

Teachers Resource Kit

HOLST

The Planets, Op. 32



Learning & Engagement
Stages 5 & 6

The Planets, Op. 32 by Gustav Holst
Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

© 2023 Sydney Symphony Orchestra Holdings Pty Limited

All rights reserved.

Except under the conditions described in the Copyright Act 1968 of Australia (the Act) and subsequent amendments, no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the copyright owner.

Educational institutions copying any part of this book for educational purposes under the Act must be covered by a Copyright Agency Limited (CAL) licence for educational institutions and must have given a remuneration notice to CAL.

Licence restrictions must be adhered to. For details of the CAL licence contact:

Copyright Agency Limited, Level 11, 66 Goulburn Street, Sydney, 2000.

Telephone: (02) 9394 7600.

Facsimile: (02) 9394 7601.

Email: info@copyright.com.au

The Sydney Symphony Orchestra would like to express its gratitude to the following for their generous support of the Learning & Engagement program and the production of this resource kit:

Simone Young Chief Conductor and Artistic Director, Sydney Symphony Orchestra

Craig Whitehead Chief Executive Officer, Sydney Symphony Orchestra

Resource Development

Writer: Dr Joanna Drimatis

Editor: Sonia de Freitas

Production: 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 Planets) by (Gustav Holst) covers a range of topics from the NSW syllabuses:

Years 7-10 Elective:

Selected from the NSW Syllabus listed - Music for Large Ensembles

Music 1 Preliminary and HSC:

Topic: 20th Century music, orchestral music

Music 2 Preliminary:

Mandatory Topics:

Additional Topics: Music from 1900 - 1945

Music 2 HSC:

Mandatory Topics:

Additional Topics: Music from 1900 -1945

Work: *The Planets* by Gustav Holst

Composer background

Holst, Gustavus (Gustav) Theodore von Holst- b *Cheltenham, Sept 21, 1874;*
d *London, May 25, 1934*

Holst started his musical life on the piano and was taught by his father but due to suffering neuritis in his right arm it made playing the piano very difficult. Holst tried the violin and trombone, but it was the trombone that helped him cope with his asthma and later performed professionally on this instrument. He started composing as a teenager and after some initial lessons with George Frederick Sims, organist of Merton College Oxford, Holst returned to his hometown to take up employment as a choirmaster and organist. In 1893, Holst was able to secure a place at the Royal College of Music where he later studied with composers Charles Stanford and Hubert Parry. At the RCM Holst made a life-long friend in the composer Ralph Vaughan - Williams who was as much of an influence as his teachers and mentors.

Although Holst was interested in developing his compositional skills it was the trombone that provided him with opportunities to perform a wide range of repertoire and play under great luminaries in music such as Richard Strauss. Holst toured for two years with the famous Carl Rosa Opera company as both a trombonist and répétiteur and later he played with the Scottish National Orchestra. In 1896, Holst became conductor of the Hammersmith Socialist Choir where he met Isobel Harrison whom he later married. Their daughter Imogen was born in 1907. Imogen grew to be a wonderful musician who wrote numerous compositions, advocated widely for the preservation and promotion of her father's music and was one of the first female conductors in England.

In 1903, Holst decided to move on from the freelance musician lifestyle and moved into school teaching. After holding a few teaching posts, he accepted a permanent position at St Paul's School for Girls in 1905. At the school, Holst allowed himself time to work on his own compositions and was given a room to work in for his creative practice especially during the holiday breaks. Outside of his musical pursuits Holst exhibited many diverse interests that included a fascination with space, astrology, and religion. Holst was particularly intrigued and motivated to learn of Hindu religion and philosophy which inspired him to study Sanskrit. In addition to his post at the school, Holst also taught at the Royal College of Music and University College. However, in 1924 Holst fell whilst conducting and was given medical advice to take more rest. From 1925 Holst only continued to teach at St Paul's giving away his other teaching commitments. In the last few years of his life Holst spent his time resting and composing with the last few works released being the *Brook Green Suite* and *Lyric Movement* for viola and orchestra. Holst passed away due to heart failure in 1934 at 59 years of age.

Work Background

The Planets – written 1914 -1916

The genesis of this major work in the orchestral literature is attributed to several key events in Holst's life both musical and non-musical.

From a musical perspective, Holst was influenced by composers of the late romantic era such as Wagner and R. Strauss and was intrigued by their use of extended tonality and rich chromaticism. Holst was known to have attended a performance of Schoenberg's 'Five Pieces for Orchestra' and it was Schoenberg's intricate application of the orchestral palate which inspired Holst to try this approach to his own compositional process.

In a trip to Spain in 1913, with fellow English composer Arnold Bax and his brother poet Clifford, Clifford and Holst talked at length about astrology though there is no real evidence to suggest that these discussions formed a direct correlation to Holst writing 'The Planets'.

The first movement 'Mars' was written prior to the start of World War I and the rest of the work was completed between 1914-1916 throughout this turbulent time in European history.

Each movement captures a different 'personality' and some suggest that each is a character trait of Holst. Once the work was premiered it was a 'hit'. The wonderful feature of this work is the detail in the use of orchestration. Although we can allude to the composers and conductors that influenced Holst, a major factor in Holst's unique application of the orchestral palate was his close connection from performing as a freelance orchestral musician.

The following table shows the order of composition of each planet and note that the time each movement was written doesn't necessarily correlate with the order as it appears in the final version of the work. The seasons align with the European seasons.¹ The work was written for two pianos first and was orchestrated in 1917.

Planet	Time of Composition
<i>Mars</i>	Before August 1914
<i>Venus</i>	Autumn (Sept-Nov) 1914
<i>Jupiter</i>	Late 1914
<i>Saturn</i>	Summer (June-Jul) 1915
<i>Uranus</i>	By August 1915
<i>Neptune</i>	Autumn (Sept-Nov) 1915
<i>Mercury</i>	Early 1916

'The Planets' was premiered on 29th September 1918, during the last few weeks of World War I in the Queen's Hall, London'. The performance was by the Queen's Hall Orchestra with conductor Adrian Boult at Holst's request for a small audience of friends and professional musicians. A few years later Holst conducted five of the planets in 1920 with the Municipal Orchestra of Birmingham. The reviewer writes:

*Let us admit that music is in an experimental stage that the floodgates are opened, and the bounds of music less defined than ever before.*²

The Planets is a work that is a wonderful study in orchestration. Holst explores melody, harmony and rhythm in every movement by weaving the ideas throughout each section of the orchestra. Every instrument of the orchestra has something to do. The extended

chromaticism of Wagner and Strauss is explored and yet Holst goes beyond the ideas of these late-romantic composers by experimenting with bitonal elements, major/minor relationships, modes as well as whole-tone and pentatonic scales. Short writes:

'Holst developed his own system of tonality which fuses elements of traditional pitch relationships with a wide-ranging view of the availability of the entire chromatic spectrum.'³

In the following Listening Guide, each 'Planet' will be explored in more detail.

¹ Richard Greene. Holst, *The Planets*. (Cambridge: CUP, 1995) p27.

² <https://www.theguardian.com/music/2016/mar/01/from-the-classical-archive-holst-conducts-planets-review-1920> accessed 10/2/23

³ Michael Short, *Gustav Holst, The Man and His Music*, (Oxford: OUP, 1990), p376.

Instrumentation of work

The Planets uses a large orchestra and a hidden 6 part chorus of female voices in the final movement. There are many instruments used in this work that are not often see in the orchestra. An example of this is the bass oboe and it is demonstrated on the short video below.

<https://www.youtube.com/watch?v=1DA0b1NbAaU>

Woodwind	Brass	Percussion	Strings
Piccolo	6 Horns in F	Timpani (2 players)	Violin I
4 Flutes (3rd to double	4 Trumpets in C	Triangle	Violin II
1st piccolo, 4 th to double 2 nd piccolo and Bass Flute in G)	2 Tenor Trombones	Side Drum	Viola
3 Oboes (3 rd to combine	Bass Trombone	Tambourine	Cello
Bass Oboe)	Tenor Tuba in B flat (Euphonium)	Cymbals	Double Bass
Cor Anglais	Bass Tuba	Bass Drum	2 Harps
3 Clarinets in B flat & A		Tam-tam	
Bass Clarinet in Bflat		Tubular Bells	
3 Bassoons Contrabassoon		Glockenspiel	
		Xylophone	
		Celeste	
		Organ	

Historical Context

The Planets by Gustav Holst was composed during World War 1 between the years 1914 - 1916. Early drafts of the work appeared in 1913 but a considerable portion of the composition was written just after the commencement of the war and took two years for him to complete.

World War 1 occurred as the result of a tumultuous time in European political relations. Both Great Britain and Germany were of the belief that a country with great military forces would reflect a strong economic foundation. As a result of this belief alliances were formed. Germany signed an agreement with Austria and Hungary whilst Russia aligned with France. Great Britain aligned with Russia and France at this time as well as those in the British colonies. These European countries all wished to seek ultimate power and control. Therefore, as alliances were formed there was also dissent in the opposing nations and all it would take was one international incident to lead to major conflict or ultimately war.

The major event that led to the outbreak of World War 1 was the assassination of Archduke Franz Ferdinand on June 28, 2014 who was the heir to the Austro - Hungarian Empire (Austria). Before too long

each alliance formed took a relevant side to the conflict and the world was soon absorbed in this tragic event in history.⁴

World War 1 was devastating to the cultural life of Europe and sadly many significant musicians, writers and poets who fought in the war did not survive. These included George Butterworth (English composer), Frederick Septimus Kelly (Australian composer) and Wilfred Owen (English poet).

⁴ Facing History and Ourselves, "*The Beginning of World War I*," last updated April 9, 2018.

<https://www.facinghistory.org/resource-library/beginning-world-war-i>, accessed 10/2/23

Listening guide

Overview:

Score Excerpts & Audio Reference

Score excerpts are from Public Domain, IMSLP: [The Planets by Holst](#)

Refer to the Sydney Symphony Recording available on this [webpage](#).

There are 7 movements in The Planets.


- I. Mars, the Bringer of War
- II. Venus, the Bringer of Peace
- III. Mercury, the Winged Messenger
- IV. Jupiter, the Bringer of Jollity
- V. Saturn, the Bringer of Old Age
- VI. Uranus, the Magician
- VII. Neptune, the Mystic


Movement I: Mars, the Bringer of War

In the listening guide below we will see the intensity and rhythmic impetus in *Mars* with thematic ideas that are recognisable in film music and other works driven by ostinato motives.

