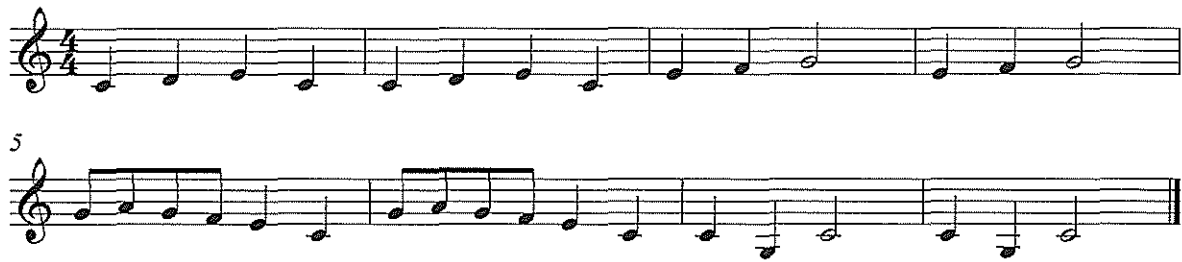


STAGE 2 MUSICIANSHIP
Assessment Type 2: Arrangement

Frere Jacques - original



Frere Jacques

Grave

Piccolo
Flutes
Oboes
Clarinet in B♭
Bassoons
Horns in F
Trumpets in B♭
Trombone
Timpani F,G
Percussion
Side Drum
Bass Drum
Cymbals
Tambourine
Tubular Bells

Violin I
Violin II
Viola
Violoncello
Contrabass

sul tasto con sord.
ppp
senza sord. nat.
fff
div.
pp
sul tasto con sord.
ppp
senza sord. nat.
pp
sul tasto con sord.
ppp
senza sord. nat.
pp
sul tasto con sord.
ppp
senza sord. nat.
pp
pizz.
mp
pp
arco

8

Picc. *ff*

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *f* *ff* *pp*

Bsn. *ff*

Hn. *ppp* *f*

Tpt. *ppp* *f*

Tbn. *ppp* *f* *mf*

Timp. *f* *ff*

Perc. *mf* *fff*

S. D. *f*

B. D. *fff*

Cym. *fff*

Tamb.

Tub. B.

Vln. I *ff* *mf* *ppp*

Vln. II *ff* *mf* *ppp*

Vla. *ff* *mp* *mf*

Vc. *ff* *mp* *ppp*

Cb. *ff* *mp* *pp*

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molto rit.

12

Picc. *p* *ff*

Fl. *ff*

Ob. *ff* *mp*

Cl. *mf* *ff*

Bsn. *ff*

Hn. *f*

Tpt. *ff* *mf* *f*

Tbn. *ff* *mf* *f*

Timp. *f*

Perc.

S. D. *p*

B. D.

Cym.

Tamb.

Tub. B.

Vln. I *mf* *ff* *molto rit.*

Vln. II *ppp* *ff* *molto rit.*

Vla. *pp* *ff* *molto rit.*

Vc. *mf* *ff*

Cb. *ff*

16

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

S. D.

B. D.

Cym.

Tamb.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

Picc. *ff*

Fl. *mf*

Ob.

Cl. *mp*

Bsn. *p*

Hn. *mp* *f*

Tpt. *p*

Tbn. *p*

Timp. *subito p* *mp*

Perc.

S. D.

B. D. *subito p*

Cym. *sfz* *sfz*

Tamb. *subito p*

Tub. B.

Vln. I *f*

Vln. II *ff*

Vla. *mf*

Vc. *mf*

Cb.

27

Picc.  2.

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

Timp. 

Perc. 

S. D. 

B. D. 

Cym. 

Tamb. 

Tub. B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb.

2.

33

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

S. D.

B. D.

Cym.

Tamb.

