

DEBUSSY

arr. Colin Matthews

Four Preludes



Four Preludes by Claude Debussy (Arr. By Colin Matthews)

Book I, No.12: *Minstrels*

Book II, No.3: *La puerta del Vino*

Book I, No.4: *Les sons et les parfums tournent dans l'air du soir*

Book II, No.6: *Général Lavine*

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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Simone Young Chief Conductor, Sydney Symphony Orchestra

Craig Whitehead Chief Executive Officer, Sydney Symphony Orchestra

Resource Development

Writer: Byron Mark

Editor: Sonia de Freitas

Production: Daniella Pasquill, Jann Hing

Design: Amy Zhou

Contact

For information concerning the Sydney Symphony Orchestra's Learning & Engagement program, contact:

Email: education@sydneyssymphony.com

Online: www.sydneyssymphony.com

“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941 – 2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Syllabus link

NSW Curriculum

The selection of 4 Debussy Preludes (arranged for orchestra by Colin Matthews) cover a range of topics from the NSW syllabuses:

Music 1 Preliminary and HSC

Music of the 20th and 21st centuries

Music for Large Ensembles

Music 2 Preliminary

Additional Topic: Music 1945 to music from 25 years ago

Music 2 HSC

Additional Topic: Music 1945 to music from 25 years ago

Syllabus Outcomes

The activities in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Musicology and Composition	P2, P3, P7, P10 H2, H3, H7, H10	Transposition exercises Short written response Composition
Activity 2: Aural, Theory and Composition	P2, P3, P5, P7, P10 H2, H3, H5, H7, H10	Score-based aural questions Composition
Activity 3: Performance	P1, P7, P9, P10 H1, H7, H9, H10	Performing new scales Class performance
Activity 4: Aural, Theory and Musicology	P2, P4, P6, P10, P11 H2, H4, H6, H10, H11	Score analysis Tension Viva Voce (tension comparison)
Activity 5: Aural Skills	P4, P5, P6, P10 H4, H5, H6, H10	Discussion Exam technique brainstorm Compare & contrast exam question

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Musicology and Composition	P2, P3, P5, P10 H2, H3, H5, H10	Transposition exercises Short written response Composition
Activity 2: Aural, Theory and Composition	P2, P3, P5, P7, P8, P10 H2, H3, H5, H7, H8, H10	Score-based aural questions Composition
Activity 3: Performance	P1, P7, P9, P11 H1, H7, H9, H11	Performing new scales Class performance
Activity 4: Aural, Theory and Musicology	P2, P4, P6, P10, P11 H2, H4, H6, H10, H11	Score analysis Tension Viva Voce (tension comparison)
Activity 5: Aural Skills	P4, P5, P6, P10 H4, H5, H6, H10	Discussion Exam technique brainstorm Compare & contrast exam question

Work: Selection of 4 Debussy Preludes (arr. Colin Matthews)

Composer background

Claude Debussy (1862-1918)

Debussy, despite being well known for disliking the term 'impressionism', is regarded as one of the greatest pioneers of music in this era, along with Maurice Ravel. Beginning his musical journey with studying the piano from the age of seven, he discovered a stronger passion for composition in his later teenage years. Debussy's compositions are known for employing unconventional harmonic patterns and non-traditional scales and modes to represent both the physical and mystical worlds. His 24 solo piano preludes explore these features very well and are known to be some of the best works to represent the Impressionism era musically.

Impressionism developed out of the Romantic era at the end of the 19th century, seeking to create an objective perception of the outside world, representing natural elements, scenery as well as deeper imaginative concepts.

It is also known that Debussy originally like to place the descriptive titles to his works at the end of the piece rather than the beginning. This notion is true to Impressionism, as he wanted to give listeners the freedom to form their own impression of the music. Prior to this, a collection of works such as Preludes were usually labelled as No. 1, No. 2, etc. However, Debussy gave each of his a descriptive (and often long) title to strengthen the meaning and interpretation for listeners.

Arranger background

Colin Matthews (born 13 February 1946)

Colin Matthews is an English composer and arranger of contemporary classical music, most noted for his large-scale orchestral compositions. However, over the past 50 years, he has also composed for many other types of ensembles, including solo piano music, five string quartets, two oboe quartets, a *Divertimento* for double string quartet, cello concerto, and choral works.

Much of Colin's work comes from commissions from different orchestras, including the San Francisco Symphony Orchestra, London Philharmonic Orchestra (LPO), London Sinfonietta, London Symphony Orchestra, Hallé Orchestra (Manchester) and many more. However, he also has a strong ability to arrange existing works into contemporary classical ensembles. Matthews is currently working with English author William Boyd on an opera to be premiered in 2025 at the Aldeburgh Festival.

Work Background

Selection of Four Preludes by Debussy (arr. Colin Matthews)

1. *Minstrels (Book 1, No. 12)*
2. *La Puerta del Vino (Book 2, No. 3)*
3. *Les sons et les parfums tournent dans l'air du soir (Book 1, No. 4)*
4. *Général Lavine - eccentric (Book 2, No. 6)*

Some of Claude Debussy's most famous and well recognised musical works are his 24 Preludes for solo piano, released as two books of 12 Preludes. Debussy composed these Preludes quite quickly compared to his other works; with Book 1 composed in just three months, released in 1910; and Book 2 in around six months, released in 1913. Since this time, several composers and arrangers have orchestrated these preludes to celebrate the richness and grand potential of their melodies. One such composer to have orchestrated all 24 Preludes is Colin Matthews.

In an article written for the Naxos Complete Debussy Edition (2011), Matthews explains: "I have always enjoyed working with the music of other composers and the insights that this brings, and the challenge of adding around ninety minutes to Debussy's orchestral sound world proved irresistible." The idea to orchestrate the Preludes came about when Matthews was asked to put forward a work for the opening concert of the Hallé Orchestra's (English Symphony Orchestra based in Manchester) 2001/2 season. Initially, Matthews orchestrated just two of the Preludes, which were well received by the audience and Mark Elder (principal conductor). Elder soon asked Matthews for more, and it was then that Matthews decided that he would orchestrate the remaining 22 Preludes, as he had always envisioned the sounds of the orchestra when listening to the works.

Some interesting facts:

Matthews did not look at a single orchestral score of Debussy's while working on the project, as he wanted to avoid imitation of Debussy's orchestration style.

Unlike previous composers who also composed 24 Preludes (such as Bach, Chopin and Scriabin), Debussy's Preludes did not use all twelve major and minor keys and did not have to be played in a specific order.

Instead, Debussy chose poetic titles and focused on the relationship between **music and words** (a strong French tradition) to tell a story within his compositions.

Below are some reviews of Colin Matthew's Prelude orchestrations:

Debussy's 24 piano preludes are seductive and brilliant, but an extra sheen is added in Colin Matthews's series of orchestrations composed for Elder's Hallé Orchestra. Matthews's creative finesse is remarkable: the pieces aren't simply dressed in orchestral clothes, rather sensitively re-imagined for an expanded palette of refined colours by a gifted contemporary composer.' ***The Times***

The two books of 24 preludes are so delicately and sensitively bound to the sonority and timbre of the piano that it is something of a miracle to hear them in any other guise. In fact, Colin Matthews realisations (aided and abetted by the superb playing of the Hallé Orchestra; (under Elder) are far more than mere orchestrations; rather they are creative re-imaginings with a distinctly personal touch. ***Gramophone***

Instrumentation of work

1. *Minstrels* (Book 1, No. 12) **Duration:** 2 and a half minutes

Woodwind	Brass	Percussion	Strings
2 Flutes	4 Horns in F	Timpani	Violin I
Alto Flute	2 Trumpets in C	Percussion (2 players)	Violin II
2 Oboes	3 Trombones	Triangle	Viola (div.)
English Horn	Tuba	Tambourine	Cello (div.)
2 Clarinets in B flat		Side drum (small, high-pitched)	Double Bass (div.)
Bass Clarinet in B flat		Tenor drum	2 Harps
2 Bassoons		Bass drum	
Contrabassoon			

2. *La Puerta del vino* (Book 2, No. 3) **Duration:** 3 and a half minutes

Woodwind	Brass	Percussion	Strings
2 Flutes	4 Horns in F	Timpani	Violin I
Alto Flute	2 Trumpets in C	Percussion (3 players)	Violin II
2 Oboes	3 Trombones	Triangle	Viola (div.)
English Horn	Tuba	Xylophone	Cello (div.)
2 Clarinets in B flat		Triangle	Double Bass (div.)
Bass Clarinet in B flat		Castanets	2 Harps
2 Bassoons		Side drum	
Contrabassoon		Bass drum	

3. Les sons et les parfums tournent dans l'air du soir (Book 1, No. 4) **Duration:** 4 minutes

Woodwind	Brass	Percussion	Strings
2 Flutes	4 Horns in F	Timpani	Violin I
Alto Flute	3 Trombones	Percussion (3 players)	Violin II
2 Oboes	Tuba	Glockenspiel	Viola (div.)
English Horn		Tamtam	Cello (div.)
2 Clarinets in B flat		Tubular Bell	Double Bass (div.)
Bass Clarinet in B flat			2 Harps
2 Bassoons			Celesta
Contrabassoon			

4. Général Lavine - eccentric (Book 2, No. 6) **Duration:** 3 and a half minutes

Woodwind	Brass	Percussion	Strings
2 Flutes	4 Horns in F	Timpani	Violin I
Alto Flute	3 Trumpets in C	Percussion (3 players)	Violin II
2 Oboes	3 Trombones	Xylophone	Viola (div.)
English Horn	Tuba	Suspended Cymbal	Cello (div.)
2 Clarinets in B flat	3 Trombones	Cymbals	Double Bass (div.)
Alto Saxophone		Triangles	2 Harps
2 Bassoons		Tambourine	
Contrabassoon		Side Drum	
		Bass Drum	

Listening Guide:


Overview



The timings in the four tables below refer to the Prelude recordings included in the [Spotify Playlist](#).




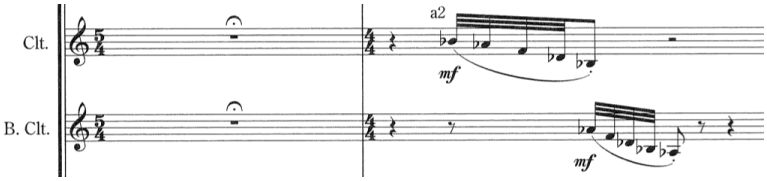
1. “Les sons et les parfums tournent dans l'air du soir” (Prelude No. 4 from Book 1)


The title of this Prelude comes from the third line of a poem called 'Harmonie du Soir' by French poet Charles Baudelaire, in his volume of poems called “Les Fleurs du mal”, meaning ‘The Flowers of Evil’. The title “Les sons et les parfums tournent dans l'air du soir” translates to “Sounds and perfumes swirl in the evening air”. Colin Matthews believed that the elusive but rich harmonies of this prelude cried out for orchestration, which is exactly what Matthews did.

In the original piano solo Prelude, Debussy aims to give the impression of evening sounds and perfumes blending and swirling in the air, giving the effect of circular movement. The original piano score of this Prelude is in A major; however, Matthews transposes it up to C major to work better in the orchestral setting. The piece stays at a relatively soft dynamic all the way through, which helps to set the scene of the evening air suggested in the title. Throughout the work, Debussy also alternates between and develops two main motives, confirming the impression of sounds mingling and swirling.

