String Quartet

Finale 2009 software

by Kay Pech

Teacher Category 5

Adult

Program Notes

This piece is dedicated to a brave soul who is suffering a great deal right now. He has always been a gentle man, a dreamer, who imagines utopian ideals for our world. He was gullible, got into trouble and is struggling with Hard Times.

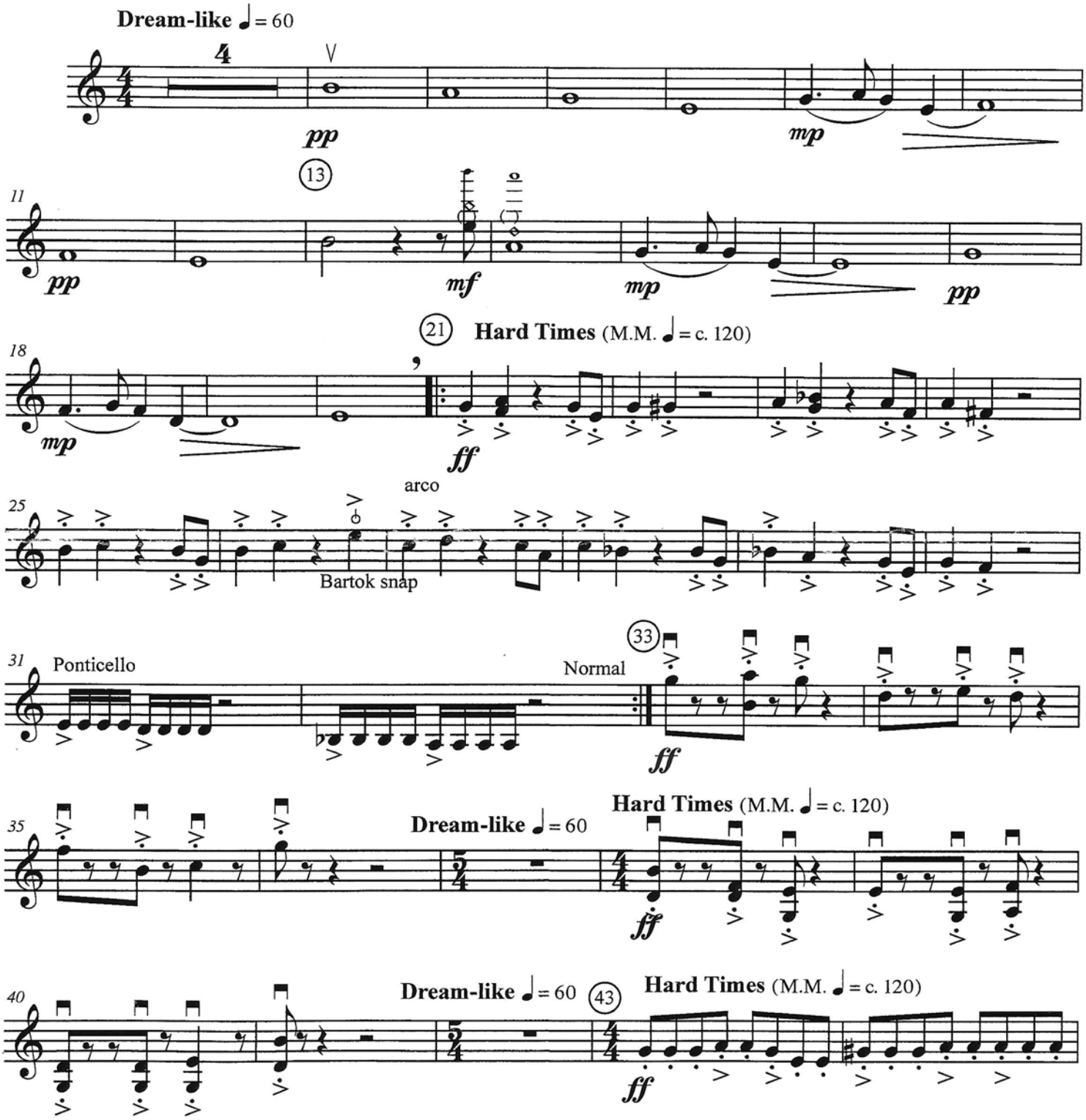
The repetitive "sing-song" melody is based on a tune he sang as a child, often while swinging. The middle section of the movement at (33) is in eighth notes in a feeling of 3 +2+3, symbolizing the uneven and jolting life of living where the rules are constantly changed, and his having to live where everyone is always noisy. Occasionally he finds respite in a quiet moment, only to find his life rudely interrupted. The fugal motive at (47) symbolizes his struggle to run with the expected life style, but in the end, he quietly moves off into his fantasy.

String Quartet

Violin 1

for Jon

Kay Pech



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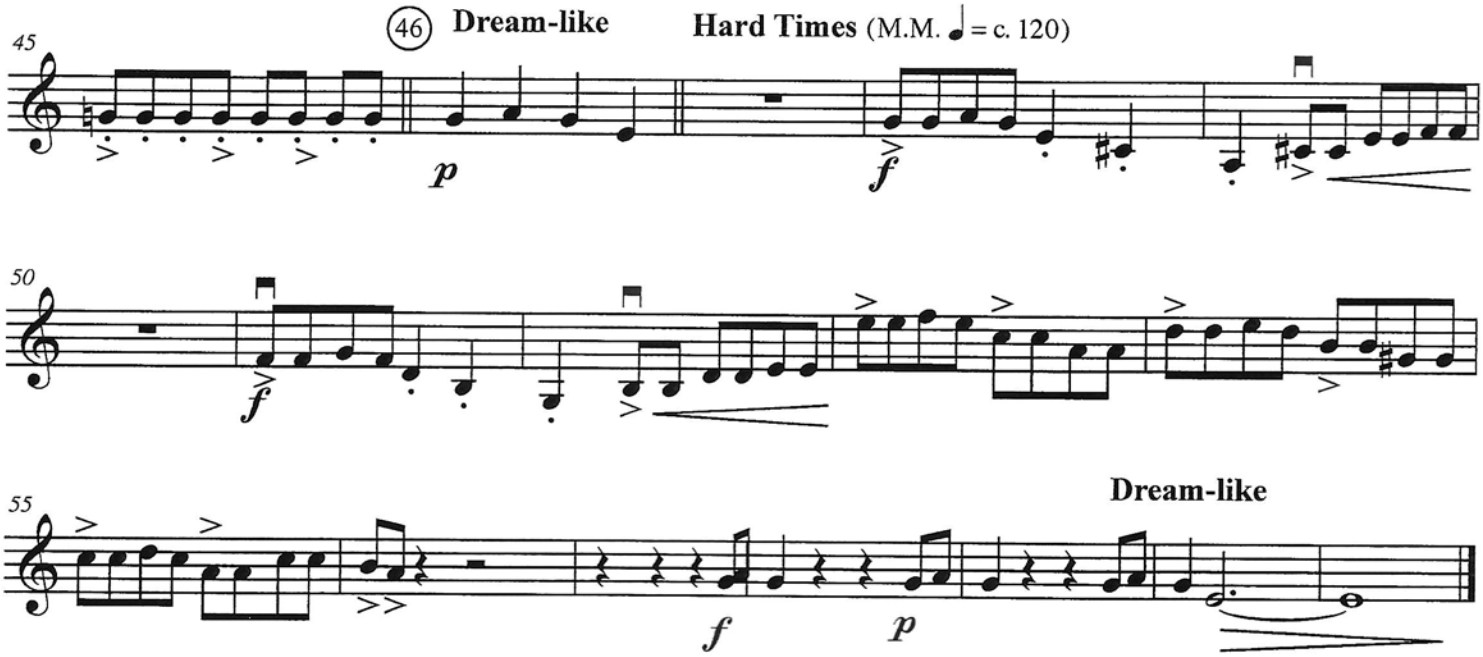
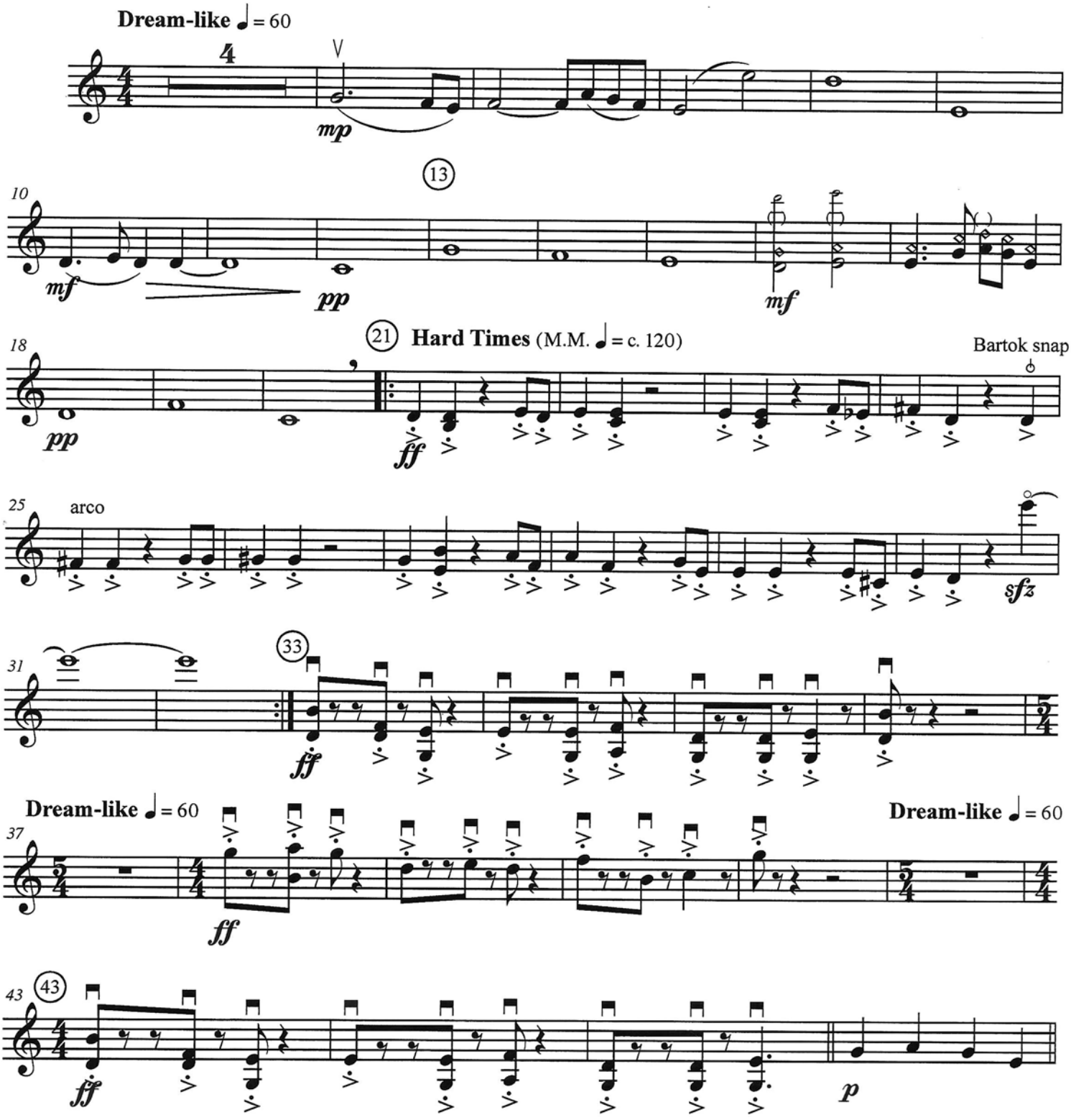

