

GLANVILLE-HICKS

Three Gymnopédies



***Three Gymnopédies* by Peggy Glanville-Hicks**

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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“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

Three Gymnopédies by Peggy Glanville-Hicks covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Australian Music
Art Music of the 20th and 21st Centuries
Music for Small Ensembles

Music 1 Preliminary and HSC

Australian Music
Music of the 20th and 21st Centuries
Music for Small Ensembles

Music 2 Preliminary

Additional Topic: Music 1945 – Music 25 years ago

Music 2 HSC

Additional Topic: Music 1945 – Music 25 years ago

Syllabus Outcomes

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

Stage 5 - Elective Music

Activities	Syllabus outcomes	Ideas for assessment
Activity 1: Musicology and Performance	5.3, 5.7, 5.8, 5.9	Short written responses Performance Notation
Activity 2: Musicology, Performance and Composition	5.1, 5.3, 5.4, 5.5, 5.9	Short written responses Score annotation Oral report Performance Composition
Activity 3: Aural Skills, Composition and Musicology	5.3, 5.4, 5.7, 5.8, 5.9	Short written responses Oral report Notation Improvisation Discussion
Activity 4: Musicology and Composition	5.4, 5.5, 5.7, 5.8,	Oral report Composition portfolio Research portfolio
Activity 5: Musicology, Composition and Performance	5.1, 5.2, 5.3, 5.4, 5.8, 5.9	Short written responses Oral report Performance Composition / Improvisation

Stage 6 - Music 1

Activities	Syllabus outcomes	Ideas for assessment
Activity 1: Musicology and Performance	P1, P2, P4, P6, P7 H1, H2, H4, H6, H7	Short written responses Performance Notation
Activity 2: Musicology, Performance and Composition	P1, P2, P3, P6 H1, H2, H3, H6	Short written responses Oral report Performance Composition

Activity 3: Aural Skills, Composition and Musicology	P2, P3, P4, P6 H2, H3, H4, H6	Short written responses Oral report Notation Improvisation Discussion
Activity 4: Musicology and Composition	P3, P4, P5, P6 H3, H4, H5, H6	Oral report Composition portfolio Viva Voce
Activity 5: Musicology, Composition and Performance	P1, P2, P3, P6, P9 H1, H2, H3, H6, H9	Short written responses Oral report Performance Composition / Improvisation

Stage 6 - Music 2

Activities	Syllabus outcomes	Ideas for assessment
Activity 1: Musicology and Performance	P1, P2, P5, P7 H1, H2, H5, H7	Short written responses Performance Notation
Activity 2: Musicology, Performance and Composition	P1, P2, P3, P7 H1, H2, H3, H7	Short written responses Score analysis Performance Composition
Activity 3: Aural Skills, Composition and Musicology	P2, P4, P5, P7 H1, H4, H5, H7	Short written responses Notation Improvisation Extended written responses Discussion
Activity 4: Musicology and Composition	P2, P3, P4, P5, P7 H2, H3, H4, H5, H7	Extended written response Composition portfolio Research
Activity 5: Musicology, Composition and Performance	P1, P2, P3, P4, P7, P10 H1, H2, H3, H4, H7, H10	Short written responses Performance Composition / Improvisation

Work: *Three Gymnopédies* by Peggy Glanville-Hicks

Composer Background

Peggy Glanville-Hicks (1912-1990)

Peggy Glanville-Hicks, an Australian composer, stands as a trailblazer in the realm of 20th-century art music. Overcoming the challenges faced by female composers in a predominantly male field, she not only persevered but flourished, ultimately becoming one of the first Australian composers to achieve international recognition.

In the 1930s, Glanville-Hicks demonstrated her musical prowess by winning an open scholarship to the Royal College of Music (RCM) in London. During her time there, she studied with renowned figures in composition, conducting and piano. These formative years in Europe exposed her to a diverse range of musical influences, contributing significantly to the development of her distinctive compositional style.

An adventurous and innovative composer, Glanville-Hicks fearlessly experimented with various musical idioms. With her inclination towards tonality and ethnic music, she rejected serialism and the idea of going back to recent past to rehash old ideas (neo-classicism), and instead based her compositions on fusion of traditional musical elements with avant-garde and modernist tendencies. Glanville-Hicks' diverse oeuvre includes notable works like the *Etruscan Concerto*, *Sinfonia da Pacifica* and *Nausicaa*. Her ability to seamlessly move between genres is evident in her compositions, which span orchestral works, chamber music, operas and ballets.

Glanville-Hicks' compositional journey took her across Europe and eventually led her to settle in New York, USA in 1959, where she played a pivotal role in promoting contemporary music through her editorial work for the influential music magazine "Modern Music." Beyond her creative output, Glanville-Hicks left a lasting legacy as a mentor and advocate for fellow composers. Her dedication to pushing artistic boundaries and her enduring impact on the art music world solidify her status as a catalyst and visionary in the realm of composition.

