

The three pieces I have chosen are quite different to each other and all have a very different feel, however each piece is written for piano and is easy to play (Grade 2).

The first piece I have chosen is called *Get In Step* and it is written in a jazzy up beat style and should be played lively and happily. It is written in the key signature of C major. The rhythm in this piece is dotted and jazzy and the dynamics for this piece is *mezzo forte* throughout so should be played moderately loud. The notes are written staccato for the majority of the piece and there are accidentals used frequently to add a sense of jazz to the piece. Also, there are a few grace notes which make the piece more interesting and jazzy. The time signature of this piece is 4/4 and the structure uses variation ideas, as there is a slight change at the beginning of every part, for example in the first bar first note C is played once whereas in the 5th bar it is played twice as a quaver. It is split up into short phrases of two bars. The highest note in this piece is E flat and the lowest is C. In the bass clef there is a simple ostinato which carries on throughout until the 15th bar when the coda is played. The leaps between notes are quite small except in bar 9 when the ostinato in the bass clef is moved down an octave.

My second piece is called *Allegretto* and is written in a smooth, romantic style so should be played legato but quite fast. It is written in the key signature of A major. The rhythm in this piece is straight. The dynamics for this piece change throughout; the piece starts off *piano*, in the 8th bar it changes to *fortissimo*, then in the 9th bar it changes back to *piano*. In the 12th bar there is a *crescendo* so the dynamics are *mezzo forte*, and in the 16th bar it changes to *forte*. Finally, the piece finishes *piano* when it repeats the first 8 bars. This piece is written legato and there is frequent use of sharp notes as the piece is written in A major and also they make the piece more exciting. The time signature of this piece is 4/4 and the structure is ABCA. The piece is split up into short phrases of two to three bars. The highest note played is A and the lowest note is C. In the bass clef there is much repetition and the same melody is played in bars 5, 6 and 13, 14, however it is varied. In the treble clef, there is frequent use of the A major scale and there are very small leaps between notes. In the 16th bar there is the use of the coda sign, so the first 8 bars are played through again and this finishes the piece.

The third piece I have chosen is called *Musette* and is written in a lively, upbeat dance style so should be played happily and energetically. It is in the key signature of D major and the rhythm in this piece is straight. The dynamics in this piece vary, as they go from *forte* in the first bar to *piano* in the last. The 15th and 16th bars are *piano* as they are an echo of the previous two bars (13 & 14). The piece is written legato and there is use of accidentals generally throughout as the piece is written in D major and they make the piece more interesting. The time signature of this piece is 4/4 and the structure is AABCD. The piece is split up into short phrases of two bars, which is important for the mood of this piece. The highest note is A and the lowest note played is D. The bass clef uses a drone almost throughout, except in the 3rd, 4th, 7th and 8th bars when the bass and treble clefs play the same melody, and when the coda is played in bars 18 – 20. There is frequent use of the D major scale in the treble clef and the leaps between notes are quite small, with the exception of bars 13, 14, 15 & 16 and when the outro is played. In the 20th bar the coda sign is used, so the piece is played through bars 1 – 8 again and this finishes the piece nicely.

For this project I intend to compose a jazzy, upbeat piece in Rondo form, using ideas from my three chosen pieces and of my own.

The time signature of my piece will be 4/4 and the key signature will be C major. The piece should have an easy sense of swing and should be played moderately fast. The mood will be upbeat and lively but the piece should be easy to listen to and fun to play, similar to *Get In Step*. My piece will have no introduction but will start off in the bass clef with a C major chord and a melody in the treble clef.

I would like this piece to be written as if it were going to be played informally for friends, in a bar or at another social event. I intend to use dynamics similar to those used in *Musette*, *forte* at the beginning then *piano* in the middle and using *crescendos* towards the end. Also, I would like to use the echo effects shown in this piece.

My A section will be similar to that of *Allegretto*, however I will adapt it so that it sounds more jazzy and upbeat by using grace notes and accidentals. The bass line in this section will use C major chords and the C major scale, so the A section will be kept major.

I would then like my B section to be minor, to add variety and a sense of jazz to the piece. I would like to use chord progressions in the treble clef in this section and a melody in the bass clef, and I would also like to use grace notes.

My C section should be kept major so that the upbeat and lively mood of the piece is kept. I would like to use an ostinato or drone in the bass clef of this section and use the C major scale and repetition in the treble clef, much like in *Musette*. However I will use grace notes to keep the sense of jazz.

Finally, I will use a strong, jazzy outro to finish the piece off well. I would like to use the idea of chords and singular notes from the outro of *Get In Step*, but I will adapt the dynamics so that the ending is loud and clear, and I would like to use the scale idea again, like in the outro of *Musette*.

Kellie Watts.