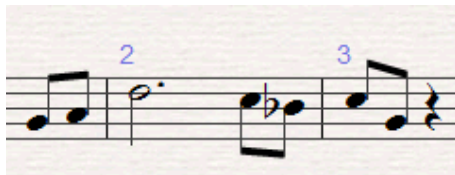


Movement II Comments

By Ruey | May 29-31

0:00 The triumphant motif is just brilliant

0:10 I like it when the other instruments come in here, especially the rolls in the percussion. If you are going to use so many chords in the bass involving the note Bb, I think you should lower the fifth note of the primary motif to a Bb too. If you do this throughout the movement, it will make the movement sound more consistent, and also contribute to the sense of darkness which I think you are trying to convey in this movement.



0:19 I like how you overlay the G major chord in the upper instruments on the Bb major chord (III) in the lower instruments. Very postmodern. (Again, it would sound better if you change the B in the primary motif to a Bb)

0:23 Nice note change from E to Eb. It makes the harmony more interesting, and also adds to the darkness.

0:31 The combination of instruments here is nice, especially having the clarinet and the snare drum together here. But you might want to consider adding pitched notes in the places with rests or held notes, so the music keeps moving.

0:50 In the preceding measures, you had a somewhat stagnant set of chords that alternated between I, VII, I, and IV, IV, V, and IV, V. Its stagnancy, together with the repeat of the cadence IV – V, IV – V strongly suggests that it is leading up to something more rewarding. Now it is the time to introduce a lyrical melody propelled by a steady and moderately fast beat in the bass. Here is one way you could do it. I'm sorry I got a bit carried away while writing this. The upper instruments carry the lyrical melody while the lower instruments play variations of your opening motif. This can be inserted at 0:50 and ended at any point in your music where there is a D major chord, G major chord, or G minor chord. (It works for all 3). You can listen to the attached audio file proposal 1.mid to hear what it sounds like, although the audio file's tempo is a bit fast.

Piccolo

Flute 1 + 2

Oboe 1 + 2

English Horn

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2 + 3

Alto Clarinet in E \flat

Bass Clarinet

Bassoon 1 + 2

Alto Saxophone 1 + 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2 + 3

Cornet in B \flat 1 + 2

Horn in F 1 + 2

Horn in F 3 + 4

Trombone 1 + 2

Bass Trombone

Euphonium

Tuba

Timpani

Mallets

Percussion 1

Percussion 2

Percussion 3

8

Picc.

Fl. 1 + 2

Ob. 1 + 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2 + 3

Alto Cl.

B. Cl.

Bsn. 1 + 2

Alto Sax. 1 + 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Cor. 1 + 2

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

Perc. 3

12

Picc.

Fl. 1 + 2

Ob. 1 + 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2 + 3

Alto Cl.

B. Cl.

Bsn. 1 + 2

Alto Sax. 1 + 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2 + 3

Cor. 1 + 2

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Euph.

Tba.

Timp.

Mall.

Perc. 1

Perc. 2

Perc. 3

1:49 In this repeat of the arpeggios, I think you should continue the continuous eighthnotes from before in some way (not necessarily with piano). If you stop with the continuous eighth notes, the music sort of comes to a stand still.

2:00 until 2:13 I like the counterpoint going on here, especially by the pitched percussion

2:13 until 2:20 It is great that you shift the melody to the brass since they often get overlooked and have a lot of potential. However, can you try and make it more lyrical? (Same for the flute variation of the melody in 2:20 to 2:27) Right now, the melody seems like notes unsystematically picked out of the accompanying chord, and sounds somewhat lethargic because each set of notes does not draw the listener into the next. Try to tweak it such that it is something that sounds good even if you sing it without accompaniment – then you know it is a great melody. Give consideration to the whole phrase (4 bars or so) instead of individual bars.

2:28 I really like how the primary motif is exchanged between different wind instruments, and I also like the snare drum that accompanies the passage. But here the primary motif (G A D - C B C G) is repeated many times without any variation. I don't think it should be repeated more than once without any variation.

2:43 until end – This is an interesting use of off-beat accents. If you want to end this way without seeming to abrupt, consider extending it by two or three more interesting chords. For example, a simple one you could do is to go to VI/G- via v/G-, and then VII/G- to I(3->nat3)/G- via v/G-. As in below. Also, adding accents, staccatos, and dynamics at the appropriate places in this section will make it sound really good. I have attached an audio sample associated with this proposal called proposal 2.mid.

AUDIO #2

The musical score for AUDIO #2 is written for piano in 4/4 time, key of D major. It consists of two systems of music. The first system contains measures 1 and 2, both marked with a mezzo-forte (mf) dynamic. The second system contains measures 3 through 9. Measures 3 and 4 are marked with a fortissimo (ff) dynamic. Measures 5 through 9 are marked with blue numbers 5, 6, 7, 8, and 9 respectively. The score includes various musical notations such as arpeggios, accents, and dynamics.

But once again, overall this movement sounds great. Good job all of you!