

# PISENDEL

## Imitation des caractères de la danse



*Fantasie: Imitation des Caractères de la Danse* by Johann Georg  
Pisendel  
Stage 5 & 6 Teaching Resource  
Sydney Symphony Orchestra

# Acknowledgements

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

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

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

Richard Gill AO  
(1941 – 2018)

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

# Syllabus link

## NSW Curriculum

*Fantasia: Imitation des Caractères de la Danse* by Johann Georg Pisendel covers a range of topics from the NSW syllabuses:

## Years 7-10 Additional Study Course:

Baroque Music

Music for Small Ensembles

## Music 1 Preliminary and HSC:

Music of the 18th Century

Music for Small Ensembles

## Music 2 Preliminary:

Mandatory Topic: Music 1600-1900 (Western Tonal Tradition)

## Music 2 HSC:

Additional Topic: Baroque Music

## Music Years 7-10 Stage 4 and Stage 5 Elective Outcomes:

Activities	Linked to Outcomes	Ideas for assessment
1. Listening and Musicology	4.7, 4.8 5.7, 5.8	Short written responses or Oral reporting Class discussion
2. Listening, Performance and Composition	4.7, 4.8, 4.9 5.7, 5.8, 5.9	Notation and graphic responses Short written responses Performance
3. Musicology and Listening	4.1, 4.2, 4.3 5.1, 5.2, 5.3	Short written responses
4. Listening and Musicology	4.4, 4.5, 4.6 5.4, 5.5, 5.6	Short written responses
5. Performance	4.7, 4.8 5.7, 5.8	Performance Discussion

## Music 1 Outcomes:

Activities	Linked to Outcomes	Ideas for assessment
1. Musicology and Aural	P2, P4, P6 H2, H4, H6	Short written responses or Oral reporting Class discussion
2. Aural, Performance and Composition	P2, P4, P6 H2, H4, H6	Notation and graphic responses Short written responses Performance
3. Musicology and Aural	P1, P3, P7, P9 H1, H3, H7, H9	Short written responses
4. Aural and Musicology	P1, P5 H1, H5	Short written responses
5. Performance	P2, P4, P6 H2, H4, H6	Performance Discussion

## Music 2 Outcomes:

Activities	Linked to Outcomes	Ideas for assessment
1. Musicology and Aural	P2, P4, P6 H2, H4, H6	Short written responses or Oral reporting Class discussion
2. Aural, Performance and Composition	P2, P4, P6 H2, H4, H6	Notation and graphic responses Short written responses Performance
3. Musicology and Aural	P1, P3, P7, P9 H1, H3, H7, H9	Short written responses
4. Aural and Musicology	P1, P5 H1, H5	Short written responses
5. Performance	P2, P4, P6 H2, H4, H6	Performance Discussion

## **Work:** *Fantasie: Imitation des Caractères de la Danse* by Johann Georg Pisendel

(Imitation of the *Characters of the Dance*)

*Loure*

*Rigaudon*

*Canarie*

*Bourrée*

*Musette: Lentement*

*Passepied: Gay, accelerando poco a poco*

*Polonaise: Majesteusement*

*Concertino: Presto*

### Composer background

#### **Johann Georg Pisendel (1687-1755)**

Johann Georg Pisendel (pronounced Pizz-en-deel) was a leading German Baroque violinist. Antonio Vivaldi, Georg Philipp Telemann and Tomaso Albinoni all dedicated violin concerti to him. He travelled widely and his personal friendship with an impressive number of his contemporaries – the most notable being J.S. Bach, Vivaldi and Telemann – combined with his influential position as concertmaster and director of the Dresden Hofkapelle, which he held from 1728 until his death, resulted in the creation of a large body of works written for this virtuosic ensemble. It was Pisendel's influence which was largely responsible, in instrumental music, for the great diversity of music making at Dresden.

His duties meant that he was amongst the musicians who accompanied the Crown Prince on the Grand Tour, including a visit to Venice in 1716-1717. The extended stay enabled Pisendel to study with Antonio Vivaldi and visit other Italian cities.

His known compositional output is small, no doubt due to his performance duties. His remaining compositions show the influence of his trips to Italy and, unsurprisingly, are dominated by works for the violin, notably seven violin concerti and sonata's for solo violin.

### Work Background

*Fantasie: Imitation des caractères de la danse* is a condensed suite form in which all the dances are executed according to their meter and character, without any developments, and they occur one after the other, forming a single, through-composed piece.