Work Background

***Three Gymnopédies* (1953)**

In 1953, Peggy Glanville-Hicks composed the *Three Gymnopédies* for a small ensemble, drawing inspiration from ancient Greek culture, a theme similarly explored by Erik Satie in his works of the same name. This piece showcased Glanville-Hicks' ability to create emotive and atmospheric compositions, reflecting her rich experiences and creative ingenuity. As a prominent figure in the Celtic revival in English music, and one of the notable influences on Glanville-Hicks' compositional language, Vaughan Williams infused his own compositions with the spirit of England's past sparking Glanville-Hicks' exploration of authentic and historic sources for her own musical creations. During the 1950s and 1960s, Glanville-Hicks lived in Athens, where she leveraged a Fulbright Research Fellowship and a Rockefeller Grant to undertake a study of Demotic music in Greece and engage in a comparative exploration of the musical systems between Eastern and Western music.

Her musical language, marked by a willingness to experiment with various idioms, deep appreciation for tonality and cultural diversity, and accentuation of rhythm over, and often even on the expense of, the harmony demonstrates her unique approach of melding her experiences with ethnomusicological discoveries. Even though active during strong currents of neo-classicism and serialism, Glanville-Hicks did not abandon tonality but embraced an

ambiguous stance toward the major-minor scale system, favouring the use of modes as demonstrated in this piece.

The first two *Gymnopédies* were initially part of an orchestral suite composed in Granada, Spain, while the third started as a recorder trio. Unfortunately lost during the London Blitz, Glanville-Hicks later recreated these musical ideas for CBS, giving them their present form. The *Three Gymnopédies* have since been recorded and integrated into the contemporary concert repertoire, preserving Glanville-Hicks' legacy in the world of art music.

Instrumentation of work

Woodwind	Brass	Percussion	Strings
1 Oboe		1 Celesta	Violin I
			Violin II
			Viola
			Cello
			Double Bass
			1 Harp



Listening guide

Overview

The timings refer to the following recording included in the [Spotify playlist](#).

Three Gymnopédies, Peggy Glanville-Hicks, Sydney Symphony Orchestra, Myer Fredman, ABC Classics.




Gymnopédie No.1


Bar	Audio Excerpts	Features
1	00:00	Lento tranquillo: The piece begins with a delicate (<i>p</i> , <i>con sord.</i>) bass line in parallel P5, performed by the cello and double bass. This foundational element is soon complemented by the introduction of the initial melodic material, executed by violin II and violas, also in P5.
6	00:18	<p>The main melody, rooted in F# Dorian (F#, G#, (A), B, C#, D#, E), is introduced by the oboe.</p>  <p>The accompaniment features a syncopated, triadic pattern played by the upper strings in rhythmic unison, and chordal harp part. Meanwhile, the bass line, still upheld by the cello and double bass, now employs parallel P8.</p>
11	00:33	<p>The oboe melody makes a return, now in a varied and extended form, undergoing a transformation from F# Dorian to the F# Major scale (adding A#, E#).</p>  <p>This section is polyphonic in nature, incorporating multiple counter-melodies and canonic entries between the oboe, cello and solo violin.</p>
31	01:35	In a brief 4-bar transition like section, the harp takes on the secondary melody (<i>forte</i>) as the oboe concludes its solo from the previous section.

Bar	Audio Excerpts	Features
35	01:47	Homophonic section with the melody in the upper strings and the accompaniment in the lower strings, in rhythmic unison, incorporating melodic and rhythmic features reminiscent of the opening section.
41	02:04	<p>A variation of the opening melody presented by the oboe and violin I, accompanied by a syncopated chordal pattern in the remaining ensemble. Short counter-melodies appear throughout utilising fragments of the main melodic ideas.</p>
53	02:45	Polyphonic section featuring melodic motives and fragments dispersed throughout the ensemble in the following order: violin I (bar 53), oboe (bar 54), double bass (bar 56), and solo violin (bar 61).
65	03:23	<p>The closing section is comprised of the opening bass line in cello and double bass featuring P5, accompanied by two recurring melodic fragments dispersed throughout the ensemble.</p>


Gymnopédie No.2


Bar	Audio Excerpts	Features
1	04:06	<p>The piece begins with a melodic ostinato performed by the celeste and harp, this time employing the interval of a P4.</p> <p>Molto tranquillo, alla siesta</p>

Bar	Audio Excerpts	Features
3	04:10	<p>The first melodic idea is presented by the viola.</p> <p>Molto tranquillo, alla siesta Con Sord.</p> 
8	04:22	<p>The second melodic idea is added in the violin I, dovetailing from the viola's opening melody.</p> 
12	04:33	<p>Both melodies are reprised in a modified form, now in a canonic entry style two beats apart.</p>
21	04:52	<p>Melodic ostinato is now shared between the cello and harp featuring a P5 (pizz.) and rhythmic alterations in bars 26 - 28).</p> <p>The initial melodic idea resurfaces once more, now in another variation and presented in a chordal, harmonised form (violin I, violin II and viola).</p> 

