

Name: {{Your Name}}, {{Semester}} {{Year}}

MUSC {{ }}

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Delete/Add Info as needed.

Looking for **listening ideas**? Here are two **SHMRG(T)** documents for review: [1](#) and [2](#).

Listening Journal, Dance for Cello and Orchestra

Title (year) 1. Movements	Dance for Cello and Orchestra (2008-09) 1. When you're broken open 2. If you've torn the bandage off 3. In the middle of the fighting 4. In your blood 5. When you're perfectly free
Composer (dates)	Anna Clyne (b. 1980)
Instrumentation	Cello, orchestra 2(p)2(E.hn)2(b.cl)2(cb) / 2211 / timp 2perc / str
Dedication/ Commission	DANCE is dedicated with much love to my father, Leslie Clyne. <i>Dance, when you're broken open.</i> <i>Dance, if you've torn the bandage off.</i> <i>Dance in the middle of the fighting.</i> <i>Dance in your blood.</i> <i>Dance, when you're perfectly free.</i> — Rumi The work is in five movements according to the five lines of the poem.
Recording Info. Title, performers, conductor, label, link.	CLYNE, A.: Dance / ELGAR, E.: Cello Concerto (Segev, London Philharmonic, Alsop) https://linfield-nml3-naxosmusiclibrary-com.ezproxy.linfield.edu/streamw.asp?ver=2.0&s=134017%2FLinC0INMLPd12%2F7932882 Program Notes Booklet
Score Info. Publisher, link	https://www.boosey.com/cr/perusals/score?id=39307 (sign up for a free account to view)
Sound. Why does it sound the way that it does? Timbre, Instrumentation,	

Range, Texture, Dynamics, Articulations.	
How are motivic ideas transformed through orchestration?	
Are there specific roles for each instrument or instrument family? What are they?	
Interesting Color(s). Provide time or measure number. What stood out to you about this moment? How would you use a similar technique?	
Harmony. Color and tension, relationship of key areas, chord vocabulary, harmonic rhythm, counterpoint.	
Vertical. Is this a tonal work? If not, how is pitch organized? Are there contrasting harmonic sections?	
Melody Horizontal. Tune. Think about unity, contour, motives, range, motion, patterns, counterpoint.	
How are motivic	

ideas transformed through orchestration?	
Rhythm Meter. Describe: prominent rhythmic motives, harmonic rhythm (pace of chord changes), stress, fabric (homorhythmic, polyrhythmic, polymetric, variant)	
Growth/Form. Large dimension (movements, sections (verse / chorus or exposition / development / recapitulation), change of tempo, meter, key, intensity), evolution of control, sources of shape and movement, etc.	
How does the composer use orchestration to help the listener understand form?	
Does this piece have programmatic elements? Describe.	
Other Thoughts?	
What musical qualities do you hear in this piece that seem characteristic to this piece or composer?	

Three things you learned from this listening assignment?	
Belkin, Ch. 5, Ex. 1: “Select passages from {{Dance}} and analyze how the music breathes: what aspects of the music does the composer use to create punctuation?”	