Dancing was the favoured pastime of the French, from the court at Versailles to the working class in Parisian dance halls. Pisendel's suite reflects this predilection. It contains both courtly and more earthy dances, which has led some to ascribe "a certain worldliness" to Pisendel's choice of French dances for his *Fantasie*. Certainly, Pisendel has made use of dramatic contrast in his choice and order of movements.

Pisendel wrote this work as an orchestral fantasy, in which he imitates the characters of the different dances, showing off his knowledge of the French court dances in, what conductor and arranger Erin Helyard describes as, "a whirlwind tour" through all of them – or in modern parlance, a sampler of the French music.



## The Arranger

Erin Helyard has been acclaimed as an inspiring conductor, a virtuosic and expressive performer of the harpsichord and fortepiano, and a lucid scholar who is passionate about promoting discourse between musicology and performance. As Artistic Director and co-founder of the celebrated Pinchgut Opera and the Orchestra of the Antipodes (Sydney) he has forged new standards of excellence in historically informed performance in Australia.

## Instrumentation of work

The score is written for two upper voices (*dessus*), *haute-contre* (a high tenor voice or instrument of similar range), a *taille* or tenor instrument (also written in the alto clef) and a *basse de violon* (or Baroque double bass). The generic nature of the labelling is a reminder that the music could be assigned to any available instruments, even though the Dresden orchestra would probably have had a stable instrumental line up. The upper parts indicate where woodwind instruments would have been added for particular movements.





The recording has flute, oboe, string orchestra and continuo.





The following is the instrumentation which will be used by the Sydney Symphony in the arrangement by Erin Helyard.

Woodwind	Brass	Percussion	Strings
Flute/Piccolo		Tambourine	Violin I
Oboe		Mace or stick	Violin II
Bassoon		Small drum	Viola
			Cello
			Double Bass
			Continuo

# Listening guide

## Overview:

Movement	Bar	Audio Cue	Structural Features
<i>Loure</i>	1 - 14	0:00 - 1:11	<p>A dignified dance of moderate tempo, in compound duple meter (6/4).</p>  <p>An anacrusis emphasizes the strong first beat of the bar.</p> <p>Dotted notes and extensive use of ornamentation add a ceremonious touch.</p>
<i>Rigaudon</i>	15 - 23	1:12 - 1:21	<p>A folk dance in a lively duple metre.</p>  <p>Repetitive rhythm.</p> <p>Only strings and continuo play.</p>
<i>Canarie</i>	24 - 38	1:22 - 1:38	<p>The melody is a fast 6/8 with an excited dotted rhythm.</p>  <p>Woodwind return.</p> <p>Named for the dance's place of origin, the Canary Islands.</p>
<i>Bourrée</i>	39 - 50	1:39 - 2:13	<p>Quick alla breve 2/2 time.</p>  <p>It has a dactylic (long-short-short) rhythm.</p> <p>The movement is repeated.</p>

<i>Musette</i>	51 - 74	2:14 - 3:04	 <p>The music is characterized by a bass drone typical of the bagpipe.</p> <p>The oboe plays the melody, imitating the sound of the musette.</p> <p>The recorded performance features dotted rather than even quavers.</p>
<i>Passepied</i>	75 - 90	3:05 - 3:53	<p>A courtly dance named from the French word for “passing feet”.</p> <p>The music is in compound duple (6/8) meter and fast tempo.</p>  <p>Drone bass which links it to the preceding Musette.</p> <p>The movement is repeated with an exciting accelerando.</p>
<i>Polonaise</i>	91 - 107	3:54 - 4:39	<p>Slow tempo dance in 3/4 time.</p>  <p>Intricate rhythms and ornamentation.</p> <p>Emphatic octave repetition of the tonic at the end of each short phrase.</p> <p>Modulation to the relative major at bar 101.</p> <p>Only strings and continuo play.</p> <p>The movement is repeated.</p>
<i>Concertino</i>	108 to 150	4:40 - 6:26	<p>Short, fast-paced, concluding movement in which the two woodwinds playfully compete with the orchestra.</p>  <p>Ritornello-type structure with appearances of the opening scale in related keys.</p> <p>The movement is repeated.</p>

## Audio Excerpts

Access the Spotify playlist by visiting the following link:

<https://open.spotify.com/track/3cnCt1MS5vMdaCjKF5p2LS?si=f1ed29448b544720>

Recording note: The ensemble on the recording is pitched at A=415, meaning that the sounding pitch is a semitone lower than modern concert pitch.