45
(46) Dream-like
Hard Times (M.M. ♩ = c. 120)
p
f
50
f
55
Dream-like
f
p

String Quartet

Violin 2

for Jon

Kay Pech



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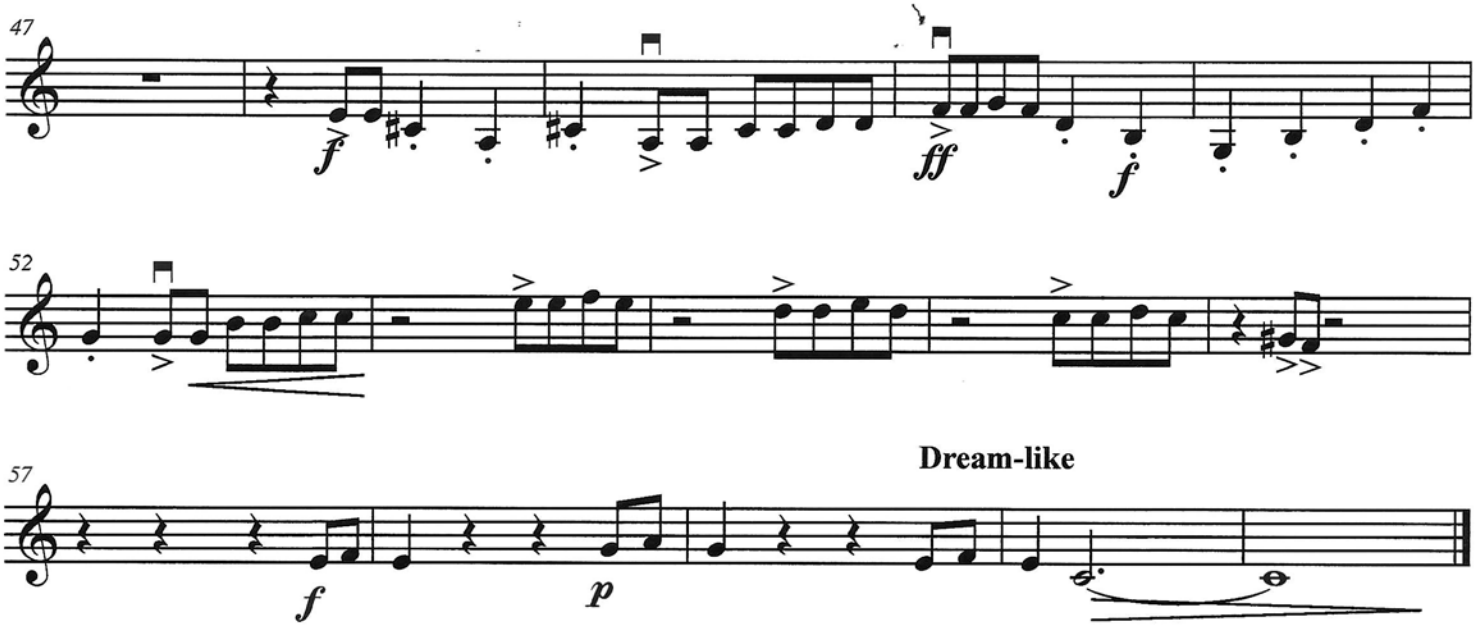
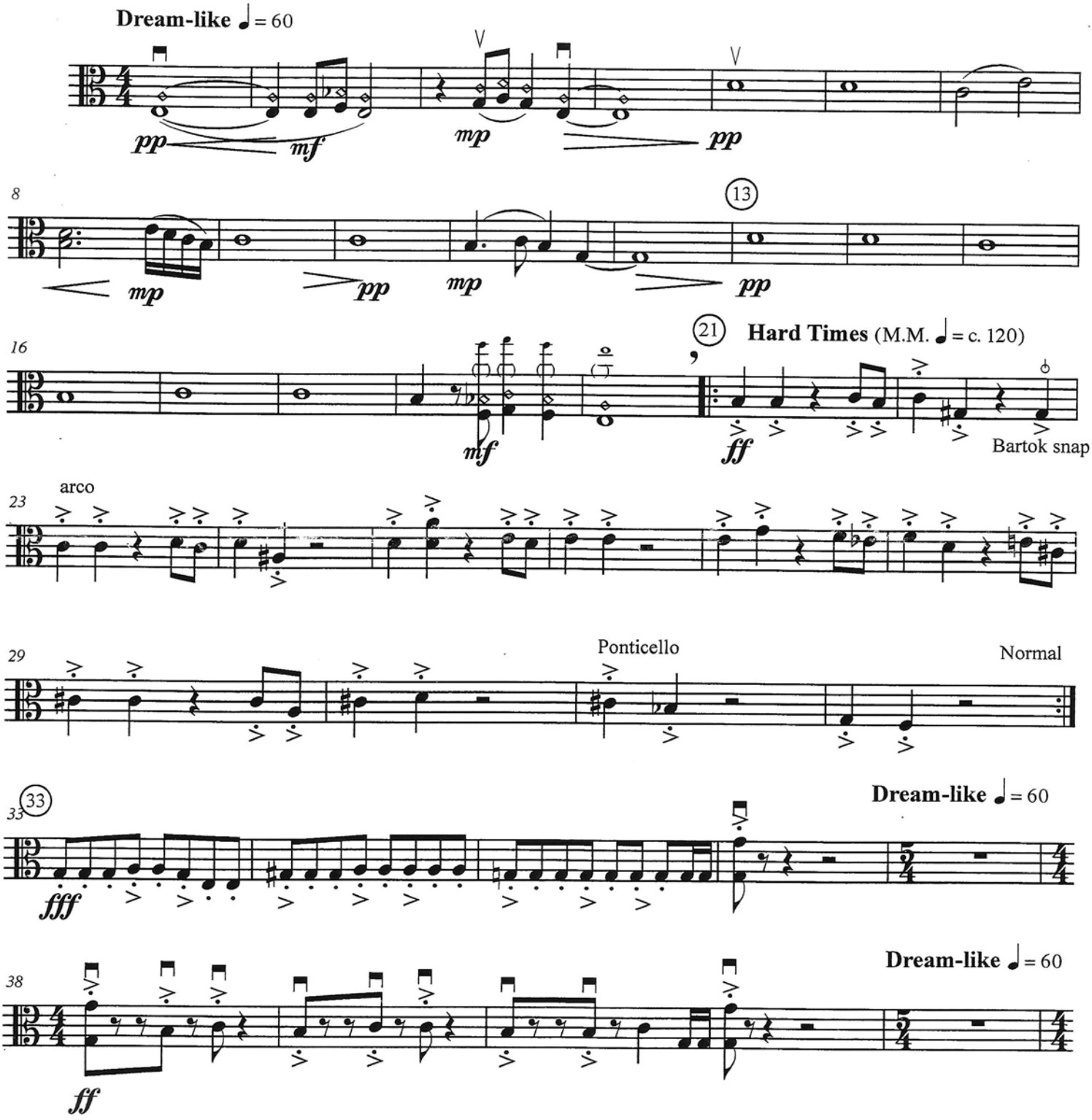

