Jonathan's Dreams

duet for viola & cello

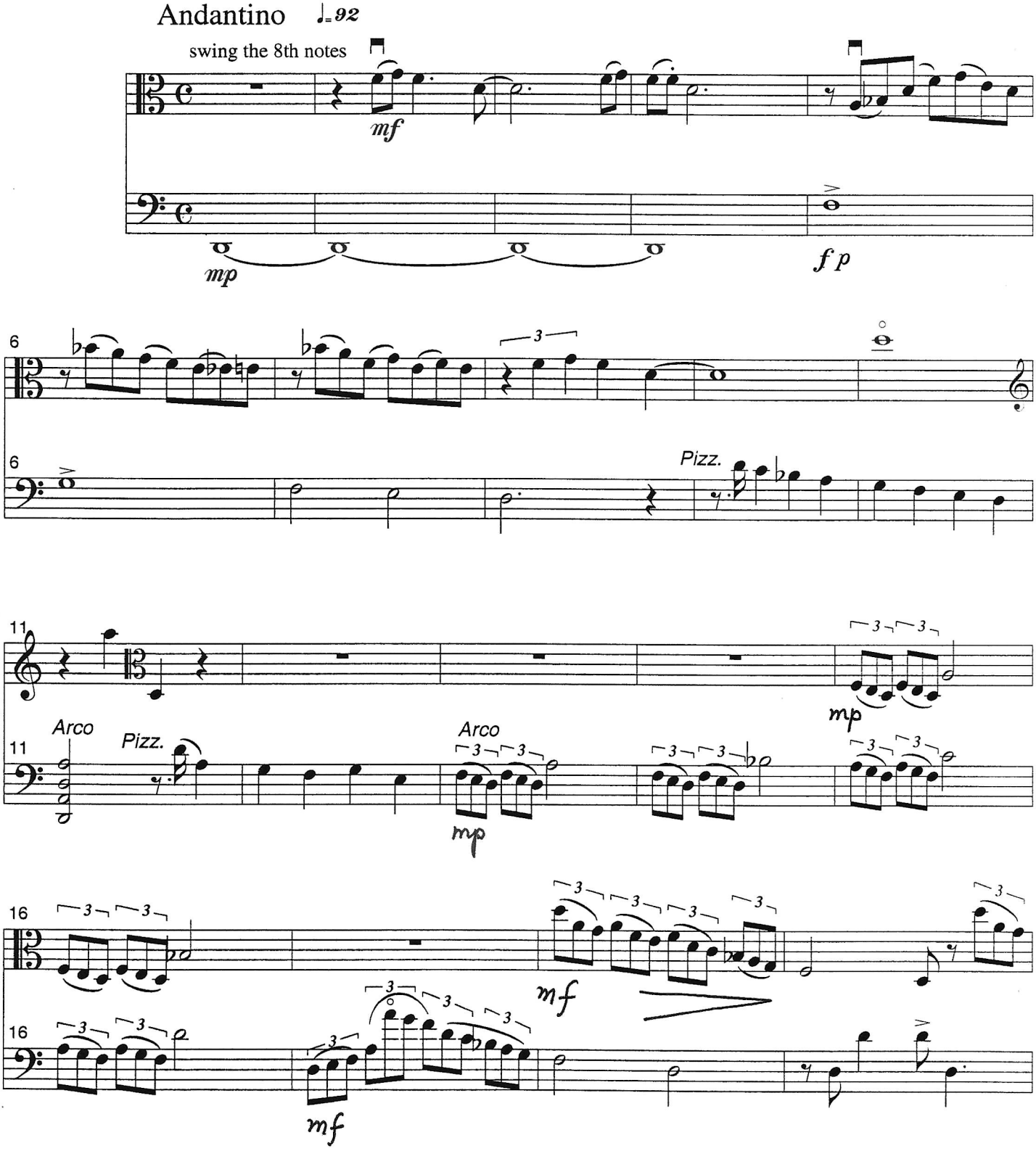
Kay Pech

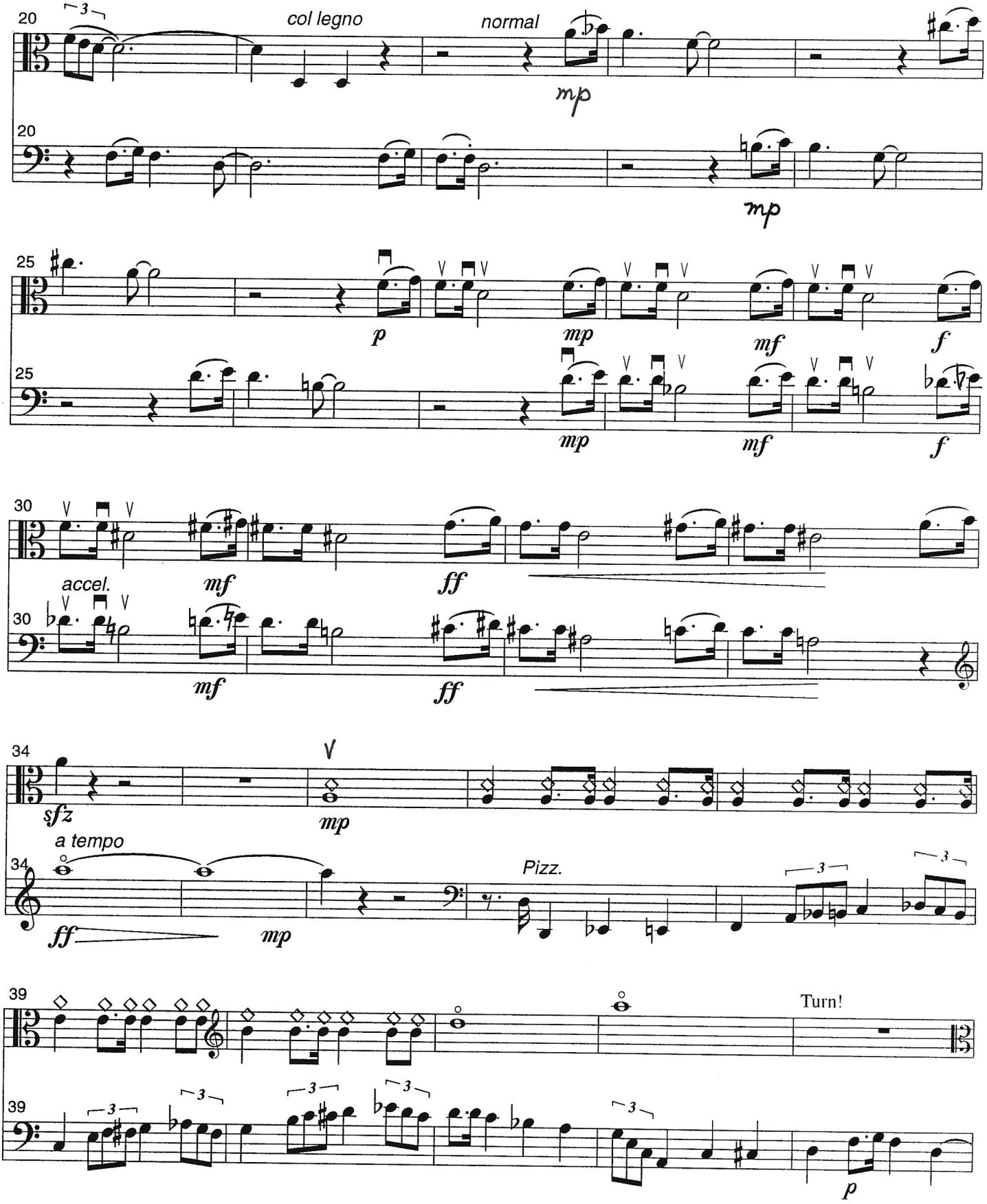
MTAC
Composers Today
Category 6

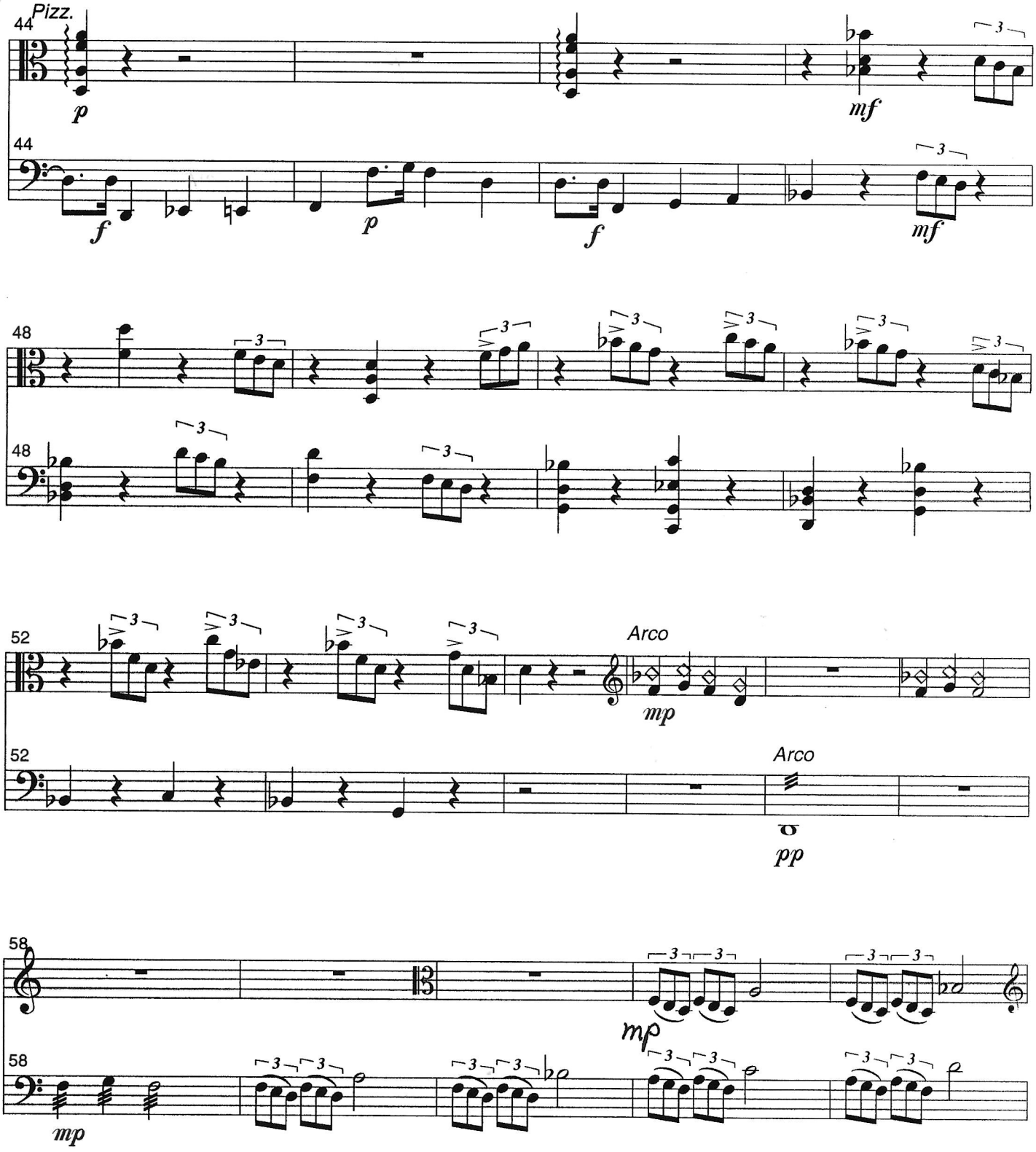
Adult

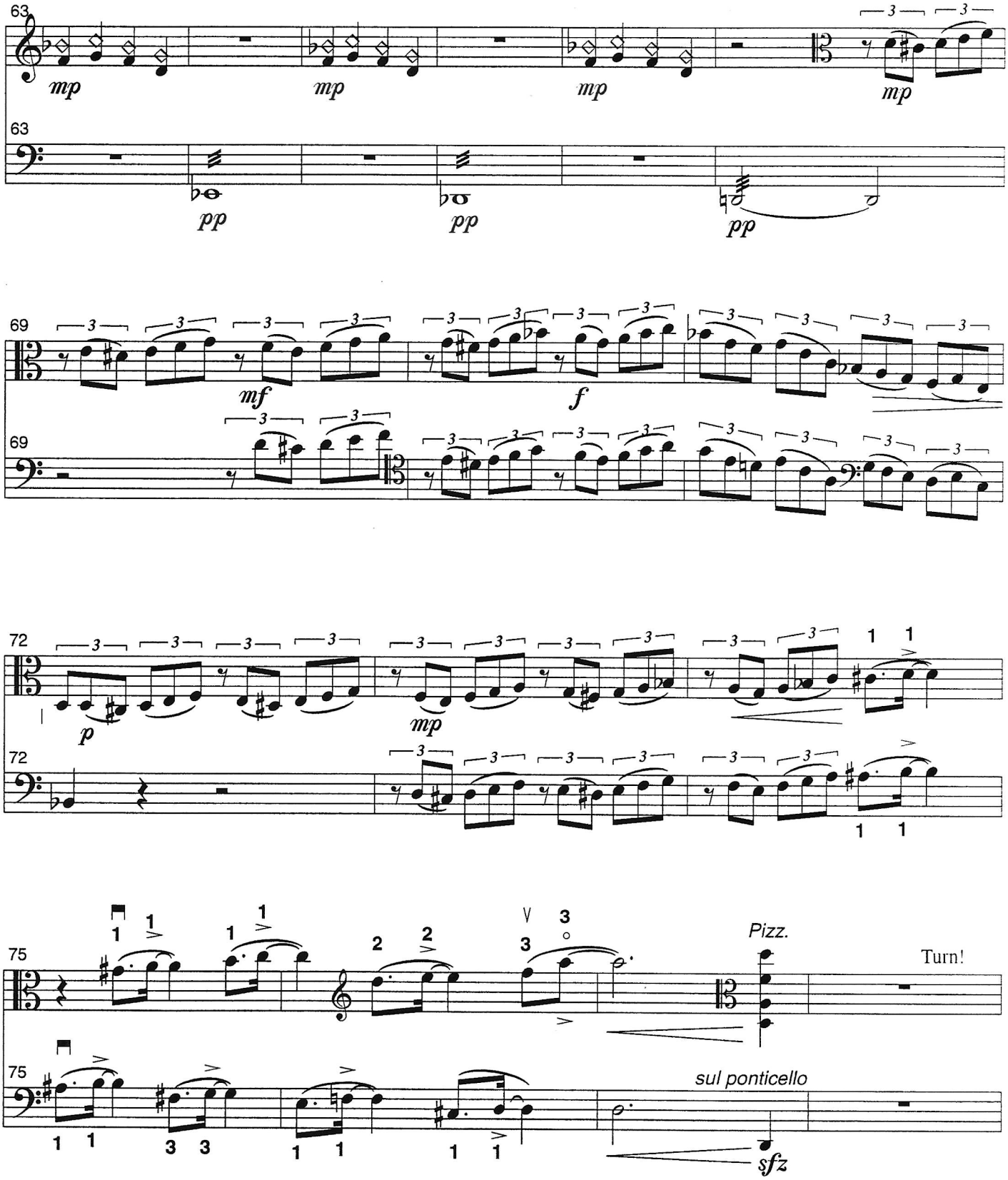
Jonathan's Dreams

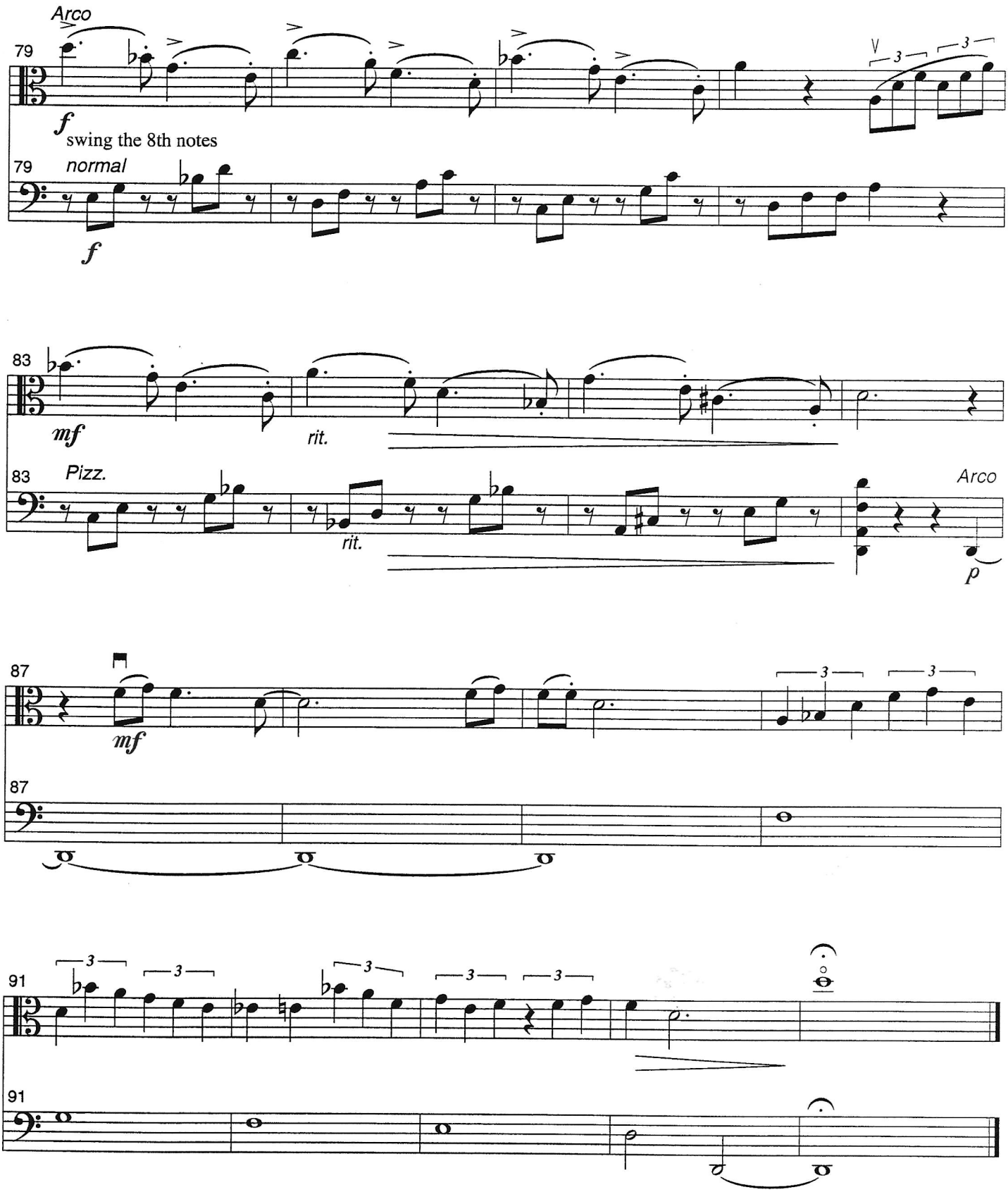
Kay Pech




20
col legno
normal
mp
20
mp
25
p
mp
mf
f
25
mp
mf
f
30
accel.
mf
ff
30
mf
ff
34
sfz
mp
a tempo