Bar	Audio Excerpts	Features
1 - 2	0:00 - 0:10	<p>The first two bars present the melodic and harmonic materials developed throughout the Prelude. The main melodic theme is played in the first two bars by violin 1 & 2, and the viola, each an octave apart, in the time signature of 5/4.</p> <p>Harp 2 plays a C major chord (tonic).</p>  <p>Harp 1 plays a G minor 7b5 chord (minor dominant), with the G bass emphasised on beat 5 by all bass instruments. This then resolves back to C major, reinforcing the tonal centre of C with a perfect cadence.</p>

		<p>The key signature suggests C major; however, the use of C# in the melody adds a Phrygian colour, suggesting a modal interchange amongst the key of C major. This harmonic augmentation and experimentation are a feature of Impressionism.</p> <p>Two important motifs are found in the strings in this opening theme (see score excerpt above): the 'semitone motif' representing the C to C#, and the 'fourth motif' from the A to the E at the end of the second bar.</p>
3 - 8	0:10 - 0:26	<p>The bass instruments play a 'C' pedal from bars 1 to 8, which helps to create tension above the other harmony, and the time signature changes to 3/4.</p> <p>The <i>fourth motif</i> between notes A and E is repeated in bars 3 and 4 in the viola and English horn. (<i>Below is the viola score</i>)</p>  <p>In bars 5 and 7, the <i>fourth motif</i> moves to Eb and Bb. The Eb is the sharp ninth, and the Bb is the minor seventh of the A dominant chord (in the same instruments).</p> <p>In measures 6 and 8, the C# reappears which brings back the Phrygian flavour.</p> <p>Violin 2 and oboes in bar 6 play a diminished arpeggio, as a call and response to the English horn and viola 'fourth motif'. The diminished arpeggio is repeated again in bar 8, this time by violin 2 and flutes, hence changing the tone colour of this passage.</p> <p>Cello creates a unique tone colour using pizzicato playing off-beat chords.</p>
9 - 12	0:27 - 0:37	<p>C Pedal point in the bass continues from bars 9 -11</p> <p>A new motif in quavers in violin 1, expanding the 'semitone theme' to now be a 'whole tone theme', which uses a whole tone scale. (C - D- E - F#).</p> 

		 <p>3 soli, arco</p> <p><i>pp</i> <i>p</i></p> <p>Lower strings, oboe and English horns provided a slower duration countermelody. <i>Violin 2 is shown below.</i></p>
18-23	0:49- 1:05	<p>A new flute motif appears, expanding the <i>semitone motif</i> into <i>tones</i> instead, whilst jumping octaves between E and F#. This new flute part provides some rhythmic contrast compared to other phrases heard so far.</p> <p><i>a tempo</i></p>  <p>This is accompanied by bassoon (in tenor clef) and viola, with a similar countermelody to that played by the English horns at bar 9.</p>
24-29	1:06 - 1:35	<p>The main theme from the opening 2 bars returns, back in 5/4. This time, the <i>fourths motif</i> in bar 26 remains in 5/4 rather than changing to 3/4</p>  <p>Bar 27 the cello plays a variation of the opening theme.</p> <p>Bars 28-29: The violins and viola play the opening theme. This is followed by the <i>fourths motif</i>, which has now been extended in a descending whole-tone pattern in the violins (migrating to 3/4), whilst the violas descend by semitones using the <i>semitone motif</i>.</p>
31-40	1:44 - 2.16	<p>The English horn establishes a new variation of the <i>tone motif</i>, which again descends using the whole-tone scale. F - Eb - Db. The opening theme is played simultaneously in all strings (except cello), however this time it is a semitone lower than the opening. The tonal centre is now in B, with the cello and harp establishing this new low drone.</p> <p>The clarinet, bass clarinet and harp respond to this with rapidly descending glissandos.</p>  <p>Cl.:</p> <p>B. Cl.:</p> <p>Bars 37-39 return to C major to play the opening theme again.</p>


41-44	2:17 - 2:32	<p>A new theme is introduced in the bass instruments of the orchestra. This time there is a tonal centre around E Phrygian, featuring the interval of a tritone, either up to G from C#, or down to C# from G.</p>  <p>Underneath this bass melody, the harp plays a repeated passage in E Phrygian, creating a mysterious atmosphere, reinforcing the Prelude's circular movement, imitating the blending of sounds and smell in the night air.</p> <p>This section juxtaposes the lower tone colours of the orchestra (bassoon, bass clarinet, trombone, and double bass), with brighter colours, including the glockenspiel, celeste, harp, and violin in the upper register. This too adds to the style of writing of impressionism, also capturing the essence of sounds and perfumes blending.</p>
44-45	2:32 - 2:41	<p>The opening theme is heard again in Violin 1, this time in a higher register, and in the E Phrygian mode, starting on concert E rather than G.</p>
46-49	2:41 - 3:03	<p>Bridging section to return to C major for the Coda.</p> <p>Features the <i>semitone motif</i> again in the violin 1, alternating between high E and Eb.</p> <p>Clarinet also plays a lead melody here, featuring a sequence a semitone apart from each phrase, again making extended use of the <i>semitone motif</i>.</p> <p>This section ends with a pause on concert G major chord; ready to resolve back to C major for the coda (perfect cadence)</p>
50-54	3:03 - 3:47	<p>A brief coda concludes the work, featuring an augmentation of the English horn part heard in section C.</p> <p>The rest of the orchestra play the C major triad at irregular parts of the bar to bring the Prelude to a gentle close.</p>



2. "Minstrels" (Prelude No.12 from Book 1)



History of Minstrels: A minstrel was originally a medieval European entertainer, such as a musician, juggler, or acrobat. In the 16th century, it referred specifically to music; people entertaining by singing songs, playing instruments, or doing both simultaneously. In the 19th and early 20th centuries, minstrels were known as white actors with blackened faces, who would provide entertainment in the form of songs, dance, or comedy based on stereotyped depictions of African Americans. (*This does not take place today*).



There are two main opinions as to the source of inspiration for this final prelude of book 1. The English believe that Debussy aimed to depict their circus acrobats and clowns; whilst Americans believed that the piece was inspired by black-faced minstrels Debussy had seen during a holiday he took in Eastbourne (England). Minstrels had been entertaining in America since the 1820's, but only started to appear in Europe in early 1900's. The most popular opinion is the latter, though either way, the piece has a playful and comical nature about it, capturing the variety of moods generated by traditional American minstrel shows.


This prelude, like many of his others, is of a descriptive nature and reflective of other art forms at the time. In this case, reflective of the minstrel artform, Debussy's music captures various talents of a minstrel in the early twentieth century.

Bar	Audio Excerpts	Features
1 - 4	0:00 - 0:07	<p>The first four bars are known to imitate the beginnings of a minstrel dance with drums and banjo. This first minstrel is a little clumsy in his dance.</p>  <p style="text-align: center;">* grace notes very fast and light</p> <p>The strings, harp, French horns, English horn, and alto flute setup the drum-like steady rhythm, providing room for a playful melody on the bassoon to imitate the banjo. In particular, the grace notes in the violin and cello imitate a small buzz roll on a snare drum before the main accent.</p>

		<p>The opening melodic and rhythmic motif on bassoon is developed throughout the piece.</p> <p>The chords in all accompanying instruments alternate between G major and D7#5. This reinforces the tonic of G, with the Bb adding slight dissonance to depict the clumsy minstrel. (<i>This time, Matthews kept the Prelude in the same key as the original solo piano work</i>).</p> <p>The bass line uses tonic and dominant harmony.</p> <p>The slight <i>rall</i> at the end of bar 4 also portrays a sense of freedom within the dance.</p>
5 - 8	0:08 - 0:16	 <p>The opening bassoon melody is repeated, this time with the addition of tambourine in the percussion section, to reinforce the backbeat and imitation of the drums within the music.</p>
9 - 18	0:17 - 0:30	<p>A second minstrel appears on stage now, a <i>tap dancer</i>.</p> <p>A new melodic theme is introduced in the clarinets. The clarinets in bars 9-10 are playing a tone apart using the G major pentatonic scale, creating a cluster of notes.</p>  <p>This fast cluster passage is known to suggest comical tap dancing, (another minstrel activity). The fast staccato semi-quaver rhythms of the clarinet also aid towards depicting tap dancing.</p> <p>French horns and violin 1 respond to this with a melodic unison pattern in bars 11-12. This suggests an interplay between at least 2 tap dancers. This interplay is further emphasised as the violas take over from the violins in bar 12.</p>

		 <p>The <i>poco piu mosso</i> tempo direction at bar 9 also helps set the scene for tap dancing.</p> <p>Bar 16 - the trumpet takes over with the melody, starting with the same opening rhythmic phrase as the bassoon in bar 1, except one tone lower. This is followed by a fast succession of notes in response to the opening clarinet motif of this section. Percussion (tambourine and snare drum) are added in bars 16 - 18 to intensify the action and comical nature.</p> <p>Constant use of staccatos and pizzicato in the strings also mimics the fast, light, and precise motion of tap dancing.</p>
19 - 25	0:31 - 0:40	The previous 'tap dance' section is repeated.
26 - 31	0:41 - 0:49	<p>The trumpet continues to develop this theme by taking the melody into a new tonal centre, using notes from the Eb major pentatonic scale,</p> <p>The violins and French horn then continue with fast semiquavers, again only using small intervals and staccatos to imitate the tap dancing.</p>  <p>The drum-like accompaniment rhythm setup between woodwinds and strings in the beginning of the piece now appears in the actual</p>

		percussion section, where bass drum and tambourine play the 'oom-pah' pattern in bars 28 - 31.
32 - 34	0:49 - 0:52	The French horn brings back the melody using the initial G pentatonic scale, answered by the bassoons and bass clarinet.
35 - 44	0:53 - 1:08	<p>A new and third type of minstrel appears, this time known as the 'mocker'.</p> <p>The mocking tone is created by two main themes and musical ideas:</p> <ol style="list-style-type: none"> 1. The bass pedal between G and E in the contrabassoon and double bass. 2. Use of a series of augmented chords used throughout all sections of the orchestra. For example, the trombones (<i>below</i>) in bars 37-38 create G, F and Ab augmented chords when all trombone parts are heard together.  <p>Dissonance between the pedal notes and augmented chords, as well as the interruption of the semiquaver motives, create a contrast and allude to a mocking tone.</p>
49 - 57	1:15 - 1:26	<p>The tap dance theme appears now in the bassoon, in a section that features large contrast in texture.</p> <p>The bassoon plays the melodic motive in a call and response fashion, with the response being played by the brass, contrabassoon, viola, and cello.</p> <p>The bassoon plays in the G pentatonic scale.</p> <p>The response is in the Ab pentatonic scale.</p>
58 - 63	1:27 - 1:34	<p>A fourth minstrel, one with a drum, appears in the Activity</p> <p>The snare drum plays a distinct triplet motif, accompanied by a D pedal through use of a tremolo on the Viola between D and C#.</p>  <p>This semitone cluster and triplet rhythm was usually played by the left-hand piano. Matthews has augmented this and put the cluster</p>

		<p>through use of tremolo on the Viola and has decided to put the 'drum rhythm' on the actual snare drum to really emphasise the appearance of the new drumming minstrel within the story.</p> <p>This also creates a large contrast of tone colour; between low and dark tremolo strings, compared to the bright, bold, attacking snare drum.</p> <p>Again, the heavy use of semiquavers remains constant in this section, holding together the comical nature of minstrels.</p> <p>This section starts <i>fortissimo</i> and gradually decrescendos to <i>piano</i>.</p>
64 - 77	1:35 - 2:00	<p>The fifth and final minstrel appears, a singer; called the <i>lyric</i> minstrel.</p> <p>This section returns to G major, with Debussy using chords within the key.</p> <p>Bars 65-66 uses a II-V-I progression in the string section; A9 - D7 - G9. This helps ground this section back to G major. (<i>Below</i>)</p> <p>Violins, viola, harp, clarinets, and flutes play the melody. This is much smoother than other melodies heard so far throughout the piece, with slower durations used and lush harmonies - all to mimic a minstrel singing.</p> <p>At bar 70 and 74, the tap dancer motive using G pentatonic scale appears, interrupting the singer (adding to the comical element of minstrel entertainment).</p> <p>Bar 70 is interrupted by the bass clarinet, cello and double bass.</p> <p>Bar 74 is on the flute, clarinets, and viola. This change of tone colour also keeps the audience guessing as to when the interruptions will take place.</p> 


78 - End	2:01 - 2:20	<p>The final section features the reappearance of many of the themes we've heard. It is like all the minstrels are on stage together interrupting each other for a grand finale.</p> <p>Bars 78-81 is a recapitulation of the beginning, '<i>tempo primo</i>', the clumsy minstrel.</p> <p>Bars 82 - 84 have the drummer return, but this time on tenor drum instead of the snare drum.</p> <p>Bars 85 to the end is the repeat of the tap-dancing motive.</p> <p>The piece ends in a plagal cadence: C - G.</p>
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3. “La Puerta del Vino” (Prelude No.3 from Book 2)


The title of this prelude, ‘*La Puerta del Vino*’ translates in Spanish to “*the wine gate*”. Debussy once received a postcard from Spanish composer Manuel de Falla with a picture of this wine gate, which was the regal gateway of the Moorish Alhambra palace in Granada, Spain.