47
f
ff
f
52

String Quartet

Viola

for Jon

Kay Pech



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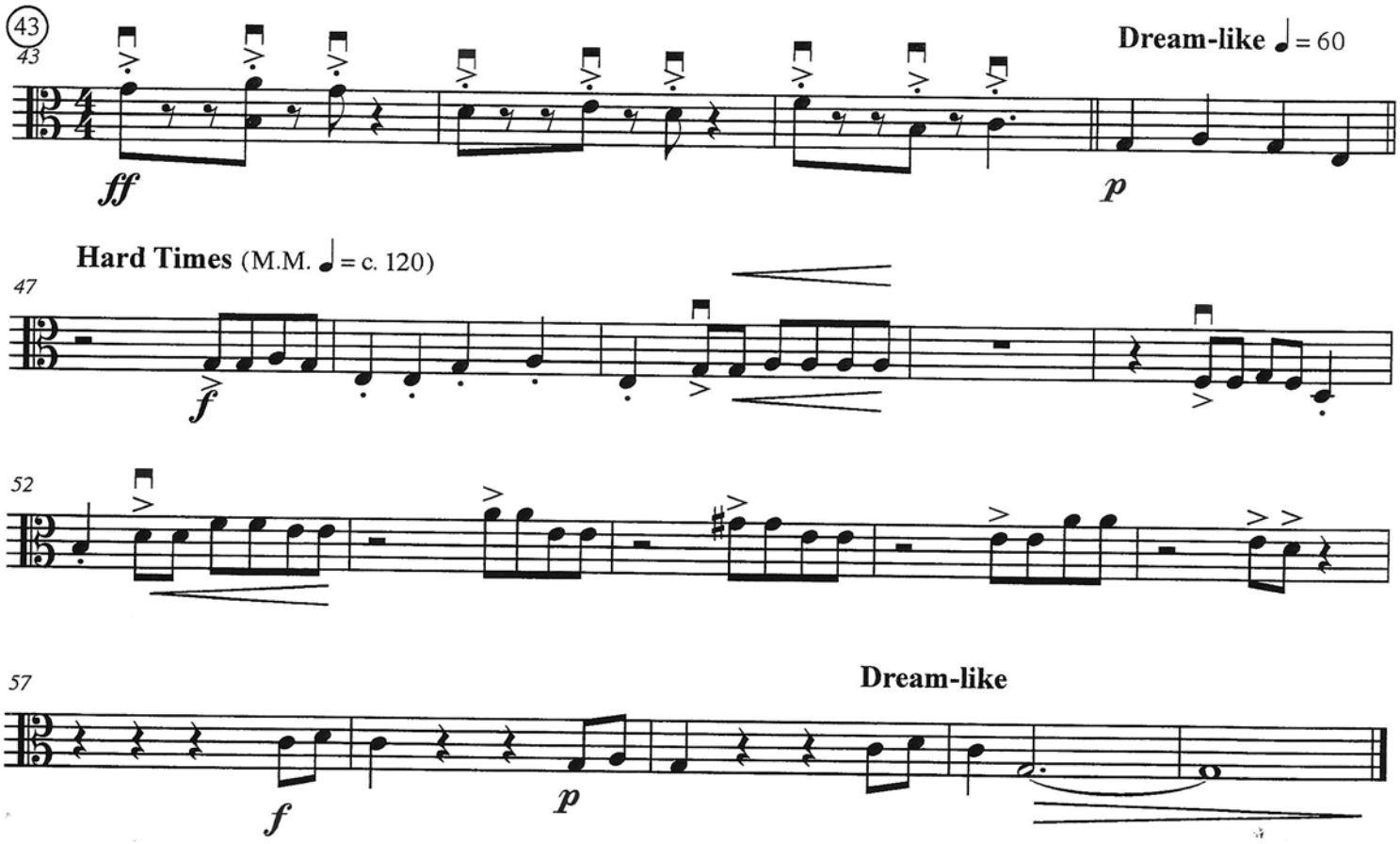
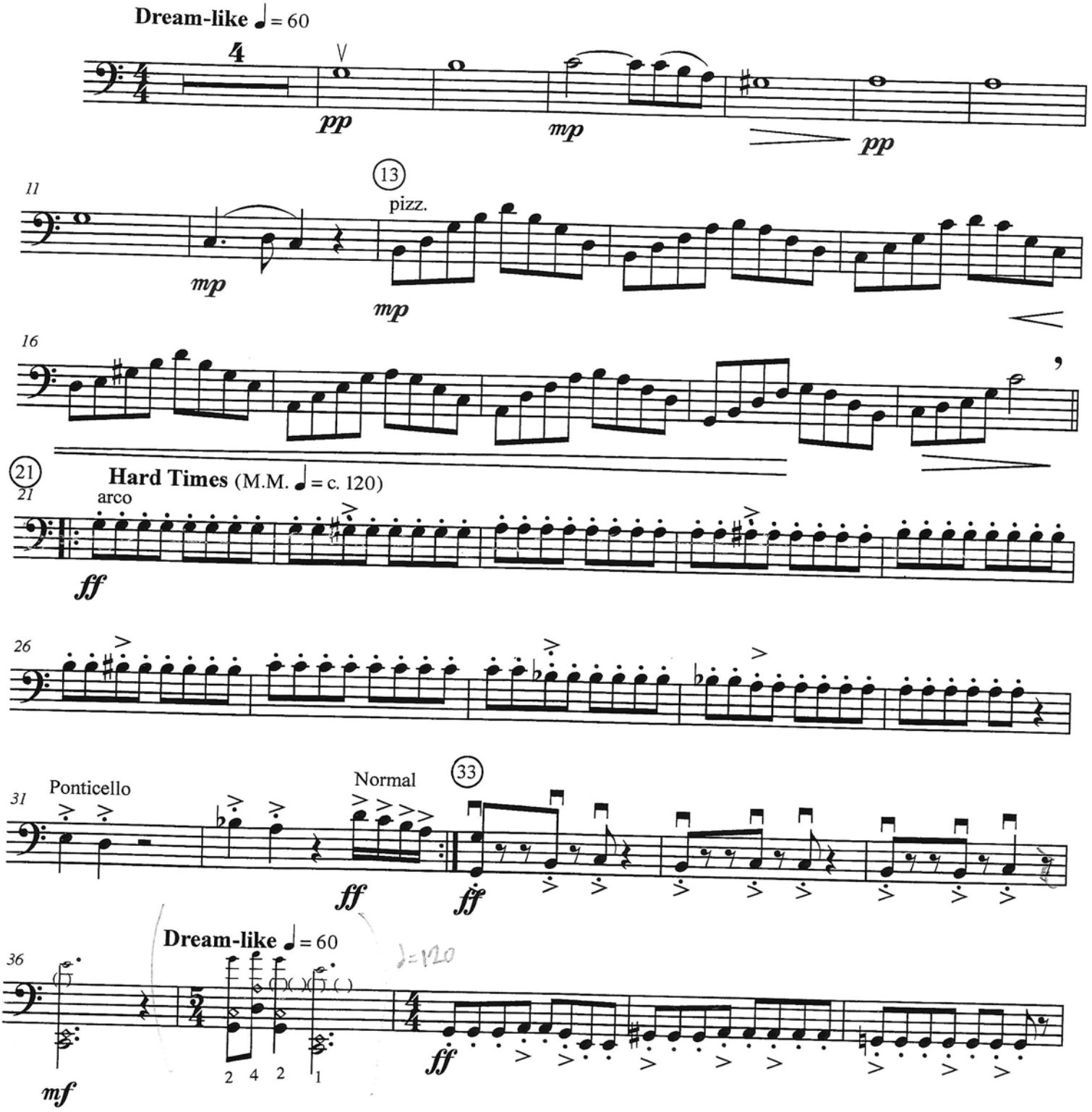

43
43
Dream-like ♩= 60
ff
p
Hard Times (M.M. ♩= c. 120)
47
f
52
57
Dream-like
f
p