Excerpt No.	Movement	Bars	Time	Activity	Page
1	<i>Loure</i>	1 - 12	0:00 - 1:11	Activity 2	14
2	<i>Musette</i>	50 - 73	2:14 - 3:04	Activity 3 Task 1	18
3	<i>Concertino</i>	108 - 150	4:40 - 6:26	Activity 4 Task 1	19

## Score Excerpts

Guide with score excerpts from IMSLP or contacting SSO library.

[https://vmirror.imslp.org/files/imglnks/usimg/2/27/IMSLP68140-PMLP137603-pisendel\\_imitation\\_des\\_caracteres.pdf](https://vmirror.imslp.org/files/imglnks/usimg/2/27/IMSLP68140-PMLP137603-pisendel_imitation_des_caracteres.pdf)

Excerpt No.	Movement	Bars o	Time	Activity	Page
1	Concertino	107 - 150	4:40 – 6:26	Activity 4	19
2	Passapied	74 - 90	3:06 – 3:30	Activity 5	20

## Additional Resources

*Performance videos from YouTube*

[\*Imitation des Caractères de la Danse Performed by Freiburger Barockorchester\*](#)

# Learning Activities

## Activity 1: Musicology and Listening

In this activity, students will prepare for their study of the *Imitation des Caractères de la Danse* by revising the form of the Baroque Suite and comparing this with the music of the *Fantasie*.

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*Imitation des Caractères de la Danse* is a suite written in the Baroque period. You may well be familiar with the suite or at least one of its component dances. In preparation for listening to the *Fantasie*, we will begin by reviewing our knowledge of the Suite.

### Task 1

1. Formulate or locate a definition of a Baroque Suite and share with your class.
2. Research the standard movements of a Baroque Suite. Add any other common movements in well-known Baroque suites (Bach, Handel, Telemann, Scarlatti).
3. Compare the compiled list with the movements of *Imitation des Caractères de la danse*.

### Task 2

Listen to the complete suite and complete the following table of information about the dances of *Fantasie: Imitation des Caractères de la danse*. Use the prompts at the top of each column as a guide.

Dance No.	Title	Tempo (Fast or slow)	Time Signature (Simple or compound: duple or triple)	Modality (Major or Minor)	Significant feature (Pitch, duration, tone colour)
1	<i>Louré</i>				
2	<i>Rigaudon</i>				
3	<i>Canarie</i>				
4	<i>Bourrée</i>				
5	<i>Musette</i>				
6	<i>Passepied</i>				
7	<i>Polonaise</i>				
8	<i>Concertino</i>				

### Task 3

With reference to the concepts of music, summarise how the composer has introduced contrast within the collection of dances.

### Task 4

#### **Think-Pair-Share**

How has Pissendel showcased the ability of his Dresden orchestra in this *Fantasie*?

## Activity 2: Listening, Performance and Analysis

In this activity, the students will investigate the techniques of Baroque composition and performance in the *Loure* movement of *Imitation des caractères de la danse*.

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*Loure* is a dignified dance of moderate tempo. The use of dotted notes and ornamentation add a ceremonious touch.

Listen to the *Loure* movement **Audio Excerpt 0:00-1:11**, as often as required, and complete the following tasks.

### Task 1

1. As you listen follow the melody given below and indicate, with a cross, where ornamentation is added in the performance. There is no requirement to identify or write out the ornamentation for this first task.



2. Brainstorm the different types of ornamentation that you have observed. Identify or research the relevant notation or symbols used to indicate the different types of ornamentation.

### Task 2

1. Listen again to the *Loure*. Add the relevant notation or symbol, on the score, to show the type of ornamentation used at each of the places marked on your score from Task 1.
2. Discuss the use of ornamentation in the *Loure*. Where is it used? What effect does it have on the performance? (For example tension and release)

### Task 3

1. Learn to play the following melody from the *Larghetto* movement of the *Violin Sonata in D* by Pisendel. You may use any melodic instrument for this task.

## Violin Sonata in D major

### 2nd Movement

Johann Georg Pisendel

**Larghetto**

Violin

**Larghetto**

Keyboard

6+

3

Vln.

Kbd.

6 7 6 5#

2. Reflect on what you have learned about the role of ornamentation and consider where you would include ornamentation in your performance of this melody.

### Task 4

The bass part of the Suite is played by a *continuo*. This consists of a chordal instrument (keyboard or fretted) and a melodic bass instrument reinforcing the bass line. The keyboard player would fill out the harmonies suggested by the bass line. Often the harmonies are indicated by small numbers, known as figured bass. There are no written figures in this score of the *Fantasia*. However, the figures have been included in the bass part for the *Larghetto* score for this task.



