descending theme (5 times) (Key G m – E♭ – Gm)
  – March theme (Key B♭)

• Development 1
  – Descending theme (Key Gm – B♭ – Gm)

• Development 2
  – Descending theme (Key Gm – B♭ – Gm)

• Coda
  – Features Idée Fixe and a Guillotine chop
• **Instruments**
  – Piccolo, Flute in G, Piano, Violin, Cello, Percussion
    (marimba, crotales, guiro, cymbal, bass drum, maracas...)

• **Cultural references**
  – Catholicism
  – Ireland and Mexico
  – Atlantic and Pacific coasts
  – *Danse Macabre*
  – *Dies Irae*
  – Mariachi band
• Composing techniques
  – Subtraction and Addition principles
  – Inversion
  – Retrograde
  – Changing time signatures
  – Rests, extreme dynamics, extreme registers, sparse textures
  – Tritone (e.g. E-A# and F-B) (bar 60)
  – Use of two existing themes: *(Dies Irae* and Deane’s own *Seagull* theme)*
  – 3-note cell (G, A, C)
  – *Totentanz* rhythm:
DEANE LEARNING

• Instrumental techniques
  – arco
  – Bartok pizzicato (on flute!)
  – left-hand pizzicato
  – col legno battuto
  – harmonics (flag.)
  – glissando
  – laisser vibrer
  – sul ponticello
  – sul tasto
  – across the bridge
  – martellato
  – tremolo
Seven sections

- **Introduction:** 3-note cell (Tonal centre is G)
- **A¹:** Main Melody including inversions (G)
- **B:** *Danse Macabre* or *Totentanz* (Atonal)
- **A²:** Main Melody (D)
- **C:** *Dies Irae* (Atonal)
- **A³:** Main Melody (Eb)
- **Coda:** *Danse Macabre* and *Dies Irae* (C-A)
BEATLES LEARNING

• Accompaniments
  – Broken and block chords, sustained chords
  – Pedal notes
  – Staccato and pizzicato
  – Standard drumbeat (Bass-Snare-Bass-Snare)

• Write out melody line

• Straightforward structures
  – *Sgt Pepper*: Intro – V1 – Interlude – Chorus – V2
  – *She’s leaving home*: Intro – A – B – A – B – Chorus – Coda
  – *When I’m 64*: Intro – V1 – Bridge 1 – V2 – Bridge 2 – V3 – Coda
BEATLES LEARNING

• Know the chord structure and modulations
  – Major supertonic becomes V\(^7\) in new key
    
    \(\text{Sgt Pepper is in Key G but has many A}^7\)\(\text{ chords}\)

• Ragtime
  – Syncopated RH against regular, even LH (in \textit{When I’m 64})

• Orchestral instruments
  – 4 hrns in \textit{Sgt Pepper}
  – 2 clars + 1 bs clar in \textit{When I’m 64}
  – String nonet (4 vlns, 2 vlas, 2 vcs, 1 DB, 1 hrp) in \textit{She’s leaving home}
IN THE SET WORKS, FOCUS ON...

• Themes

• Re-iteration of themes

• What happens next?

• What went before?
THESE SLIDES...

• will be posted on
  – www.ppmta.ie
  – www.leavingcertmusic.com

• Thanks for attending the session.
• Safe home!