



GCSE Music Appraisal

I have chosen to study three of Mozart's well known minuets. These are a selection from his divertimento suites 2 and 3. (Divertimento no.2 minuet no. and Divertimento no.3 minuets 2 and 3.) These pieces are typical of Mozart's style, all three minuets all have similarities in the way that they are all based on scales, have incorporated scale runs, peaks and troughs and also have triplets. I have chosen to perform Minuet in trio 2 from divertimento number 3. The piece has a middle easy range for clarinet during the minuet but tends to reach higher notes in the trio which include fork fingerings which are easy to get wrong and extremely easy to squeak. The minuet is mainly disjunct but the trio is conjunct as it is basically composed of scale runs. The whole of the piece is controlled by dynamics. Without the dynamics the piece does not flow and wouldn't have the characteristics of a Mozart piece. As the piece is a dance it has to flow which means it doesn't have any sudden dynamic changes all changes are carried out over crescendos and diminuendos. This means that there is continuous change but also an echo effect. The clarinet is the tune in this piece as it has been arranged and the piano acts as the accompaniment. The articulation in this piece adds bounce and excitement there are many accented notes and staccato notes, there are also some slurred and tied notes which contradict the staccatos but almost act as a call and response phrases. The piece generally is of medium hardness as it has been set as a grade 5 clarinet examination pieces. Although it is a fairly simple layout there are many places where you can lose your place quite easily. As the piece has been composed for wind instruments there are places to breathe and they are fairly common because of the flow of the piece you are able to know instantly where the breathing places are. This piece is made difficult by the fingerings and general ornamentation. The abnormal crossed fingerings that some players may use (including me) prove difficult to use so alternative fingerings should be used.

There are many dynamic changes which are mostly through crescendos but there are occasional sudden dynamic changes such as in bars 12, 13, 32, 33, 35 and 36. These are followed by a breath and two crochets making it easy to play. Due to the design of the clarinet there is a void which is referred to as the break where the notes change from the top of the clarinet to the bottom this can prove difficult for younger or less experienced to play, the octave that the notes are in pose no problem then because they are basically all; over the break. The tonguing in this piece is fairly straight forward but after playing a long legato phrase it is easy to forget to tongue.

The three pieces that I have chosen to study are all based upon the same theme, the third piece I have chose is slower than the other two meaning it is easier to play. The two pieces from divertimento no. 3 are both of a quicker pace than the piece from divertimento no. 2. All three pieces are



in the second octave so cause no problems with the break. They are all dances so have a medium tempo; they all have fairly joyous tone and are all in major keys. These pieces have strong likeness to the others. In all three pieces the clarinet is used as the main instrument. The clarinet is allowed to pierce through the piano part creating a contrast between the piano and clarinet parts making the listener focus on both instruments. The pieces were composed in the classical era so therefore should be played in a classical way for example elegantly and restrained using expression and making all dynamics as they should keep the articulation correct and punctual.

I think I performed this piece to the best of my ability and used the music as an accurate guide as to what to do. I felt that by filling the sound and used the clarinet to its best potential. I found some parts of the piece difficult as there are some awkward notes due to crossed fingerings . I think I emphasised all the dynamics but could have made more of an emphasis on crescendos and diminuendos. The clarinet part weaves in with the piano part which makes it extremely easy to come in, in the wrong place. I think that I have performed this piece to the best of my ability and created a good performance. I only squeaked once but managed to maintain composure and continue the piece. I was worried that I would play a scale run to fast which would throw me totally of course and I would have made critical errors. Overall I think I have created a good performance for a beautiful piece.