Using the given figured bass, realise the harmonies to accompany the given melody. This may be done at the keyboard or on guitar or written out on the staff provided. Begin by determining the key and considering what the primary triads would be for that key.

### Optional Extension task

Study the autograph score of the *Loure* movement given below and answer the following questions.

1. How is the ornamentation indicated? What does this suggest about the role of the performer?
2. Compare this autograph score to the arrangement by Erin Helyard which follows. This is the arrangement that will be performed by the Sydney Symphony.
3. How is the ornamentation indicated? Why has Helyard chosen to write the ornamentation this way?



Loure

[Flûte]

Musical score for the piece "Loure". The score is written for a woodwind and string ensemble. The instruments listed are Flûte (Flute), Hautbois (Oboe), Basson (Bassoon), Violon 1 (Violin I), Violon 2 (Violin II), Hautecontre (Cello), Taille (Double Bass), and Basse de Violon (Double Bass). The music is in 6/4 time and features a key signature of one flat (B-flat). The score consists of eight staves, each with a clef and a key signature. The Flûte and Hautbois parts are marked with a "+" sign above the first measure of the first staff. The Basson part has a "-" sign above the first measure of the first staff. The Violon 1 and Violon 2 parts have a "+" sign above the first measure of the first staff. The Hautecontre part has a "-" sign above the first measure of the first staff. The Taille part has a "-" sign above the first measure of the first staff. The Basse de Violon part has a "-" sign above the first measure of the first staff. The music is written in a single system with a repeat sign at the beginning of each staff.

## Activity 3: Musicology/Listening

In this activity students will investigate the characteristic music of the *Musette*.

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The fifth movement of Pissendel's suite is a *Musette*, named after a musical instrument, popular in the French court.

### Task 1

1. Research the meaning of the name *Musette*.
2. Listen to the music of the *Musette* from Pissendel's *Imitation des caractères de la danse* **Audio Excerpt 2:14-3:04**.
3. Identify the characteristics of the *musette* as heard in *Imitation des caractères de la danse*. Refer to the concepts of *tone colour*, *pitch* and *texture*.

### Task 2

Listen to other examples of a *Musette* and identify the common musical features from your research of the *Musette*.

Consider how these pieces also differ from or develop the defined characteristics of a *Musette*.

[\*Musette from Anna Magdalena's Notebook by J.S. Bach.\*](#)

[\*Musette \(Gavotte II\) from English Suite No. 3 by J.S. Bach.\*](#)

[\*Musette en rondeau by Rameau\*](#)

### Optional Extension task

Listen to *Gavotte* and *Musette* from *Suite for piano (Op. 25)*, composed by Arnold Schoenberg between 1921 and 1923.

Compare and contrast how Schoenberg has incorporated the characteristics of the *Musette* in the second movement

*In this version, you may follow the score.*

[\*Schoenberg Suite for Piano Op. 25.\*](#) (*The Musette* begins at cue 2:11)

This is a live performance.

[\*Schoenberg Gavotte and Musette.\*](#) (*The Musette* begins at cue 1:25)

## Activity 4: Aural and Score Reading

In this activity the students will investigate the structure of the *Concertino* movement, with reference to pitch.

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The final movement of *Imitation des Caractères de la Danse* is not a dance movement. It is entitled *Concertino*, which we are going to explore in this activity. See Appendix A for the score excerpt.

### Task 1

Listen to the *Concertino* movement from *Imitation des Caractères de la Danse* **Audio Excerpt 4:40-6:26**

**Focus Question:** With reference to pitch, describe how the composer has achieved unity and variety in this movement.

#### Scaffolding Questions

1. Describe the two contrasting melodic ideas in this movement.
2. Create a structural map recording the appearance of each idea.
3. Identify any similarities and differences between each appearance.

### Task 2

1. Tonic key of the movement?
2. Identify the key of the music in the following bars and the relationship to the tonic key.
  - a) Bar 114
  - b) Bar 124
  - c) Bar 128
  - d) Bar 136
  - e) Bar 142
  - f) Bar 146
3. Explain three ways that contrast is created in the melodic material of bars 108-113 (bars 1-6 of the movement) and bars 114-118 (bars 7-11 of the movement).

### Task 3

Research the meaning of the term *Concertino*. Discuss if this is an appropriate term for this section of the *Fantasia*.

## Optional Extension task

Pisendel studied composition with Vivaldi. So it is not surprising that there are some similarities between the *Concertino* and the opening of the following concerto by Vivaldi, most notably, the use of a simple scale as the basis of the movement.