Tub. B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fff

ff

ff

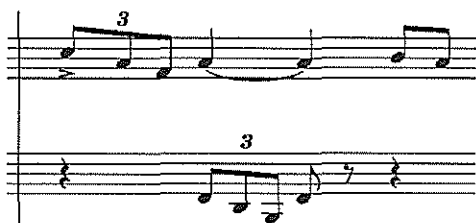
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ARRANGEMENT WRITTEN STATEMENT: Candidate

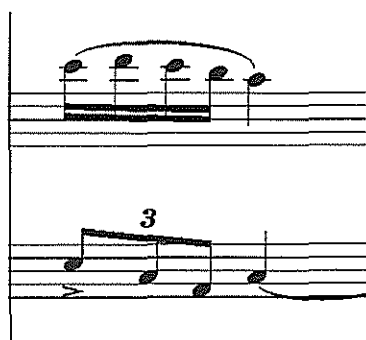
My arrangement of "Frère Jacques" is written for a large symphony orchestra and differs from the original melody. I have changed the tonality from major to minor and added new melodic material. Throughout the piece, fragments of the original melody emerge in various voices. An example is shown in bars 9 and 10, with the flutes playing a sequence in F natural minor, forming a stylized version of the original melody.



The piece begins with a soft, sul tasto tremolo by the strings, adding an eerie effect. This is then abruptly interrupted by a piercing tubular bell. The piece features an oboe solo, harmonized by the strings. The piece then introduces the brass and woodwind section, building up to two dramatic climaxes. Imitation between voices is often used between parts, for example the triplets in the oboe and clarinet parts in bar 10.



Three against 2 cross rhythms are also used.



This section ends with an un-expected Vb chord, using an added Ab making a C b13sus4/E, containing an augmented fourth from E to Ab, as well as a suspended F. This creates a tense dis-chord, purposely not resolving to a typical half close, giving a dramatic build up to the following rhythmic section.

Musical score for measures 16-18. The top system includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts. The bottom system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. Dynamics include *fff* (fortississimo) and accents (^).

At bar 18, the piece changes time signature to 7/8, with an aggressive percussion solo. The main beat is held by the bass drum, counting in groups of 2,2,3. The timpani varies this counting, at times accenting on both the on and off beats, whilst the tambourine holds the off beat. The melody section reappears, with the strings playing a round based on the original melody.

Musical score for measures 19-22, showing the string section. The top staff is the Violin I part, starting with a forte (*f*) dynamic. The bottom staff is the Violoncello/Contrabass part, starting with a fortississimo (*ff*) dynamic. The time signature is 7/8. The piece ends on a leading note without a final cadence.

The piece ends unexpectedly, on the leading note, not resolving to a typical perfect cadence.

Assessment Comments

Grade: A+

Knowledge and Understanding

The evidence suggests 'comprehensive knowledge and understanding of core concepts' of musicianship and of arrangement in particular. The use of 'a broad range of relevant language and terminology' (KU 1) is consistent and highly effective. There is evidence of 'extensive knowledge of a broad range of relevant techniques and processes' in the score and also in the written statement (KU 2). 'Knowledge and understanding of musical style, concepts and conventions' (KU 3) are demonstrated to a very high level of proficiency. Again, this is evident in both score and written statement where the awareness of the impact of the unexpected and unconventional is used to great effect. The score shows a 'sophisticated understanding of the relationship between theoretical notation and sound' (KU4). This is made clear in the written statement where the effects of the combinations of instruments are discussed and also in the way that the symbiotic relationship between the original melody and the new and contrasting elements is managed.

Practical Application

The score is evidence of 'comprehensive and highly effective communication of musical ideas using highly appropriate and accurate musical terminology and notation' (PA 1). The use of language is excellent, especially in the strings section – e.g. the use of 'sul tasto'.

There is evidence of 'insightful, creative and highly proficient application of skills, techniques and processes' (PA 2). The score reveals a well-structured introduction with two contrasting sections. The contrasting feel in 7/8 is managed well and the written statement describes this succinctly. There is great and creative use of instrumentation, particularly with percussion. The elements of the orchestra are used thoughtfully and creatively.

