

RETURNING TO COURSE B

Anna-Marie Higgins

PPMTA Conference 2012

SET WORKS: LC 2014, 2015, 2016

- 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

- 20th 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

- **5th year**
 - Mozart (movts 1 and 2)
 - Berlioz (movts 2 and 4)
 - Deane
- **6th 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:** 1st sub – 2nd sub – 3rd sub (all Key A)
- **Piano Expos:** 1st sub (Key A) – 2nd sub (E) – 3rd sub (E)
- **Dev:** 3rd sub (Keys Em, C, Am, Dm, C, Am, A)
- **Recap:** 1st sub – 2nd sub – 3rd sub (all in Key A)
 - Cadenza: scalar passages – triplets – chromatic – trill
- **Coda:** 2nd sub (1-V⁷-1-V⁷-1)

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)
- **A¹ section**
 - Theme 1 (Key F[#]m); Theme 2 (F[#]m); Theme 2 var (F[#]m)

MOZART MVT 3: SONATA-RONDO

- **Exposition**
 - 1st sub (Key A) - 2nd sub (Key Em – E) - 1st sub (Key A)
- **Development**
 - 3rd sub (Key F[#]m – D)
- **Recapitulation**
 - 1st sub (Key A – Am) - 2nd sub (Key A – Am) - 1st 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^b)
- 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^b – Gm)
 - March theme (Key B^b)
- **Development 1**
 - Descending theme (Key Gm – B^b – Gm)
- **Development 2**
 - Descending theme (Key Gm – B^b – Gm)
- **Coda**
 - Features *Idée Fixe* and a Guillotine chop

DEANE LEARNING

- **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

DEANE LEARNING

- **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

DEANE LEARNING

- **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 (E^b)
 - **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
(*Sgt Pepper* is in Key G but has many A^7 chords)
- **Ragtime**
 - Syncopated RH against regular, even LH (in *When I'm 64*)
- **Orchestral instruments**
 - 4 hrns in *Sgt Pepper*
 - 2 clars + 1 bs clar in *When I'm 64*
 - String nonet (4 vlins, 2 vlas, 2 vcs, 1 DB, 1 hrp) in *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!