Bar	Audio Excerpts	Features
29	05:12	<p>A new 4-bar melodic idea is introduced in violin I, which is then repeated, sequenced, and presented in canonic form through violin I <i>divisi</i> (bars 33 - 44)</p>  <p>The accompaniment is chordal and syncopated in nature, with the melodic ostinato heard from the beginning now omitted. The accompaniment prominently features the use of extended chords, providing harmonic support for all the tonal changes.</p>
44	05:46	<p>This section is concluded by the repetition of the opening 2-bar fragmentation of the previous melody now played by the viola. It is accompanied by sparse, sustained chords.</p>
47	05:55	<p>The initial two dovetailed melodies make a return in yet another varied form, featuring altered tone colour and register. The original melodic ostinato serves as an accompaniment.</p>
64	06:36	<p>Similarly to <i>Gymnopédie No. 1</i>, the concluding section is made up of brief thematic fragments (celeste bar 17, violin I bar 12) and dispersed throughout the ensemble. The original melodic ostinato is still present.</p>

Gymnopédie No.3

Bar	Audio Excerpts	Features
1	06:57	<p style="text-align: center;"><i>Allegretto semplice</i> ♩ = 80</p>  <p>This is a homophonic, multimetre piece that begins with two melodic ostinati in A minor played by violin II and viola, both doubled by the harp.</p> <p>The main melody in violin I consists of two brief melodic motives that are subsequently repeated, extended, sequenced, and altered.</p> <p>The sense of constant melodic alteration is reinforced by frequent changes in metre, rendering the melody inconsistent in terms of downbeats.</p> <p>The opening section concludes with a two-bar build-up, employing a <i>crescendo</i> leading to <i>forte</i>, accompanied by a denser, chordal accompaniment.</p>
10	07:24	<p>The two original melodic motives are reiterated (<i>mf</i>), then fragmented, repeated and played in octaves (bars 15-18).</p> <p>The accompaniment still incorporates the melodic ostinati, now additionally supported by a very restrained bass line in cello, double bass, and harp at times.</p>
19	07:45	<p>The next four bars function as a transition or introduction to a new melodic idea (bar 23).</p> <p>Pedal tones are present in the lower instruments.</p> <p>The harp features a simplified and more repetitive version of the melodic ostinato in octaves, and the upper strings exchange melodic fragments, even briefly engaging in polyphony.</p>

Bar	Audio Excerpts	Features
23	07:56	<p>A new melody is introduced in the solo cello, exhibiting rhythmic and pitch characteristics more akin to the melodic material of the first two pieces. It incorporates triplets, syncopation, dotted rhythm, and melodic embellishment.</p>  <p>The melody is accompanied by an A pedal tone in the double bass, maintaining the tonal centre of the piece. The melody itself utilises only the first five notes of the A minor scale (A, B, C, D, E); however, the inclusion of F# in the accompaniment almost suggests A Dorian. The tonality becomes further ambiguous with the addition of D# and C# in bars 27-28, almost suggesting E harmonic/melodic minor.</p>
29	08:11	<p>The composition concludes with a slightly varied second section (bars 10 - 20) and a concluding sustained, <i>decrescendo</i> chord consisting of As and Es (P5).</p>

Additional Media Resources

Below is a selection of additional third-party media resources teachers might choose to use in supporting their students to engage in concert preparation.

[Biography video](#)

[Glanville-Hicks in New York](#)

Audio Excerpts

Access the Spotify playlist by visiting the following link:

[Three Gymnopédies](#)

Excerpt No.	Bar No.	Time	Activity	Page
1	1 - 24	00:00 - 01:16	Activity 1 Task 2	17
2	1 - 75	00:00 - 4:01	Activity 1 Task 3	18
3	1 - 7	04:05 - 04:21	Activity 3 Task 1	22
4	25 - 33	05:02 – 05:12	Activity 3 Task 1	22
5	1 - 10	04:05 - 04:28	Activity 3 Task 2	23
6	(8 - 13)	04:22 - 04:33	Activity 3 Task 3	24
7	1 - 70	04:05 - 06:52	Activity 3 Task 3	24
8	1 - 44	06:57 - 08:55	Activity 5 Task 1	27

Score Excerpts

Score excerpts can be accessed by clicking this [link](#).