Upon setting out to compose this piece, Debussy did not aim to depict this gate in his music, but rather, he wanted to capture the essence of the turbulent life in the piazza, which bounced between passionate celebrations, singing, and drunken parties, to conflicting drama and fiery passion. This is explained in French at the beginning of the original piano solo work as follows: “*avec de brusques oppositions d’extreme violence et de passionnee douceur*”, and literally translates to: ‘with abrupt contrasts of extreme violence and passionate sweetness’.

To create the Spanish sound in this programmatic work, Debussy used a habanera rhythm in the left hand, and imitated flamenco-style singing and guitar in the right hand. There is also a fair amount of push and pull in the prelude to capture the variety of emotions in the piazza life.

Bar	Audio Excerpts	Features
1 - 4	0:00 - 0:08	<p>Introduction. Originally in Db major, Matthews has transposed the piece up a tone to Eb major for his orchestral transcription.</p> <p>The opening 2 bars are fortissimo, with the instruments playing in perfect fifth harmony. This can be seen in the Cellos, Viola, and French Horn. The majestic tone colour of the forte French Horns and timpani also sets the scene of fiery passion for the piece.</p> <p>Bars 3 and 4 introduce the first core motive of the piece; the ‘<i>Habanera bass ostinato rhythmic motive</i>’ in the cello and bass clarinet. The harps are then added to playing this rhythmic ostinato from bar 5.</p>  <p>This ostinato remains throughout most of the piece and grounds the piece in Eb major tonality, whilst helping to keep the piece moving forward.</p> <p><u>Note:</u> The habanera rhythm was initially from Havana, Cuba.</p>

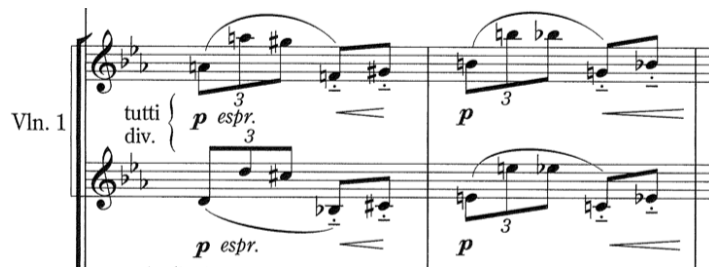
5 - 8	0:09 - 0:16	<p>Flute and Viola 1 commence the melody, featuring long drawn-out sustained notes, creating a sleepy, seductive sounding melody. The scale used here is the Double-Phrygian Hexatonic (6 note scale), the notes being: C# D E F# G Bb</p> <p>Phrygian mode is commonly used in Spanish and Arabic music, so Debussy would have used this scale mode to help capture the Spanish flavour in this Prelude.</p> <p>Middle-voiced pedal points are the second main feature of this piece, heard in the alto flute, clarinets, and viola 2, and are heard simultaneously to the melody.</p> <p>The combination of tone colours between all these instruments creates an interesting and alluring emotion to help capture the piazza atmosphere.</p> <p>These pedal points move at different times to the flute and viola melody (e.g., bar 6).</p> <p>The combination of long notes and the repetitive bass ostinato creates a static stabilisation of the Eb major tonal centre, allowing the melody to dance around with more rhythmic and melodic freedom, which will soon become apparent.</p>
9 - 16	0:17 - 0:32	<div style="display: flex; align-items: flex-start;"> <div style="flex: 1;">  <p>The musical score for measures 9-16 shows two staves. The top staff (flute) and bottom staff (viola) both feature a rhythmic ostinato. Measures 9-10 show a triplet of eighth notes followed by a pair of eighth notes. Measures 11-16 show a sextuplet of eighth notes. The dynamic marking <i>f</i> is present throughout.</p> </div> <div style="flex: 1; padding-left: 20px;"> <p>The third and final main feature of this piece first appears here in the flutes. It is a set of quaver triplets followed by a pair of quavers (<i>triplet-duplet motif</i>). This rhythmic ostinato is used extensively throughout the work.</p> </div> </div> <p>Bar 11 has the first flourish to embellish the melody, imitating improvised guitar flourishes common in flamenco music. These flourishes continue all the way to bar 16, becoming longer in length, alternating between ascending and descending patterns. They are still using the Double-Phrygian Hexatonic scale.</p>

17- 20	0:33 - 0:40	Clarinet takes over the flute melody.
21	0:41 - 0:43	<p>The entire orchestra plays a D9 chord spread out amongst all instruments, whilst the cello, harp and bass clarinet continue the habanera bass ostinato in Eb.</p> <p>This widespread chord imitates a large chord sweep on flamenco guitar.</p>
25 - 28	0:49 - 0:56	<p>An echo/extension of the triplet-duplet motive, except now it is all triplets. This is played in the oboe and xylophone, creating a new tone colour and fresh combination of sounds.</p>  <p>Both harps play arpeggiated chords to again mimic Spanish guitar. These chords descend in step motion with one chord per bar. Bar 25 = D7 Bar 26 = C7 Bar 27 = Bb7</p> <p>This is a common progression used in Spanish music.</p>

The melodies start to become flashier and busier/rowdy with more chromaticism. Debussy is perhaps alluding to a fiesta here in the piazza.

Clarinet starts with the melody, answered by the bassoon.

Bar 33-34: flute, bassoon and viola play in rhythmic unison, moving up chromatically in harmony of major third intervals. This captures a scene where people could be dancing together in unison.



Bar 35: violins join in, thickening the texture, playing the *triplet-duplet motif* together with the violas. Tambourine also joins in here to emphasise the duplet on beat 2, and add richness to the tone colour of the orchestra.



35 - 41

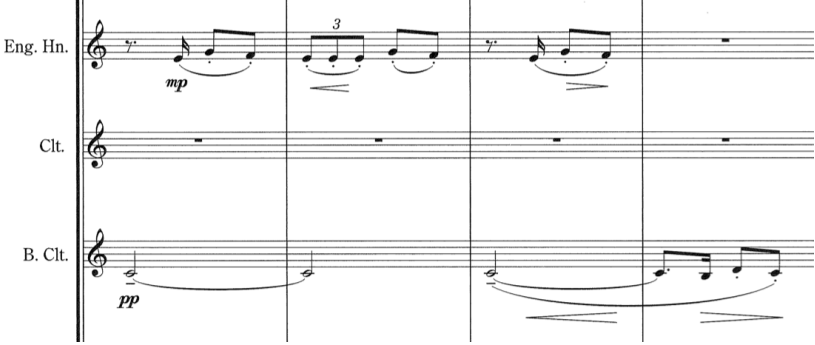

1:03 - 1:25



Bar 38: a beautiful lyrical melody is played in clarinet, bass clarinet, bassoon, violins, and viola. Each bar is a sequence that descends by semitone, with the difference in bar 40 with a minor third on beat 2 instead of the major third. This note brings out the Arabic/Spanish sounding Phrygian scale to again imitate the piazza culture. This melody is also a reverse of the triplet-duplet motif; *now it is duplet-triplet*. This gives a sense that the party is getting rowdier, and people are singing along with the beautiful melody.

Note: *Habanera bass rhythm continues underneath.*

42 - 43	1:26- 1:30	Return of the introduction (first 2 bars of the piece), again at fortissimo.
44 - 49	1:31 - 1:41	<p>Key change to C major.</p> <p>This is the climax of the piece. Dynamics are more extreme, with more crescendos/decrescendos, and more attention to articulations across the orchestra.</p> <p>Continuation of the new duplet-triplet motif in the upper woodwinds and upper strings.</p> <p>Use of augmented fifth in bar 44 to help build tension.</p> <p>Viola is doing sweeping arpeggio like phrases to again mimic flamenco guitar.</p>  <p>Castanets introduced in the percussion section to enhance the Spanish flavour (these are commonly used in flamenco music by flamenco dancers).</p>
50 - 61	1:42 - 2:07	<p>Debussy continues to develop his themes, and Matthews passes them around the orchestra and manipulates the triplet-duplet motif with several variations.</p> <p><i>(Below: bars 50 - 53 of cello and double bass)</i></p>  <p>Harmony also becomes more experimental, and extended use of grace notes in various instruments. This could indicate drunkenness of people towards the end of a fiesta in the piazza.</p>

62 - 65	2:08 - 2:18	<p>Transition section to prepare for the recapitulation.</p> <p>English horn has the melody, again in Phrygian mode. The bass clarinet takes over to conclude the melodic phrase.</p> 
66 - 82	2:19 - 2:56	<p>Recapitulation, back in Eb major.</p> <p>Bar 70: the <i>triplet-duplet</i> motif reappears, but this time it is harmonised between oboe and clarinets, using a mix of minor thirds and major thirds (all within the Hexatonic scale from the beginning of the piece).</p> <p>The theme is then passed onto the bassoon (bar 74).</p>  <p>Habanera bass ostinato continues throughout.</p> <p>Inner-voice pedal points continue in the viola (bars 66-75).</p> <p>Bar 79: D9 chord appears again fortissimo across the orchestra.</p>
83 - 84	2:57 - 3:01	<p>Transition passage to prepare for the final chord.</p> <p>Habanera bass line stops for two bars.</p>
85 - End	3:02 - End	<p>Loud final chord on the tonic, Eb add9, at the start of bar 85 to imitate one final guitar strum. The orchestra gradually fades away into the distance.</p> <p>The party is over, and people start to go home.</p>

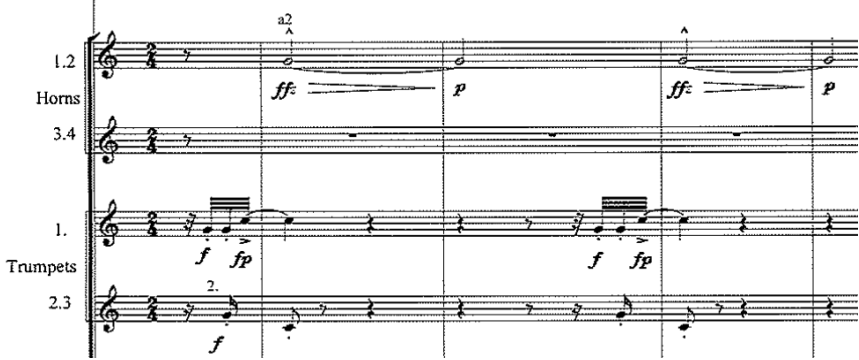
4. "General Lavine - eccentric" (Prelude No.6 from Book 2)




Debussy composed the sixth prelude from Book 2 inspired by the famous American clown, juggler and music-hall dancer, General Edward Lavine. Lavine was a regular performer at the Théâtre Marigny in the Champs Elysées, which was an area famous for its theatres, cafes, etc. Debussy captures the eccentrics and personality of Lavine for this piece within the form of the 'cakewalk'; a dance that originated during the time of slavery in southern USA, and eventually became popular around Europe too. The cakewalk dance was done when the winner of a dance contest would 'cakewalk' their way up to the stage to claim their prize, which was a cake! Upon reaching popularity around the world, minstrels would incorporate this dance into their shows too.