Cello

String Quartet

for Jon

Kay Pech



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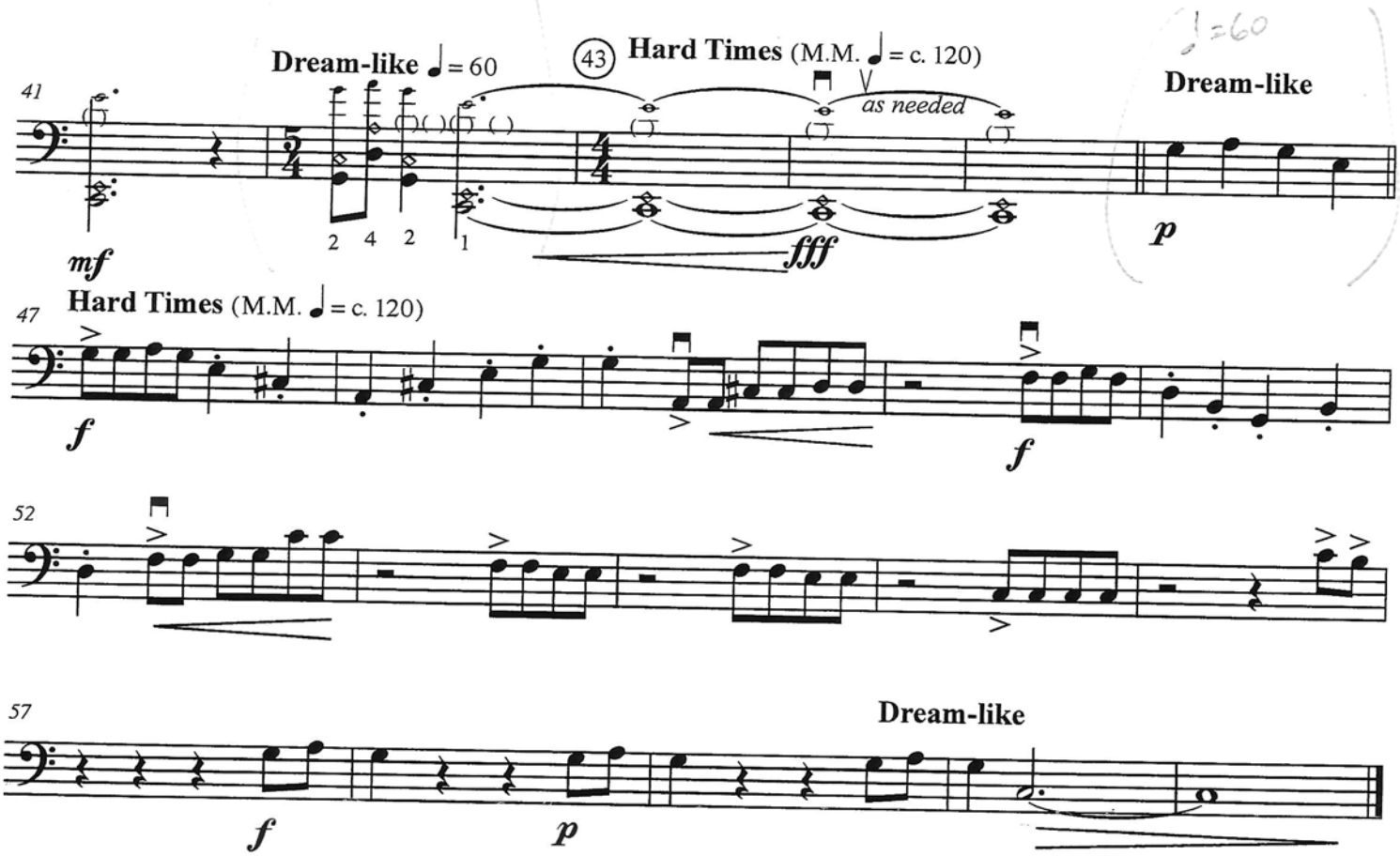

41
Dream-like ♩= 60
mf
2 4 2
1
43 Hard Times (M.M. ♩= c. 120)
as needed
fff
Dream-like
p
47
Hard Times (M.M. ♩= c. 120)
f
f
52
57
Dream-like
f
p