Excerpt No.	Section	Bars	Activity	Page
-	Glanville-Hicks: <i>Gymnopédie No.1</i>	1 - 10	Activity 1 Task 1	16
1	Glanville-Hicks: <i>Gymnopédie No.1</i>	1 - 24	Activity 1 Task 2	17
2	Glanville-Hicks: <i>Gymnopédie No.1</i>	1 - 75	Activity 1 Task 3	17
3	<i>Gymnopédie No.1</i> (excerpt) – Classroom Arrangement	(35 - 75) 1 - 41	Activity 1 Task 2	21
4	Glanville-Hicks: <i>Gymnopédie No.3</i>	1 - 44	Activity 5 Task 1	27
5	<i>Gymnopédie No.3</i> (excerpt)	(30 - 44) 1 - 14	Activity 1 Task 1	25

Learning Activities

Activity 1: Musicology and Performance

Upon completing this activity, students will acquire the ability to articulate the composer's utilisation of pitch, texture, and dynamics in *Gymnopédie No. 1*. Additionally, they will develop the skill to recognise and interpret the employed score markings and notation conventions.

Task 1

The image shows a musical score for P. Glanville-Hicks' *Gymnopédie No. 1*. The score is in 3/4 time, marked "Lento tranquillo" with a tempo of quarter note = 60. It features a piano introduction and a main section starting at bar 5. The main section includes parts for Oboe I and II, Clarinet, Bassoon, and strings. Dynamics range from piano (p) to fortissimo (ff). The score includes performance instructions like "con sord." and "pp".

Study this excerpt from the opening of the *Gymnopédie No. 1* without listening to the piece and answer the following question.

What is the time signature and what does it mean?

Which instruments are playing this? Identify the clues in the music that help you know.

What feeling does this instrumentation create and how is it related to the tempo marking?

What is the opening interval played by the oboe in bar 6? Where else can you find this interval being featured within this excerpt? What is the effect of the composer's use of this interval?

What is the key of this excerpt?

Task 2

Listen to bars 1-24 of the *Gymnopédie No.1* **Audio Excerpt 1** (00:00 - 01:16), refer to the score provided **Score Excerpt 1** and complete the following questions.

1. Identify the scales used in the oboe melody.
2. What is the difference between the scale used in bars 6-10 and the natural minor scale?
3. After introducing the main melodic idea in bars 6-10, oboe comes back with an extended version of the melody (bars 11-24). What compositional devices did the composer use to develop the original melodic material?
4. Experienced Students: Identify the indicated chords in the harmonic progression from bars 5-21.

Bar	Chord	Inversion	Relationship
5	F# minor	5/3 (root position)	I or tonic
7			
8 (beat 3)			
9 (beat 2)			
16 (beat 2)			
16 (beat 3)			
21			

5. Learn to play the main melodic idea (bars 6-10) and the extended version of the melody (bars 11-24) on a keyboard or your own instrument.

Task 3

For this task refer to the recording **Audio Excerpt 2** (00:00 - 4:01) and the score of the entire *Gymnopédie No.1* **Score Excerpt 2**.

1. Below is the viola part at bars 47-53. Notate the same part but in treble clef.



2. Complete the following table by identifying those instruments that provide the following roles. Note that some instruments may provide more than one role.








Bar	Melodic	Harmonic	Bass
1 - 9			
10 - 19			
20 - 30			
31 - 40			
41 - 50			

From your observations from the table above

1. What instrument(s) tend to consistently provide melodic, harmonic and bass roles?
2. Which instruments play multiple roles?
3. How does the composer build interest through the treatment of texture in bars 51-64.
4. How does dynamics shape the structure of this piece?

Optional Extra Activity

There are several score markings and conventions used in this piece. Locate a bar and the instrument(s) where the following are marked and explain what it requires the performer to do.

Direction	Location	Meaning
con sord.		
div.		
		
senza sord.		
pizz.		
arco		
		
		
tutti unis.		
enharmonic notation		
		
		
		
		

Activity 2: Musicology, Performance and Composition

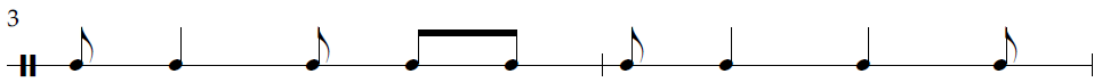
Following this activity, students will have developed the ability to analyse rhythms within a selected score excerpt. They will have engaged in rhythmic drills, enhancing their proficiency in rhythm. These skills will prepare them for participating in a class arrangement performance and empower them to compose their own rhythmic compositions.

Task 1

1. Look at the full score of *Gymnopédie* No.1 again (Click this link for Score Excerpt 2) and list the rhythms and rhythmic devices featured and explored in bars 35-75.

Highlight (using a different colour for each rhythmic feature) instances where these rhythmic motives occur in the score.

2. Define the term polyrhythm and explain how it applies to this excerpt.
3. Glanville-Hicks has multiple ways of creating syncopation in this piece. What are they?
4. Teacher to clap some syncopation rhythmic patterns for the class to echo. Review what is the difference between syncopation and off beat rhythms.
5. Learn to clap the following rhythms in 3/4.



6. Ask students to compose 4-bar rhythmic composition in 3/4 using syncopation and/or off beats, then challenge their neighbour to clap it.