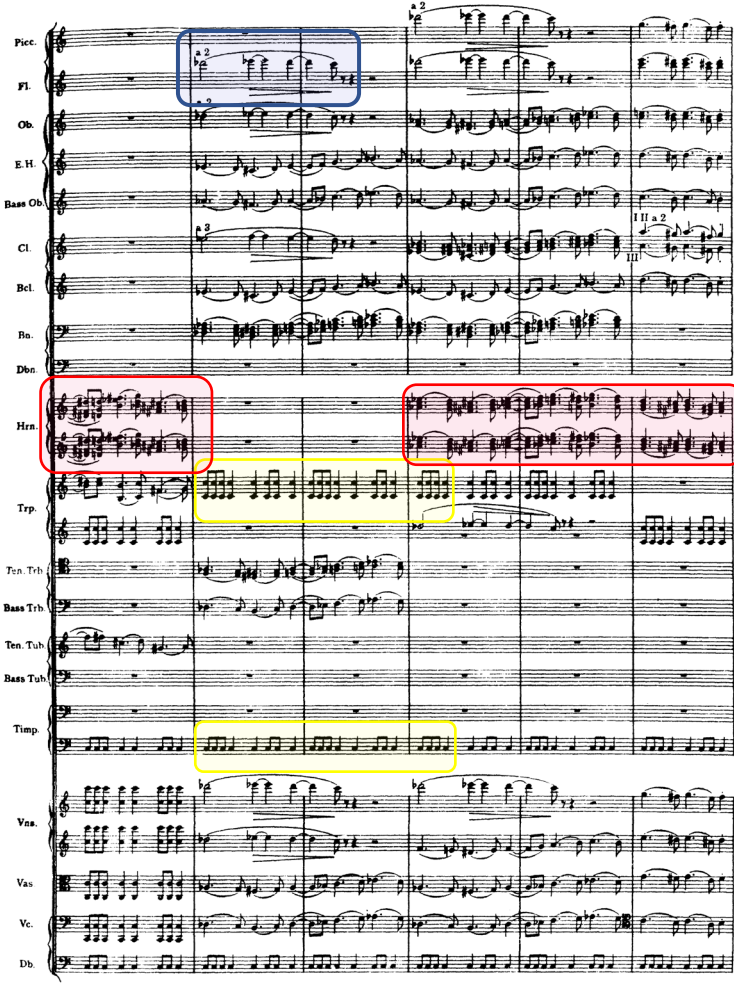

Structure

Bars	1 - 39	40 - 42	43 - 65	66 - 67	68 - 92	93 - 95	96 - 108	109	110 - 133	134 - 142	143 - 166	167 - 185
Section	A	Tr ¹	B	Tr ²	C	Tr ³	B ¹	Tr ⁴	A ¹	C ¹	B ²	Coda /A

Section	Bars	Features
A	1 - 2	<p>Allegro</p> <p>No key signature, there is an implied C major / minor as often the third of the chord is missing. The term for this is 'tonal ambiguity'</p> <p>Opening <i>ostinato</i> figure in the harps, strings and timpani. This is on one of three main ideas in the movement.</p> <p>The note G is the dominant of C.</p>  <p>Strings play the theme <i>col legno</i>, meaning to play with the stick or wood of the bow.</p>

		Click here to watch famous violinist James Ehnes demonstrate <i>col legno</i>
A	3 - 39	<p>Whilst the <i>ostinato</i> continues, the winds and brass enter sparingly until the main chord at bar 14, 29, and then building to climactic announcement at bar 40. The melodic line in the winds/brass exploits the use of the fifth and then augmented 4th creating ambiguity again in the tonality.</p> <p>Bar 14: D flat major, Neapolitan of C major / minor but also creates interest due to the tri-tone relationship to G.</p> <p>Bars 23 - 29: Holst moves through the chords: D^b B^{bm} A A^b B^{bm} A^b B^{bm} D^b B B D^b B B D^b B D^b B B B B B⁵</p> <p>The dynamics slowly increase in volume and intensity</p> <p>Entries at bars 3, 17 and 21 all return to a piano dynamic.</p>
Transition 1	40 - 42	Triumphant arrival on the note C in the <i>ostinato</i> but overshadowed with a D flat major chord with the note implying a D flat major 7 chord. The contrasting ideas implies the use of bitonality in terms of chord structure.
B	43 - 54	<p>The <i>ostinato</i> continues in the strings on the note C but a new thematic idea is introduced.</p> <p>The new theme below commences in the lower brass and moves to the horns.</p> <p style="text-align: center;">Tenor Tuba in B flat</p>  <p>Holst moves through a series of chords whilst stating this new theme but offers a contrasting <i>hemiola</i> figure at bar 50 in the flutes and oboes.</p> <p>E.g. Bars 49 - 54, note the layered themes in the excerpt below.</p> <p>Blue: hemiola theme; red: theme above; yellow: <i>ostinato</i></p>

⁵ Kanokrut Leelasiri, 'An Analysis of Gustav Holst's 'The Planets'', Masters Dissertation (California State University, Northridge: 2001).

		 <p>The chords in this passage evolve around C keeping the chromatic relationships. We see the pattern repeated in bars 50 - 51 Bar 50 - 51: D flat, C, B, C, D flat; Bar 51 E flat, F, G, A flat, G</p>
B	55 - 65	<p>Bar 57 - 65 – chords played by lower winds, brass, timpani and organ create tension and another build towards a climax at bar 66.</p> <p>Derivations of the pattern listed above continue until bar 66 for the arrival of and E flat major 7 chord.</p> <p>The crescendo dynamic contributes to the tension that builds towards the climax.</p>
Transition 2	66 - 67	<p>The crotchet E flat major 7 chord introduces the next thematic idea.</p>
C	68 - 92	<p>Bar 68: arrival of new theme in the Tenor Tuba also known as the Euphonium. It is rare for this instrument to be included in the orchestra</p> <p>Please note that the solo instrument highlighted below is in B flat and the trumpet is in C.</p>  <p>The trumpet motif in blue is repeated throughout the orchestra like the Euphonium theme. The two ideas act as a 'call and response' and are</p>



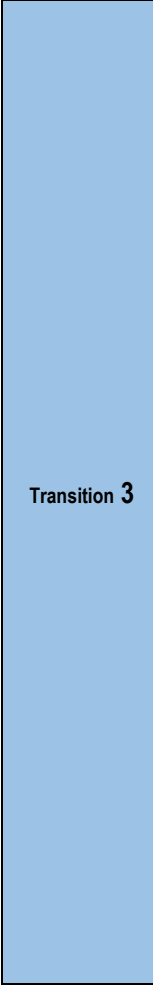
repeated throughout the section throughout the different instrumental parts.

Bars 75 - 77: call and response between the violins and oboes / clarinets

Bar 79: the ascending scale in the winds and violin 2/viola appears to be a G mixolydian with a flat 6 but according to Imogen Holst (reference) the scale is a C ascending melodic minor scale, starting on G and ascends 3 octaves to the note F.

In this section, there is some interesting structural features in the thematic placement.

Bar 84 - 88: *stretto* passage between the Euphonium (tenor tuba) and the Trumpet



The 'chaotic' effect of this passage comes from the scalic passage starting on E. The interval between the A – B sharp provides the interest giving us the sense of a tonality that appears far away.

The scalic figure starts in contrary motion but moves in similar motion in bar 94.

E.g. Bars 93 - 95, winds and horns only, contrary motion highlighted in blue.

The chords in this passage are around the F#^{07M9}. However, at the start of bar 95, there is an F chord. Note the metre change in bar 95 to 5/2.

These sudden shifts in harmonic direction lend itself to the discussion that Holst was exploring the sense of 'other' worlds through the application of 'far away' keys or harmonic relations.

B¹	96 - 108	A return to the B thematic material. The bassoons and lower strings take up the thematic idea supported by tremolos in the violins. The trumpet, trombone and side drum play a skeleton version of the ostinato from the start.
Transition 4	109	Transition bar to the next section.
A¹	110 - 133	Return of the A material. Bar 110 - 112: unison pitch and rhythm with a return to the 5/4 and the opening ostinato. A return to the opening G. Bar 113 - 133: the trumpet, timpani, side drum lead the ostinato while the other parts play the slower theme. Again there is use of the dominant interval descending to a diminished interval. 119 - 133: check chords.
C¹	134 - 142	Return of the C material.
B²	143 - 166	Return of the B material
A²/Coda	167 - 185	Return of the A material/coda Bar 167: 5/2 Bar 172: 3/4 until the end. Transition 3 material which is interrupted by a restatement of a variation of the opening ostinato theme performed as a final climactic outburst. The movement closes on C and G, still no third and still implying tonal ambiguity.

Movement II: Venus, the Bringer of Peace

Venus provides an elegant contrast to *Mars* with alternating chords and an ethereal violin solo.

Structure

Bars	1 - 29	30 - 83	84 - 98	99 - 115	116 - 141
Section	A	B	A ¹	B ¹	A ²

Section	Bars	Features
A	1 - 10	Adagio Horn opens with a simple four-note phrase which is answered by the flutes and oboes moving in contrary motion.

Although, Holst has given us a key signature with 3 flats and the implication is C minor, due to the A^b has been established to give a 'minor' effect as it is placed as a minor 3rd from the opening horn pitch.

Bar 6: the horn theme starts on D^b with the chord sequence transposing down a third to an F^b major chord in bar 8 moves seamlessly into E^b minor.

A	11 - 20	<p>The two harps enter after a 3 note ascending figure in the cellos and basses. The harp chords are supported by the flutes, oboes, horns 1,2,5,6, percussion over sustained chords in the bassoons, horns 3,4 and clarinets.</p> <p>Holst uses 'tall' chords built in thirds evolving around E flat 9 starting in bar 11 moving to F minor 7 in bar 19.</p>
A	21 - 29	<p>Return to the opening horn and wind figures with B^b minor arpeggios closing the section before the change of key.</p>

B

30 - 83

Tempo changes to *Andante*

Change to 3/4

Note the key signatures in this section.

Why is it that in the instruments playing 'in C' that there are two key signatures - 6 sharps (F sharp major) vs 3 flats? This is part of the 'mystery' of the tone colour.

Bar 56: F sharp major chord.

The term 'enharmonic equivalents' is an important one here. For the upper lines it may be easier to play F sharp major rather than G# major.

Two main thematic ideas:

1. Bars 33 - 38; Syncopated figure in the oboes and then horns.



2. Bars 33 - 37: Violin solo line.




Bar 53: tempo becomes 'Animato' with the syncopated figures driving the music forward only to arrive at a *rallentando* at 59 before the music returns to the slower tempo and the violin solo again at bar 60

Bars 68 - 82: the key signatures are now aligned back to the 3 flats with the oboe leading the solo melodic phrase. This is then passed on to the clarinet with the cello then taking up the line. The syncopated accompaniment is now in the strings prior to the cello line.

This passing on of the lines continues to the end of bar 82.

Harmonic support is provided by the horns with a Bb⁹ chord.