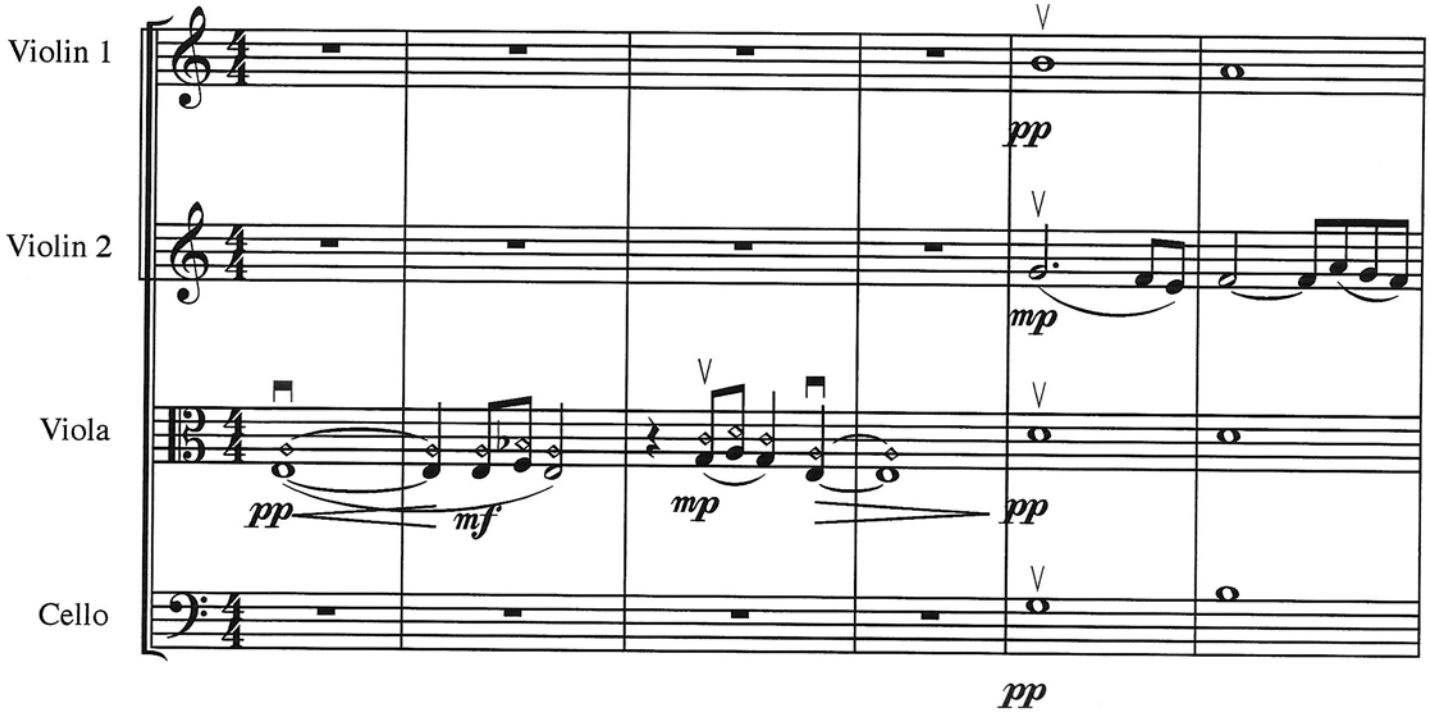
String Quartet

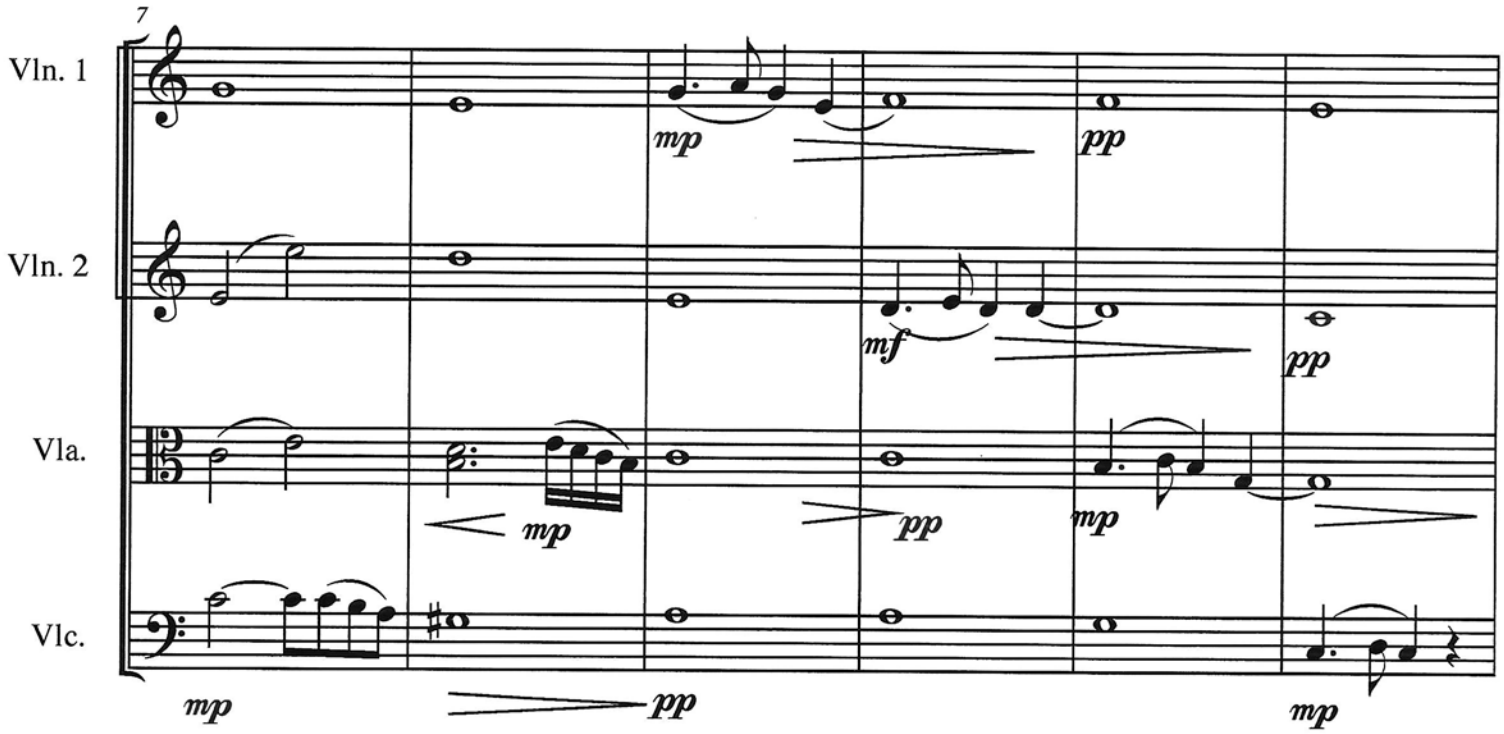
Score

for Jon

Kay Pech

Dream-like ♩ = 60