The score shows a 'highly appropriate and (mainly) accurate presentation of layout and application of performance direction' (PA 3). The score is well set out and easy to follow. Whilst there are a small number of errors in presentation (rest groupings and tremellos), the standard of work is high enough to warrant A+. The use of musical terminology and score conventions shows comprehensive knowledge and understanding and a high degree of precision (PA 4).

Performance Standards for Stage 2 Musicianship

	Knowledge and Understanding	Practical Application
A	<p>Comprehensive knowledge and understanding of core concepts, and consistent and highly effective use of a broad range of relevant language and terminology.</p> <p>Extensive knowledge of a broad range of relevant techniques and processes.</p> <p>Knowledge and understanding of musical style, concepts, and conventions demonstrated to a very high level of proficiency.</p> <p>Sophisticated understanding of the relationship between theoretical notation and sound.</p>	<p>Comprehensive and highly effective communication of musical ideas, using highly appropriate and accurate musical terminology and/or notation.</p> <p>Insightful, creative, and highly proficient application of skills, techniques, and processes.</p> <p>Highly appropriate and accurate presentation of layout and application of performance direction.</p> <p>Demonstration of highly proficient musical literacy through highly appropriate and accurate use of score conventions.</p>
B	<p>Clear knowledge and understanding of core concepts, and consistent and effective use of a range of relevant language and terminology.</p> <p>Knowledge of a range of relevant techniques and processes.</p> <p>Knowledge and understanding of musical style, concepts, and conventions demonstrated to a high level of proficiency.</p> <p>Capable understanding of the relationship between theoretical notation and sound.</p>	<p>Capable and effective communication of musical ideas, using appropriate and mostly accurate musical terminology and/or notation.</p> <p>Creative and proficient application of skills, techniques, and processes.</p> <p>Appropriate and mostly accurate presentation of layout and application of performance direction.</p> <p>Demonstration of proficient musical literacy through appropriate and mostly accurate use of score conventions.</p>
C	<p>Appropriate knowledge and understanding of core concepts, and recognition and mostly appropriate use of relevant language and terminology.</p> <p>Knowledge of relevant techniques and processes.</p> <p>Knowledge and understanding of musical style, concepts, and conventions demonstrated to a generally competent level of proficiency.</p> <p>Generally competent understanding of the relationship between theoretical notation and sound.</p>	<p>Appropriate and generally competent communication of musical ideas, using mostly appropriate musical terminology and/or notation, with some inaccuracies.</p> <p>Generally competent application of skills, techniques, and processes, with some creativity.</p> <p>Mostly appropriate presentation of layout and application of performance direction, with some inaccuracies.</p> <p>Demonstration of generally competent musical literacy through mostly appropriate use of score conventions, with some inaccuracies.</p>
D	<p>Awareness of some core concepts, and awareness and use of some relevant language and terminology.</p> <p>Awareness of some relevant techniques and processes.</p> <p>Recognition and basic understanding of some musical style, concepts, and conventions.</p> <p>Basic understanding of the relationship between theoretical notation and sound.</p>	<p>Communication of awareness of some musical ideas, with inconsistent use of musical terminology and/or notation.</p> <p>Inconsistent application of a restricted range of skills, techniques, and processes, with limited creativity.</p> <p>Inconsistent and frequently inaccurate presentation of layout and application of performance direction.</p> <p>Demonstration of some aspects of musical literacy, with inconsistent and often inaccurate use of score conventions.</p>
E	<p>Limited awareness of core concepts, and limited use of relevant language and terminology.</p> <p>Limited awareness of any relevant processes.</p> <p>Awareness of one or more elements of musical style, concepts, or conventions.</p> <p>Limited awareness of the relationship between theoretical notation and sound.</p>	<p>Attempted communication of musical ideas, with limited use of musical terminology and/or notation.</p> <p>Limited application of skills, techniques, and processes.</p> <p>Limited and frequently inaccurate presentation of layout, with attempted application of performance direction, but with very limited accuracy.</p> <p>Demonstration of some emerging aspects of musical literacy, with attempted use of a restricted range of score conventions, but with very limited accuracy.</p>