Listen to the opening movement (Audio cue 0:00-2:44) and note any other similarities as well as the obvious differences.

[Vivaldi: Recorder Concerto in F Major "Tempesta di Mare"](#)

## Activity 5: Performance

In this activity, the students will prepare and perform the *Passepied* from *Imitation des Caractères de la danse*.

### Task 1

## Passepied

from

*Imitation des Caracteres de la Danse*

Johann Georg Pisendel

**Allegro** ♩ = 76

6

11

15

1. Repeat accelerando

2.

rit.

rit.

## Task 2

From your previous study, consider what ornamentation can be added to this lively dance in the places indicated on the music.

Bb Parts

# Passepied

from  
Imitation des Caracteres de la Danse      Johann Georg Pisendel

**Allegro**    ♩ = 76

6

11

15

1. Repeat accelerando    2.

rit.

rit.

Low Bb Parts

# Passepied

from

Imitation des Caracteres de la Danse

Johann Georg Pisendel

**Allegro** ♩ = 76

6

11

15

1. Repeat accelerando | 2.

rit.

rit.



# Passepied

from  
Imitation des Caracteres de la Danse Johann Georg Pisendel

**Allegro** ♩ = 76

6

11

15

1. Repeat accelerando

2.

rit.

rit.

## Task 3

Interested students could learn to dance a Passepied and perform the dance to the accompaniment of the music in the arrangement.

[Passeped Dance Video](#)

## Optional Extension Activity: Musicology

In this activity, the students will investigate a French work from the same period. They will observe the steps associated with each dance type.

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The word ballet is added to the title of the Pisendel on the hand-written parts from the Dresden library. This possibly is only an alternative for dance. However, the title, *Caractères de la danse*, is also used for a ballet by French violinist and composer, Jean-Féry Rebel (1666-1747). Like Pisendel's suite, the ballet is through composed. The ballet's narrative is not a particularly dramatic one but presents to the audience a series of lovers in varying moods; the execution of each dance designed to inspire the audience to reflect on the many facets of love, each of which is an essence in the dances.

Here are two performances to explore. The first is a stage performance, in which the plot is more clearly set out.

[Rebel: Caractères de la danse](#)

The second has dancers and musicians in the same space. It places the viewer in the midst of the characters as well as the period instruments. Each dance is titled on the video, making it easier to distinguish the musical features of each.

[Jean-Fery Rebel: Caractères de la danse](#)

# Suggested Answers & Teaching Notes

## Activity 1

### Teaching Notes

- Begin by brainstorming the student's knowledge.
- This website is useful for researching the Baroque Suite: [Lumen Learning](#)

## Task 1

- During the Baroque period (1600-1750), the Suite was a set of dances. The dances were contrasted – some faster and some slower and the music reflected this by changing tempo accordingly. Most of the movements were in the same key (the tonic) but sometimes the tonic minor was used as a form of musical contrast.
- By Bach's time, the Suite consisted of four standard movements – *the Allemande, Courante, Sarabande* and *Gigue*, plus several other optional ones such as the *Minuet, Gavotte, Bourrée, Passpied* or *Rigaudon* – which can be inserted just before the final *Gigue*. Sometimes the Suite would open with a French Overture.
- The movements of *Imitation des Caractères de la danse* comprise the auxiliary or alternative dance movements listed above, as well as the *Louré* and *Canarie*, two dances of French origin – one courtly and the other popular. It concludes with a *Concertino* – a simple or short concerto for soloists and orchestra. This distinguishes the form of this *Fantasia* from the standard instrumental suite and suggests that it is was a piece to accompany dancing.

## Task 2

Dance No.	Title	Tempo (Fast or slow)	Time Signature (Simple or compound: duple or triple)	Modality (Major or Minor)	Significant feature (Pitch, duration, tone colour)
1	<i>Louré</i>	Slow	Compound duple (6/8)	Minor (G minor)	<ul style="list-style-type: none"> <li>• Anacrusis</li> <li>• Double dotting</li> <li>• Balance phrases ornamentation</li> </ul>
2	<i>Rigaudon</i>	Fast	Simple duple (2/2)	Minor (C minor) Key sig. is F major	<ul style="list-style-type: none"> <li>• Repetitive melody and rhythm</li> </ul>
3	<i>Canarie</i>	Fast	Compound Duple	Major (C major)	<ul style="list-style-type: none"> <li>• Driving beat emphasised by simple accompaniment.</li> <li>• Use of terraced dynamics</li> </ul>
4	<i>Bourrée</i>	Fast	Simple Duple (2/2)	Minor (G minor)	<ul style="list-style-type: none"> <li>• Introduction of piccolo (flute)</li> <li>• <i>Tierce de Picardie</i> on final chord leading to <i>Musette</i></li> </ul>

