

MUSIC- UNIT 2 Composition –Appraisal

Q1 WHAT AREAS OF STUDY DID YOU CHOOSE AND WHAT IS THE FOCUS OF YOUR COMPOSITION WITHIN THE GIVEN STRAND ?.

My composition is a Classical Ternary Form piece . I chose this as I wanted to challenge myself by exploring different genres of music in order to widen my understanding of music in general and improve my compositional techniques . Working in the classic genre would also give me the opportunity to use some of the features that I have picked up from listening to classical music . I also decided to change the tempo in the piece to create tension and excitement . Here are the following areas of Study:

Timbre and Dynamics : I chose to focus on this area of study as it would allow me to use a variety of instrumental technique such as arco on the violin and pizzicato on the strings. This would allow me to explore various techniques with the strings which would also correlate to certain classical pieces of music e.g Pizzicato – Leo Delibes. The dynamics of my piece also help to emphasise the melody and also quieten the the accompaniment so the melody is not competing to be heard . I used the dynamics forte and piano in this piece and forte was on the Flute which was playing the melody.

Structure and Form: I chose this area of study because the form and structure of the classical piece uses the various techniques such as call and response in order to create a sense of order in the piece and so it does not become out of control and keeps order in the piece . This is also why I used Ternary Form in my piece (A-B-A) which is a similar form to the Beethoven’s Symphony No. 40 which uses a practically identical trio form .This therefore also means that my piece is a sectional composition as it is in the form a-b-a and split up into different sections with different moods in the piece.

My link to the strand is Instrumental techniques and call and response. Call and response are in bars 25-33 and 50-57 of my piece. I also used Instrumental techniques in bars 14-25 , 83-94(pizzicato) and (arco)74-82. I chose these links to my piece as when I researched classical compositions I heard a call and response between the violin and the piano in Wedding March by Felix Mendelssohns . Where each time the violin and piano in the piece were playing triplets which is slightly different to mine as I included a two bar phrase on the violin and the flute . The use of Instrumental techniques is also used on Bars 14-25 with pizzicato which creates a short and percussive and alternate section or variation of my original melody. Therefore it would not bore the listener with the same accompaniment. It also helps in contrasting the 2nd section or section B of my piece which starts at bar 35.

Q2. WHY DID YOU CHOOSE THESE AREAS OF STUDY AND THE PARTICULAR FOCUS WITHIN THE GIVEN STRAND ?

My first area of study (Timbre and Dynamics) was chosen because my piece is filled with string

instruments which would be effectively used to their full potential with instrumental techniques such as the violin and the violoncello. Dynamics also helped decipher the melody and the accompaniment with forte in the flute and piano on the violin. The dynamics were used in this way because I had heard it in Mozart's Serenade no.13 where it clearly depicts the main melody playing in forte and the accompaniment with piano so the melody can be heard and therefore become more memorable for the audience. I therefore included the instrumental techniques and the dynamics that would suit the piece classically by researching them in a variety of classical pieces. The Instrumental techniques were used to also acknowledge their place in classical compositions such as pizzicato of the violin in bars 14-25 as seen in Leo Delibes- Pizzicato. I also included arco which lasted from bars 74-82. Furthermore the Dynamics of the piece not only made the melody stand out from the piece but also helped shape the mood of the piece which can vary depending on what the composer wants to achieve in the piece. An example of this is being triumphant in a piece by using forte. Therefore my piece resembled this in Section B of my piece with the dotted melody on the flute in bars 34-74. The Marcato is another reason for the emphasis of this section as it plays louder and with more force than its surroundings / other instruments.

My second area of study links to my composition because it structures in Ternary Form and I have seen example of classical compositions written in this form and therefore would suit the style of my piece. this specific example was Mozart's Symphony no.40 which used a similar structure of trio form which was the early Ternary form structure yet in this piece instead of using the same tempo of A the second time he increased the tempo so it did not sound cliché and get boring for the listener. The call and response for the piece was again used in a classical piece (Wedding March - Mendelssohn). Therefore this piece would of used or obtained similar techniques in classical music therefore solidifying the link between my piece and the context even more.