34
Pizz.
ff
mp
39
Turn!
39
p


44
Pizz.
p
mf
44
f
p
f
mf
48
48
52
Arco
mp
52
Arco
pp
58
mp
58
mp


63
mp
mp
mp
mp
63
pp
pp
pp
69
mf
f
69
72
p
mp
72
75
Pizz.
Turn!
75
sul ponticello
sfz


Arco
79
f
swing the 8th notes
79
normal
f
83
mf
rit.
83
Pizz.
rit.
Arco
p
87
mf
87
91
91

MUSIC TEACHERS ASSOCIATION OF CALIFORNIA - COMPOSERS TODAY

Year 2000

EVALUATOR RATING AND COMMENT SHEET

Title Jonathan's Dreams # Meas 95

Composer Kay Pech Grade ____ 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 ____ Teacher Initials

Prepared on Finale software

RATING

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

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

CREATIVITY	RATING
Melodic interest	O
Harmonic interest	G
Rhythmic interest	O
CONSTRUCTION	**RATING**
Form	G
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

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

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 Emma Lou Diemer Date 3-1-2000

Rev. 9/99

MUSIC TEACHERS ASSOCIATION OF CALIFORNIA - COMPOSERS TODAY

Year 2000

EVALUATOR RATING AND COMMENT SHEET

Title Jonathan's Dreams # Meas 95

Composer Kay Pech Grade ____ 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 ____
Teacher Initials

Prepared on Finale software

RATING

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

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

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

CREATIVITY	RATING
Melodic interest	G
Harmonic interest	G
Rhythmic interest	G
CONSTRUCTION	**RATING**
Form	G
Melody / motive	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 Kay Pech Date 3/3/00

Rev. 9/99

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