Use of polyrhythms, syncopation, 2/4-time signature, and march rhythms are core features of cakewalk music. In cakewalk-like style, Debussy explores various contrasts in rhythm to depict Lavine's strutting nonchalance one moment, then his clownish mischief the next.


When performed on solo piano, one can imagine a jazz band; with strident trumpet calls, dance melody played on a saxophone or double bass, and a guitar playing the off-beat chords heard in the piano accompaniment. The piece comprises several rhythmic motives, set to serve as sudden attention grabbers, capturing the essence of General Lavine. Debussy also had a fascination for street music performers and portraying comedic episodes in his music. In Colin Matthew's orchestrated version, we can hear this piano orchestra come to life!


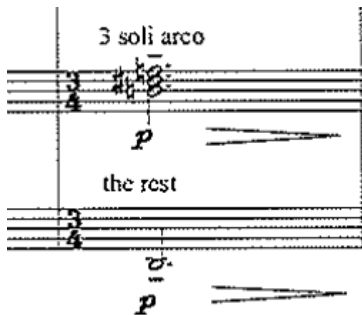
The **structure** of this piece is: Intro A B A Coda


Bar	Audio Excerpts	Features
1 - 11	0:00 - 0:17	<p>Introduction. This short introduction has two main motifs.</p> <p>The first motif (A-1) is the series of three staccato semiquavers, played forte and 'strident' (rapidly and sharp!) by the trumpet and xylophone. This is followed by a longer minim with a marcato accent played by the French horn and Cello (an interesting combination of colours), to really emphasise the downbeat and setup the march like rhythm.</p>  <p>The second motif (A-2) is a series of 5-6 triads played softly (<i>piano</i>) in response to the A-1 motive. Oboe, English Horn, and pizzicato violins play this motif. The markings of soft and staccato capture vision of Lavine</p>

		<p>sneaking around.</p> <p>The alternation of dry, staccato, and loud accents, with the soft staccato chordal passages helps to understand the humour of this clown; Sir General Lavine. He is full of tricks, surprises, sudden changes of facial expression, so it is important to perform these two motives with intention so there are contrasts in their delivery.</p> <p>As this section progresses, the motives diminish in length, even further establishing a march like rhythm, until the section ends with a loud thud followed by a descending passage in the lower woodwinds and cello.</p> 
12 - 31	0:18 - 0:52	<p>Section A - slower tempo is established.</p> <p>Low woodwinds start with the melody, setting up a march-like rhythm emphasised by the combination of slurred in pairs and staccato articulations. Melody is firmly established in F major, with the bass instruments alternating between tonic and dominant notes. (<i>Bassoon and contrabassoon shown below</i>).</p>  <p>Bars 16-17: Cello joins the bassoon to complete the phrase.</p> <p>Bars 18-19: A-1 motif returns in the trumpet, xylophone, and trombone.</p> <p>Bar 24: Trombone extends the melodic idea, still combining semiquavers and quavers, but in different combinations. Percussion (bass drum and tambourine) also enter here to firmly establish the march-like 'oompah' feel of a cakewalk.</p> <p>Bar 26: Bassoon and cello take over from the violin and develop the melody even further, until bar 30, where the rest of the orchestra (except trombone) drop out, where they play a mostly chromatic descending sequence to launch into the next section, with a crescendo.</p> 

32 - 35	0:53 - 1:00	<p>Short bridging passage. Starts very loud with the dominant (C) firmly stated in the bass instruments on beat 1, and beat 2 a concert B7 chord is played, creating dissonance and tension.</p> <p>Bar 34: The B7 chord resolves to C7, breaking the tension. Upper woodwinds and French Horns melodic line work together for this sweet resolve. This short moment could capture some comic relief after a serious moment as performed by Lavine.</p>
36 - 39	1:01 - 1:08	<p>Section A continues with a return of the melody in lower woodwinds and cello.</p>
40-43	1:09 - 1:15	<p>The alto saxophone now takes over from the bassoon and joins the cello in the melody. This time, the harmony is changed. Instead of all being over F7, the chord progression is now a series of dominant seventh chords, starting on Eb7.</p> <p>The trombones clearly outline this chordal movement. Eb7, Ab7, F7, Bb7, A7, D7. During these chord changes, the alto saxophone and strings remain constant on using only 4 notes from concert F major. This helps build tension again up until the next playing of motif A-1.</p>  <p>Bar 42: Alto flute, violin, and more cellos join the alto sax to thicken the texture and build up again to another playing of motif A-1.</p>
44 - 46	1:16 - 1:20	<p>Variation of the introduction is heard ever so briefly to conclude Section A, in all sections except woodwinds.</p> <p>It ends again with a loud thud in unison on Concert F, hinting again at comic relief at the end of the tension.</p>

47 - 58	1:21 - 1:42	<p>Section B.</p> <p>Key change to Db major, with a constant dominant pedal in the bass (A flat).</p> <p>The theme starts to fall apart, and new ideas introduced. Tempo is constantly changing; ritardando, tempo comodo, animato, allargando, capturing the notion that the clown (Lavine) is constantly interrupted, and his act is changing.</p> <p>Bar 47 starts with triads split across the 3 trumpets: G major, Bb minor, G major, Eb minor and C major. These same chords reappear in Bar 59. (<i>Trumpet triads below</i>)</p>  <p>Trumpet comes in and out in this section, almost in a call and response with woodwind and string section. Trumpets are always bold and loud with staccato accents, with the woodwind/string response being very soft and staccato.</p>
59 - 65	1:43 - 1:55	Repeat of Bars 47 - 53.
66 - 70	1:56 - 2:09	<p>Grand close of Section B featuring woodwinds, strings and French Horn.</p> <p>Bar 66: Gb minor 7</p> <p>Bar 67: Gb minor major 7 (the F flat becomes a F natural to create the major 7 note).</p> <p>Bar 68: Eb9 (this chord enables the melody in bar 67 to remain the same, and it is just the bass note of Eb that is added in to make the grand close to this section).</p>
69	2:03	Beat one of Bar 69 is a rest for the entire orchestra. This is very powerful, creating space for the French Horns and Cello to repeat this melody one last time to setup for the key change.
71	2:10	Return of Section A in original key of F major (<i>with some differences, as described below</i>).

83 - 87	2:31 - 2:40	<p>Alto saxophone continues the melody instead of the trombone, bassoon and cello as heard in the first playing of Section A. This change in tone colour helps to make the piece sound jazzier, referencing the potential ragtime influences of this cakewalk.</p> <p>Bar 85: Alto flute joins the saxophone.</p> <p>Bar 87/88: Viola and Violins join in unison, to thicken the texture more than the previous Section A.</p>
88 - 91	2:41 - 2:45	<p>The same instruments continue to build, playing the same descending chromatic sequence as before, but this time it is extended for ONE extra bar.</p> <p>Percussion drops out in bar 91 to build the tension and suspense of the crescendo.</p>
92 - 95	2:46 - 2:53	<p>Bridging passage same as previous playing (tension and release from B7 to C7 over C pedal).</p> <p>However, at the end, the low woodwinds setup the key change for the return of the melody.</p>
96 - 98	2:54 - 3:00	<p>Main melody of Section A returns ONE SEMITONE HIGHER, in Gb major.</p>  <p><i>Bassoons melody below in Gb major.</i></p>
99	3:01 - 3:04	<p>Solo for the Double Bass section. Three players play a note of the D major triad (D F# A). The rest of the Double Bases play the low D.</p> 

100 - 104	3:05 - 3:11	<p>Melody returns in Gb major on the bassoon, playing the Gb major Pentatonic scale. (<i>Debussy was known to like the pentatonic scale after he discovered the Indonesian Gamelan instrument</i>).</p> <p>The F natural played by the bassoon at the end of bar 102 links to a cluster of notes played by trumpets and French horn only (texture thins).</p>
105 - 108	3:12 - 3:18	<p>CODA</p> <p>Subdominant and dominant chords are played to bring the piece back home to F major.</p> <p>Bar 105: Bb13(flat 9)</p> <p>Bar 106: C13</p> <p>These chords are repeated in bars 107-108, played fortissimo, and exaggerated through use of the crash cymbals.</p> <p>During these chords spread out across the orchestra, the trumpet, French horn and xylophone play the A-1 motif.</p>
109 - End	3:19 - End	<p>French Horns play A-1 motif one last time, with a forte-piano crescendo to build towards the final chord.</p>  <p>Timpani and all bass instruments play F and C (tonic and dominant) in a bell-tone fashion in fast semiquavers to lead towards the grand ending of all the lower instruments ending in unison on concert F!</p>

Additional Media Resources

Below is a curated selection of additional third-party media resources teachers might choose to use in supporting their students to engage in the study of Debussy and Impressionism in music.

[Short Biography for Claude Debussy \(2.14 mins\)](#)

[Debussy's use of the Whole Tone Scale \(18.30 mins\)](#)

[How to Sound Like Debussy \(9.10 mins\)](#) - has a great case study using 'Happy Birthday' song as an example

[How to Think like Debussy when writing a melody \(3.49 mins\)](#)

[Impressionism in Music \(13 mins\)](#)

Audio Excerpts

Access the Spotify playlist by visiting the following links for each Prelude. Each activity will specify when to use any of the listed excerpts below.

[Minstrels \(Book 1 No. 12\)](#)

[La Puerta Del Vino \(Book 2 No. 3\)](#)

[Les sons et les parfums tournent dans l'air du soir \(Book 1 No.4\)](#)

[General Lavine - eccentric \(Book 2 No. 6\)](#)

Excerpt No.	Prelude	Bar No.	Time	Activity	Page
1	<i>Les Sons</i>	1 - 3	0:00 - 0:10	Activity 1 Task 2.2	36
2	<i>Minstrels</i>	1 - 12	0:00 - 0:22	Activity 2 task 1	38
3	<i>Minstrels</i>	28 - 31	0:42 - 0:48	Activity 2 task 1	38
4	<i>Minstrels</i>	64 - 70	1:33 - 1:47	Activity 2 task 1	38
5	<i>General Lavine</i>	1 - 11	0:00 - 0:17	Activity 4 task 1	48
6	<i>General Lavine</i>	24 - 35	0:40 - 0:59	Activity 4 task 2	48
7	<i>General Lavine</i>	83 - 95	2:31 - 2:52	Activity 4 task 3	48

Score Excerpts

Score excerpts from the Debussy Preludes, orchestrated by Colin Matthews, located at the end of this document.

Excerpt	Section	Bars	Activity	Page
1	<i>Minstrels</i>	1 - 12	Activity 2 task 1	38
2	<i>General Lavine - eccentric</i>	1 - 11	Activity 4 task 1	48
3	<i>General Lavine - eccentric</i>	24 - 35	Activity 4 task 2	48
4	<i>General Lavine - eccentric</i>	83 - 95	Activity 4 task 3	48

Learning Activities

Activity 1: Musicology and Composition

Based on “*Les sons et les parfums tournent dans l'air du soir*” Prelude No.4 from Book 1

Students will understand the concept and process of transposition, have increased awareness of different types of scales used in Impressionist music, and how to consider and effectively apply these musical features when composing.