Bars 66 - 73

		 <p style="text-align: center;">Largo Animato</p> <p style="text-align: center;">Largo Animato</p> <p style="text-align: center;">B. & H. 15970</p>
A ¹	84 - 98	<p>Return of the A section.</p> <p>Bar 83: cello solo.</p> <p>Bar 84: the thematic material from bar 11 starts the section.</p> <p>Bars 92 - 96: the opening material from the start of the movement is here but with a change of instrumentation. The horn plays the solo at bar 92, but the chords are now in the strings and the flute continues the solo line.</p> <p>Bars 97 - 98: The cello solo plays the arpeggiated figures.</p>
B ¹	99 - 115	<p>Time signature returns to 3/4</p> <p>Violin solo line played as a section solo and muted - <i>con sordino</i>.</p> <p>The key signature is in 3 flats for all parts with the chords commencing at bar 99 F flat 9 moving to A flat major 7 in bar 110.</p>
A ²	116 - 141	<p>Bars 116 - 119: flutes, clarinets playing chords in contrary motion. Bar 116 starts in E flat major moving to G minor 7 chord in bar 117. The focus of the tonal centre is still ambiguous until bar 120.</p> <p>Bars 120 - 121: E flat 9, the chordal movement is decorated by arpeggiated semiquaver figures in the harp 1 and clarinet.</p> <p>Bars 122 - 125: starting with an A flat 9 chord, semiquaver figures are broken up in the clarinets and flutes with the alternating chords played in the other instrumental parts.</p> <p>Bar 130: F minor 11</p> <p>Bar 135: uses an E flat chord to move to close on C minor, the pivot chords are related via the third.</p> <p>Careful alternate chordal movement continues to a quiet close - <i>morendo al fine</i></p> <p>Note the different effects and articulations applied by the instruments playing in the ensemble.</p>

Movement III: Mercury, the Winged Messenger

In *Mercury* Holst plays a mischievous game with the musicians as the melodic and rhythmic motivic lines interweave through the sections of the orchestra. Hemiola is regularly applied creating the uncertainty of the metre to the listener.

Structure

Bars	1 - 38	39 - 77	78 - 156	157 - 235	236 - 254	255 - 264	265 - 296
Section	A	B	C	A ¹	B ¹	C ¹	Coda/A ² B ²

Section	Bars	Features
A	1 - 7	<p>Vivace 6/8</p> <p>No key signatures for the winds and brass but the harps and strings have 2 flats and 3 sharps.</p> <p>Bars 1- starts in B flat major and E major chords alternate with a brief interruption at bars 4 and 6. The relationship of the tritone (Aug 4th or Dim 5th) is what is featured in this movement.</p> <p>The triplet quaver figure flows through the first 7 bars and the line although may appear disconnected on the score, weaves beautifully to connect the parts as seen below.</p>

A	8 - 23	<p>Bar 8: Quadruplets introduced with scalic runs that overlap each other. The chords of B flat and E major continue to alternate.</p> <p>Bar 10: triplet figure returns but the bassoon and harp play crotchet/quaver motif in a hemiola pattern.</p> <p>Bars 10 - 12: Chords occur both on the half bar and in the crotchet. Note the similar patterns bars 16 - 21.</p> <p>Bar 13: B flat and E major chords return.</p> <p>Bars 8 - 14: Winds only. Note the quadruplets in blue and hemiola passage below in the outlined</p>
---	--------	--

This idea continues until bar 23.

Hemiola: triplets versus duplets

Triplet motif returns but slightly varied - now played *staccato* (detached)

Bar 24 - 25, 28 - 31: A major with triplets emphasising the *hemiola* effect.

Bars 23-30: Winds only, *hemiola* effect in triplets (in blue) as it highlights the quavers in the Clarinet in B flat (in red)

Bar 32: Quadruplets in the winds ascend in pitch to the note which is played in violin 1 as a natural harmonic and leads to the new section at bar 39.

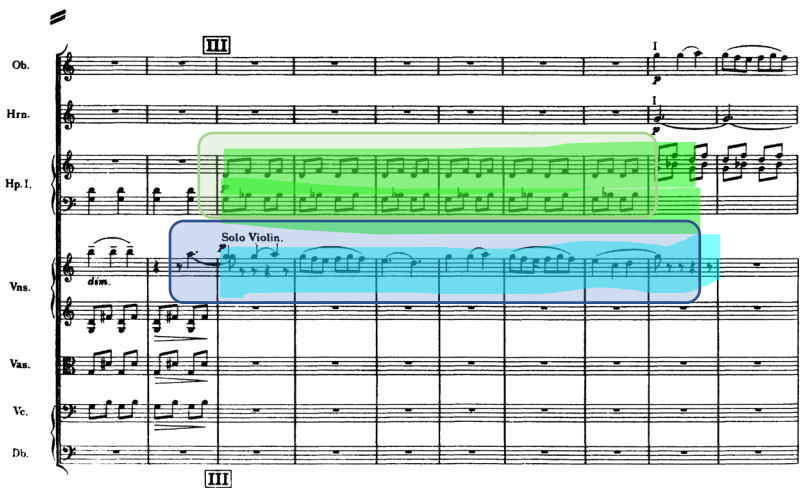
Bars 39 - 46: Delicate scoring in this passage as highlighted in the Violin 1 line playing the E harmonic and accompanied by the harp and celeste.

Bar 42: the key signature has changed to show **no** key signature in the score.

Bars 47 - 52: delicate chords in the winds starting in G minor are interrupted by a sudden loud motif marked **forte** to a G minor chord on bar 51. The continued playing of E gives the sense of bitonality in the passage.

Bars 53 - 58: this time the chords start in G minor but the interrupted motif leads to a chord of F sharp and C sharp. Here the E is connected to this chord and leads to the note B in the glockenspiel.

Bars 59 - 64: starts in B minor.

	<p>Bar 65 - 68: although the B is sounding, there is a move to C sharp in bar 68.</p> <p>Bar 73 - 77: Holst changes the C sharp to D flat. At bar 75 the chords alternate between D flat and G.</p>
<p>C</p>	<p>78 - 156</p> <p>Metre change to 2/4</p> <p>Bars 78 - 79: Chords G and C played in the strings.</p> <p>Bars 80 - 82: G major 7</p> <p>Bars 83 - 92: G minor 7 then moves through a series of related chords.</p> <p>Bars 83 - 112: New melodic theme introduced in the solo violin (blue) accompanied duplets in harp 1 (green). Here is another example of hemiola with the 3 against 2 in terms of the triplet vs duplet, and the crotchets in 3 across the bar.</p> <p>Note the change in articulation when the theme is in the flute and celeste. Slurred vs detached.</p> <p>Bar 101 - 106: D^{o7} and E⁷ alternate.</p>  <p>Bars 113 - 153: the main melody stated initially at bar 83 returns in the violin 2. In all statements the melody continues to start on the note G.</p> <p>Bars 125: B flat major</p> <p>Bars 125 - 132</p> <p>There is a celebratory arrival of B flat major at bar 125 with the bass notes serving as the root of the chords moving to G minor and then C major.</p> <p>Note the layering of parts in the example below within the texture and the rippling arpeggios in the harps.</p>

58

Picc.
Fl.
Ob.
E. H.
Bass Ob.
Cl. A.
Cl. Bb.
Bcl.
Bn.
Dbn.
Hrn.
Trp.
Timp.
Hp. I.
Hp. II.
Vns.
Vas.
Vc.
Db.

Bars 153 - 156: a quiet transition with reference in bar 155 to the B flat -E relationship from the start before the return of the A material.

A¹ 157 - 235

Almost exact restatement of the A section.

Return of the 'bitonal' effect of different key signatures with 3 sharps and 2 flats.

Bars 189 - 235: this is where we see a variation in the A material.

Bars 189 - 200: strings play this passage not in unison but in similar motion.

B minor is the prevalent tonal centre.


Bars 201 - 210: sudden change in harmony with the hemiola effect in bars 203 - 204.

Bar 201: B flat minor, bar 203: D flat pivots to C sharp in bar 204.

Bars 205 - 208: tonal centre is G major/minor but the chords change on each quaver beat.

Bars 211 - 234: return to B minor in 6/8 triplets but interrupted by descending quadruplets at bar 217.

Bar 219: the strings continue with the 6/8 triplets with chromatic variation until

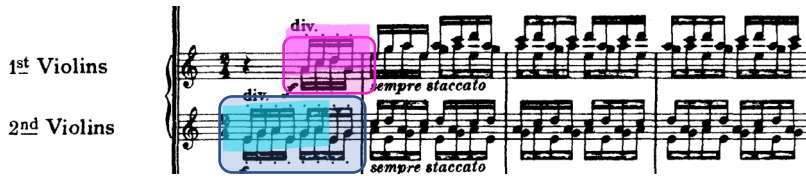

		<p>bar 227 where they are joined by the winds.</p> <p>At bar 229 <i>hemiola</i> patten occurs for a few bars and then the orchestral <i>tutti</i> plays the quavers in contrary motion until bar 235.</p> <p>Bar 234: there is a change in key signature.</p>
B ¹	236 - 254	<p>Bar 235: The key signature has been altered to no key signature.</p> <p>Restatement of the B material with the note B as the <i>ostinato</i> and tonal centre played in the timpani.</p> <p>Bars 238 - 241: Celeste plays chords that appear unrelated to the note B. Note the diminution of the rhythm of the celeste chords when repeated.</p>  <p>Bars 244 - 247: Flute - plays a motif from section A.</p>
C ¹	255 - 264	<p>The B <i>ostinato</i> continues but there is a return of the C melody in the solo violin.</p>
Coda A ² , B ²	265 - 296	<p>The work closes as it opens with a sparse scoring of the mischievous triplet figure against crotchets in the harps.</p> <p>Bars 280 - 284: There is a return of the quadruplets with the winds alternately playing a chromatic scalic passage. The intervals played don't align with a particular scale or mode but there appears to be a pattern - TTSS TTSS</p> <p>Bar 284: the E harmonic returns in the violin 1 with sparse entries interjecting until the final quiet close on E major.</p>


Movement IV: Jupiter, the Bringer of Jollity

Jupiter is considered one of the more popular movements from this work as it epitomises the power and joy of orchestral playing. There are many famous themes throughout this movement but the melody that stands out later became known as the hymn 'I Vow to thee My Country' (D section). After its initial statement in *Jupiter*, Holst later used this iconic melody in a later work for which Sir Cecil Price wrote the words and now this hymn is movements that follow provide contrast in both musical construct and in the atmosphere created for the audience.