5	<i>Musette</i>	Medium	Simple Duple (2/2 or Cut common time)	Major (G major)	<ul style="list-style-type: none"> <li>• Drone bass</li> <li>• Dotted rhythm in melody</li> <li>• Oboes play melody</li> </ul>
6	<i>Passepied</i>	Fast	Compound duple (6/8)	Minor (G minor)	<ul style="list-style-type: none"> <li>• Parallel thirds in two woodwinds (flute and oboe)</li> <li>• Pedal harmony (drone)</li> <li>• Accelerando on repeat</li> </ul>
7	<i>Polonaise</i>	Medium fast	Simple Triple (3/4)	Minor (G minor)	<ul style="list-style-type: none"> <li>• Full, majestic texture</li> <li>• Repetitive melodic rhythm</li> <li>• Contrasting B section</li> <li>• Repeated tonic note at the end of phrases</li> <li>• Ornamentation</li> </ul>
8	<i>Concertino</i>	Fast (Presto)	Simple Triple (3/4)	Major (G major)	<ul style="list-style-type: none"> <li>• Interplay between solo winds and orchestra</li> <li>• Contrasting sections</li> <li>• Repetition of opening descending scale</li> </ul>

### Task 3

#### Pitch:

- The changes of modality create contrast.
- The different melodies and different melodic shapes and character create contrast.
- Some movements employ a pedal or drone bass. Others have a contrapuntal bass line.
- Some movements remain within the key, while others modulate.

#### Duration:

- The changing time signatures and metres create contrast.
- The changing tempos create contrast.
- The contrast between simple and compound rhythms, even and dotted rhythms.

#### Texture:

- Many movements employ a contrapuntal texture, which emphasises the contrast in the movements that do not (e.g. *Musette*, *Passepied* and *Polonaise*).

#### Tone Colour:

- The use of the woodwind in movements such as the *Bourrée*, *Musette*, *Passepied* and *Concertino* creates contrast.

## Task 4

The *Imitation des Caractères de la danse* was an opportunity for Pisendel to not only demonstrate his own knowledge of the courtly traditions of France but also that of the Dresden orchestra. In the *Fantasia*, the orchestral players could demonstrate their knowledge of all the styles of these dances, including ornamentation. The brisk tempos and tempo changes, including effects such as an *accelerando*, demonstrated their skill and ensemble playing.

## Activity 2

### Teaching Notes

- Note the reference to dotting in the introduction to this activity. Dotting or double dotting the longer notes in each pair was a common practice in Baroque performance, especially in works of French origin. It can be heard, for example, in the overtures to Bach's orchestral suites.
- It is sometimes hard to distinguish between a short trill and a mordent. The trills are often preceded by an appoggiatura on the upper note.
- The *Violin Sonata* is in the key of B minor.
- Here are two sites that explain how to read figured bass, which might be useful for some students.

#### [Figured Bass](#)

#### [Reading Figured Bass](#)

- Teachers may take this opportunity draw their students' attention to the differences in notational practice between the music of the 18<sup>th</sup> century and 20<sup>th</sup>-21<sup>st</sup> centuries.
- The ornamentation is slightly altered on the repeat. There is a trill on beat 5 of bar 4 (not indicated in the answer) and the first beat of bar 9 is more of a trill than an appoggiatura on the repeat.

## Task 1

The musical score for Task 1 consists of four staves of music in G minor (one flat) and 3/4 time. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-10, and the fourth staff measures 11-14. The music features various ornaments, including trills and appoggiaturas, indicated by a '+' sign above the notes. The key signature has one flat (F), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

The types of ornamentation include:

- Trills
- Mordents
- Appoggiaturas

## Task 2

The musical notation for Task 2 consists of five staves. The first staff is in 6/4 time and features a trill on the second measure. The second staff, starting at measure 4, includes a trill on the first measure and a mordent on the fifth measure. A third staff shows a close-up of a trill. The fourth staff has trills on the first and third measures. The fifth staff, starting at measure 11, features a trill on the second measure and mordents on the fourth and fifth measures.

While the trills are an obvious feature, they are often combined with an upper note appoggiatura, in the Baroque style, revealing a similar role to the less flamboyant but no less important appoggiaturas in creating dissonance with the harmonies, especially on the strong first beat of the bar. This tension is quickly released when the written note is played. As well as having a decorative function, after the Baroque fashion for flourish, the ornamentation has an affective or emotional impact on the listener.