Task 1 - Transposition

As mentioned in the introductory notes, this Prelude was originally composed in the key of A for solo piano. However, Matthews transposed it up to C major to work better in the orchestral setting.

Below is a transcription of the main melodic parts from bars 1-12 for violin and viola from the orchestral arrangement, written in the key of C Major.

1. Discuss and research as a class how transposition works/things to consider.
2. **TIPS:** Remember, viola is in the ALTO CLEF, and look out for accidentals.

“Les sons et les parfums tournent dans l'air du soir”

Moderato Tempo Rubato ♩ = 69

Debussy

The musical score is presented in three systems. Each system consists of two staves: Violin (top, treble clef) and Viola (bottom, alto clef).
- **System 1 (Bars 1-4):** The Violin part begins with a quarter rest, followed by a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Viola part has a quarter rest, followed by a melodic line of eighth notes: E3, D3, C3, B2, A2, G2.
- **System 2 (Bars 5-8):** The Violin part continues with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Viola part continues with a melodic line of eighth notes: E3, D3, C3, B2, A2, G2.
- **System 3 (Bars 9-12):** The Violin part continues with a melodic line of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Viola part continues with a melodic line of eighth notes: E3, D3, C3, B2, A2, G2.

Task 2 - Musicology and Scale Theory

Throughout this prelude, Debussy utilises two unique and worldly sounding scales, common in the music of the Impressionist time. These are the **C Phrygian scale** and the **C Whole Tone scale**. He also uses the **E diminished arpeggio**. These scales have been written out for you below.

C Phrygian Scale



Phrygian is the THIRD mode. C is the third note of the Ab major scale. Therefore, C Phrygian scale is the same as Ab major, starting on C. Another way to work out the Phrygian scale is that it is the same as the natural minor scale, except with the second note lowered by a semitone.

C Whole Tone Scale



A Whole Tone scale is a scale made up entirely of 'tone' intervals. This means there are NO SEMITONES in this scale, and makes it only a 6-note scale, also known as a 'hexatonic' scale.

E Diminished Arpeggio



A diminished arpeggio is made up of 4 notes each a minor third apart. Therefore, all the intervals are minor thirds. There are only 3 different types of diminished arpeggios.

1. Using notation software, write out these scales in the original key of A (and the diminished scale in C#)
2. Listen to **Audio Excerpt 1** (0:00 - 0:10) whilst looking at the first 2 bars of the excerpt in Task 1. Take note of two important motives: the '*semitone motive*' representing the C to C#, and the '*fourth motive*' from the A to the E at the end of the second bar. The use of C# in the melody adds a Phrygian colour, suggesting a modal interchange amongst the key of C major. This harmonic augmentation and experimentation are a feature of Impressionism.
 - a. Describe the effect these two interval motives have on the theme. For example, if the high C# was changed to a D (in the key of C major), how would it change the sound and emotion of the melody?
 - b. What do you notice about the notes of the C# diminished scale?
3. Perform these scales on your instrument!
4. Research when these scales were first used, and by which composers.

Task 3 - Composition

Create an 8-bar composition that includes the compositional elements listed below. In doing so, make sure your composition is still lyrical (melodic) and try to give the impression of evening sounds and perfumes blending and swirling in the air, just as Debussy set out to achieve when he was composing.

1. Be in the time signature of 5/4.
2. Uses the '*semitone*' and '*fourth*' motive from the opening 2 bars of this prelude (does not have to be the same pitches, just use the intervals somewhere within the 8-bars)
3. Use inspiration from the C Phrygian and C Whole Tone scales (or part thereof), and the E diminished arpeggio throughout the composition.

Activity 2: Aural Skills, Theory and Composition

Based on "Minstrels" Prelude No.12 from Book 1

At the end of this activity, you will be able to understand how Matthews manipulates dynamics and expressive techniques to create interest in his orchestral arrangement, as well as deeper knowledge of score directives. You will have also completed a short composition to create your own musical interpretation of a minstrel.

Task 1 - Aural Skills & Theory

Listen to the opening 12 bars of *Minstrels*, **Audio Excerpt 2** (0:00 - 0:22) whilst also looking at **Score Excerpt 1**.

1. Which instrument is playing the melody in the opening 4 bars?
2. List and define all the expressive techniques/articulations the arranger has notated for this instrument.
3. What does "a2" mean in bar one of the Bassoon?
4. What happens at the end of bar 4?
5. What instrument joins with the melody at bar 5? Is it in unison or harmony? Same register as the other melodic instrument, or different?
6. What does the "+" sign mean at bar 1 in the French Horns, and how does it affect the instruments tone?
7. In bar 4, the texture thickens. Which instruments does Matthews add here at bar 4, what is their role, and how does he make the melody stand out above the thickened texture.
8. Define: *a tempo (poco piu mosso)*. Why is this effective to use at this part of the piece?
9. At bar 9, what intervals are the clarinets playing in their melody. Identify the scale used in the clarinet melody here.
10. List and define all remaining Italian terms and musical symbol definitions.

Listen to bars 28 - 31 **Audio Excerpt 3** (0:42 - 0:48) and bars 64 - 70 **Audio Excerpt 4** (1:33 - 1:47).

1. Identify the primary difference in performance styles of the string family between these two sections.
2. Describe the use of dynamics in bars 64 - 70.

Task 2 - Composition

There are 5 minstrel personalities represented in this Prelude: the clumsy minstrel, the tap dancer, the mocker, the drummer, and the lyrical minstrel.

Pick **ANY TWO** of these minstrels and:

1. Describe the main musical features of these minstrel's themes. For example, fast staccato rhythms (like the tap dancer), large intervals, scalar movement, long notes, smooth articulations, etc.
2. Compose an 8-bar melody FOR EACH of your chosen minstrel, incorporating these musical features. One minstrel melody is to be composed in the major pentatonic key of your choice. The second minstrel melody is to be composed using the major pentatonic scale a MAJOR THIRD LOWER than your first key. For example, if your first 8 bars are in the key of A, then your second 8 bars will be in the key of F. (This is the modulation Debussy employs to develop the tap-dancer section). You can pick any instrument you like for these 8-bar themes, as long as it represents the mood of your minstrel.

Task 3 - Composition

Once you have your two 8-bar minstrel themes, create a second instrument layer in your score, and select the harp as the instrument.

1. Add a simple harp accompaniment to both themes using octave bass notes and chords (in a similar style to the excerpt below from bars 1-4 of the Minstrels Prelude).



The image shows a musical score for Harp 2, consisting of two staves (treble and bass clefs) in 2/4 time. The key signature has one sharp (F#). The notation includes a *p secco* marking. The right hand plays chords, and the left hand plays octave bass notes and chords. The first four bars are shown, with the fifth bar being a whole rest in both hands.

2. Make sure you change key for your second theme.
3. Insert a two or four bar arp interlude to develop an interesting way to modulate into the new key.

Activity 3: Performance

Based on *La Puerta del Vino* Prelude No.3 from Book 2

Students explore the musical features of *La Puerta del Vino* by exploring modality and performing an arrangement as an ensemble.

Task 1 - Scale Theory & Performance

A hexatonic scale is one that contains only six different notes. The whole-tone scale studied in Activity 2 is also an example of a hexatonic scale.

At bar 5 in this Prelude, the flute and viola 1 begin the melody, featuring long drawn-out sustained notes using the **Double-Phrygian Hexatonic** (6 note scale). The melody develops towards using much faster rhythmic passages using this same scale. The notes in this scale are C# D E F# G Bb. Different to the normal Phrygian mode, the second *semitone interval* in this scale occurs exactly halfway through the scale, which is why it is a double-Phrygian, with the unique semitone interval heard in the middle of the scale.

Phrygian mode is commonly used in Spanish and Arabic music, and Debussy would have used this mode to help capture a Spanish flavour of the piazza in this Prelude.

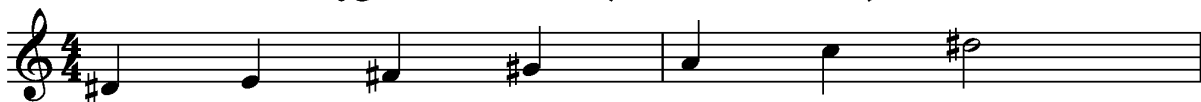
This scale is scored below in 4 different transpositions.

PERFORMANCE: Learn these scales and practice on your instrument/s at various tempos, and using different rhythmic exercises.

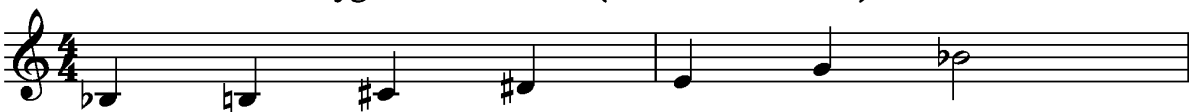
C# Double Phrygian Hexatonic (Concert Pitch)



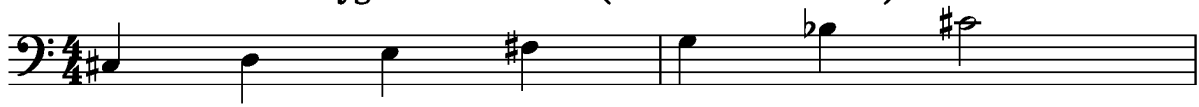
C# Double Phrygian Hexatonic (Bb Instruments)



C# Double Phrygian Hexatonic (Eb Instruments)



C# Double Phrygian Hexatonic (Bass Instruments)



Task 2 - Class Performance

Bars 3 and 4 of this Prelude introduces the core motive of the piece; the '*Habanera bass ostinato rhythmic motive*' in the cello and bass clarinet.

The following class performance is an arrangement from **bars 1 - 21 of the Prelude**. Access the score and parts at this [link](#). The core elements you will learn from playing this score are:

- a. Learning the habanera bass line (students on bass instruments).
- b. Implementing the Double-Phrygian Hexatonic scale within a piece of music.
- c. Attempting fast scalic passages in various rhythmic groupings.
- d. Learning how to play a variety of long and short rhythmic phrases over a constant bass line.
- e. Performing a large range of articulations within musical phrases.
- f. Practicing sudden changes in dynamics and gradual changes in dynamics

La Puerta del Vino

Claude Debussy

Viva me pesante ♩ = 72

Flute

Clarinet in Bb

Alto Saxophone

Tenor Saxophone

Trumpet in Bb

Trombone

Bass Drum

Tambourine

Bass Guitar

Violin 1

Violoncello

mf

ff

ff

mf

ff

p sub.

mf

ff

p sub.

Viva me pesante ♩ = 72

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6

Fl.

Cl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

B. D.

Tamb.

Bass

Vln. 1

Vc.

12

Fl.

Cl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

B. D.

Tamb.

Bass

Vln. 1

Vc.

15

Fl.

Cl.

Alto Sax.

Ten. Sax.

Tpt.

Tbn.

B. D.

Tamb.

Bass

Vln. 1

Vc.

ff

f

7

3

18

Fl. *p* *ff* sub.

Cl. *p* *ff* sub.

Alto Sax. *p* *ff* sub.

Ten. Sax. *p* *ff* sub.

Tpt. *p* *ff* sub.

Tbn. *p* *ff* sub.

B. D. *ff* sub.

Tamb. *ff* sub.

Bass *ff* sub.

Vln. 1 *p* *ff* sub.