Q.3 HOW DID YOU GO ABOUT COMPOSING YOUR MUSIC AND HOW WAS THE FINAL RECORDING ACHIEVED ?

I started composing my piece by first deciding what style of piece I wanted to achieve which was a classical flute and violin piece. Then I decided to research classic compositions and symphonies by , Mozart , Beethoven , Bach etc. Therefore this was used to get an idea of what instruments are used and that I could use and different techniques that I could use in my piece, I found that violins (Mozart - Eine Kleine Nachtmusik Motv 1) ,piano (Piano Concerto No. 21) ,flute (Bach -Partita) Were frequently used in classical pieces that I researched and therefore decided to include them in my piece.

Then I decided to pick a key that I would start in which was C major . Then I added instruments starting with the flute which I would write the melody on . I started by including an intro to the piece so it would create a sense of build up and tension even though only it was only four bars . I then added a nine bar melody on the flute and using mostly long and elongated notes (minims , semibreves and a few crotchets .) so it makes the melody more interesting and so it doesn't get too fast pace as I will introduce that in the contrasting section B of the piece . This can be heard in Mozart's Symphony No. 40 where he increases the tempo to create a contrast between the sections of the piece . I then added the violoncello to my piece so it had a consistent accompaniment throughout the piece by using quavers

until bar 13 where dotted crochets were introduced . This was to create a new rhythm on the Violoncello so the original quavers did not bore the listener as it would of gone on too long. This was also used to show the piece was consistently developing throughout the piece . I used the pizzicato technique on the violoncello to create a new sound/ make it more interesting . This can be heard in the Wolfgang Amadeus by Mozart where the accompaniment of the piece is constantly developing . I then added a violin section of the piece to make it more melodically interesting and dimensional for the listener.

1. Afterwards to go into the new section of the piece (Section B) I did a call and response to transition into the next section (Bars 23-33). I did this because I didn't want to just stop the melody and then move into the next section of the piece . This also allows me to include a technique used in the classical pieces and also help transition into the next section of the piece. Therefore I then moved into G major and then decided to create a contrasting section .Firstly I made it fast paced in the melody by using mostly quavers and dotted notes and using the Marcato on the violoncello to accompany the melody. This therefore gives emphasise to the piece because it means that the notes will be more emphatic and stand out from its surroundings or other instruments. This will therefore creates a rise in tension and excitement for the listener as it could symbolise a change in tempo and mood in the piece. This again can be seen in Mozart's Symphony no.40 where he increases the tempo of the of the final section of his piece . This piece is also more triumphant and gradually crescendos at the beginning of the piece and therefore influenced my piece as section a -b slowly builds up in speed. Furthermore I then added a counter melody in the piece in order to make the section more interesting for the listener and complete as with just the melody and the accompaniment it would not of sounded whole. Once I finished the melody i added a rall at the end of section B (Bars 63-73) to transition back into a section A of the piece . this slow down the melody again in order to go back into the tempo of the original melody which was 110 - 120 .

Finally after the transition i went back to the original melody and decided to move the melody into g major in order to create contrast to the section so it doesn't sound the exact same as the original melody . Therefore this ended my piece as a Ternary form piece as it now has a A-B-A sections and had the links to thee strand and the areas of study that linked to my classical piece.

Q.4 WHAT DIFFICULTIES DID YOU ENCOUNTER DURING THE TASK AND HOW DID YOU OVERCOME THEM ?

I encountered a few difficulties while trying to complete and perfect my piece. One of my problems was how to connect different elements of classic pieces so the piece would be a classic piece or have elements of composers like Mozart or Beethoven . Therefore to achieve this I thoroughly researched different classic pieces in order to pick up different techniques and elements that would help me to achieve a good classical piece . This included me looking up pieces like : Mozart - Eine Kleine Nachtmusik , Bach Partita , Wolfgang Armadeus Mozart , Mozart Symphony no.40 and many others.