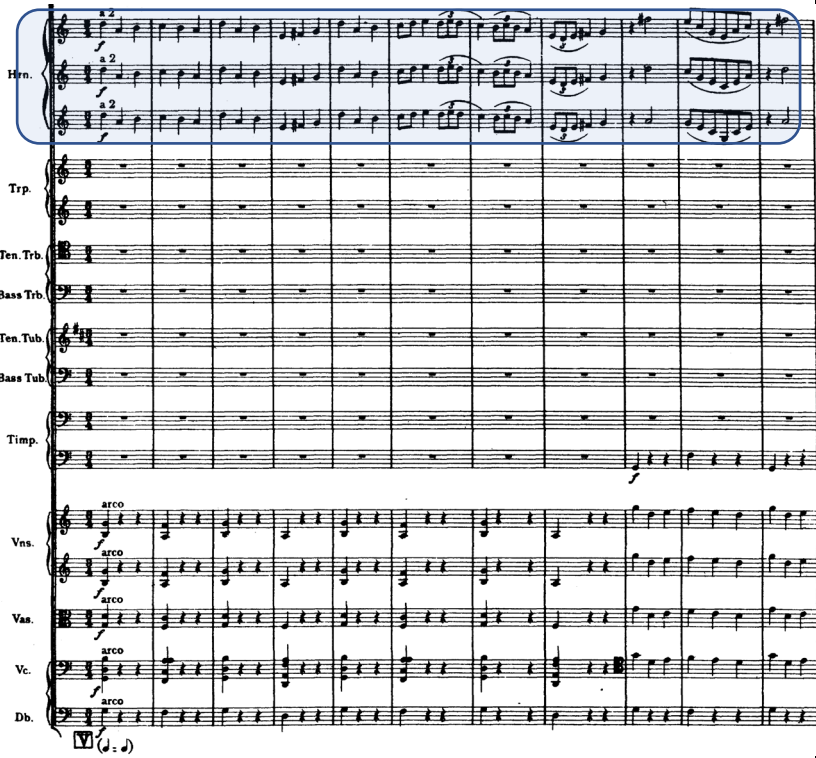
Structure


Bars	1 - 64	65 - 88	89 - 107	108 - 155	156 - 192	193 - 233	234 - 304	305 - 328	329 - 347	348 - 387	388 - 394	395 - 409
Section	A	B	A ¹	C	A ²	D	A ³	B ¹	A ⁴	C ¹	D ¹ / Transiti on	A / Coda

Section	Bars	Features
A	1 - 5	<p><i>Allegro Giocoso</i> 2/4</p> <p>One of the most exciting starts in the orchestral repertoire.</p> <p>The violin 2 section sets the scene and atmosphere of the movement.</p> <p>A minor - A natural minor appears to be the tonality at the start. But we can look at the opening pitches a little more closely.</p> <p>Bars 1 - 4: violins, to pitch motifs</p> <p>E G A- blue</p> <p>A C D- pink</p> <p>C D E G A – C Pentatonic</p> 
A	6 - 12	<p>New theme enters in the horns, violas, cellos.</p> <p>Note that the viola is written in the alto clef but here it is written into the treble clef.</p>  <p><i>f</i> molto pesante</p> <p>A minor prevails but is interrupted by a C major chord on beat 2 of bar 12.</p>

A	13 - 24	<p>Bar 13: opening motif in the strings followed by the winds. Trumpet plays C & E building the tension via a crescendo.</p> <p>Bar 16 - 21: the theme from bar 6 now in lower winds, lower brass and double bass.</p> <p>Bar 22 - 24: E major chord- <i>fff</i> brings everyone together for the first time in the movement</p>
A	25 - 27	<p>Orchestral tutti plays a section/2 bars of the syncopated theme in contrary motion.</p>
A	28 - 64	<p>Bars 29 - 31: After the tremolo strings enter at bar 28, the horns play a new motif which highlights the interval of a fourth. The tonality of C major is established here with the support of the tremolo strings.</p> <p>See below.</p>  <p>Bars 31 - 48: the horn figure is played in its entirety and in fragments throughout the other parts and alternates with the syncopated motif from bar 25 arriving on an E major chord at bar 48.</p> <p>Bars 49 - 64: return of the opening material but this time the harmony changes:</p> <p>Bar 49 - B⁰ arrives on bar 56 D major.</p> <p>Bar 57: A⁰¹¹</p> <p>Bar 64: final quaver- C#⁰⁷</p>
B	65 - 88	<p>The feature of this section is the rousing melody (in blue) in the horns and strings. The accompaniment is in the lower brass and double bass playing both on and off the beat (in red)</p>

A ¹	89 - 107	<p>Bar 75 - 76: The winds join in with the flourish of a scalic figure - D mixolydian - into a restatement of the B theme as it leads into a restatement of the A material.</p> <p>B minor is the predominant tonality this is supported by F sharp minor in bar 83 - 84.</p>
C	108 - 155	<p>Metre now changed to 3/4</p> <p>Bars 108 - 115: the horns present a strident theme that resonates throughout the orchestra - in blue.</p> <p>G major is the opening tonality of this section but the movement to F and D minor gives the section the tonal ambiguity. Are we in G major or minor?</p>

		 <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 10px auto;"> <p>G F G Dm G F G</p> </div> <p>Bar 116 - 131: the horn melody moves to the winds and strings and now the horns introduce a counter melody in quavers that is then taken up by the winds.</p> <p>Bar 124: the trumpets now have the melody.</p> <p>Bar 132: the trumpets introduce a new motif which is adopted by the upper winds.</p>
<p style="text-align: center;">C</p>	<p style="text-align: center;">140 - 155</p>	<p>Bars 140 - 155: there is a wonderful layering of parts here. Polyphony is evident in this passage.</p> <p>The quaver motif in the upper winds and strings is reminiscent of the opening semiquaver passage in the violins. The trumpets have the horn melody. The tenor trombone has a different melody again with the rest of the orchestra playing supportive chords.</p> <p>An example of the different layers in the passage below.</p>

		
A ²	156 - 192	<p>Bar 156: F # major leads the tonality here but Holst uses enharmonic equivalents as we see B flat in the lower lines while there are sharps in the upper lines.</p> <p>Bar 160: The brass give an emphatic fanfare like statement using the syncopated rhythms found in the first A section.</p> <p>Bars 172 -192: there is almost a fragment of the B melody here. The note G acts as a pedal and the arpeggiated quavers move initially in similar motion through a series of chords starting with C minor and gradually moving to A flat - E flat – B flat – C minor – A flat 7-G minor 7</p> <p>Bar 183 - 184: nice use of contrary motion.</p>
D	193 - 233	<p><i>Andante Maestoso</i> 3/4</p> <p>This beautiful theme starts in the bar before the change of tempo and key - it is usual practice to play the preceding crotchets in the new tempo.</p> <p>The melody became a hymn after 'Jupiter' was composed.</p> <p>I Vow to thee My Country</p>


		<p>The tonality is predominantly G minor in this section - although the key signature implies C minor.</p>
A³	234 - 304	Note the differences and transition type passages. The main material is evident throughout this section.
B¹	305 - 328	Transposed version of the previous B material.
A⁴	329 - 347	Note the differences and transition type passages. The main material is evident throughout this section.
C¹	348 - 387	Note change of key- move to D flat bar 356 - C
D¹/ Transition	388 - 394	Florid lines, scalic runs- but where is the theme? It is there but not how you have seen it before.
A/Coda	395 - 409	Triumphant return to the opening material


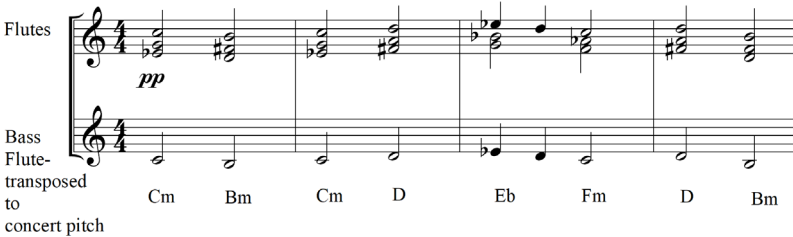
Movement IV, Saturn, the Bringer of Old Age

Saturn, the Bringer of Old Age is suddenly slower, changing the celebratory mood to one that is more austere with alternating chords and careful melodic placement.

Structure

Bars	1 - 27	28 - 49	50 - 77	77 - 104	105 - 155
Section	A	A ¹	B	A ²	A ³

Section	Bars	Features
A	1 - 27	<p>Adagio 4/4</p> <p>Flutes, bass flute, harps: The movement opens with delicate alternating chords, applying the use of harmonics in the harp. The slower pace of the movement compared to <i>Jupiter</i>, suggests the slowing down of 'old age'.</p> <p>The notes are B, F, A and A E flat, G respectively forming the half-diminished chords B^{o7} and A^{o7}</p> <p>Bar 3: Double bass enters with the opening melody. The augmented 4th (F - B) interval is featured again in this work.</p>  <p>The double bass repeats the opening phrase but an octave higher.</p> <p>Bar 12 - 16: Violins and violas play a 3 note phrase B - C - B.</p> <p>Bar 17 - 18: Oboe plays a 3 note phrase, C - D - C, of which the C is overlapped by the cellos who continue the line playing C - D.</p> <p>Bar 21: the bass oboe plays the same 3 note phrase as in bar 12 but there is diminution of the rhythm. This is followed by a statement of the tri-tone moving from B - F - B.</p> <p>Bar 27: Horns to close the section.</p>
A ¹	28 - 49	Poco Animato

		<p><i>Pizzicato ostinato</i> in the cello and double bass. The G sharp / A flat related?</p> <p>There is a steady march-like pace to the pizzicato with the melodic/harmonic line moving to the trombones with the notes: B A G sharp E.</p> <p>Bar 39: the double bass ostinato changes to E flat D flat C A flat</p> <p>Bar 30 - 35: Trombones play the melodic/harmonic line. The theme played is a diminution of the original melodic idea played by the double basses.</p> <p>B minor is the prevalent tonality here - though with the flattened 7th raised 6th it could be the Dorian mode.</p>  <p>The phrase above is used throughout this passage but varied and broken up into smaller fragments and throughout the different sections of the orchestra.</p> <p>Bar 41: The strings enter over the basses playing the trombone theme in a legato style with slurs to indicate the bowing. The dynamic increases with the crotchet <i>ostinato</i> continuing until the new section at bar 50.</p>
B	50 - 77	<p>Chords on the half-bar suggest a slower harmonic rhythm aligning with the atmosphere that Holst is trying to create.</p> <p>Bars 50 - 52: In all the instrumental parts, a C tonality is evident from the C - G relationship but with no 3rd in the chord, the tonal ambiguity is there.</p> <p>Bar 53: use of a bass flute in G: C minor chord in flutes here resolves the ambiguity. There is a nice rhythmic interplay between the bass line.</p> <p>Harps and timpani play in offbeats against the flutes that enter at bar 53.</p> <p>Bars 53 - 56: The chords in the flutes are as follows:</p>  <p>Bar 64: the tension builds once the clarinets enter and harp I takes up the minim march with the upper winds leaving the march and the brass giving their full force until bar 77. Trumpets lead the entry of the brass.</p> <p>The passage arrives on E flat chords.</p>
A ²	77 - 104	<p>Material from the A section is evident - diminution of the initial syncopated figure.</p> <p>Lower strings, brass and wind - play the initial double bass phrase. The main feature of this section is the thickening of the texture with a climax at bars 91 -</p>



		<p>92</p> <p>After this the 'dust settles' on the music and the section returns to the original syncopated figure from the start in a gentler and more quiet dynamic</p>
A ³	105 - 124	<p>Bars 105 - 116 show statements of the A material.</p> <p>Bar 117: the theme in the lower winds is stated with an augmented rhythm over a gentle quaver accompaniment in harp I. The flutes now have the syncopated alternating chords from at the start of the section and the B theme is now in the horns.</p>
A ³	125 - 155	<p>Bar 125: A minor is the prevalent tonality.</p> <p>In this section there is variation of the previous material with descending and ascending figures in the harps. This material is a diminution of a similar melodic movement in the flutes with alternating chords in the horns. The strings have the theme.</p> <p>Bar 131: the trombones join with the thematic material arriving at bar 150 where the chordal movement takes over in open fifths suggesting the inevitable tonal ambiguity of the movement.</p> <p>Bar 150: C major prevails with hints of E minor.</p>

Movement VI, Uranus, the Magician

Uranus, the Magician resurrects a little of the mischief we previously heard in *Mercury* but with a middle section that heralds a majestic theme that is played throughout the orchestra. We are almost reminded of the famous work by Dukas, *The Sorcerer's Apprentice* as the rhythmic elements are similar, in particular the pulse of 2 but with the subdivision of 3.