Vc. *ff* sub.

Activity 4: Aural Skills, Theory and Musicology

Based on *"General Lavine - eccentric" Prelude No.6 from Book 2*

Students will have experienced musical analysis through a focus on duration, pitch, tone colour and dynamics and expressive techniques. They will also learn about tension and release, as well as understand about transposition of some orchestral instruments.

Task 1 - Aural Skills & Score Analysis

Listen to the opening 11 bars of General Lavine - eccentric. **Audio Excerpt 5** (0:00 - 0:17) whilst following along with **Score Excerpt 2**.

1. How many times is the opening A-1 rhythmic semiquaver motif heard in this excerpt?
2. What instrument plays this motif together with the trumpet? Describe the unique timbre created by the combination of these two instruments. What are the main differences?
3. Which three instruments join the trumpet and xylophone on the final note of their rhythmic motif? What effect does this have on the motif?
4. Which instruments play the second rhythmic motif, and describe how they are played. How does the alteration between both rhythmic motifs link to the story of 'General Lavine'?
5. Listen to the final strike at the end of this section (bar 11), and observe the symbol on top of the cello and double bass notes? What does it mean and what is the timbral effect created?
6. With reference to duration, tone colour and dynamics and expressive techniques, how does Colin Matthews maintain interest in the opening section of this prelude?

Task 2 - Tension

Listen to **Audio Excerpt 6** (0:40 - 0:59) of General Lavine whilst following along with **Score Excerpt 3**, to answer the following question.

1. How does Colin Matthews' orchestration help to **build tension** in this excerpt, and is there a **release**?

Task 3 - Aural & Musicology (Viva Voce)

The saxophone was not originally part of the orchestra; however, it appears in this arrangement of General Lavine. It is first heard at bar 40 where it plays the melody together with the cello.

Listen to **Audio Excerpt 7** (2:31 - 2:52) whilst following **Score Excerpt 4** to answer the questions below.

1. What instrument joins in on the melody with the alto saxophone?
2. Are these instruments playing in harmony or unison?
3. Why are the key signatures of these two instruments different? What key are each of these instruments known to be in? (for example; Clarinet in Bb)

4. VIVA-VOCE: You will notice this excerpt is very similar to audio excerpt 6 in the previous task. In pairs, prepare a 5-minute Viva Voce to compare these two excerpts with reference to tension. Which excerpt is more effective in building tension, and why? Refer to Score excerpts 3 and 4 and the concepts of music in your response.

Optional Extension Task:

Research when the saxophone started being used in the orchestra, and which composers were known for incorporating it into the orchestra.

Activity 5: Aural Skills

Based on "*General Lavine - eccentric*" Prelude No.6 from Book 2

In music, it is important to listen to, and understand, how different artists can interpret the same piece of music. So far, this education resource has analysed some of the orchestral arrangements of Debussy's solo piano Preludes. Now it is time to see how others have interpreted the same music.

This final activity provides us the opportunity to attempt a HSC exam style question. This practice question focuses on the 'COMPARE & CONTRAST' style of question, where students listen to two different excerpts of the same piece of music. Each excerpt is performed by a different ensemble. The activity is scaffolded to provide sufficient opportunity to succeed in this type of question. It also allows us to hear how the original version of the General Lavine Prelude sounds on the piano, and how it has been arranged for another type of ensemble other than the orchestra.

Task 1 - Aural Skills

Watch the following live performances on YouTube of General Lavine - eccentric.

Solo Piano: <https://www.youtube.com/watch?v=uf2YzEflJBs>

Chamber Ensemble: <https://www.youtube.com/watch?app=desktop&v=ZQhkvskkjG8>

After watching both performances, discuss the following points/questions as a class/in pairs:

1. Which performance sounded closer to the orchestral arrangement by Colin Matthews, and why?
2. Discuss the main differences in relation to expressive techniques between both performances.
3. Are all melodic and accompaniment parts from the chamber version performed in the solo piano version? Provide detail in your response. For example, how does the pianist play all parts on just one instrument.
4. Comment on the tempo of both performances. Which one is faster? Do they fluctuate in tempo?
5. Do both versions play the same structure? i.e. no sections or bars are missed in either performance?
6. Which performance did you enjoy more, and why?

Task 2 - Exam Preparation

Brainstorm the various ways a student can present an answer in the HSC Aural Exam when required to COMPARE various Concepts of Music in relation to two different versions of the same piece. For example, using bullet points, construct a table, paragraph responses, etc.

Task 3 - HSC Exam style Question

Complete the following question under examination conditions, using the provided template overleaf.

Compare the treatment of tone colour and dynamics and expressive techniques in the two versions of *General Lavine - eccentric* by Debussy.

	Solo Piano	Chamber Ensemble
Tone Colour		

D.E.T		
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Suggested Answers and Teaching Notes

Activity 1

Teaching Notes

Task 3 - Composition: Teachers to check that all 3 compositional elements are included in the students' composition. Most importantly, encourage students to focus on creating a lyrical melody, aiming for an enchanting and captivating sound, rather than a collection of notes that, although may include the required elements, does not provide a lyrical and memorable aspect for the listener.

Task 1- Aural

Below are the opening themes of "Les sons et les parfums tournent dans l'air du soir" in the key of A.

The image displays three systems of musical notation for Violin (Vln.) and Viola (Vla.) parts. The key signature is A major (two sharps: F# and C#). The time signature is 4/4. The first system starts at measure 13, the second at measure 17, and the third at measure 21. The Vln. part features a melodic line with many slurs and ties, while the Vla. part provides a harmonic accompaniment with similar phrasing. The music concludes with a double bar line at the end of the third system.

Task 2 - Musicology and Scale Theory

Below are the scales written in the key of A.

A Phrygian Scale



'A' Whole Tone Scale



Below is the diminished arpeggio starting on C#.

C# Diminished Arpeggio



These intervals are very distinctive in their sound. The semitone is easily identified, as is the perfect 4th. They contrast very well to each other, and it is this contrast that makes the melody unique. If the high C# was a D instead (so a tone instead of a semitone), it would completely change the emotion of the melody. The C# provides the Phrygian flavour and gives the melody a worldly sound.

The notes of the C# diminished scale are exactly the same as the E diminished scale, they just start on a different note.

Activity 2

Teaching Notes

The students' 8 bar compositions for their chosen minstrels should reflect the musical characteristics listed above, and/or characteristics that they have identified in their analysis.

Task 3 - Composition: Teachers to check that the chords used in the harp part are in the correct key for their chosen melody, and that they accompany the melody well in terms of their harmonic choices.

Task 1- Aural

Listen to the opening 12 bars of *Minstrels*. **Audio Excerpt 2** (0:00 - 0:22)

1. Bassoon has the opening melody.
2. Expressive techniques/articulations on the bassoon are:
 - a. Staccato: short and detached
 - b. Accents: a stronger emphasis/attack on the note
 - c. Crescendo: gradually becoming louder

- d. Decrescendo: gradually becoming softer
- 3. “*a2*” is a French musical direction meaning ‘for two’. In this case, it indicates that both bassoon players in the orchestra are to play that part in unison.
- 4. At the end of bar 4, there is a **rall**. The entire orchestra pulls the tempo back in response to the conductor, and then pick the tempo back up in bar 5.
- 5. The clarinet joins the bassoon on the melody in bar 5, playing in unison. However, the bassoon is sounding one octave lower.
- 6. The “+” sign means ‘**stopping**’. This means that the French horn player blocks or ‘closes off’ the sound with their right hand or a special stopping mute. This produces a more nasal like tone colour. The music will indicate to play without the ‘stopping’ when there is a ‘o’ symbol placed above the music. This is seen in bar 10.
- 7. Clarinets, bass clarinet, contra bassoon, tambourine, and violin 2 are all added in bar 4. Apart from clarinet 2 who doubles the melody, all other instruments are playing chordal accompaniment or reinforcing the bass line. The melody stands out because all instruments are playing a soft dynamic, except for the clarinet and bassoon who is playing mezzo forte.
- 8. *a tempo (poco piu mosso)* means a little faster. This is effective here as it is the introduction of the tap dancer minstrel - so the music is helping to capture the nature of fast tap dancing.
- 9. At bar 9, clarinets are playing a tone apart (major second). They are using the G major pentatonic scale.
- 10.
 - a. *Moderato nervoso con umore* - Moderately nervous with mood
 - b. *Secco* - dry (on the harp)
 - c. *Pizz.* - short for pizzicato - meaning to pluck the strings with the fingers
 - d. *Arco* - to play with the bow
 - e. *Div.* at the beginning of the viola, cello and bass staves. This means for these players to divide the parts. If it is one stand between two players, then one player plays the top part, and the other plays the bottom. A conductor or section leader may specify how parts are to be divided.

Listen to bars 28 - 31 **Audio Excerpt 3** (0:42 - 0:48) and bars 64 - 70 **Audio Excerpt 4** (1:33 - 1:47).

1. In bars 28-31, the strings are playing shorter duration note values with mostly staccato articulation, as well as some slurred in pairs. The emotion is light and playful, and is harmonised with a counter melody in the Horn part. This is a complete contrast to bars 64-70, where the strings are most playing legato and mostly in rhythmic unison. Bars 28-31 have the violins with the fast melody, and the other strings playing an om-pa like accompaniment.
2. The dynamic markings in bars 64 - 70 are all *piano* (soft). Each instrument playing also has very short crescendos and decrescendos. This creates a great contrast to the fortissimo snare drum and cello in the preceding section.

Task 2 - Composition

Below is a description of the main musical features for each of the minstrel's themes. There are 5 minstrel personalities represented in this Prelude: the clumsy minstrel, the tap dancer, the mocker, the drummer, and the lyrical minstrel.

1. Clumsy minstrel:

- a. The grace notes in the violin and cello imitate a small buzz roll on a snare drum before the main accent. Drums would have been used as dance accompaniment during a minstrel dance.
- b. Bassoon plays short staccato phrases - depicting a series of short, clumsy-like dance steps.
- c. Intervals are small to indicate small movements of the feet.
- d. The 'rall' at the end of bar 4 indicates a slowdown in the dance, perhaps emphasising the clumsiness of the minstrel.

2. Tap Dancer Minstrel:

- a. The fast staccato semi-quaver rhythms of the clarinet aid towards depicting tap dancing.
- b. Strings use pizzicato (plucking) to demonstrate light faster movements/shorter sounds.
- c. Accents used in accompanying parts.

3. The Mocker:

- a. Use of two main notes, G and E, in the contrabassoon and double bass.
- b. Melody uses a series of augmented chords. The feature of an augmented chord is the sharpened fifth above the root note.
- c. Augmented chords create some dissonance.
- d. Heavy use of staccato

4. The Drummer:

- a. Use of semiquaver triplet rhythm
- b. Tremolo in the cello - which can also translate to a trill or fast scalar passage.

5. Lyrical Minstrel:

- a. Slower durations/longer note values and lush harmonies to mimic a minstrel singing.
- b. Smooth articulations with slurred phrases and use of ties.
- c. Regular use of crescendos and decrescendos to depict the human voice.

Activity 3:

Teaching Notes

Task 1 - Scale theory and performance: Teachers are to ensure students are playing the correct notes on their selected instrument.

Have the class play together in unison to make sure all notes are correct.

Compose rhythms as a class to perform the scale along to.

Have the students create some rhythms for them to practice the scale with.

Task 2 - Class Performance: A variety of instruments have been included in this classroom score. Most transposing instruments have been catered for to maximise involvement in the classroom.

Teachers are to ensure the following elements are played as accurately as possible when performing the opening of the 'La Puerta del Vino' Prelude.