Task 2

Learn to play the arrangement of bars 35-75 (end) of the *Gymnopedie No. 1* arranged for 5 percussion lines. Click this [link](#) for access the parts and score for **Score Excerpt 3**.

This is a reduction of the rhythmic patterns of the excerpt and allows the students to see the rhythmic texture and how the material is developed and shared among the instruments.

Task 3

Create an 8 to 16-bar polyrhythmic composition in the metre of your choice. The composition should consist of two initial parts, which can later be extended to include three or four parts.

You have the option to use the rhythm composed for Task 1 Question 6 as a starting point.

Following completion, perform the composition in small groups.

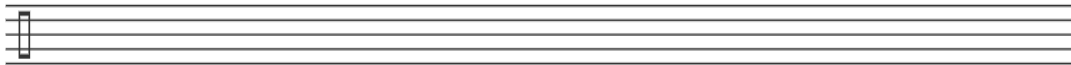
Activity 3: Aural Skills, Composition and Musicology

Upon completion of this activity, students will be familiarised with the second piece of the *Three Gymnopédies*. They will gain insights into Glanville-Hicks' use of compositional and melodic devices for the development of the piece. Students will be able to analyse and notate the rhythms and melodies employed, and articulate the composer's application of musical concepts to create both unity and contrast within this piece.

Task 1

Listen to the opening of the *Gymnopédie No.2* (bars 1-7) **Audio Excerpt 3** (04:05 - 04:21) and answer the following questions:

1. What is the metre of this excerpt?
2. The tempo of this piece is marked ***Molto tranquillo, alla siesta***. What does that mean?
3. What compositional device is introduced in the first two bars, and then featured throughout the rest of the piece?
4. On the stave below notate the rhythm of the opening two bars.



5. Which instruments play this motif?
6. Experienced Students: In the middle section of the piece, this motif is firstly altered and then replaced with a new rhythm. Listen to this section of the piece (bars 25-33) **Audio Excerpt 4** (05:02 – 05:12) and notate the 4 bars of the altered rhythm and 5 bars of the new rhythm.



7. Create your own melodic ostinato using only two notes. If you wish to replicate the composer's "ancient feel" you might wish to use the intervals of P4 and/or P5.
8. Experienced students: Improvise a 4 to 8 bar melody based on a Dorian mode on top of your melodic ostinato.

Task 2

Listen to the opening excerpt of the *Gymnopédie No.2* (bars 1-10) **Audio Excerpt 5** (04:05 - 04:28) and answer the following questions:

1. Which instrument plays this opening theme?

Molto tranquillo, alla siesta Con Sord.

p

6

dim. *pp*

2. How would you describe the rhythms used to create this melody?
3. What effect does the use of the tie creates?
4. After the opening, the composer proceeds to develop this theme in multiple ways. Refer to the following two score excerpts and discuss how the theme have been treated.

Bars 21 - 28

mp

mp

p

p

Bars 56 - 65

The image shows a musical score for three staves. The top staff is for the piano, the middle for Violin I, and the bottom for Violin II. The key signature has one sharp (F#) and the time signature is 3/4. The piano part features a melodic line with a triplet of eighth notes in the first measure, marked *mf*. The violin parts provide harmonic support with sustained notes and some melodic movement.

Task 3

Complete the melodic dictation.

Notate the second melodic theme heard in this piece played by the violin I using **Audio Excerpt 6** (04:22 - 04:33)

Violin I

The image shows two staves of musical notation for a violin I part. The first staff shows a melodic fragment starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together and marked with a triplet '3'. The second staff continues the fragment with a quarter note C5, a quarter note B4, and a quarter note A4, also beamed together and marked with a triplet '3'. The piece ends with two quarter rests.

Listen to the *Gymnopedie No.2* in its entirety **Audio Excerpt 7** (04:05 - 06:52)

1. Comment on the way the instruments have been used in this piece. Incorporate a diagram in your answer if you wish.
2. What difference do you note between the instrumentation of the *Gymnopedie No.1* and No.2? Why do you think the instrumentation changed?
3. In an interview in 1988 Esther Rofe, another Australian composer, spoke fondly of her friendship with Glanville-Hicks in the early 30s, and of her pieces saying, "Peggy's songs were rather beautiful. They had a mystic quality, another quality. They were removed. They were a mood that came and passed by. They had an impact always because they were of her."

4. What aspects of the music create this feeling in *Gymnopedie No.2*?
5. Class discussion: Make a list of the concepts of music on the board. Discuss how the composer has used each of the concepts to achieved unity and contrast in this piece?

Activity 4: Musicology and Composition

By the end of this activity, students will have the ability to reflect on the musical, historical, and personal influences that contributed to the composition of a piece inspired by a particular culture. Following this reflection, they will be given the opportunity to apply their insights and creativity to compose their own piece.

Task 1

Reflecting on the activities 1- 3, answer the following questions.