Structure

Bars	1 - 45	46 - 70	71 - 97	98 - 128	129 - 159	160 - 192	193 - 221	222 - 250
Section	A	B	C	A ¹	D	D ¹	D ²	A

Section	Bars	Features
A	1 - 8	<p>Allegro 6/4</p> <p>Bars 1 - 5: Unison chords in the brass open the movement. The interval movement sets up the motif that gives unity within the structure</p>  <p style="text-align: center;">Maj 3 Aug 4 Min 7</p> <p>Bars 5 - 7: Diminution: interval pattern now appears in the tenor tuba and bass tuba but now in smaller rhythmic values. The rhythm is reduced again by the timpani when it states the motif. This can be seen in the example below.</p> 
		<p>E minor tonality, is prevalent in this section.</p> <p>Bars 9 - 14: Bassoon take rhythmic energy with alternating chords.</p> <p>The pattern of the chords are as follows:</p> <p>Bars 9 - 10: E min, C^o/ E min</p> <p>Bars 11 - 12: E min, C^o/E min</p> <p>Bars 13 - 14: E min, C^o, F minor / D^o, E minor, G sharp minor, E^o</p>

The patterns continue exploring chordal relationships within E minor that include minor, major and predominantly diminished chords.

The rhythmic impetus centres on the feeling of '2' within the 6/4 compound time.

The bassoons lead the winds playing a short staccato rhythmic motif in a *p* dynamic. The rhythmic pattern can be seen in red below. Once the strings enter at bar 17 the dynamic increases via a crescendo until the *f* at bar 21.

The pattern continues but the chromatic chordal movement is interrupted by a change in the rhythm as quadruplets appear in bars 24 - 25 as see in the example below:

A 21 - 25

This disruption in the rhythm suggests to the listener a change in time signature - but this is not the case.

The term *forte sempre staccato* at bar 24, means 'always staccato'.

A 26 - 33

Here the 6/4 compound feeling is retained with the earlier rhythm but the

lower brass interrupt with statements of the very opening theme in bars 27 - 29 and 30 - 33.

A

34 - 45

The *staccato* figure continues but now in a new rhythm but still in *staccato*. We can see this in the example below.

36

At bar 38 a new theme is introduced in the strings but this time in minims and *legato*.

Bars 38 - 41. Here we see the legato minims against the staccato crotchets played in the xylophone. The dynamic is *forte*.

Bars 39 - 42: Bassoon and double bass, the opening statement is played but this time starting on the pitch C.

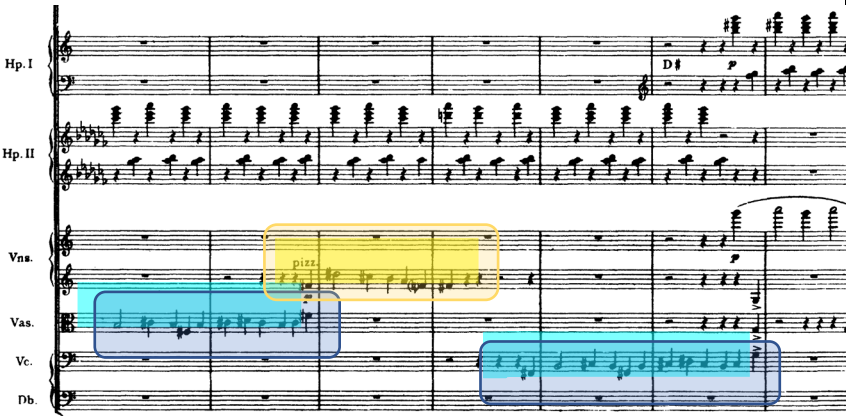

Trumpet plays an ascending chord in A minor.

B

46 - 70

Bars 46 - 53: Bassoons and cellos play a new theme that then moves to the violas.

Bars 48 - 51: Question (in blue) and answer (in yellow) response between the bass oboe and oboe as well as violas & violin II.

	<p>The harp movement functions like a harmonic <i>ostinato</i>.</p>  <p>Bars 54 - 71: the <i>legato</i> minims enter at bar 54 accompanied by the bassoon theme played also in the cellos. Tonality moves through B major (bar 46) 2, D flat major (bar 57), D major (bar 63).</p> <p>Bar 57: key signature change for harp II</p>
C	<p>71 - 97</p> <p>Bar 71: could also be connected with the B section but really acts as a lead into the main melody in this C section played in the strings and horns.</p> <p>The accompanying rhythmic motif occurs on the 3rd and 6th crotchet of the bar. Below is the melody that we see in the strings and horns.</p> <p>We are teased by Holst as the melody starts in a clear D major then moves to E flat minor. Constant alternating of F sharp /G flat the 3rd degree of both keys.</p>  <p>Percussion enhances the energy of this section and the dotted minims are supported by the following by descending augmented 4ths/tritones.</p>

Note the motifs played in contrary motion in blue.

A ¹	98 - 128	Repeat of the A section material with repeated entries of the opening theme.
D	129 - 159	<p>The section opens with short motivic entries throughout the orchestra until the announcement of the new theme.</p> <p>Bars 138 - 148: A new theme is introduced in the lower brass.</p> <p>It almost functions like a question and answer with the tenor and bass tuba starting the theme and then taken up by the trumpets. The same pattern occurs at bar 149 in the horns and then continued in the flutes and oboes.</p> <p>Tonality: C - G movement in the bass lines and the E flat / D sharp reinforce the C minor tonality. At times the C in the bass moves to the G sharp / A flat</p>
D ¹	160 - 192	<p>The D theme is broken up and divided in short motivic fragments throughout the sections with the texture still polyphonic but fairly sparse compared to the orchestration that follows.</p> <p>Tonality: E minor – E - B in the bass - could be E minor or moving to B major in 188.</p>
D ²	193 - 221	<p>Climax of D theme as the whole orchestra comes together to play this triumphant march.</p> <p>Tonality - returns to C - G in the bass here – major / minor dichotomy.</p>


A ²	222 - 250	Return of A material. Closes with an F9 chord within the realm of C major.
----------------	-----------	--

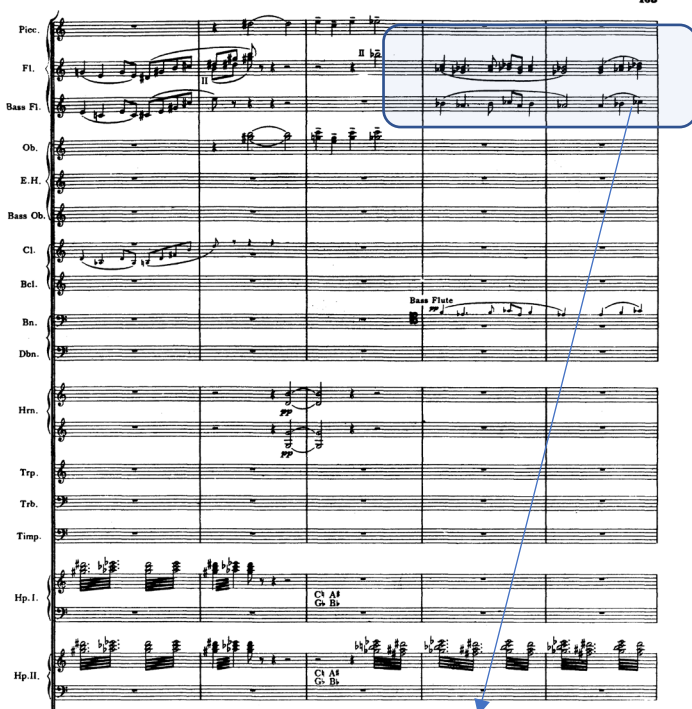
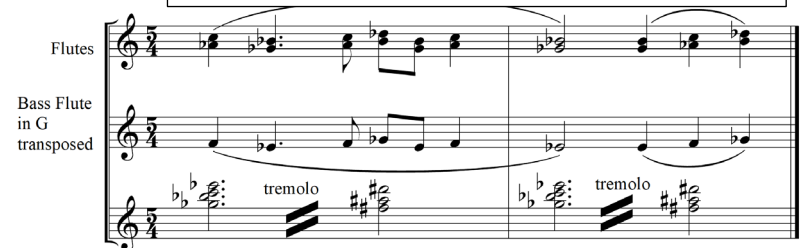
Movement VII, Neptune, the Mystic

The mystery of *Neptune* is captured by the soft orchestral dynamic and the female voice choir that is heard from a distance. The focus of *Neptune* is tone colour and texture that featured via the bitonal chords. These chord fusions inspire the tension and direction of the music before it moves towards a quiet close.

Structure

Bars	1 - 21	22 - 34	35 - 49	50 - 84	85 - 101
Section	A	B	C	D	Coda C/D

Section	Bars	Features
A	1 - 8	<p>Andante, direction from composer '3 beats followed by 2'</p> <p>Metre: 5/4</p> <p>Bars 1 - 3: Flutes play melody in similar motion, moving mostly in parallel 3rd but not for all pitches.</p>  <p>Harmonic movement in bars 1 - 2 are E minor- G sharp minor</p> <p>Bar 3: Example of bitonality with G sharp minor in flutes / oboes and A minor in the trombones.</p> <p>Bars 4 - 7: Harp chords are enharmonically the same, around G sharp minor.</p> <p>Bars 5 - 8: Flutes - repeat of the opening melody.</p> <p>Bar 7: Flutes - G sharp minor against C major in horns.</p> <p>Bar 8: Oboes / flute / piccolo- C major, C⁰⁷</p>
A	9 - 13	Bars 9 - 10: Flutes: Bitonality across the flutes and harp

		 <p style="text-align: center;"> Fm Ebm Fm Gb Ebm Fm Ebm Ebm Fm Gb </p>  <p style="text-align: center;"> C⁰⁷ D# min </p> <p>Bars 11 - 13: repeat of bars 8 - 9 but an octave higher.</p>
A	14 - 21	<p>E minor and G sharp minor prevail in this section with interjections of C#⁰ in bars 18 - 19. These chords announced at bar 14 in the Celeste.</p> <p>Bar 14: Staggered entries of layered chordal movement in the strings which is imitated at bar 18 in the horns and trumpets.</p> <p>New melodic idea, commences in the flutes and harp II, starts in similar motion.</p> <p>Bars 16 - 19: harp II, contrary motion. Strings: <i>con sordino</i> - with mutes.</p> <p>Tutti: pp dynamic</p>
B	22 - 26	<p>Bars 22 - 27: Bitonality- E minor and G# minor</p> <p>Bars 22 - 24: Trumpets / trombones - play sustained chords accompanied by the timpani.</p> <p>Bars 22 - 24: Harps: rippling ascending arpeggio-like figures.</p> <p>Violins/violas: staggered entries of ascending and descending triadic figures.</p> <p>Bars 25 - 26: Violins - trills alternate with tremolo notes. Line supported by the</p>

harps. Oboes and flutes play sustained chords with a gentle cymbal trill as accompaniment. The celeste takes over the rippling ascending arpeggio - like figures from the harps in the previous bars.

466

Picc.

Fl.

Bass Fl.