Habanera bass line. Teacher could also ask ALL students to play the bass line on their instrument - it doesn't just need to be the bass guitar and cello. This could be a good warm up activity before playing the arrangement.

Playing the Double-Phrygian Hexatonic scale correctly.

Aiming to mimic Spanish flamenco singing with the fast scalic passages of the hexatonic scale.

Emphasise the differences between quavers, triplets, sextuplets, and septuplets.

Make sure students co-ordination skills are developing - where they can play the complex melodic rhythms over the stagnant bass line.

Students paying close attention to detail to all articulations and dynamics on the score.

Activity 4:

Teaching Notes

Task 3 VIVA VOCE: Make sure students justify their answers with reference to relevant musical examples from the score excerpts provided and the concepts of music. Depending on the size of the class, students are to present their Viva Voce:

In front of the whole class, or,

Two groups team up and present to each other, providing feedback at the end of each Viva.

Task 1 - Aural Skills & Score Analysis

1. The opening A-1 rhythmic semiquaver motif is heard **6 TIMES** in the opening section.
2. The **XYLOPHONE** from the percussion section plays the melody together with the trumpet. The tone colour of the trumpet is bold and bright with a longer natural resonance, whereas the xylophone is a more direct attack on the note without much resonance, but still with a bright, woody tone. It helps to emphasise the melody and the fast rhythms used.
3. **Horn, harp, and cello** play a fortissimo note with a decrescendo on the final note of the rhythmic motif. This adds an effective and confident close to the fast phrase, and provides a nice platform for the response motif to bounce on top off with its staccato and pizzicato phrase. It also helps to add a mysterious and suspenseful emotion, helping to set the scene of the unpredictable character that is Lavine.
4. The second motif (A-2) is a series of 5-6 triads played softly (piano) in response to the A-1 motive by the **Oboe, English Horn, and violins**. The markings of soft and staccato, combined with pizzicato on the violins, capture vision of Lavine sneaking around. The alteration of dry, staccato, and loud accents of A-1 motif, with the soft staccato chordal passages of A-2 motif, helps to understand the humour of this clown; Sir General Lavine. He is full of tricks, surprises, sudden changes of facial expression, so it is important to perform these two motives with intention so there are contrasts in their delivery.
5. The symbol on top of the low strings is called the '**Bartok Pizzicato**'. It directs strings players to use their thumb to pull the string away from the fingerboard so that it snaps back percussively on the fingerboard making a snapping sound. Colin Matthews combines this sound together with the bass drum and low woodwind and brass, allowing lots of space in the upper registers for this effect to be heard, which is very clever and intentional arranging.
6. Ensure students refer to all 3 concepts in their answer.
 - a. **DURATION:** Contrast of faster note values with slower ones maintain interest. The increase in frequency of A-1 motif as the excerpt progresses also maintains interest and suspense.
 - b. **TONE COLOUR:** use of pizzicato on violin, consistent use of instruments in the upper register, until the loud thud at the end which is mostly in lower register. This helps

build tension and maintain interest. A few instruments from each orchestral family are used, but just enough to make sure each instrument is heard to keep the listener engaged.

- c. **DYNAMICS & EXPRESSIVE TECHNIQUES:** constant use of large dynamic ranges, pizzicato in violins, and loud sudden thud in bar 11 with the Bartok Pizzicato technique.

Task 2 - Tension

These points outline how Colin Matthews' orchestration helps to build tension in **Audio Excerpt 6** (0:40 - 0:59).

- Remind students that these preludes were initially written for solo piano. Matthew's clever orchestration of the work enables the tension in the original composition to be emphasised.
- Melody starts off in the trombone nice and bright, in the higher register.
- Bar 26, cello and bassoon take over with the melody. The lower registers and darker timbre of these instruments start to build tension.
- These instruments are also playing a combination of slurs and staccatos, whereas the accompanying orchestra are all playing staccato. The contrast of slurs and staccato helps to build tension.
- Bars 26-27 are repeated in bars 28-29. This repetition helps to build tension.
- The first 2 bars of the excerpt have a changing bass line in the double bass, tuba and contrabassoon. Bars 26-29 in these bass instruments repeat a tri-tone pattern from Ab to D. This repetition, combined with the dark tritone interval builds tension.
- Bar 30 is a big drop in texture, with just the melodic instruments (bassoon and cello) playing a descending chromatic sequence with a crescendo, also supported by the trombone. The nature of chromaticism, lower register and crescendo helps build tension.
- Bar 32 starts very loud with a concert C firmly stated in the bass instruments on beat 1, and beat 2 a concert B7 chord is played, creating dissonance and tension. A suspended cymbal in the percussion section is also struck on beat 2 to emphasise this dissonance, and the new tone colour of a cymbal helps to increase tension.
- Bar 34: The B7 chord resolves to C7, resolving the tension. Upper woodwinds and French Horns melodic line work together for this sweet resolve.
- This short moment could capture some comic relief after a serious moment as performed by Lavine.

Task 3 - Aural & Musicology (Viva Voce)

The saxophone was not usually a part of the orchestra; however, it appears in this arrangement of General Lavine. It is first heard at bar 40 where it plays the melody together with the cello.

Listen to **Audio Excerpt 7** (2:31 - 2:52) whilst following along with **Score Excerpt 4** to answer the following question.

1. Alto flute joins the alto saxophone.
2. Playing in unison, but the alto saxophone is **sounding an octave lower** than the alto flute.

3. The key signatures are different because **alto saxophones are in the key of Eb** and **alto flutes are in the key of G**. They are not concert pitch instruments, hence why they have a different key signature. Alto flute sounds a **fourth lower than written**, and the alto saxophone sounds a **major 6th lower than written**.

Activity 5: Aural Skills

Teaching Notes

Task 2- Exam preparation: Students can:

- Draw a table so the examiner can clearly see how each point made links to both excerpts, and comparisons are easily identifiable.
- Use subheadings to write a mini essay to address the question.
- Use bullet points together with subheadings to clearly address each element of the question.
- Incorporate graphic notation and melodic/rhythmic transcriptions where possible and relevant.
- Answer chronologically (early discussion points will link to the beginning of the excerpts....)

Task 3 - HSC Exam Style Question: Teacher to have the excerpts ready and play them with the required pause intervals to allow for response times. Teacher to also have the blank scaffolded table printed and ready for students to answer onto with pen (exam conditions), and collect for marking/feedback.

Task 1 - Aural Skills

After watching both performances, teacher to discuss/brainstorm responses with the class, and encourage the suggested points below within the discussion.

1. Make sure students justify their reason with reference to musical examples and terminology.
2. Differences in relation to expressive techniques between both performances could include:
 - a. accents on the piano are much heavier/more attack.
 - b. overall approach to the chamber ensemble is sweeter with a more delicate touch.
 - c. chamber ensemble phrasing is more 'legato'.
 - d. Chordal accompaniment by the string quartet has vibrato and slight decrescendo at the end of each chord, whereas the piano chords are hit with a louder dynamic and not sustained for as long as the string harmonies.
 - e. Both performances pull and push a little, however the solo piano version has greater variety and emphasis on sudden rubato phrasings.
3. Yes, all the main melodic parts are the same in both performances. The piano player covers all chordal and melodic roles between his 10 fingers. The hands are required to jump quickly around the keyboard to achieve this, especially the left hand, between the bass line and chords, and jumping over the right hand too.

4. The solo piano performance is the faster of the two performances. Both fluctuate in tempo with rubato phrasing; however, the most obvious pull and pushes are in the solo piano version.
5. Yes, both performances perform the exact structure of the Prelude.
6. Make sure students justify why their favourite is their favourite, with reference to relevant musical examples and terminology.

Task 3 - HSC Exam style Question

Below are some sample answers. Of course, teachers are free to include their own additions to this answer as well. You will notice these answers also link to other concepts of music, such as duration and pitch. Encourage students to do this in their responses, whilst of course focusing on the concepts in the question.

Compare and contrast the treatment of tone colour and dynamics and expressive techniques in the two versions of 'General Lavine - eccentric' by Debussy.

	Solo Piano	Chamber Ensemble
Tone Colour	<p>Piano sounds quite harsh when playing accents and the short staccatos.</p> <p>The main piano melodies are played in the lower register of the piano in this version, which creates a darker and more mellow tone.</p> <p>Due to the fast tempo and short note durations in this piece, the performer does not use the sustain pedal. This removes any lush sounds possible from the piano without use of the sustain pedal.</p> <p>The piano melodies do not venture much higher than an octave above middle C, and the bass is quite prominent as well, adding to the warmer darker tone of this version.</p>	<p>The overall smoother articulations from this ensemble create a warmer and more grand tone colour.</p> <p>Trumpet performs the melody an octave higher compared to the piano performance. This upper register creates a brighter, majestic tone to the piece.</p> <p>The slower tempo (link to duration) helps to exaggerate the warmer tone colour of the string quartet. The natural reverb in the space also helps to create a velvety tone to the overall performance.</p> <p>Trumpet varies the melody at the ends of some phrases and includes larger intervals in the upper register. This enhances the bright tone and comical nature of the piece even further.</p>

<p>D.E.T</p>	<p>Very heavy accents and strong use of staccato.</p> <p>The faster tempo in this version doesn't feature much sustain. The performer uses accents and staccatos to maintain interest and excitement.</p> <p>More difficult to exaggerate extremes in dynamics for sustained crescendos, due to the sound production of the piano.</p> <p>Vibrato is not possible on the piano.</p> <p>Again, the piano uses fast tempo, crisp articulations and impressive technique to build excitement .</p>	<p>Trumpet plays more legato and joins some of the phrases.</p> <p>Due to air being blown through the trumpet, melodic notes sustain much longer and add to the lush, warmer tone compared to the harsher, attacking piano.</p> <p>Trumpet expresses crescendos with greater effect, and she performs them with precision and emotion.</p> <p>When strings playing long notes, they sometimes add vibrato to their playing.</p> <p>Strings sometimes play tremolo on the final chord of phrases, which helps in building interest and excitement.</p>
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Score Excerpt 1: *Minstrels* (bars 1 - 12)

Minstrels

CLAUDE DEBUSSY
orchestrated by Colin Matthews

Moderato nervoso con umore . = 72 rall. a tempo

2 Flutes

Alto Flute

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in C

3 Trombones

Tuba

Timpani

Percussion

Harp 1

Harp 2

Violin 1

Violin 2

Viola div.

Cello div.

Bass div.

* grace notes very fast and light

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a tempo (poco più mosso) A

The score is divided into two systems. The first system includes parts for A. Fl., Eng. Hn., Cl., B. Cl., Bsn., Cbsn., Hn., Tpt., Tbn., Tuba, Timp., Perc., Hp. 1, and Hp. 2. The second system includes parts for Vln. 1 div., Vln. 2 div., Vla., Vcl., and Db. The tempo is marked 'a tempo (poco più mosso)' and the section is labeled 'A'. The score contains various musical notations such as dynamics (pp, p, f, fpp, ffff), articulation (pizz., arco), and performance instructions (1., 2., 3., 3.4.).