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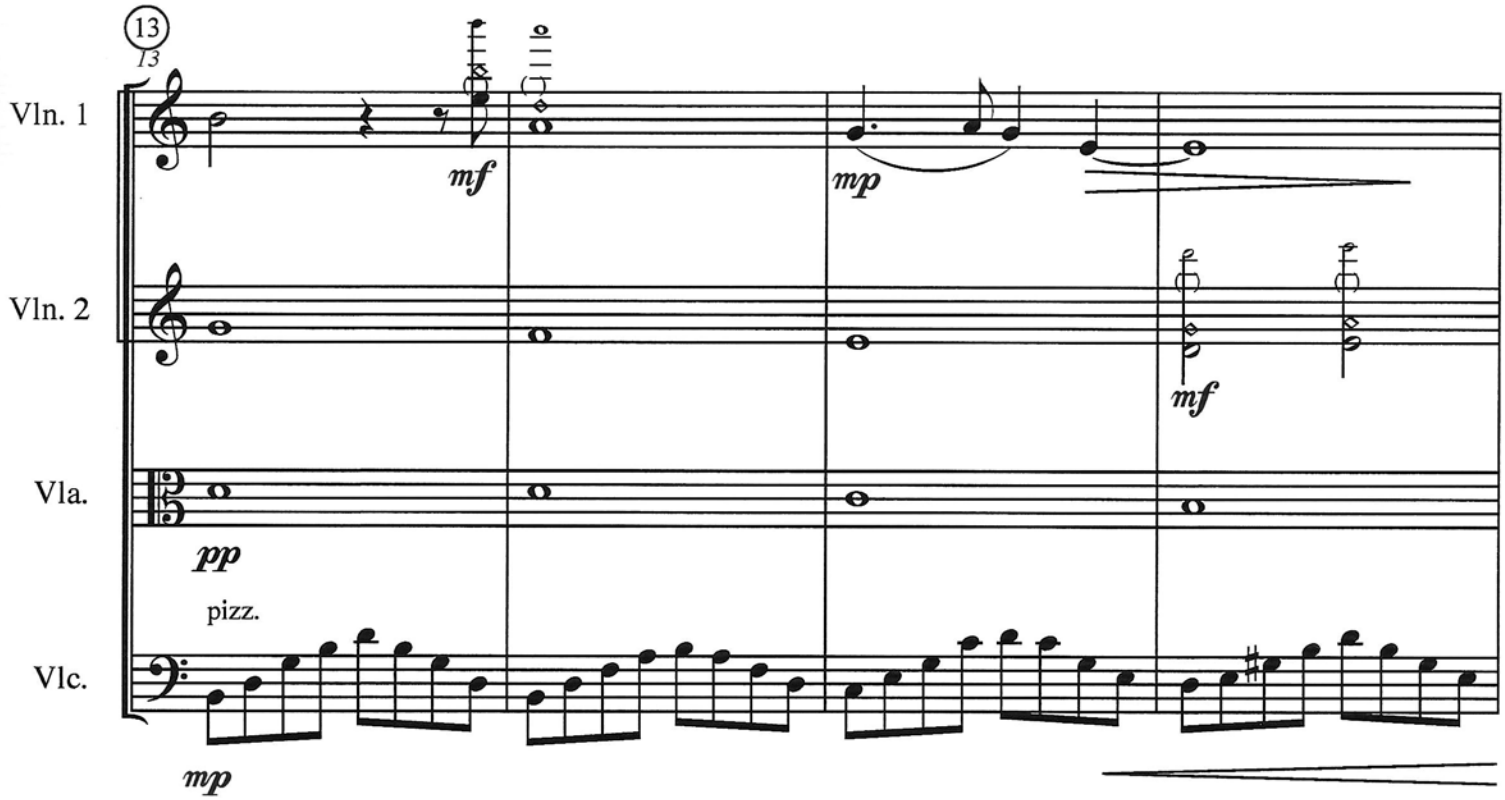
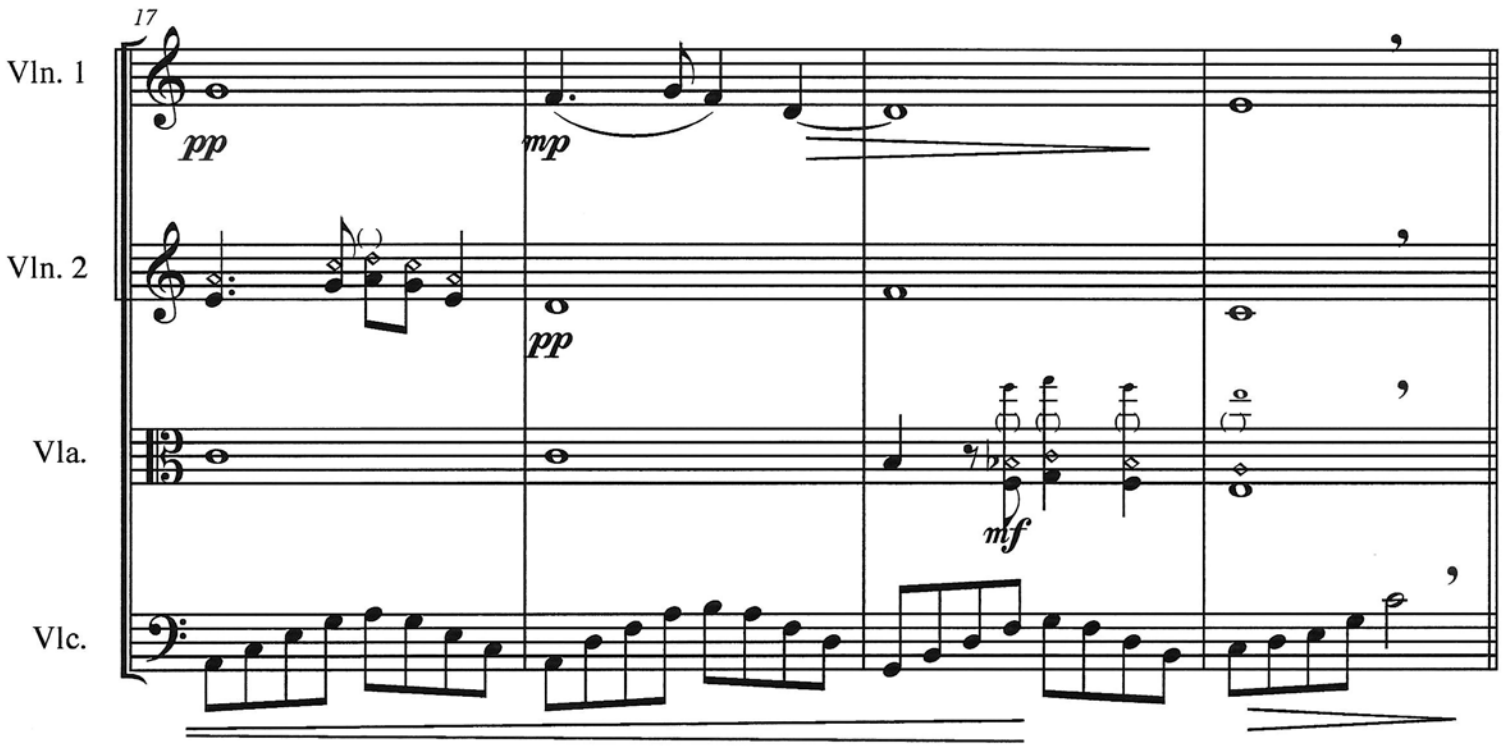
