

Jonathan's Dreams

duet for viola & cello

Ray Dech

MTAC

Composers Today

Category 6

Adult

Jonathan's Dreams

Kay Pech

Andantino $\text{♩} = 92$

swing the 8th notes

Musical notation for measures 1-5. The top staff is in bass clef with a common time signature. It begins with a whole rest, followed by eighth notes starting on G2, with a *mf* dynamic marking. The bottom staff is also in bass clef with a common time signature, showing a whole note chord on G2 with a *mp* dynamic marking, followed by a whole note chord on B1 with a *fp* dynamic marking.

Musical notation for measures 6-10. The top staff continues with eighth notes, including a triplet of eighth notes in measure 9, and ends with a whole note chord on G2. The bottom staff shows a whole note chord on G2, followed by a *Pizz.* marking and eighth notes starting on G2.

Musical notation for measures 11-15. The top staff has whole rests for measures 11-14, followed by eighth notes in measure 15 with a *mp* dynamic marking. The bottom staff starts with a *Pizz.* marking and eighth notes, then transitions to *Arco* with eighth notes and triplets, ending with a *mp* dynamic marking.

Musical notation for measures 16-20. The top staff features eighth notes with triplets and a *mf* dynamic marking. The bottom staff continues with eighth notes and triplets, also marked *mf*, and concludes with a whole note chord on G2.

20 *col legno* *normal*
mp
mp

25 *p* *mp* *mf* *f*
mp *mf* *f*

30 *accel.* *mf* *ff*
mf *ff*

34 *sfz* *a tempo* *mp* *Pizz.*
ff *mp*

39 *Turn!*
p

44 *Pizz.*
p *mf*

48

52 *Arco* *mp* *Arco* *pp*

58 *mp*

63 *mp* *mp* *mp* *mp*

63 *pp* *pp* *pp*

69 *mf* *f*

69

72 *p* *mp*

72

75 *Pizz.* Turn!

75 *sfz* *sul ponticello*

79 *Arco*

79 *f* swing the 8th notes

f

Detailed description: This system contains measures 79 through 82. The upper staff is in treble clef with a 3/4 time signature. It begins with a half note G4 (flat), followed by eighth notes G4 (flat), A4, B4, and C5, each with an accent (>). This pattern repeats for the next two measures. The final measure of the system contains two triplet eighth notes: G4 (flat), A4, and B4. The lower staff is in bass clef and contains a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic is *f*.

83 *mf* *rit.*

83 *Pizz.* *rit.* *Arco* *p*

Detailed description: This system contains measures 83 through 86. The upper staff continues the melodic line from the previous system, starting with a half note G4 (flat) and eighth notes G4 (flat), A4, B4, C5. It concludes with a half note G4 (flat) and a half note A4 (sharp). The dynamic is *mf* and the tempo is *rit.*. The lower staff continues the eighth-note accompaniment. At measure 86, the dynamic changes to *p* and the instruction *Arco* is written above the staff.

87 *mf*

87

Detailed description: This system contains measures 87 through 90. The upper staff begins with a quarter rest, followed by eighth notes G4 (flat), A4, B4, and C5, each with an accent (>). This pattern repeats for the next two measures. The final measure of the system contains two triplet eighth notes: G4 (flat), A4, and B4. The dynamic is *mf*. The lower staff contains a whole note G2, a whole note A2, and a whole note B2, all tied together with a long slur.

91

91

Detailed description: This system contains measures 91 through 94. The upper staff features a sequence of triplet eighth notes: G4 (flat), A4, B4; G4 (flat), A4, B4; G4 (flat), A4, B4; G4 (flat), A4, B4; G4 (flat), A4, B4. The final measure of the system contains a half note G4 (flat) and a half note A4 (sharp). The lower staff contains a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic is *mf*.

MUSIC TEACHERS ASSOCIATION OF CALIFORNIA - COMPOSERS TODAY

Year 2000

EVALUATOR RATING AND COMMENT SHEET

Title Jonathan's Dreams # Meas 95
 Composer Kay Pech Grade 6 CT Category 6 Age Adult
 MTAC Branch Long Beach Teacher ID # 40

All manuscripts must be completely prepared by the composer. (either by hand or by computer) Verification
 Prepared on Finale software RATING Teacher Initials

O = OUTSTANDING
 G = GOOD
 N = NEEDS IMPROVEMENT
 NA = NOT APPLICABLE

Circle overall quality (5 is highest) 1 2 3 4 5

EVALUATOR COMMENTS
 (If more space is needed use other side)

CREATIVITY	RATING
Melodic interest	O
Harmonic interest	G
Rhythmic interest	O
CONSTRUCTION	RATING
Form	O
Melody	O
Rhythm	O
Chord voicing	G
Harmonic progression	G
Phrase construction	O
Counterpoint	O
20th Century Techniques	N
Balance of unity and variety	G
NOTATION SKILLS	RATING
Correctness	O
Neatness	O
GENERAL	RATING
Expression marks	O
Dynamic marks	O
Originality	G
Metronome markings	O
Tempo indications (terms)	O
Suitability of title	O

Good points are your use of idiomatic string sounds: pizz, harmonics, tremolo, etc. Also your variation of the main ideas. You could make improvement in tonality - aside from some excursion at m. 30 + m. 39, you stick closely to D minor. You could not return to D at m. 43 - go somewhere else - G minor or even F minor. But your development instinct is admirable. Keep on writing!

Evaluator signature *Laura San Diego* Date 3-1-2000

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EVALUATOR COMMENTS
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CREATIVITY	RATING
Melodic interest	G
Harmonic interest	G
Rhythmic interest	G
CONSTRUCTION	RATING
Form	G
Melody / <i>motive</i>	G
Rhythm	G
Chord voicing	N/A
Harmonic progression	N/A
Phrase construction	G
Counterpoint	G
20th Century Techniques	G
Balance of unity and variety	G
NOTATION SKILLS	RATING
Correctness	O
Neatness	O
GENERAL	RATING
Expression marks	G
Dynamic marks	G
Originality	O
Metronome markings	G
Tempo indications (terms)	G
Suitability of title	G

Evaluator signature *D. J. Bernadine* Date 3/3/00

JONATHAN'S DREAMS

I am somewhat assuming that the Jonathan referred to in the title of this piece is also the cellist on the performance tape. He is an excellent cellist as is also the violist. The opening or expository theme is a short little four-note motive in d minor. Although there is no key signature, the presence of the Bb in measures 5, 6, 7, 9 and 14 strongly suggests this d minor tonality in the opening measures of this work. After two successive statements of the motive in the viola over a low D pedal in the cello in measures 2 - 4 there is some developmental material followed by a motivic dialogue between the viola and cello in measures 20 through 34. While the viola plays a series of harmonics, the cello has an excellent pizzicato passage that seems to emulate the walking bass line of a jazz upright bass. This is followed by a dialogue of alternating chords and eighth-note triplets between the two instruments. The four-note motive is played in quarter-note harmonics in the viola in measures 55 through 67 and after a final appearance of the original motive in the viola in measures 87 through 89 the piece closes in measure 95 with a D2 in the cello and a D5 in the viola.

There is some excellent contrapuntal dialogue throughout the entire composition between the two instruments. Creative musical contrast is promoted through changes in register, dynamics, chromaticisms, rhythmic activity, texture and the effective use of an extensive variety of methods of articulating notes on the two instruments. The swinging (or swung) eighth-notes is very good and the utilization of the opening motive as a developmental device throughout the work is also very good.

Tony Bernetich