Secondly I also found that trying to make section B of my piece very fast paced and emphatic was difficult. Therefore due to the research into classical pieces I found that Mozart's Symphony no.40 helped influence this which in turn has more emphasis and speed due to the change in tempo and Marcato which my teacher suggested and wasn't taken from my piece but was a source of the idea and why I looked it up.

Finally my final problem which occurred during my piece was deciding which approach to take in my piece. This was a significant problem for me because I started with two other pieces yet decided to start another due to the constant problems I encountered which was specifically not knowing where to go next. This was resolved when my teacher suggested I do a classical Flute and Violin piece on the flute and then started to research more into this style and therefore gain more ideas which I implemented into my piece .

Q.5 WHAT MAKES YOUR PIECE SUCCESSFUL IN RELATION TO THE AREAS OF STUDY AND FOCUS INTO THE GIVEN STRAND?

My composition was successful in connecting to the areas of study as it firstly connected to the Timbre and Dynamics . Firstly the various instrumental techniques used helps show the success of the piece . This includes arco and pizzicato which are string techniques . Pizzicato (Bars 14-25)was where you pluck the strings rather than using the bow . This not only creates an alternative rhythm which would be refreshing for the listener but also illustrates how I can fit the instrumental techniques into the section with success so that it still fits into the classical genre. Alternatively the dynamics of the piece are also successful as they distinguish the melody and accompaniment of the piece by using forte for the flute and piano for the rest of the instruments. Consequently this is successful as it established the mood and for the start of the piece as quite calm but upbeat and then contrasted Section B of the piece so it gradually got more exciting like Mozart's Symphony no. 40 .

Secondly, my second area of study was Structure and Form. This was successful in relation to the Areas of Study because it included Call and response (Bars 30-33 and Bars 50-57). This can also be seen as a rhythmic imitation as the sections use the same rhythms in both instruments . This is successful as I was able to include 2 examples of call and response which meant that I was successful in including a link to the strand that fit my piece. This is also successful as I was able to create a transition with the call and response which means that not only did it help me with my link to the strand but also made a transition for Section A to Section B .(Bars 30-33.)

Q6. WHAT IS THE RELATIONSHIP OF YOUR COMPOSITION TO ITS CONTEXT?

My piece is related to its context as it uses various techniques and elements of other classical compositions . Consequently the first link between the piece and the context was the Ternary form of my piece . this is in direct correlation to the Classical era as it was developed from in the Classical era . Yet this was called trio form but it was a practically identical form but repeated section a and b twice in the piece . Therefore this shows that Ternary Form derived / developed

from early ideas about form in the classical era. Examples of piece in this form were Beethoven's Symphony No.9 which used the trio form .

The contrast between tempos of my first and second section was also another link to the context of my piece . This section B of my piece was influenced by Mozart's Symphony no. 40 which used a increase in tempo at the final section in order to create excitement for the audience and create variation in the piece . Therefore to mimic this in my piece I sped up the tempo to 120 to make the piece more interesting and exiting.

Thirdly , the two example of call and response strengthen the relationship between my piece and its context . It firstly is a link to the strand and helps transition into the next section of the piece . It also used in classical piece such as the Wedding March by Mendelssohn. This includes a call and response and creates an even stronger links between my piece and its context as it means that a well known classic like Wedding March is using it. Consequently it must be a key element or technique to use in a classical piece.

My composition consequently links with the World Music as along with using techniques from classical pieces I also used Timbre and Dynamics and Structure and Form in the process. I did this by using the techniques that I aquired from piece such as : Call and response , Pizzicato , Arco ,the slow change in tempo and Ternary Form . This therefore helped make this piece seem more of a classical Flute and Violin piece in the process.

In conclusion , my composition uses many different techniques from the classical genre and is consequently. able to link the Areas of Study and link to the strand in the process . Therefore making this piece successful in achieving what I intended when I started .