Ob.

E. H.

Bass Ob.

Cl.

Bc.

Bn.

Dbn.

Hrn.

Trp.

Trb.

Timp.

Hp. I.

Hp. II.

Vcs.

Db.

Sustained chords

Rippling arpeggio-like figures

staggered entries of ascending and descending triadic figures.

B

27 - 34

Bar 27: B minor and E minor

Bars 28 - 34: Bitonality continues moving through several chromatic chordal relations but resolving at bar 34 with E minor and G sharp minor.

The texture consists of contrasting lines with ascending arpeggios, trills/tremolos reinforced by a slower harmonic rhythm in the winds.

The cymbal provides an unsettling undercurrent with a quiet trill.

Bars 33 - 34: tension is created in the ascending *tremolo* crotchets in the strings as they are played *sul ponticello* (sul pont.) – on the bridge.

This direction in the strings changes the colour of the strings to create a more edgy and abrasive sound.

C

35 - 49

Bars 35 - 38: Timpani takes over the cymbal with a roll on A flat which is also G sharp in this context.

		<p>Bars 35 - 36: In each bar the tonality is – E minor 9, G sharp minor 9 / strings vs G sharp minor, E in the brass. The harps and celeste incorporate both tonalities into their florid arpeggio lines. Double bass, gives depth to the harmonic line.</p> <p>Bars 37 - 38: Although the dynamic is still soft, further tension is created in the changing texture. Sustained chords in brass are supported by the ascending triadic demisemiquavers in the harps. The staggered ascending/descending triadic movement in the strings returns with the contrabassoon supporting the tonal colour of the double bass.</p> <p>Bars 39 - 40: The harp melodic contour becomes more complex and is supported by the entry of the celeste. The violins / violas have triadic sextuplets in contrary motion. B major / minor chords are played against E flat minor.</p> <p>Bars 41 - 44: Florid figures in the celeste and harps continue with sustained chords in the brass, clarinets / bassoons and double bass.</p> <p>Bar 41: although bi-tonal we see related enharmonic chords in F sharp minor 9 and G flat 9</p> <p>Bar 42: B flat 9 and E flat</p> <p>Bars 43 - 44: as above. F#m⁹, Gb⁹ Bb⁹, Eb </p> <p>Bars 45 - 47: Strings play tremolo chords <i>sul ponticello</i> over a sustained A flat in the double bass. Sustained chords in winds with the celeste playing ascending scalar figures which are formed around the intervals of a semitone and minor 3rd.</p> <p>Bars 48 - 49: bitonality of E minor 9, G sharp minor 9 returns with a decorative harp lines, sustained chords and sextuplets in contrary motion played by the strings.</p>
D	50 - 69	<p>Allegretto this section is highlighted by a change of tempo.</p> <p>Bars 50 - 55: G sharp is now A flat played against E minor. Ascending crotchet movement in the winds creates tension to the arrival of the choir.</p> <p>Bars 56 - 64: Upper voices in choir sing a sustained G which aligns with the violin II (red). Against this is a movement from D sharp – C sharp in the bass flute and violas (blue) whilst the horns are continuing the ascending crotchets but in 3 note motifs with overlapping entries. (light green)</p> <p>Bars 58 - 69: Clarinet introduces a melodic line which is answered by the flutes and violin I (darker green). Note the <i>senza sordino</i> in the violinist meaning ‘without mutes’. This is illustrated below:</p>

<p style="text-align: center;">D</p>	<p style="text-align: center;">70 - 84</p>	<p>The bi tonality continues and Holst now puts a key signature of four sharps in the chorus part. E major is the focus here with contrasting chords throughout the passage.</p> <p>The chorus now adopts the lines we have seen in the previous bars.</p> <p>The <i>stretto</i> entries replicate the horn movement from bar 57.</p> <p>Segments of the clarinet melody are incorporated into the chorus and the D sharp – C sharp – C sharp <i>ostinato</i> played previously in the violas and bass flute is now in flute II and harp I.</p>
<p style="text-align: center;">CODA</p>	<p style="text-align: center;">85 - 101</p>	<p>Bars 85 - 90: material from sections C and D.</p> <p>Sextuplet figures, ascending semiquavers Harps</p> <p>Against sustained chords. The chorus is silent for these bars and the tension mounts due to the harmonic resolutions with the celeste also decorating the line.</p> <p>Bars 90 - 101: the chorus returns with the ascending figure of tone and semitone. The violins ascend with them in pitch with descending line in the winds, <i>glissandi</i> in the harps and the chorus repeats the last bar as they fade out to barely a whisper.</p>

Learning Activities

Activity 1: Interview with the Conductor

Students acquaint themselves with the conductor's perspective on the work to develop their understanding of the role of the conductor and to appreciate the thought and background that goes into an orchestra performance.

The conductor of this performance with the Sydney Symphony Orchestra, Mr James Judd is has worked with orchestras all over the world. In this performance he exhibits a true depth of knowledge of Holst's compositional approach and highlights the intricate details that are evident in this expansive and beautiful work. The conductor has the responsibility to recreate the score and communicate to the orchestral musicians predominantly through gesture how to interpret the music as a team. By understanding the conductor's role in the process of music making the audience will appreciate the steps taken to create a memorable performance.

Task 1

Read the Interview with the conductor, James Judd, of the Sydney Symphony performance of *The Planets*. The interview took place on Saturday, 10 December 2022, at the Sydney Opera House, before the Sydney Symphony performance of *The Planets* by Holst in the Concert Hall.

Interviewer - Dr Joanna Drimatis - **JD**

Conductor - Mr James Judd – **JJ**

JD: Can you remember the first time when you heard or saw a performance of *The Planets*? And can you remember how you felt or what effect it had on you at the time?

JJ: I can, it was when I was a child I lived near London, 25 miles away in a small town called Hartford - where there was 25,000 people where there were amateur orchestras and a choral society. I remember being taken to the Royal Albert Hall, to hear and I think it was Sir Adrian Boult conducting.....and being completely overwhelmed with the sound and of the chorus. The memory of the chorus at the very end disappearing like 5 miles into the sky in the Albert Hall which as you know is so tall, cavernous and beautiful. I do remember that with tremendous fondness.

Then getting to play the piece in amateur orchestras as a student (James Judd was a flute player) and getting records of the work. It is just one of those pieces that you felt is like being a family member forever.

JD: How many times have you conducted *The Planets*?

JJ: Goodness knows.. it doesn't come up every year, because you need a big orchestra and a chorus. It is very hard that chorus at the end for the female voices to do it well. I have recorded it once for the Royal Philharmonic in London.. and it comes up every now and again. And when it does, - it is not something that I usually say- let's do *The Planets*. Usually somebody says - can we do '*The Planets*'? - and I say YES.. I just wait for it to roll around with great pleasure- so when they asked here (at the SSO), I said of course - YES!

JD: What is it about this work that captures your interest?

JJ: Well, you know it is the variety (in the work), and the astonishing orchestration which as everyone knows, film composers such as John Williams have simply learnt so much from. And it is the incredible palate of orchestral colours that Holst creates. And the mystery and the incredible rhythmic vitality of *Mars* and *Jupiter*, the joy, the peacefulness, I mean he really does create a romantic image of every planet or of all the planets that he (Holst) knew of the time. Now with the web telescope we'll have to 3'18"

JD: Do you have a favourite planet?

JJ: No - no I really don't. I think the lovely thing is the progression from one to another. So you start off with the incredible controlled violence of *Mars*, the outbursts of *Mars*.. and is such fun to perform and then just giving in to this peaceful *Venus* and the wit of *Mercury*... and just follows from one to another with a satisfying contrast - so I don't have a favourite.

JD: Do you have a process when you start to prepare to conduct this work and is this process for adopted for every orchestra that you work with - or do you have a different way of going about it depending on the orchestra or situation.

JJ: I think it is the same - the process - and of course the lovely thing is about the piece like *The Planets* - we have the two contrasting ways of preparing on this program, as so far as we have a premiere of Paul Stanhope - a wonderful piece - so you have no idea about it until you receive the score, there is no recording or anything, so that's one thing about study that you just go line by line and work out the architecture or something you are doing for the first time – and then every line and see how the harmony works and the orchestration works and so on. When it comes to a piece like *The Planets* that you have done quite a lot, it's such a joy - just happened I had some free time in New Zealand before I came here and I had a couple of free weeks - so it's wonderful to revisit works - you know - you think I know that one, I know that line

JD: Do you use a fresh score? The notable conductor [Sir Georg Solti](#) was known to use a clean score when revisiting works he already knew to conduct?

JJ: It's funny you say that – on this occasion I don't have a clean score, it's an older one. However, we are in the process of moving my family from the USA to NZ and it is taking a long time.. and all of my scores are in storage. For example, for the Britten concerto, I had to have a new copy of the score made - and it is kind of fun as you don't have any old markings and you see it fresh and the page turn is sometimes in a different place - but there is a freshness to that. But there is something lovely I find, about having my old scores that are marked and that have been thought through over a long period of time.....

There are two existing recordings of Holst conducting, and they are both quite different as a matter of fact but they are both very, very interesting - to hear the kind of objectivity and the romantic little *portamentos* sometimes and all of that, I find that really very interesting and there is quite a different style of playing from those times.

In the case of those instruments in London, it's like when you listen to the Elgar recordings – I mean the brass were quite different, they had much smaller bore (refers to the tubing) those composers were writing different dynamics for a different instruments – strings were still playing on gut strings in London. The whole palate of colour that Holst was expecting was quite different - to the current day – similar but different. He would have loved the way that the sound of his score has developed with the development of the different instruments.

There is a virtuosity to Holst's writing and in the case of - *Mercury* - the weaving of parts and the incredible whispering of sound and mostly all very soft - and how intricate and challenging that must have been to play for the first time.

JD: The work goes for about 50 minutes, is stamina an issue for you?

JJ: I hope not – no - once you get up there it seems to be over in 5 minutes - this continuing process of concentration makes the performance makes the time go quickly.

JD: As you know *The Planets* may be performed in its entirety or as individual movements. What is it about the music that you consider when seeking a connection between the movements to demonstrate a sense of unity throughout the work?

JJ: I think it just happens to be honest because the unity is written - he thought very clearly about the placing of each piece (movement) obviously and the continuity and so sometimes there is quite often there is not really any significant break or pause between the movements. You feel the resonance of the very soft endings continuing in the air and then followed by for example *Uranus* comes crashing in after silence for a while and then the way the last movement just evolves out of an incredibly loud sound and then suddenly finishes softly and then continues. There is a natural inbuilt continuity, so you don't really have to think about it - it just happens. It seems that one tempo sort of – you don't think about the relationship of tempo – I think that they just seem to follow on.

JD: How do you feel about Holst trying to capture the mystery of 'other worlds' in each movement of the work?

JJ: I do – and I think, you know it always been strange to me - because that beautiful melody in *Jupiter* that became a hymn that wasn't when he wrote it '*I vow to thee my country*' that beautiful melody- I often wonder why does he suddenly place that - how does that fit this very syncopated – how does it fit after this syncopated joyous rhythmic festival of music – but that does portray the spirit of the universe - this kind of human connection – providing some context and some hope in the middle of this universe that we don't understand and think what we know how far we see today compared to the day of Holst. If you think of it in one context how lonely you feel as a human, how insignificant and yet on the other hand I think Holst provides this human contact with the universe I am sure - that spiritual side was very prominent in those days I think - the spiritualism is undoubtedly it's there - and that the way he finishes (the work) with the human spirit drifting off into the universe - is incredibly moving.