1. Composers forge their musical identities out of variety of influences. Use your gained knowledge to identify and summarise the ancient Greek influences on Glanville-Hicks' composition evident in the first two-piece of the *Three Gymnopédies*.
2. Reflecting on the influences already included by the composer, are there any other musical ideas that you would have added?

Task 2

Now, it's time to craft your composition, drawing from the musical insights gained from studying *Gymnopédie No.1* and *No.2*. This creative activity can be approached through performance and improvisation or composition and notation. To enhance accessibility, the task will centre around the tonality of A minor.

1. Begin by writing out the Dorian scale starting on A for reference.
2. Develop a bass line using parallel P5's.
3. Create a 4-bar melody using the Dorian scale.
4. Generate another 4 bars by applying a rhythmic variation to your initial 4-bar melody.
5. Extend the melody using repetition, sequence, and fragmentation.
6. Experienced students: incorporate a harmonic (chordal) layer into your composition.

Task 3

The *Three Gymnopédies* is not the only Glanville-Hicks piece profoundly influenced by a specific culture.

Research and listen to ONE of the following three compositions written by Glanville-Hicks, identifying the musical elements employed to depict the particular culture. Summarise your findings in a 300-word analysis.

Option 1: *Sinfonia da Pacifica* ([recording](#))

Option 2: *Sonata for Piano and Percussion* ([recording](#))

Option 3: Glanville-Hicks' piece of your choice (e.g. *Letters from Morocco*)

Activity 5: Musicology, Composition and Performance

Upon completion of this activity, students will have the ability to perform a passage from *Gymnopédie No.3* and explore the composer's use of pitch and duration. Additionally, students will engage in collaborate work creating their own piece based on melodic ostinato.

Task 1

For this task, refer to the recording and the score of *Gymnopédie No.3*

Audio Excerpt 8 (06:57 - 08:55) and **Score Excerpt 4**.

1. Describe the composer's use of duration in this passage, including rhythms, metre and time signature.
2. Discuss the effect created through the use of conventional, simple and straight, rhythms and more unconventional use of metre.
3. Circle the diagram (X, Y or Z) that best represents the structure of this piece.

X	A		B	
Y	A	B		A'
Z	Theme	Variation 1	Variation 2	Variation 3

4. Two melodic ostinati are introduced in bar 1, played by violin II and viola. Refer to the score (bars 1-9) and discuss how they have been altered throughout the opening section.
5. Perform the two melodic ostinati (bars 1-9) using classroom instruments.

Task 2

Classroom performance of Glanville-Hicks' *Gymnopédie No.3* (bars 30-44 (end))

Score Excerpt 5.

1. With attention to dynamics, rhythm, and articulation, perform the specified excerpt using your classroom instruments.
2. Ensure that each instrument in the ensemble follows and executes the notated musical elements accurately.
3. Pay special attention to all marked changes in metre.
4. Strive for a unified and cohesive ensemble sound.
5. Practice and refine the ensemble performance until the group achieves a polished rendition of the excerpt capturing the essence and character intended by Glanville-Hicks.

Task 3

This task is a group improvisation activity using classroom instruments.

1. In groups, create your own 1-bar melodic ostinato based on a natural minor scale.
2. Develop the ostinato by altering it using similar melodic devices as Glanville-Hicks.
3. Extension: Change the metre and/or time signature every bar or every second bar.
4. Extension: Add a second melodic ostinato that harmonically complements the first one.
5. Improvise a melody on top while still using the chosen natural minor scale.
6. Extension: Add a second section to your melody using the Dorian mode based on the same tonic.

Suggested Answers and Teaching Notes

Activity 1

Teaching Notes

- The word bank contains terms which allow both inexperienced and advanced listeners to craft descriptions of the music.
- It may assist students to hear the melody line separately. Here is the opening melody from this excerpt.



- This is followed by a presentation of Theme A by the piano.
- Performing a melodic line and chordal accompaniment in one hand is now a standard manner for writing for the piano. It was introduced during the Romantic period in pieces such as Mendelssohn's *Songs Without Words* and later expanded by composers such as Liszt and Chopin. The textural effect achieved by Ravel is in this tradition. His skill is in creating this effect with a single hand and using the left hand to encompass a wide range of notes.
- A0 is the lowest note on a standard piano. Middle C is C4. This is a range of three and half octaves.

Task 1

There are at least two layers evident in the piano part. The sustained melody, which is heard above and later below the arpeggiated, hemi-demi-semiquaver accompaniment. As the music builds, bass notes are introduced that create a counter melody, in a syncopated manner – possibly in the form of a hocket – to the treble melody, suggesting a third layer. Lower bass notes later sound and sustain momentarily below the melodic and chordal layers, continuing the third layer or even suggesting a fourth layer. Theme A appears and is soon harmonised with short phrases of triadic harmony, creating a thicker texture. Finally a number of orchestral layers are added.