## Task 4

The first realisation below shows the pitches in close position. The second realisation spaces the pitches for a smoother transition between harmonies.

# Violin Sonata in D major

## 2nd Movement

Johann Georg Pisendel

**Larghetto**

Violin

**Larghetto**

Keyboard

Vln.

Kbd.

3

6+

6 7 6 5#

# Violin Sonata in D major

## 2nd Movement

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**Larghetto**

Violin

**Larghetto**

Keyboard

Vln.

Kbd.

3

6+

6 7 6 5#



## Optional Extension task

On both the autograph score and Erin Helyard's arrangement of the *Louré* movement, the ornamentation is only indicated by a +. The composer has left the nature of the ornamentation to the discretion of the performer, expecting that they would know the most effective and musical way to decorate the given melody in the appropriate style.

Helyard has chosen to follow this same practice because of his desire to be historically accurate both in notation and in performance practice.

## Activity 3

### Teaching Notes

- In the recorded performance of the Pisendel *Musette*, the paired quavers are all played as dotted quavers and semiquavers. This practice is also employed in the performance of the Rameau *Musette en rondeau*.
- Teachers may also show their students Martha Agerich's performance of the Bach English Suite to investigate how a performer addresses the sustained pedal note in the *Musette*:

[J.S.Bach English Suite No.3 in G Minor, BWV 808 V. Gavotte I&II - Martha Argerich](#)

- It is also interesting to hear how Agerich emphasises some of the drone-like passages in the *Gavotte* as well, revealing why Bach and other composers considered the *Gavotte* and *Musette* (both dances of French origin) a compatible musical pairing.

## Task 1

A musette a kind of small bagpipe common in the French court in the 17<sup>th</sup>-18<sup>th</sup> centuries and in later folk music. In the 19<sup>th</sup> century the name was also given to the oboe.

The drone bass is the most obvious bagpipe-like feature of the music. Assigning the melody to the oboe is also a direct imitation of the double reed tone colour of the bagpipe. The limited range of the melody and the simple texture also suggest the sound of the musette.

## Task 2

Each of the examples employs a drone bass or pedal point. In the *Musette* from Anna Magdalena's *Notebook*, Bach changes the pedal point to follow the harmonic movement of the binary structure and the bass notes are played as pairs of quaver octaves. In the *English Suite*, the pedal note is sustained in a middle voice, even though this is not possible on an instrument such as a harpsichord (it is more successfully heard on a piano). Whether this note will resonate in sympathy when the key is held down is a topic for further research. The repeated pedal notes are clearly evident in the *Rameau*, which shares other characteristic with the Pisendel, such as the use of a dotted rhythm and extensive ornamentation.

### Task 3

Like Bach in Anna Magdalena's *Notebook*, Grieg does not employ a tonic drone through the *Musette*. The distinctive drone sound is only heard at the start of the movement and its repeat. However, it is enough to identify the sound and character of the movement before the composer introduces his own version of the dance.

### Optional Extension task

Once again, the characteristic drone or repeated pedal note is heard. Schoenberg also introduces a softer, higher pitched texture in the *Musette* to contrast with the energetic sound of the accompanying *Gavotte*. The diatonic pedal is a foil for the dodecaphonic or twelve-tone writing of the rest of the movement, which places the music in a different harmonic context from the previous examples. Once again, the pedal point G is only heard in the first section of the music, before Schoenberg departs to more chromatic and dissonant points, only returning to the G in the closing bars of the *Musette*. Arnold Schoenberg's *Suite for Piano*, is a 12-tone piece for piano composed between 1921 and 1923. The work is the earliest in which Schoenberg employs a row of "12 tones related only to one another" in every movement.

## Activity 4

### Task 1

#### Scaffolding Questions

- The first melodic idea is a rapidly descending (G major) scale. This is presented by the solo woodwind and is then immediately repeated by the whole orchestra.
- This is followed by an ascending scale, with a repeated, semiquaver dominant pedal.
- The second melodic idea is an ascending arpeggio pattern in quavers, with a syncopated tie in the middle of each two-bar phrase.
- This is followed by an inverted and then descending version of the opening scale.

#### 1. Structural map

Bar 1	Bar 7	Bar 14	Bar 21	Bar 28	Bar 35	Bar 41
Melody 1	Melody 2	Melody 1	Melody 2	Melody 1	Melody 2	Melody 1

Note: The whole movement is repeated.

