

Music Revision - Notes (BERNSTEIN)

- Film was made in 1954- about union corruption in New York dockyards
- Leonard Bernstein - 1918 - 1990
- 1955 - Orchestral Suite written for Concert Hall performance

Instrumentation

- Large string section, standard brass section, large woodwind section - piccolo and double bassoon,
- Eb Clarinet (minor 3rd higher), Alto Sax (major 6th lower), Bb Clarinets and Trumpets (tone lower), Bb Bass Clarinet (major 9th lower), F Horns (perfect 5th lower), piccolo (octave higher), double basses (octave lower)
- Jazz Influenced - emphasis on wind instruments, alto saxophone - long solo (bars 42 to 53), large use of percussion, piano (low in register)
- Special Effects - unaccompanied horn (high register), muted trombone and trumpets, rim shot (snare drum), flutter tonguing on trumpets and upper woodwind, glissando on timpani

Texture

- Monophony (1-6, solo)
- Two part canon (7-12, doubled at octave)
- Fugal style (20)
- Homorhythmic tutti (78), homophony (85)
- woodwind brass and percussion have repeated chords over long held string chords (108)

Structure

- There are 3 main sections (Tripartite structure), Opening section (Andante - 1-19), Presto Barbaro (20-105), Adagio Coda (105-end)
- Opening Section, a (1-6), b (7-12) - repetition of the first theme, c (13-19)
- Presto Barbaro, a (20-39) - percussion fugal section, b (40-53) - 2 bar riff on percussion accompanying a solo, c (54-62), d (62-77), e (78-87) - based on fugal theme, f (88-105)
- Adagio Coda, begins with a version of the three note motif from bar 6

Tonality

- Horn solo is in pentatonic style based on F
- Gb in bar 5 - transforms it to a F blues scale - flattened 3rd, 5th and 7th
- Fugue is the same - based on G - the B natural complicates this
- Bitonality - 20 - F# and C#
- The music can occasionally be described as atonal (72)
- Diminished 5th - tritone - tonal ambiguity (bar 14)

Harmony

- Dissonance - F and Gb (sounding at Fb) - bar 16 - compound diminished octave
- Bitonality causes dissonance - bar 26 - augmented 5th (F# and Bb Timpani)
- Coda - two simple triads - F major and B major - played simultaneously

Melody

- Use of the pentatonic scale
- Blues notes - flattened 3rd, 5th and 7th
- Interval of minor 3rd - key feature - rising or falling - occasionally extended to a perfect 4th
- Diminished 5th is often used - unsettled feel
- Melodies are constructed from development of smaller motifs

Rhythm

- There is use of syncopation
- Use of triplets (bar 3)
- Time signature changes - 4/4, 3/4 - continuous alternation in fugal section
- The coda is in simple common time