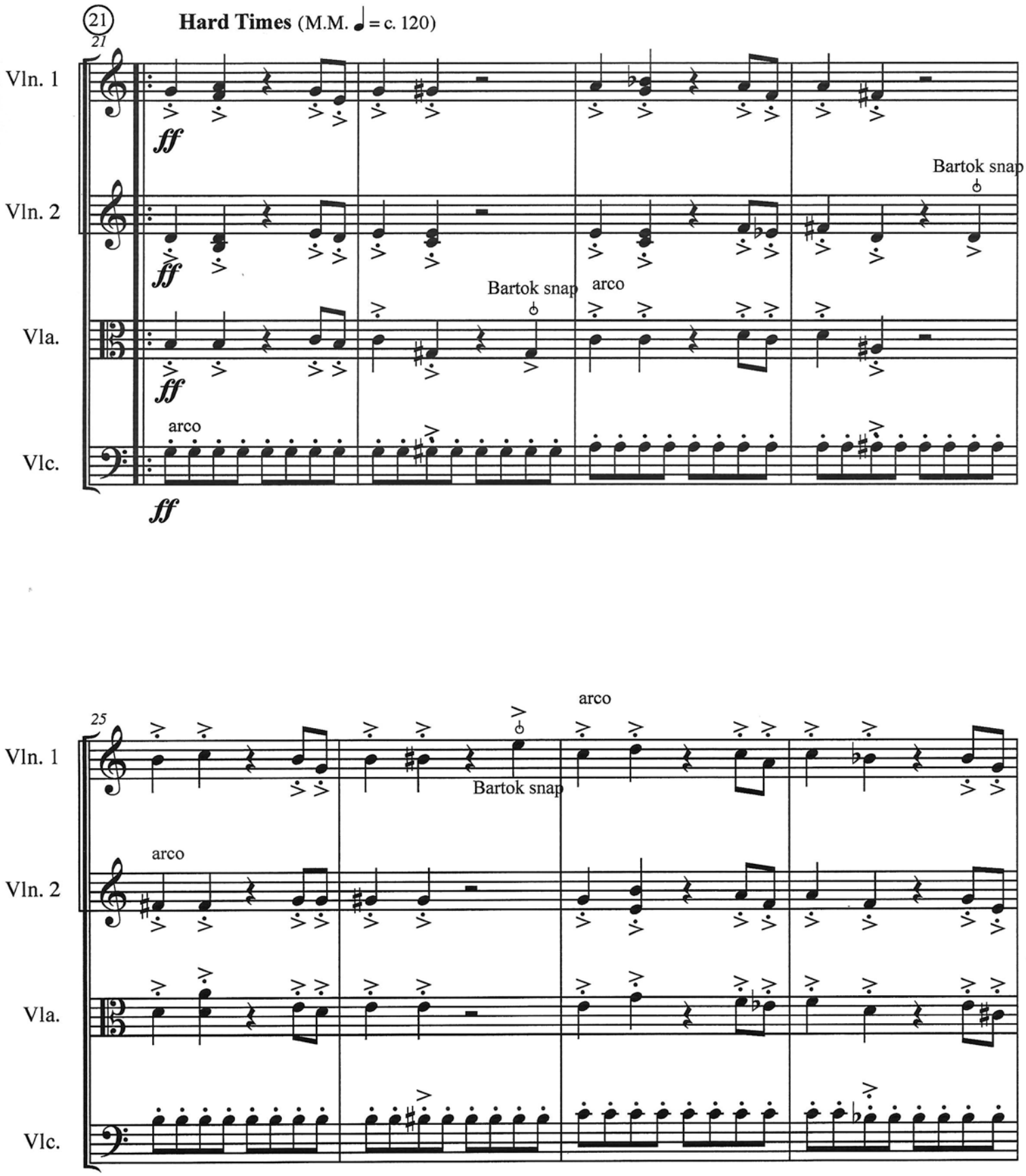
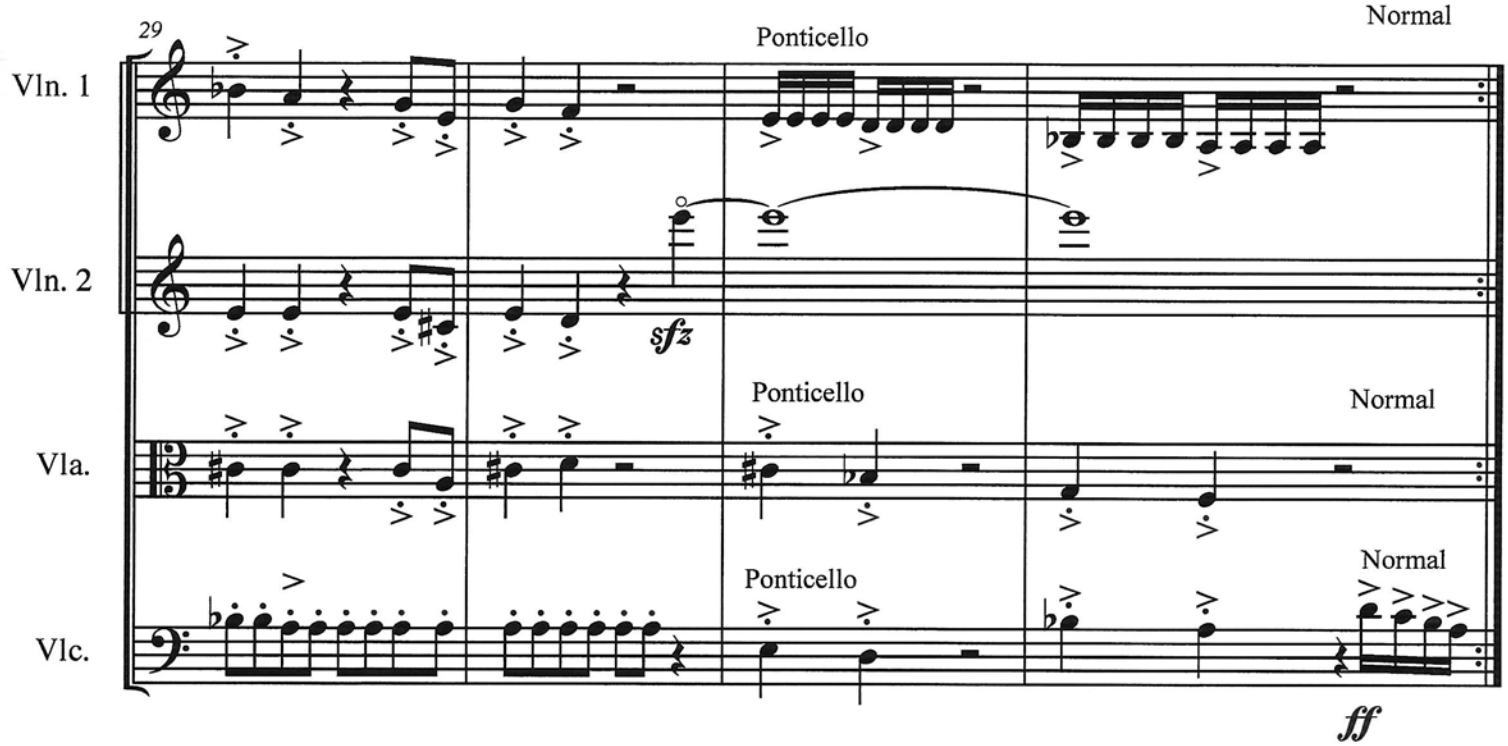
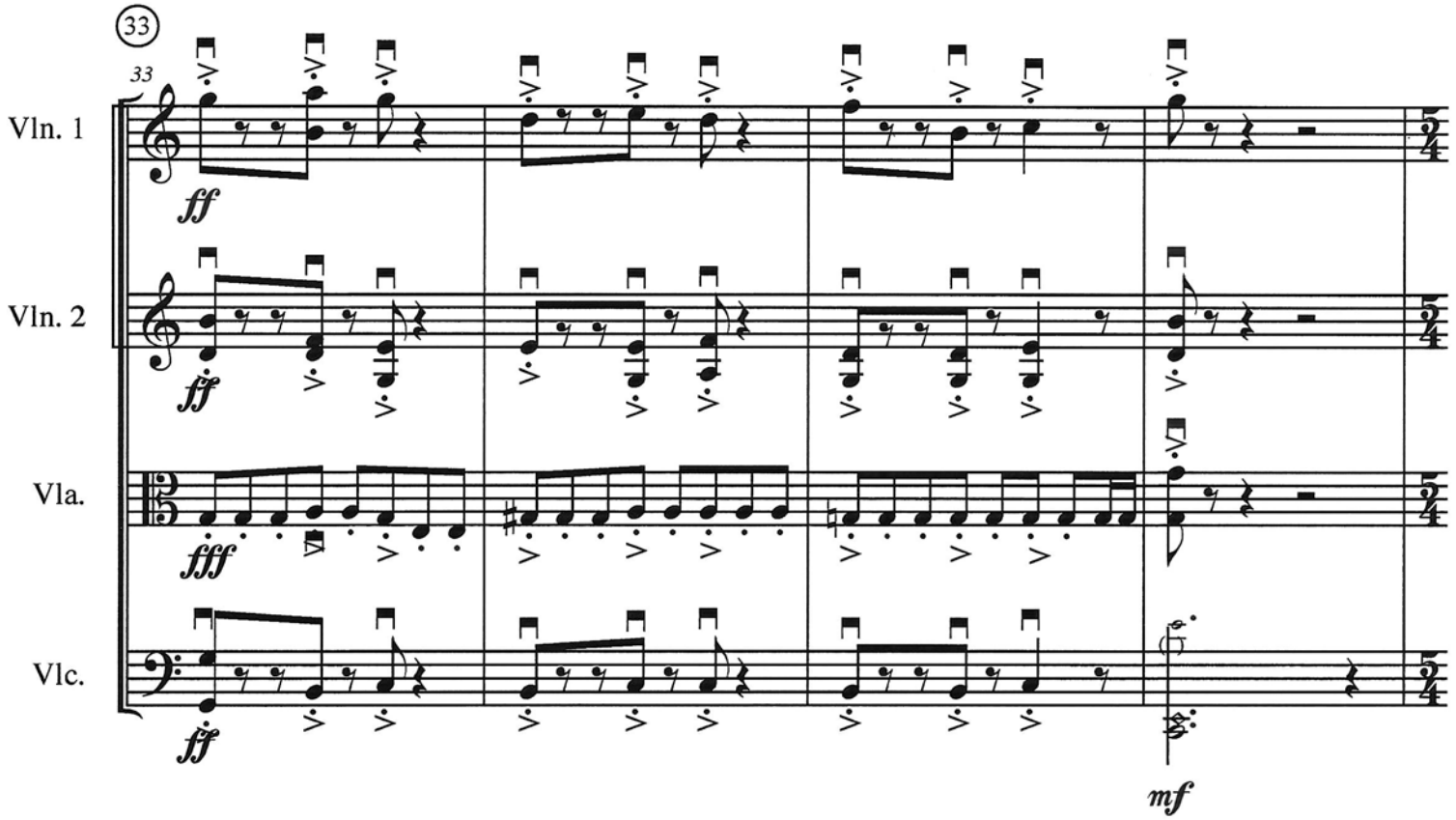
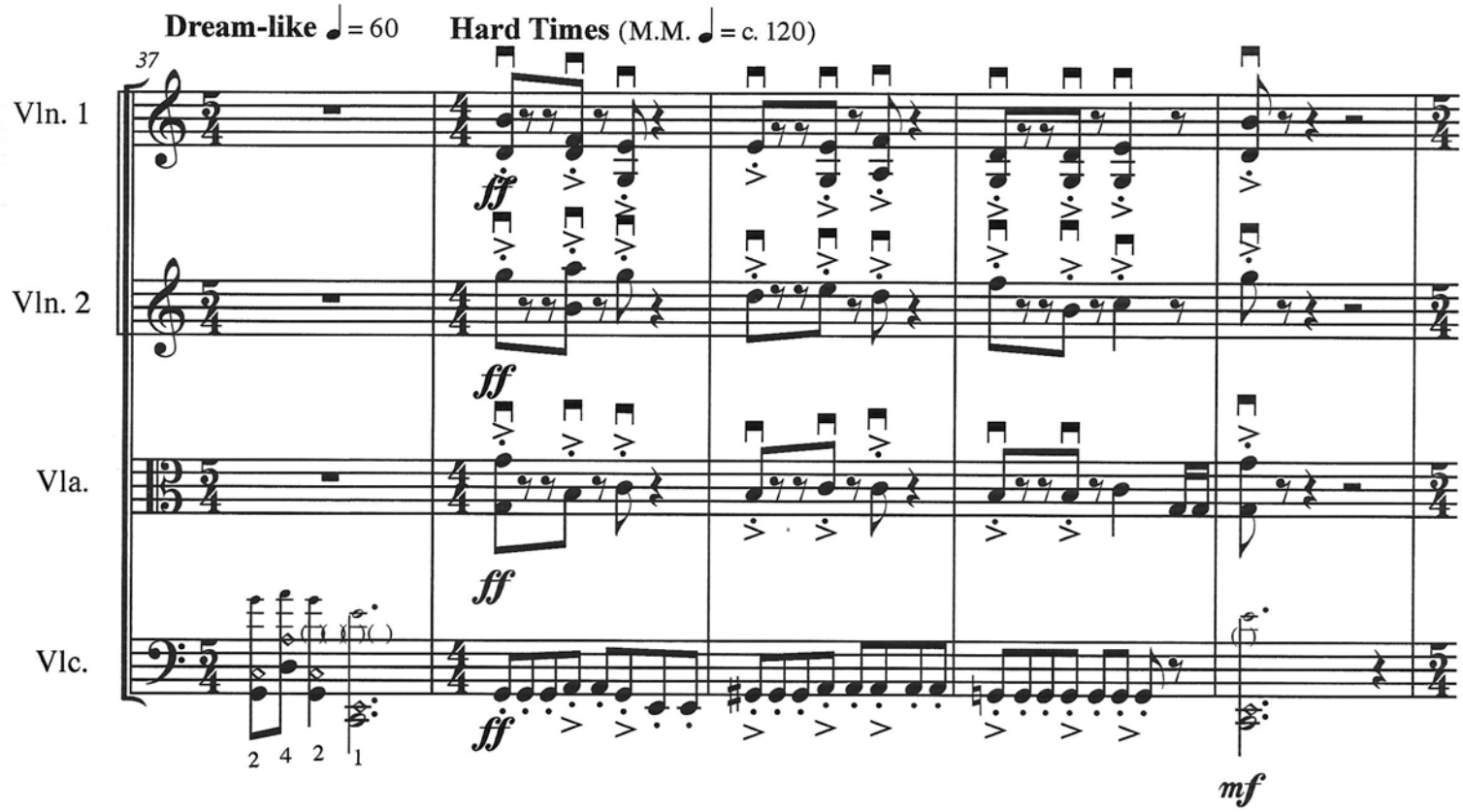