Score Excerpt 2: *General Lavine* (bars 1 - 11)

Général Lavine - excentric

CLAUDE DEBUSSY
orchestrated by Colin Matthews

Tempo di Cakewalk (♩ = ca. 96)

The score is arranged in systems for various instruments. The woodwind section includes 2 Flutes, Alto Flute, 2 Oboes, English Horn, 2 Clarinets, Alto Saxophone, 2 Bassoons, and Contrabassoon. The brass section includes 1.2 Horns, 3.4 Horns, 1. Trumpets, 2.3 Trumpets, 1.2 Trombones, 3 Trombones, and Tuba. The percussion section includes XYLO and Timpani. The harp part is shown in a grand staff. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The score includes dynamic markings such as *ff*, *f*, *mf*, *p*, and *pp*, as well as performance instructions like *pizz.* and *let half pizz.*

A Con una spiritualità giadiziosa (♩ = ca. 84, tempo rubato sempre)

Score Excerpt 3: *General Lavine* (bars 24 - 35)

This musical score excerpt, titled "General Lavine" (bars 24-35), is a full orchestral score. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is written in a standard musical notation with dynamic markings such as *ff*, *mf*, *p*, and *pp*. The woodwind section includes Flutes, Alto Flute, Oboes, Clarinets, Alto Saxophone, Bassoons, and Contrabassoon. The brass section includes Horns, Trumpets, Trombones, and Tuba. The percussion section includes Timpani and Percussion (with Tambourine and B.D.). The string section includes Violin 1, Violin 2, Viola, Cello, and Bass. The score is divided into systems, with each instrument or group of instruments having its own staff. The music is characterized by a complex rhythmic structure and a range of dynamics, from very soft (*pp*) to very loud (*ff*).

B

2 Flutes *f*

Alto Flute *f*

2 Oboes

English Horn

2 Clarinets

Alto Saxophone

2 Bassoons *p*

Contrabassoon *f*

1.2 Horns

3.4 Horns *f*

Trumpets

1.2 Trombones ⁽¹⁾ *p*

3 Trombones *p*

Tuba *f*

Timpani

Percussion *mf*
SUSP. CYM.
and MBL.

Harp *f*

Violin I *arco* *f*

Violin II *pizz.* *f*

Viola *tutti* *f*
(arco)

Cello *tutti arco* *p* *f*

Bass *f*

The image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is arranged in a standard orchestral layout with staves for different instrument groups. The instruments listed on the left are: 2 Flutes, Alto Flute, 2 Oboes, English Horn, 2 Clarinets, Alto Saxophone, 2 Bassoons, Contrabassoon, 1.2 Horns, 3.4 Horns, 1. Trumpets, 2.3 Trumpets, 1.2 Trombones, 3 Trombones, Tuba, Timpani, Percussion, Harp, Violin 1, Violin 2, Viola, Cello, and Bass.

The score includes dynamic markings such as *p*, *mf*, *pp*, *f*, and *ff*. Performance instructions include *div.*, *rit.*, *2nd half*, *pizz.*, *arco*, *mf con sord.*, *pp con sord.*, *ff*, *ff*, *ff*, *ff*, *ff*, and *ff*. There are also markings for *S.D.* and *B.D.* in the Percussion section. The score is written in a key signature of two flats and a 4/4 time signature.

Score Excerpt 4: *General Lavine* (bars 83 - 95)

This musical score excerpt covers bars 83 to 95 of the piece "General Lavine". The score is arranged for a full orchestra and includes the following parts:

- 2 Flutes**: Part 1 (top) and Part 2 (bottom).
- Alto Flute**: Part 1.
- 2 Oboes**: Part 1 (top) and Part 2 (bottom).
- English Horn**: Part 1.
- 2 Clarinets**: Part 1 (top) and Part 2 (bottom).
- Alto Saxophone**: Part 1.
- 2 Bassoons**: Part 1 (top) and Part 2 (bottom).
- Contrabassoon**: Part 1.
- Horns**: 1.2 (top), 3.4 (middle), and 1. (bottom).
- Trumpets**: 2.3 (top) and 1. (bottom).
- Trombones**: 1.2 (top), 3 (middle), and Tuba (bottom).
- Timpani**: Part 1.
- Percussion**: Part 1, including CYM. s2 and B.D. (Bass Drum).
- Harp**: Part 1.
- Violin I**: Part 1.
- Violin II**: Part 1.
- Viola**: Part 1.
- Cello**: Part 1.
- Bass**: Part 1.

The score features various dynamic markings such as *mf*, *pp*, *p*, *mp*, and *ppp*. Performance instructions include *arco*, *div.*, *arco*, *(scmpc pizz.)*, and *(arco)*. The percussion part includes specific notation for *CYM. s2* and *B.D.* with a *pp* dynamic marking.

E molto ritenuato

This page of a musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The woodwind section includes 2 Flutes, 1 Alto Flute, 2 Oboes, 1 English Horn, 2 Clarinets, 1 Alto Saxophone, and 2 Bassoons. The brass section consists of 1.2 Horns, 3.4 Horns, 1. Trumpets, 2.3 Trumpets, 1.2 Trombones, 3 Trombones, and 1 Tuba. The percussion section includes Timpani and a Percussion part with specific instructions for suspended cymbals. The string section includes Violin 1, Violin 2, Viola, Cello, and Bass. The score is marked with a tempo of 'molto ritenuato' and includes various dynamic markings such as 'cresc.', 'f', 'p', and 'pp'. Performance instructions like 'div.' and 'arco' are also present. The page number '71' is located at the bottom right.

Score Excerpt 1: *Minstrels* (bars 1 - 12)

Minstrels

CLAUDE DEBUSSY
orchestrated by Colin Matthews

Moderato nervoso con umore . = 72 rall. a tempo

2 Flutes

Alto Flute

2 Oboes

English Horn

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Contrabassoon

4 Horns in F

2 Trumpets in C

3 Trombones

Tuba

Timpani

Percussion

Harp 1

Harp 2

Violin 1

Violin 2

Viola div.

Cello div.

Bass div.

* grace notes very fast and light

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a tempo (poco più mosso) A

System 1:

- A. Fl.
- Eng. Hn.
- Cl.
- B. Cl.
- Bsn.
- Cbsn.
- Hn.
- Tpt.
- Tbn.
- Tuba.
- Timp.
- Perc. (TAMB.)
- Hp. 1.
- Hp. 2.

System 2:

- Vln. 1 div.
- Vln. 2 div.
- Vla.
- Vcl.
- Db.

Tempo and Rehearsal Mark: a tempo (poco più mosso) A

Score Excerpt 2: *General Lavine* (bars 1 - 11)

Général Lavine - excentric

CLAUDE DEBUSSY
orchestrated by Colin Matthews

Tempo di Cakewalk (♩ = ca. 96)

The score is arranged in systems. The first system includes 2 Flutes, Alto Flute, 2 Oboes, English Horn, 2 Clarinets, Alto Saxophone, 2 Bassoons, and Contrabassoon. The second system includes Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), and Tuba. The third system includes Timpani and Percussion (XYLO). The fourth system includes Harp. The fifth system includes Violin I, Violin II, Viola, Cello, and Bass. Dynamics include *ff*, *f*, *ff*, *p*, *mf*, and *ff*. Articulations include *pizz.*, *let half pizz.*, and *let half*.

A Con una spiritualità gioziosa (♩ = ca. 84, tempo rubato sempre)

The score is arranged in systems. The top system includes 2 Flutes, Alto Flute, 2 Oboes, English Horn, 2 Clarinets, Alto Saxophone, 2 Bassoons, and Contrabassoon. The second system includes Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), and Tuba. The third system includes Timpani and Percussion. The fourth system includes Harp. The fifth system includes Violin 1, Violin 2, Viola, Cello, and Bass.

Key performance markings include dynamics such as *p*, *mf*, *f*, *pp*, *ppp*, *ff*, and *mp*. There are also articulation and phrasing markings like *arco*, *pizz.*, *stacc.*, and *rit.*. A specific instruction for the Percussion part reads "B.D.".

Score Excerpt 3: *General Lavine* (bars 24 - 35)

This musical score excerpt, titled "Score Excerpt 3: *General Lavine* (bars 24 - 35)", is a full orchestral score. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is written in a standard musical notation with dynamic markings such as *ff*, *mf*, *p*, and *pp*. The woodwind section includes 2 Flutes, 1 Alto Flute, 2 Oboes, 2 Clarinets, 1 Alto Saxophone, 2 Bassoons, and 1 Contrabassoon. The brass section consists of 1.2 Horns, 3.4 Trumpets, 1.2 Trombones, and 1 Tuba. The percussion section includes Timpani, Percussion (with Tambourine and B.D.), and Harp. The string section includes Violin 1, Violin 2, Viola, Cello, and Bass. The score is divided into systems, with each instrument part on its own staff. The music is characterized by complex rhythmic patterns and dynamic contrasts, typical of a dramatic orchestral work.

B

2 Flutes

Alto Flute

2 Oboes

English Horn

2 Clarinets

Alto Saxophone

2 Bassoons

Contrabassoon

1.2 Horns

3.4 Horns

Trumpets

Trombones (1.2)

3 Trombones

Tuba

Timpani

Percussion

Harp

Violin 1

Violin 2

Viola

Cello

Bass

p

f

mf

arco

pizz.

tutti

unis. arco

SUSP. CYM. with mallet

Δ

2 Flutes
 Alto Flute
 2 Oboes
 English Horn
 2 Clarinets
 Alto Saxophone
 2 Bassoons
 Contrabassoon
 1.2 Horns
 3.4 Horns
 1. Trumpets
 2.3 Trumpets
 1.2 Trombones
 3 Trombones
 Tuba
 Timpani
 Percussion
 Harp
 Violin 1
 Violin 2
 Viola
 Cello
 Bass

Musical score for a symphony orchestra, featuring various instruments and dynamic markings. The score includes staves for woodwinds (Flutes, Oboes, Clarinets, Saxophone, Bassoons), brass (Horns, Trumpets, Trombones, Tuba, Timpani), percussion, harp, and strings (Violins, Viola, Cello, Bass). Dynamic markings such as *p*, *mf*, *f*, *pp*, *ppp*, *mf con sord.*, *f marc.*, and *f* are used throughout. Performance instructions like *div.*, *2nd half*, *pizz.*, and *arco* are also present. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Score Excerpt 4: *General Lavine* (bars 83 - 95)

This musical score excerpt covers bars 83 to 95 of the piece "General Lavine". It is a full orchestral score with the following instruments and parts:

- 2 Flutes:** Part 1 (top) and Part 2 (bottom).
- Alto Flute:** One part.
- 2 Oboes:** Part 1 (top) and Part 2 (bottom).
- English Horn:** One part.
- 2 Clarinets:** Part 1 (top) and Part 2 (bottom).
- Alto Saxophone:** One part.
- 2 Bassoons:** Part 1 (top) and Part 2 (bottom).
- Contrabassoon:** One part.
- Horns:** 1.2 (top), 3.4 (bottom).
- Trumpets:** 1. (top), 2.3 (bottom).
- Trombones:** 1.2 (top), 3 (bottom).
- Tuba:** One part.
- Timpani:** One part.
- Percussion:** Includes CYM. s2, B.D., and other percussion instruments.
- Harp:** One part.
- Violin I:** One part.
- Violin II:** One part.
- Viola:** One part.
- Cello:** One part.
- Bass:** One part.

The score includes various musical notations such as dynamics (e.g., *mf*, *pp*, *p*, *mp*, *ppp*), articulation (accents, staccato), and performance instructions (e.g., *arco*, *div. in arco*, *(sotto pizz.)*, *(arco)*). The woodwinds and strings play melodic and rhythmic lines, while the brass and percussion provide harmonic support and rhythmic drive.

E molto ritenuato

2 Flutes
Alto Flute
2 Oboes
English Horn
2 Clarinets
Alto Saxophone
2 Bassoons
Contrabassoon
1.2 Horns
3.4 Horns
1. Trumpets
2.3 Trumpets
1.2 Trombones
3 Trombones
Tuba
Timpani
Percussion
Harp
Violin 1
Violin 2
Viola
Cello
Bass

cresc.
f
p
pp
ppp
div.
arco
pizz.
4 solo
tr.
SUSP. CYM.
hard stick