2. The two melodic ideas generally appear with the same intervals, with the inverted form of the opening scale being used to lead back to the appearance of that motif. However, each appearance of the first melody is in a different but related key, while the second melodic idea is used to modulate to the next key.

#### Focus question

This movement is based on limited melodic material, which is repeated throughout the movement. The opening pitch material, a descending scale, forms the basis of most of the movement, being heard multiple times at various pitches, as well as in an ascending form (inversion), creating both unity and variety. These appearances alternate with the second melody based on an ascending arpeggio. The pitch direction, different interval spacing and augmented rhythm of the quavers all provide contrast with the first scalar melody, adding further variety to the movement. There is textural variety, mainly between the two wind instruments (flute and oboe) and the string orchestra and continuo.

## Task 2

1. The tonic key of the movement is G major
2. Identify the key of the music in the following bars and the relationship to the tonic key.
  - a) Bar 114 A major (Chord II – Supertonic)
  - b) Bar 124 D major (Chord V – Dominant)
  - c) Bar 128 B major (Chord III – Mediant)
  - d) Bar 136 E minor (Chord vi – Relative minor)
  - e) Bar 142 D major (Chord V – Dominant)
  - f) Bar 146 G major (Chord I Tonic)
3.
  - The pitch of the first melodic idea is a descending scale, while the second is an ascending arpeggio pattern.
  - The rhythm of the first melodic idea is mostly semiquavers, while the second is quavers.
  - The first idea is introduced by soloists and then the full orchestra, which contrasts with the tutti texture of the second idea.
  - The first idea has a contrapuntal bass line, while the second has a repeated pedal tone.

## Task 3

Concertino is the term for a small concerto. It is also the term for the group of soloists in a Baroque concerto grosso. In this movement, the composer has employed the woodwind instruments as a pair of solo instruments, contrasting them with the larger forces of the string orchestra. However, given the condensed nature of the whole suite, the interplay happens quickly – usually only lasting a bar at a time.

## Activity 5

### Teaching Notes

- Following the learning from Activity 2, only the bass part is given. The students should be able to realise the G minor harmony required. As it is the same harmony throughout, an additional Bb is all that is required. This pitch could be reinforced by an extra instrument.
- Similarly, the ornamentation is indicated by a + but it not written out. The students should be encouraged to experiment with ornamentation and different evaluate the most effective embellishments.

Concertino: *presto*

[Flûte]

106

Musical score for measures 106-110. The score is for a flute part and includes piano accompaniment. The flute part starts with a rest in measure 106, then enters in measure 107 with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature changes from one flat to one sharp, and the time signature is 3/4. The score is divided into two systems of five staves each.

111

Musical score for measures 111-115. The score continues from the previous page. The flute part has a more active melodic line with slurs. The piano accompaniment continues with the same rhythmic pattern. The key signature is one sharp and the time signature is 3/4. The score is divided into two systems of five staves each. The word "piano" is written below the piano accompaniment staves in several measures.

116

Musical score for measures 116-121. The score is written for two systems. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of five staves: two treble clefs, two bass clefs, and one bass clef. The music is in G major and 3/4 time. Measures 116-118 show a complex melodic line in the upper staves with many sixteenth notes. Measures 119-121 show a more rhythmic pattern with eighth and sixteenth notes. A 'forte' dynamic marking appears in the second system, measure 121.

122

Musical score for measures 122-127. The score is written for two systems. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of five staves: two treble clefs, two bass clefs, and one bass clef. The music is in G major and 3/4 time. Measures 122-124 show a melodic line in the upper staves with eighth notes. Measures 125-127 show a complex melodic line in the upper staves with many sixteenth notes. A 'forte' dynamic marking appears at the beginning of measure 122 and in the second system, measures 125 and 127.

127

*piano*

*piano*

*piano*

*piano*

*piano*

*piano*

133

*forte*

*forte*

*forte*

*forte*

*forte*

*forte*

139

Musical score for measures 139-144. The score is written for a grand piano and consists of two systems of staves. The first system contains three staves (treble, middle, and bass clefs), and the second system contains four staves (two treble, two bass clefs). The music is in the key of D major and 3/4 time. The tempo is marked *piano*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of measure 144.

145

Musical score for measures 145-150. The score is written for a grand piano and consists of two systems of staves. The first system contains three staves (treble, middle, and bass clefs), and the second system contains four staves (two treble, two bass clefs). The music is in the key of D major and 3/4 time. The tempo is marked *forte*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of measure 150.