Task 2

Whether students are pianists or not, it is anticipated that they will observe the technical skill required to perform this piece. The reliance on the thumb to play the majority of the melodic line and the requirement to play this digit at a different dynamic level from the other fingers is but one of the many technical challenges. The range of the melodic material takes the left hand above middle C and back to the lowest pitches on the piano. Students may also note

that moving the left hand across the piano keyboard realigns the position or angle of the hand in relation to the keys.

Task 3

1. The pitch range is A0 to E6. This is a range of five and a half octaves.
2. There are two melodic motifs in this passage. Both are repeated. The pitch gradually rises.
3. The composer builds interest by the use of the extended motif, the repetition of the motifs at different pitches and the addition of harmonising layers

Direction	Location	Meaning
con sordino	strings: bars 1-2	
divisi	cello: bar 1	
	harp: bar 6	arpeggiation
senza sordino	cello: bar 9	senza sordino
pizzicato	double bass: bar 10	
arco	cello: bar 15	
	violin: bar 19	trill
	double bass: bar 20	tenuto
tutti unison	violin: bar 21	tutti unison
enharmonic notation	bar 24	
	oboe: bar 30	mordent
	harp: 33	tremolo
	harp: 34	double appoggiatura
	violin: bar 61	open string fingering

Activity 2

Teaching Notes

- The bassoon is playing an augmented version of Theme B, first heard at bar 8.
- The use of the C minor key signature in the question masks the use of the flattened third. The original score is in C major with an Eb accidental. The key signature has been used for convenience.
- The syncopated anticipation of the motif adds variety and enhances the jazz character of the motif, together with the use of the flattened third.
- Allowing students to work out the melody “by ear” on an instrument replicates the way that a jazz musician would approach this task and makes this activity accessible to students without notation skills. Teachers may choose whether to use question 2.
- Questions 4, 6 and 10 in task 3 are key to the students understanding the techniques employed by Ravel in balancing the soloist and orchestra in the texture.

Task 1

The musical notation for Task 1 consists of six staves of music in C minor, 2/4 time. The notation includes various rhythmic values, slurs, and accidentals, illustrating the jazz character of the motif.

The accompaniment is a march-like beat, played by the *pizzicato* violas and cellos. It firmly sets out the C major tonality but, like the melody, introduces the flattened third, which gives this theme both its jazz quality and also some major-minor ambiguity.

Task 2

1. The bassoon melody is repeated by the muted trombone (bars 314-345), the oboe, clarinet and cor anglais (bars 335-345), trumpets (bars 345-356), violins (bars 356-394). At bar 304, the piano introduces a second melody in the *Lydian* mode on C and the accompaniment changes to soft, harmonics in the strings. The *pizzicato* accompaniment continues in half the cellos, creating unity.

The theme in the orchestra remains based on C but the accompanying harmonies and the piano melody shift downward by minor thirds. Firstly, it is based on A major (bars 315-335). The A harmonies are reinforced by arpeggio figures in the woodwind, which accompany the piano melody, also based on A. Then, with the melodic theme still on C, the harmony drops another minor third to an F# dominant seventh (bars 335-345). This F# dominant harmony only lasts for the first part of the theme. The second part is harmonised with an Eb dominant seventh (bars 346-356). The piano melody is now harmonised and doubled by the piccolo.

There are often various dissonant notes in the harmony, but these do not detract from the effect of dominant harmony. Finally, the harmony returns to C major (bars 357-366), and to A (bars 366-372), while the violins play a harmonised version of the main jazz theme. This time the A harmony acts as a dominant and the music moves to a new tonic of D (bar 373). At this point, the pattern of descending minor thirds begins again, moving to B (bar 382).

2. The repetition of the main (Jazz) Theme B is the obvious element of unity in this excerpt. The *pizzicato* bass plays the beat throughout, providing a further element of unity throughout. Variety is introduced through the addition of extra melodic and accompaniment layers (texture), changing harmonies (pitch) and the changes of melodic instruments (tone colour).
3. The composer achieves a sense of climax through the presentation of the main theme in higher octaves, the addition of extra layers in the texture – including the second piano melody, which alternates at first with the main melody and then are heard together – the harmonised presentation of the two themes and the increased dynamic level, changing finally to *fff*.

Task 3

1. The scale used in the piano melody is the Lydian mode. It could be viewed as a G major scale with a flattened third but the prevailing tonal centre is C and Ravel consistently uses modes and avoids the raised seventh in his melodies, which he does here with the B flat.
2. The flattened seventh (Bb) and the augmented fourth (F#), help to create a Jazz or Blues sound in this passage. The flattened seventh matches the dominant seventh sound of the accompanying harmony parts.
3. Most of the accompanying layers are sustained notes. This enables the piano theme, which is mostly quavers, to be clearly heard, as it contrasts with the accompaniment. The *pizzicato* second violas and second cellos keep the march-like beat, while the semiquaver harmonic arpeggios in the first violas create a cross rhythm with the groups of three quavers, creating interest.