13
13
Vln. 1
Vln. 2
Vla.
Vlc.
mf
mp
mf
pp
pizz.
mp

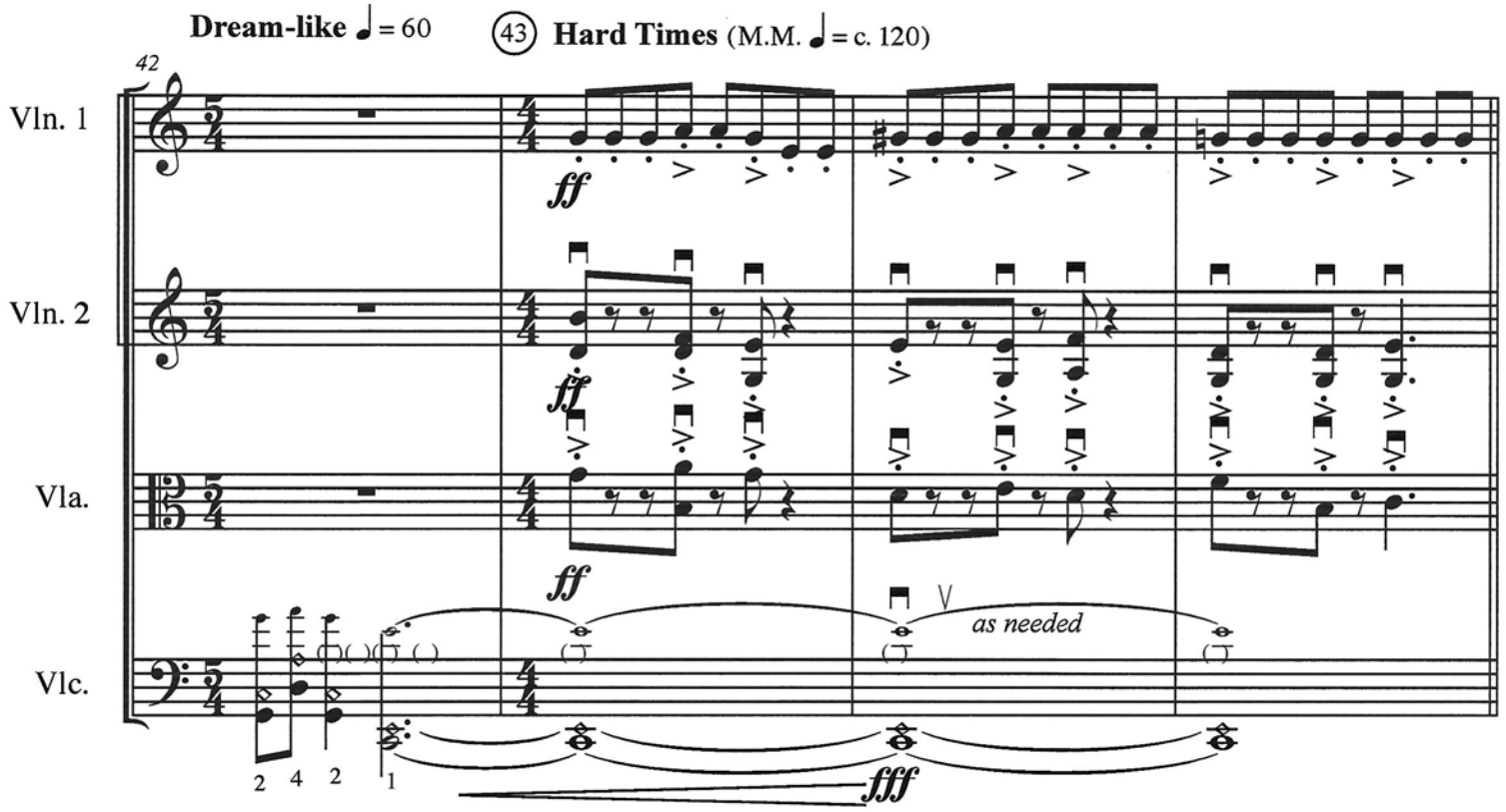

17
Vln. 1
Vln. 2
Vla.
Vlc.
pp
mp
pp
mf

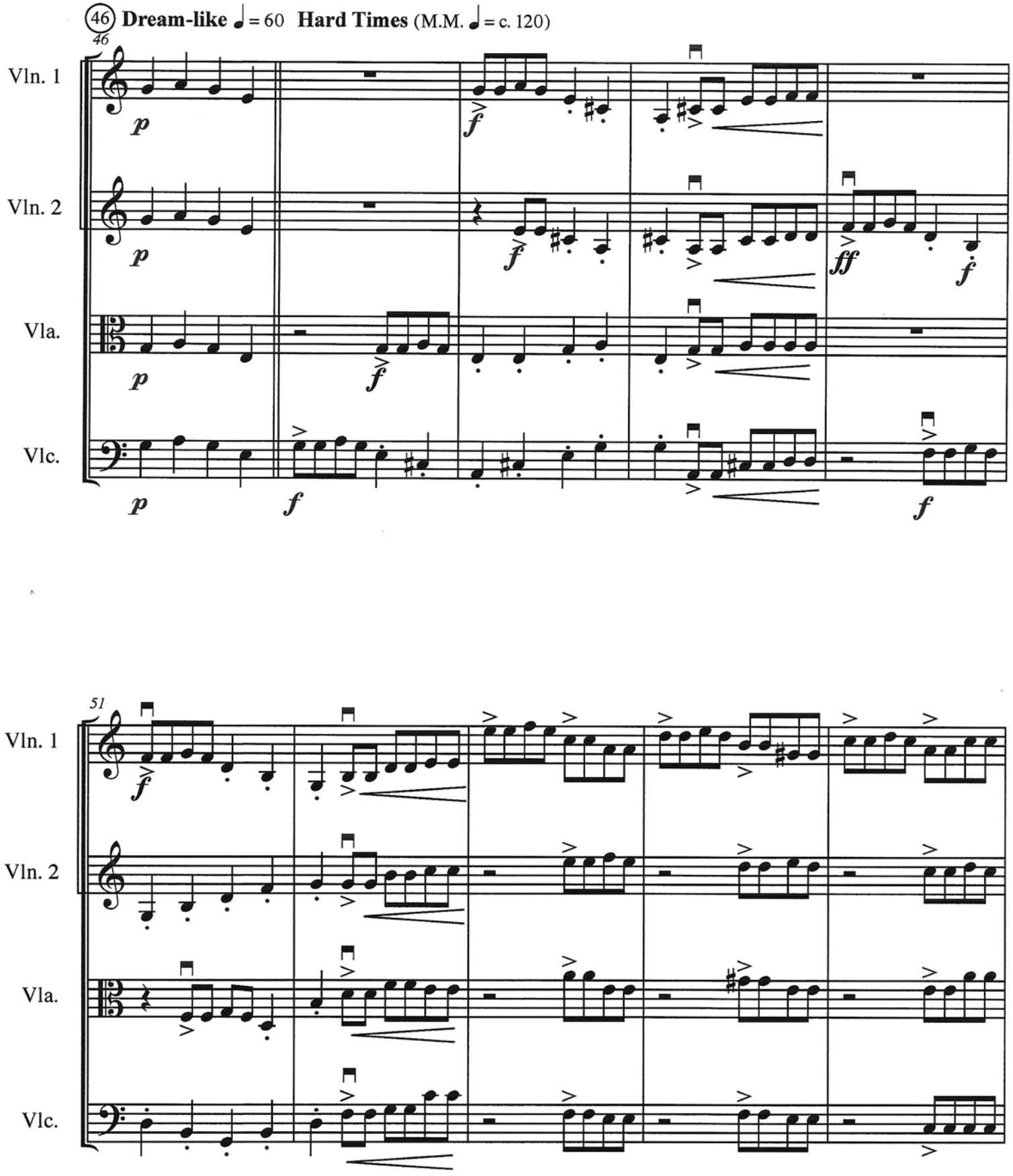

21
Hard Times (M.M. ♩ = c. 120)
Vln. 1
Vln. 2
Vla.
Vlc.
ff
Bartok snap
arco
25

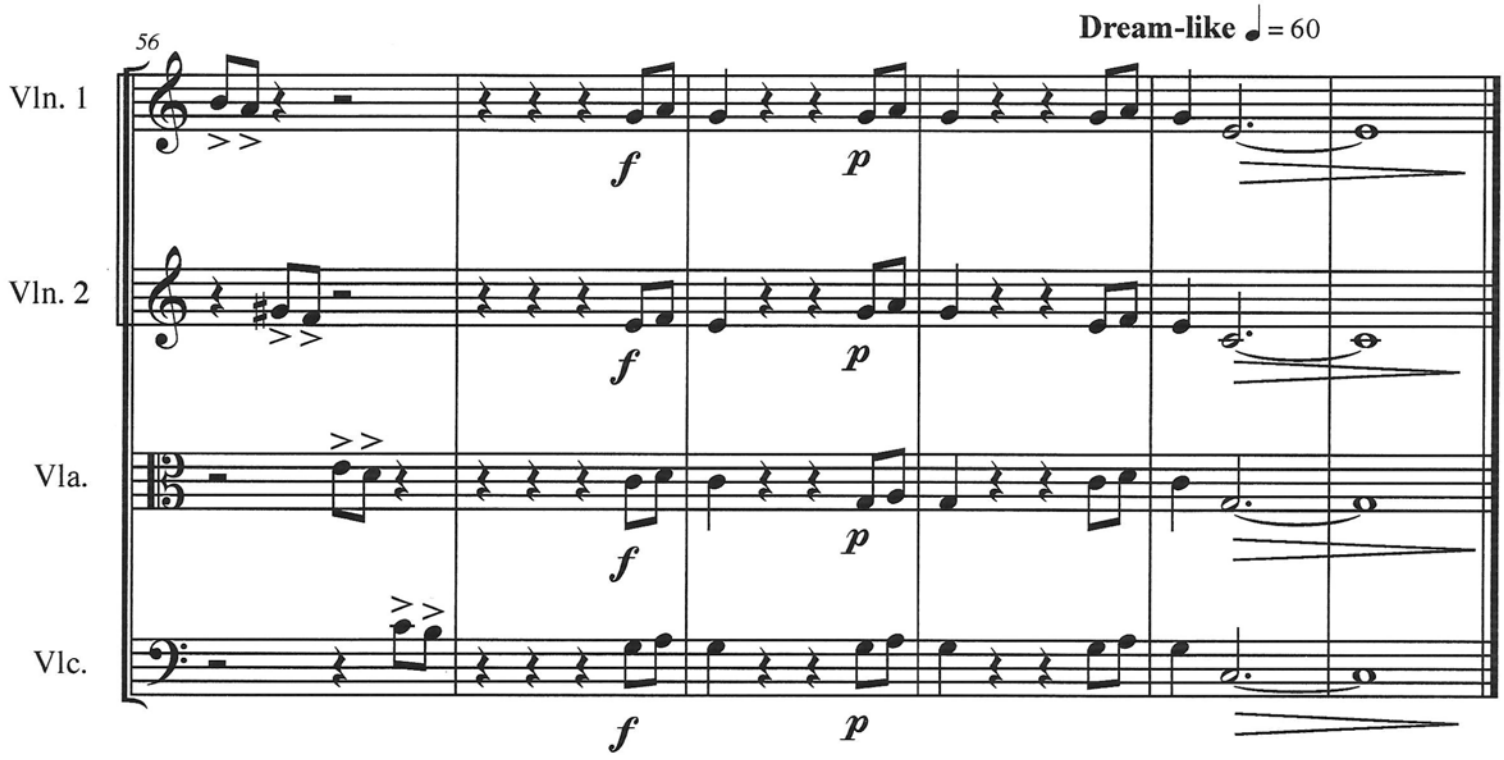

29
Vln. 1
Vln. 2
Vla.
Vlc.
Ponticello
Normal
sfz
Ponticello
Normal
Ponticello
Normal
ff


33
33
Vln. 1
Vln. 2
Vla.
Vlc.
ff
ff
fff
ff
mf


Dream-like ♩= 60
Hard Times (M.M. ♩= c. 120)
37
Vln. 1
Vln. 2
Vla.
Vlc.
ff
mf
2 4 2 1


Dream-like ♩= 60
43 Hard Times (M.M. ♩= c. 120)
42
Vln. 1
Vln. 2
Vla.
Vlc.
ff
as needed
fff
2 4 2 1


(46) Dream-like ♩ = 60 Hard Times (M.M. ♩ = c. 120)
46
Vln. 1
Vln. 2
Vla.
Vlc.
p
f
ff
51


56
Dream-like ♩= 60
Vln. 1
Vln. 2
Vla.
Vlc.
f
p

Year 2010

EVALUATOR RATING AND COMMENT SHEET

(staple to composition)

Title String Quartet # Measures 61

Composer Kay Pech Grade ___ CT Category 5 Age Teacher

MTAC Branch Whittier Teacher ID # 2

All manuscripts have been completely prepared by the composer, either by hand or by computer. **Software used:** Finale 2010

I. RATING

O = Outstanding
G = Good
N = Needs Improvement
NA = Not applicable

Creativity	**Rating**
Melodic interest	G
Harmonic interest	G
Rhythmic interest	O
Construction	
Form	G
Melody	G
Rhythm	O
Chord voicing	O
Harmonic Progression	G
Phrase Construction	N
Counterpoint	G
20th Century Techniques	G
Balance of unity and variety	G
Notation Skills	
Correctness	G
Neatness	O
General	
Expression marks	G
Dynamic marks	O
Originality	G
Metronome markings	O
Tempo indications (terms)	O
Suitability of title	NA

II. OVERALL QUALITY RATING:

Circle (5 is highest): 1 + - 2 + - 3 + (-) 4 + - 5 +

III. EVALUATOR COMMENTS

(If you need more space, use other side)

This piece has lots of nice things. As a teaching piece, the variety of bowings, 20th-c. techniques, pizz, etc, is very good.

Structurally, it needs transitions to smooth the breaks in sections, or each section needs to be longer, esp. the opening 'dream,' to not sound choppy.

Good ensemble writing for the quartet. Ending works well (though staccati are missing?).

Good work.

Evaluator's Signature Erica Knull Date 3/8/10

Comment for Teacher

Year 2010

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Neatness	O
General	
Expression marks	O
Dynamic marks	O
Originality	O
Metronome markings	O
Tempo indications (terms)	O
Suitability of title	G

II. OVERALL QUALITY RATING:

Circle (5 is highest): 1 + - 2 + - (3 +) - 4 + - 5 +

III. EVALUATOR COMMENTS

(If you need more space, use other side)

Very interesting piece! I like the use of harmonics + the Bartok pizz notes. Your piece works + has some engaging musical ideas.

I think the devices that undermine those good ideas are; use of constant eighth note patterns for accompaniment, and use of literal repetition for imitative passages. When using imitation it is OK to not use exactly the same rhythm. (I am thinking of m 9-12).

So as you write more pieces I would like to encourage your use of 20th C techniques. And I would like to see/hear a freer use of rhythm overall.

It is really nice to hear a string quartet! I love it that you are writing for one of the greatest chamber ensembles ever invented!

Evaluator's Signature Dr. Linda Hall Date Feb 28, 2010

Comment for Teacher

I look forward to hearing more from you!