Task 2

Have a class discussion about the role of the conductor in an orchestra.

1. Did James Judd mention anything that you found interesting? Why?
2. What are the responsibilities of the conductor?

Task 3

[Watch the video](#) of the Sydney Symphony Orchestra performance of *The Planets* by Holst.

The recording link below is of Holst conducting a recording of *The Planets* in 1926 with the London Symphony Orchestra. It may be interesting to listen to the current performance and the older recording and discuss any differences between the two performances.

[Gustav Holst conducts *The Planets* \(recorded in 1926\)](#)

Activity 2 Composition

Students apply specific compositional techniques used by Holst in their own compositions.

You will need manuscript paper or composition software/program for this task.

Task 1

Let's take an ostinato inspired by *Mars*



1. Clap the rhythm.
2. What other pieces of music have a prominent *ostinato*? One such example is Ravel's *Bolero*. Can you discover the *ostinato* in this work? Can you dictate it?
3. When listening to *Mars* - who else plays the *ostinato*? This can be a class activity as the students can both listen and examine the score to source where the *ostinato* moves throughout the movement.
4. Now try writing your own *ostinato* - it can be in 3/4, 4/4 or 5/4. What makes a good *ostinato*? Talk about this concept with your students. For example: each bar should be the same, the rhythm must be simple enough to memorise but 'catchy' enough for the musicians to enjoy performing it.
5. Depending on the year group you can give the students strict parameters on the rhythmic subdivisions that they can use. You could even use the same rhythmic figures as Holst but ask the students to reorder them. Think of the length of the *ostinato*. It could be one bar or across two bars.
6. Ask the students to write an *ostinato*. What should come first the melody or the *ostinato*?
7. Students to perform the *ostinato* for each other. This could also become a rhythmic dictation exercise.

Task 2

Ostinato over the chords from '*Jupiter*'

The *ostinato* created in Task 1 now should be played alongside a series of chords.

Let's play the *ostinato* underneath the series of chords below.

G F G Dm G F G D

A few things to consider:

1. How many chords should there be per bar?

2. Will the *ostinato* be played by a percussion instrument or will it be pitched?
3. If the *ostinato* is with pitch, on what degrees of the chord will the ostinato be based?
4. Once the student has made these decisions, they can write down or play what they have composed?
5. Composition excerpts to be played and recorded.

Task 3

Write a melody over the top- back to *Mars*. A feature of *Mars* was the number of melodies that were played over the ostinato. Here is one example below.



1. Now ask the student to consider writing a short 2-4 bar melody over the ostinato they have created.
2. Ask them to consider the rhythm first. They can use the rhythmic figures from the ostinato with a slight variation. The rhythm may be repeated in bars 1 and 3. The rhythm in bar 2 could use the techniques evident in 'The Planets' such as diminution and augmentation. Bar 4 could bring the melody to a close.
3. Once the rhythm of the melody has been established, then it is time to write the melodic line. Use the chords in Task 2 as a guide. For those students who need support, outline the pitches in the chords and encourage them to use the notes within the chord itself. If a key is established by the student, then encourage them to use the pentatonic scale as a base for the melody.

This exercise can be achieved by students at all levels of musicianship and encourage those who feel uncomfortable writing down the notes to experiment with pitch on the instrument of their choice.

Optional Extension task

For those students who find the task easy, encourage them to write more than one melody to accompany the ostinato. As a result of this task the students are now composing music in several parts.

Activity 3 Aural / Musicology

Students explore the background, musical features and context of a work.

Task 1: Concepts of music

Create a 'Concepts of Music' chart for *The Planets*. How would you do this? Separately for each planet, or which you identify the overarching themes?

The students in your class can work together to create a document that will assist them in their writing. This may be done on the whiteboard using the template below or create your own on any collaborative software [OneNote](#), [Padlet](#), Google docs.

Pitch	Duration	Texture	Structure	Tone Colour	Dynamics/Expressive Techniques
-------	----------	---------	-----------	-------------	--------------------------------

Task 2: Music & Space

As previously mentioned, Holst was captivated with space and astrology. Although the music is not necessarily composed to a 'program' with a story attached to each movement the sense of 'the other' or 'something outside of our earth' inspired Holst to compose this work. It is most obvious in *Neptune* with the female voices that fade in the distance. Other composition techniques that Holst explored was bitonality where the harmonic framework of some of the movements evolved around two tonalities. It is this fascination to understand the unknown was fundamental to Holst's approach to musical construct.

Holst was not the only composer to be intrigued by such interests. There are many works in classical and film music that do the same.

Think of one of the most famous film series with a soundtrack that is instantly recognisable.

1. Make a list of orchestral works that have been inspired by a 'other worlds' or 'space'.
2. Once you have made the list, isolate the compositional features that give the music this particular character or focus. Look to Task 1 which will highlight the compositional techniques that Holst used.
3. In the works chosen- what are the instruments used to create the sounds needed to assist the listener to feel 'far away'?

Task 3: Circle of Friends

Musical Friends: Holst met Ralph Vaughan Williams at university and then they became lifelong friends.

Ralph Vaughan Williams was an extremely important figure in English composition and was renowned for his music as well as his teaching. It was said that Vaughan Williams was just as important of a musical influence on Holst as were Holst's teachers.

1. Research the music of Ralph Vaughan Williams - one of his most famous works has been used in Australian film. Ask the students to do this in pairs. [Click here](#) to see a helpful resource to get you started.

2. [Click here](#) to learn more about the key moments in Holst's life. Who else did Holst have as a friend?

4. As a task as the students to find a 'friend' and do a short musical task together.

It could be either of the following:

- performing as a duet of a piece of music of their choice.
- writing a short composition.
- researching their favourite musician/composer from any genre.

Once they have completed the task, then they can share what they have done with the class.

Task 4: Who was Imogen Holst?

Imogen Holst was the only daughter of Gustav Holst. Imogen was an excellent composer and conductor in her own right and worked hard to both preserve and champion her father's music.

1. Have a look and read of the information and videos on the links below to learn more about Imogen Holst.

[Imogen Holst Biography](#)

[Archive of Imogen Holst's work](#)

[Explore Imogen Holst's compositions](#)

[Short video about the life of Imogen Holst](#)

[Documentary: Imogen Holst on her father and the composition of *The Planets*](#)

2. Here are a few questions to focus your students in their reading of Imogen Holst's biography in the first link.

- a. What year was Imogen born?
- b. Where did Imogen go to school?
- c. Who was the Head of Music at Imogen's school?
- d. Where did Imogen study music after she had finished school?
- e. In 1938 Imogen had a book published on a prominent composer. Who was it?
- f. What was the name of the festival where Imogen worked with Benjamin Britten?

Activity 4 Performance

Students rehearse and perform a theme from the work, *The Planets* as a member of an ensemble.

Task 1: Take One Theme

1. Depending on the year group please pick one theme for the students to perform in class. The *Jupiter* theme maybe easier for this task but teachers could demonstrate how the *Uranus* excerpt could be conducted.
2. The student can pick the instrument which could be their own instrument, an available classroom instrument or found sounds.
3. Student should split into groups of 3 or 4. Each group should appoint a conductor.
4. Ask the students to play a short ostinato figure to be played on a percussion instrument to go with the theme.
5. Optional: Students harmonise the excerpt if possible.

Excerpt from *Uranus* – Conduct 'in 2'

The image shows a musical score for Violins, titled 'Excerpt from Uranus – Conduct 'in 2''. The score is written for a single violin part and consists of five staves of music. The key signature is one flat (B-flat) and the time signature is 2/4. The first staff begins with the instruction 'arco pesante' and a dynamic marking of 'ff' (fortissimo). The music features a series of eighth and quarter notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a more complex rhythmic pattern with eighth notes and quarter notes. The fourth staff continues the melody with a mix of eighth and quarter notes. The fifth staff concludes the excerpt with a final cadence.

OR

Excerpt from *Jupiter* – conduct 'in 3'

The image shows a musical score for an excerpt from the 'Jupiter' movement of a symphony, conducted in 3/4 time. The music is written in G minor, indicated by two flats (Bb and Eb) in the key signature. The score consists of four staves of music, each beginning with a treble clef and a 3/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic marking. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and phrasing slurs. The piece concludes with a double bar line at the end of the fourth staff.

Activity 5: Aural / Score Reading

Students develop their listening and score reading skills in music analysis tasks.

Task 1: Melodic Dictation

There are so many themes to use as the basis for a melodic dictation from *The Planets*. Although these melodies are both a bit long they work well as a homework exercise or as an extended activity in a Year 11 / 12 class.

You could start with just a few bars and then gradually increase the excerpt as the students become more confident. Alternatively, this could help with differentiation. Allow the advanced students to dictate the whole passage and the others, the first eight bars.

Below are both examples with bars missing to assist the teacher.

Points for discussion:

1. Enharmonic equivalents. When you hear an excerpt, it is ok to write F sharp or G flat.
2. Lock into what sounds the same. In this excerpt there are several repeated fragments. Where are they?

Excerpt from *Uranus*: Bars 71 - 90

The musical score is for Violins, marked 'arco pesante' and 'ff'. It is in 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The first four bars of the first staff are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The fifth bar is empty. The second staff begins with a treble clef and a key signature of one flat (Bb). The first four bars are: Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter). The fifth bar is empty. The third staff begins with a treble clef and a key signature of one flat (Bb). The first four bars are: Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter). The fifth bar is empty. The fourth staff begins with a treble clef and a key signature of one flat (Bb). The first four bars are: Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter). The fifth bar is empty. The fifth staff begins with a treble clef and a key signature of one sharp (F#). The first four bars are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The fifth bar is empty.

Excerpt from *Jupiter*: Bars 193 - 223

A musical score for a single staff in 3/4 time, key of B-flat major. The score consists of seven systems of four measures each. The first system starts with a dynamic marking of *mf*. The notes are: Bar 193: G4, A4, Bb4; Bar 194: C5, Bb4, A4; Bar 195: G4, F4, E4; Bar 196: D4, C4, Bb3. The second system: Bar 197: G4, A4, Bb4; Bar 198: C5, Bb4, A4; Bar 199: G4, F4, E4; Bar 200: D4, C4, Bb3. The third system: Bar 201: G4, A4, Bb4; Bar 202: C5, Bb4, A4; Bar 203: G4, F4, E4; Bar 204: D4, C4, Bb3. The fourth system: Bar 205: G4, A4, Bb4; Bar 206: C5, Bb4, A4; Bar 207: G4, F4, E4; Bar 208: D4, C4, Bb3. The fifth system: Bar 209: G4, A4, Bb4; Bar 210: C5, Bb4, A4; Bar 211: G4, F4, E4; Bar 212: D4, C4, Bb3. The sixth system: Bar 213: G4, A4, Bb4; Bar 214: C5, Bb4, A4; Bar 215: G4, F4, E4; Bar 216: D4, C4, Bb3. The seventh system: Bar 217: G4, A4, Bb4; Bar 218: C5, Bb4, A4; Bar 219: G4, F4, E4; Bar 220: D4, C4, Bb3. The score ends with a double bar line at the end of the seventh system.