4. *Sul Do*: on the C string. *Sul Ré*: on the D string. *Sul Sol*: on the G string of the viola.
5. Modern orchestral harps have seven pedals. Each affects the tuning of all strings of the same pitch. Each pedal attaches to a rod or cable in the column of the harp, which connects to a mechanism in the neck. When the player presses a pedal, small discs at the top of the harp rotate and raise or lower the pitch to the sharp, natural or flat pitch required. These directions tell the harp player to change the settings of the following notes (F, A, B, C and D) ready for a forthcoming harmonic change or modulation.
6. There are two types of harmonics used in the string parts of this passage. The first violas, first cellos and first and third double basses are directed to play natural harmonics, while the violins and the second double basses are playing artificial harmonics. Natural harmonics are created by subdividing the string into equal parts. The finger touches the string very lightly without pressing it down to the finger board. This allows the entire string to vibrate in multiple and equal parts. The resulting pitch may be an octave, a fifth + octave, two octaves or two octaves + a third higher, depending on where the string is divided (touched). For artificial harmonics, the first finger is pressed all the way to the fingerboard, and the fourth finger lightly touches the string. This resulting note sounds an octave higher than the written (solid) note.
7. The first cellos play the same notes as the first violas, commencing one bar later. This creates contrary motion between the ascending and descending versions of the patterns.
8. The tenor clef used in the bassoon and trombone parts. The second top line of the staff is middle C.
9. The tenor and treble clefs are used in the cello part to keep as many notes as possible on the staff and avoid multiple ledger lines. Cello players learn to read three clefs – bass, tenor and treble – which often coincides with playing in particular positions.
10. The sustained notes, harmonic tone colours, *pizzicato* bass and *ppp* dynamics ensure that the single note piano part is heard. The piano, which is also playing *pianissimo*, is playing in a higher register than the accompanying strings.

Activity 3

Teaching Notes

- The Audio Excerpts have been broken up to assist the students. However, it may be more convenient to play the complete excerpt **Audio Excerpt** (2:20 - 6:21) each time.
- The bare organum-like 4ths and 5ths are a common feature in Ravel's music, as is the use of consecutive, or parallel triads.
- The composition task is designed to be completed at a piano or keyboard. Notation software may also be employed, in which case the students may need guidance when adding thirds to the harmonies.
- The examples are four bars, for demonstration purposes. The students are asked to write eight-bar melodies.
- Note how the stacking of thirds creates the seventh and ninth chords often found in jazz harmonies, as well as the music of Ravel.
- These close harmonies are obviously written to be played comfortably with one hand. In the concerto, Ravel usually only asks the pianist to play these fuller chords in close proximity, while leaps of wider intervals land more frequently on single notes.

Task 1

1. The opening bars have an oriental or modal sound.
2. The elements which contribute to this sound are the use of the pentatonic, *Slendro* scale and the parallel octave and fifth harmonies.
3. The harmonies of these bars are parallel octave and fifth harmonies.
4. The scale used in the melody is a Lydian mode on D.
5. The harmonies used in bars 36-45 are based on the D pedal point. Using this as the bass note, the resulting harmonies are major seventh, major ninth and major eleventh chords.
6. The chords are: D minor seventh (bar 46), Bb (bar 50) and F diminished seventh (bar 54).
7. Theme A is repeated by the full orchestra.

Activity 4

Teaching Notes

- The Jigsaw strategy asks a group of students to become “experts” on a specific text or body of knowledge and then share that material with another group of students. This strategy offers a way to help students understand and retain information while they develop their collaboration skills.
- Ravel refused to join a group known as the National League for the Defense of French Music, which proposed to ban all future works by Austrian and German composers.
- The linked M*A*S*H video is an excerpt from the suggested episode. It may be necessary to provide some background information for students about the Korean War or the M*A*S*H series and explain the differences as well as the similarities between the circumstances of Paul Wittgenstein and the fictional M*A*S*H character, Private David Sheridan.

Task 1

a) Bars 33-58

- This passage employs modes. The melody is in a Lydian mode (D with a G#).
- The harmonies include sevenths and ninths as well as other added notes, suggesting a jazz influence.
- Commentator Norman Demuth says that the dotted rhythm is suggestive of the atmosphere of a Spanish royal court (Demuth, N., 1947, *Ravel*, London: J. M. Dent)

b) Bars 83-96

- This passage is in a Dorian mode.
- It employs polyrhythms (the deliberate 2 against 3).
- The passage is in the nature of a jazz improvisation.

c) Bars 315-335

- The use of the flattened third in the melody is reminiscent of the blues scale, displaying the jazz influence.
- The harmony is in A major, while the melody is a C blues scale. This is an example of bi-tonality.

Activity 5

Teaching Notes

- This arrangement has parts of differing levels of difficulty.
- There is a bass version of the melody, as in the concerto, and a treble version.