Task 2

1. The horn is a transposing instrument. What does this mean? It means what we see and what we hear is not the same.
2. Are you able to write the horn line in concert pitch? What are the steps you need to consider before doing this transposition?

Excerpt from *Jupiter*

A musical score for Horns in F, 2/4 time. The score consists of a single system of four measures. The notes are: Bar 1: F3, G3, A3; Bar 2: Bb3, C4, D4; Bar 3: E4, F4, G4; Bar 4: A4, Bb4, C5. The score starts with a dynamic marking of *f* and ends with a double bar line.

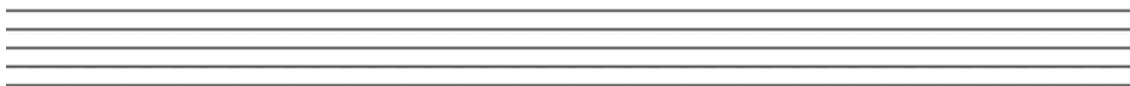
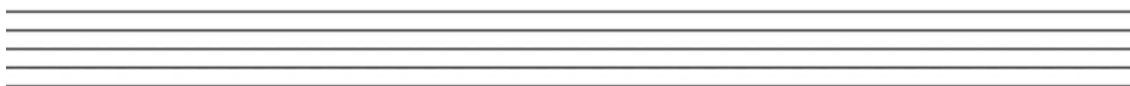
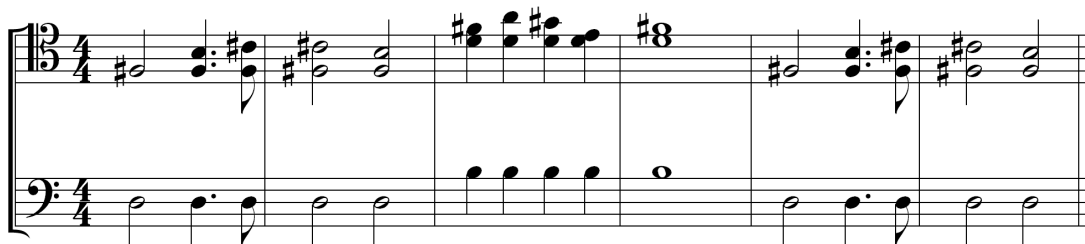


Task 3

There are many clefs that can be found in an orchestral score.

1. What is the name of the clef on the top staff?
2. Can you write the names of the notes in this clef?
3. Transpose the top staff to the treble clef.

Excerpt from *Saturn*:



Suggested Answers & Teaching Notes

Activity 2

Teaching Notes

Depending on the year group, this composition task could be applied at most levels but with suitable criteria to allow for differentiation.

For year 9 - 12, the task may commence in a simple way but the complexity can be dependent on the students who are in the class. For those with students who have advanced compositional skills, give those students the freedom to explore where they can take the exercise- musically speaking.

Activity 3

Teaching Notes

Music inspired by Space

Please consider using the resources below to assist your students in their search for music inspired by space.

<https://www.classical-music.com/features/articles/five-best-pieces-music-inspired-space/>

Source films set in space- such as 'Star Wars', 'Star Trek' etc...

Introduce Australian Composer: Stuart Greenbaum- *90 minutes Circling the Earth*.

<https://www.youtube.com/watch?v=oLeHkUoYgMM>

https://www.stuartgreenbaum.com/catalogue/catalogue/orchestral/90_minutes.html

<https://www.australianmusiccentre.com.au/artist/greenbaum-stuart>

<https://www.australianmusiccentre.com.au/workversion/greenbaum-stuart-90-minutes-circling-the-earth/22503>

Task 1

Concepts of Music - here are some features to include in the table.

Pitch

Modal, diatonic, chromatic, tonal ambiguity evident - due to the lack of the third in some chords.

Polytonality / Bitonality

Juxtaposition of shorter phrases and longer melodic lines.

Complex harmonic structures,

Tall chords with built up thirds

Use of enharmonic equivalents.

Alternating chords

Duration

Ostinato figures

Hemiola
Changing metre
Complex rhythmic motifs
Driving motifs polyrhythmic

Texture

Polyphonic
some moments of homophony and monophony

Structure

Continued use of formal structures - but with variation
The structure of each movement is included in the Listening Guide
Structure determined by the featured thematic ideas
Ternary, Rondo, use of arch-form

Tone Colour

Instruments included that are not always in the standard symphony orchestra such as the bass flute, bass oboe and euphonium.
A array of percussion add effective and differing colours to the body of the orchestral sound.
Two harps
A choir of female voices

Dynamics/Expressive Techniques

Extremes of dynamics.
Vast range of expressive techniques with musicians experimenting with the technical capabilities of their instrument.

Task 2

Music inspired by Space

Please consider using the resources below to assist your students in their search for music inspired by space.

- <https://www.classical-music.com/features/articles/five-best-pieces-music-inspired-space/>
- Source films set in space- such as 'Star Wars', 'Star Trek' etc...

Task 4

Imogen Holst Questions

1. What year was Imogen born? 1907
2. Where did Imogen go to school? St Paul's Girls School
3. Who was the Head of Music at Imogen's school? Gustav Holst- her father
4. Where did Imogen study music after she had finished school? Royal College of Music
5. In 1938 Imogen had a book published on a prominent composer. Who was it? Gustav Holst

6. What was the name of the festival where Imogen worked with Benjamin Britten? Aldeburgh Festival

Activity 5

Teaching Notes

Go through all of the transposing instruments in the orchestra. Start with clarinet, trumpet then move to horn / cor anglais. The double bass is a fun one to talk about as well.

Clefs: Encourage the students to know the different instruments that play in clefs other than treble and bass. Alto is predominantly used for the viola and occasionally trombone. Tenor is used for the cello, bassoon and trombone. Keep researching as there may be more than you realise.

Task 1

Melodic Dictations

Violins *arco pesante*

ff

mf

6

13

20

Task 2

Horns sound a fifth lower than written.

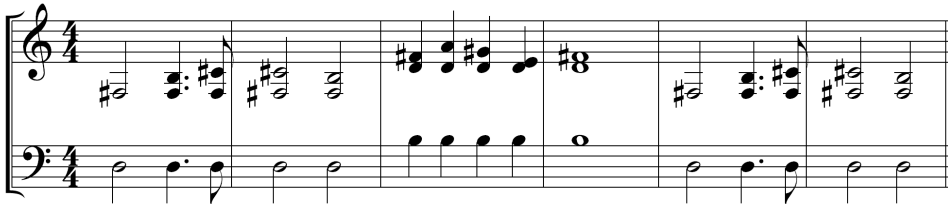
Horns in F/transposed in C



Task 3

Trombone transposed from the Tenor Clef to the Treble Clef

F# B C# C# B F# A G# E F# F# B C# C# B
F# F# F# F# D D D D D F# F# F# F#



Glossary

Musical term	Definition
a2	Two instruments play the given pitch.
Accompaniment	The part of the music that is not the main theme or tune, but the musical support.
Da capo	From the beginning.
Dissonant	The term describing the sound when notes played simultaneously do not blend together but clash.
Duration	Referring to the rhythmic aspects of music, length of sounds or silence.
Dynamics and expression	Volume and choice of how the sound is made.
Expressive techniques	Ways of playing or articulating a sound often related to the interpretation of a style.
Extended Techniques	When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument.
Forte (<i>f</i>)	Loud
Fortepiano (<i>fp</i>)	To commence a note loudly and becoming very soft immediately after.
Graphic Notation	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
Legato	Smoothly
Melody	Tune
Metre	The way that the beats are grouped in a piece of music, ie the number of beats in a bar
Orchestra	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
Ostinato	A repeating pattern – may be rhythm only or rhythm and pitch.
Pentatonic Scale	A scale consisting of five notes only – the most common being the 1 st , 2 nd , 3 rd , 5 th , and 6 th notes of the scale.
Piano (<i>p</i>)	A dynamic marking meaning soft.
Pitch	The relative highness or lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).
Pizzicato	A technique used by string players where the sound is made by plucking the string rather than bowing it.

Program music	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program.
Sequence	A pattern that repeats at a higher or lower pitch.
Sforzando piano (<i>sfp</i>)	To accent the start of the note loudly, then become suddenly soft.
Soundscape	Compositions of organised sounds which describe a scene of a place.
Staccato	Playing a note so that it sounds short and detached.
Structure (form)	The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different.
Texture	The layers of sound in a piece of music.
Timbre/Tone Colour	The particular features of a sound which distinguish one sound (instrument or singer) from another.
Tuned and Untuned percussion	Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch.

References

- Dallas Symphony Orchestra. Community -Education, Orchestra Seating Chart
<https://www.dallasymphony.org/community-education/dso-kids/orchestra-seating-chart/>. Accessed 1st October 2022
- Facing History and Ourselves. 2018. "*The Beginning of World War I*".
<https://www.facinghistory.org/resource-library/beginning-world-war-i> Accessed 10/2/23
- Greene, Richard. 1995. *Holst, The Planets*. Cambridge [England] ; New York: Cambridge University Press.

<https://www.theguardian.com/music/2016/mar/01/from-the-classical-archive-holst-conducts-planets-review-1920> accessed 10/2/23 Accessed 10/2/23.
- Holst, Gustav. 1921. *The Planets, Op. 32*. London: Boosey and Hawkes.
[https://imslp.org/wiki/The_Planets,_Op.32_\(Holst,_Gustav\)](https://imslp.org/wiki/The_Planets,_Op.32_(Holst,_Gustav)). Accessed 10/12/2022.
- Holst, Imogen, and Holst, Gustav. 1974. *A Thematic Catalogue of Gustav Holst's Music*. London (38 Russell Sq., WC1B 5DA): Faber Music Ltd. : G. and I. Holst Ltd.
- Holst, Imogen. 1986. *The Music of Gustav Holst; and, Holst's Music Reconsidered*. Oxford ; New York: Oxford University Press.
- Holst, Imogen. 1973. Holst's Music: Some Questions of Style and Performance
at the Centenary of his Birth, *Proceedings of the Royal Musical Association*, 100:1, 201-207,
DOI:10.1093/jrma/100.1.201
- Leelasiri, Kanokrut. 2001. '*An Analysis of Gustav Holst's 'The Planets'*', Masters Dissertation. California State University, Northridge.
- Lockyer, Andrew. 2018. Holst, *The Planets*. Virgin Money Teachers' Resource Pack. Scottish Chamber Orchestra. <https://www.eif.co.uk/about/learning-and-engagement/our-work-with-children-and-families/holsts-the-planets-learning-resources>. Accessed 9/1/2023.
- Matthew, Colin. 2001. *Holst, Gustav (us Theodore von)*. Oxford Music online
<https://doi.org/10.1093/gmo/9781561592630.article.13252> Pub. 2001
- Short, Michael. 1990. *Gustav Holst : the Man and His Music*. Oxford; New York: Oxford University Press.