



Sample C

Programme Note: 'Fare From the Home I Love':

'Fare From the Home I Love' is from the Broadway musical 'Fiddler on the Roof'. It was composed by Jerry Bock with lyrics by Sheldon Harnick in 1964. This piece is in the style of musical theatre. Features of this genre include intense and varied dynamics and an emphasis on lyrics. These features apply to this piece as Hodel - the character singing this piece - tells a story through the lyrics. Her emotions are intensified by the varying dynamics in this piece.

Jerry Bock was a Broadway composer, born on November 23rd, 1928 in Connecticut, USA. He composed for 'Fiddler on the Roof' and 'Fiorello!' and won Tony awards for both shows. He is known for his partnership with Sheldon Harnick.

Sheldon Harnick is an American lyricist born on April 30th, 1924 in Chicago, Illinois. He is best known for his work on 'Fiddler on the Roof' and 'Fiorello!'. He has won many awards, including a Pulitzer





Sample C

'Fiddler on the Roof' tells the story of a poor milkman, set on finding husbands for his five daughters in a Russian village. It is set in Imperial Russia, just before the Bolshevik Revolution, around 1905. Hodel is the second oldest daughter who falls in love with a rebel, Perchik. This song is during the second act of the musical, after Perchik was arrested and exiled to Siberia. At a train station, headed to Siberia, Hodel sings as she battles with her identity and whether she wants to stay or go. She doesn't ^{know} whether to loyally stay with her father or follow her heart to Perchik. My favourite part about this piece is the modulation between major and minor keys. It emphasizes Hodel's inner turmoil and colours the piece with emotion. She sings of love of her hometown and happy memories with her family and Perchik in C Major but is distressed about her 'melancholy choice' while lamenting in the parallel minor of C minor. Also, in the introduction, the first bar of it features a dissonant chord, that isn't resolved fully. This instils a feeling of foreboding and gives the audience an insight into Hodel's conflict, before she even begins to sing.



Sample C

playing in Traditional Irish music sessions or by harp societies set up around Ireland - including the Historical Harp Society of Ireland.

Irish dance tunes, such as reels and jigs, and Slow Airs. Slow Airs are pieces played on solo melodic instruments. They are written in free rhythm and are generally derived from sean-nós melodies. This Slow Air was composed by Denise Kelly, an Irish Harpist and composer.

Denise Kelly studied at Trinity College Dublin and the Royal Irish Academy of Music. She has a Masters degree in Music from TCD and went on to study Harp and Composition at the Guildhall School of Music in London.

Features of Irish Traditional Music include a wide range and ornamentation. A specific type of ornamentation is played in this piece - whereby an added auxiliary note is played after a descending scale movement. The auxiliary note is a tone above the final note in the first movement, and a semitone above the final note in the second movement. This type of ornamentation is called appoggiatura. ("31 - "36)

A thing I find interesting in this piece are broken chords that are played. Another feature of this piece that I find interesting



Sample C

is the use of arpeggiated chords. These are another form of ornamentation. The notes in the chord are hit quickly and in order as opposed to simultaneously. This creates a ripple effect. Arpeggiated ^{chords} usually appear in piano or harp music and are notated by a wavy vertical line in front of the series of notes. The notes are played from lowest-highest, unless marked by a downward arrow.

Finally, in a Trad. session, Slow Airs are played in between sets of jigs and reels (dance tunes) to allow performers to rest. They are full of expression and freedom. Other examples of Slow Airs include 'Eamon on Chaois' and 'Captain O'Kane' composed ^{by} Turlogh O'Carolan.



Sample C

TEACHER ANNOTATIONS USING THE FEATURES OF QUALITY

The annotations capture observations by the teacher, using the features of quality, with a view to establishing the level of achievement this work reflects. The annotations and judgments were confirmed by a Quality Assurance group, consisting of practising teachers and representatives of the NCCA, the Inspectorate, the State Exams Commission and the Junior Cycle for Teachers support service.

TEACHER ANNOTATIONS

For both pieces the programme note is engaging, highly interesting, and has been produced to a very high standard.

‘Far from the Home I Love’ offers very detailed insights into the key musical features of the song, which offer excellent signposts and supports for the listener. It shows the student clearly understands and appreciates the nuances of the song, for example the key changes from C major to c minor to emphasise the emotional turmoil of the singer and the unresolved chord at the end of the introduction.

‘Slow Air’ provides the listener with concise, compelling and highly interesting information on the musical features of slow airs and in particular the ornamentation in the piece in the form of appoggiaturas and arpeggiated chords.

‘Far from the Home I Love’ gives the listener in-depth and very detailed information on the purpose of the song within the context of the musical genre and within the historical context. The student offers some excellent insights into the historical setting of the song in Imperial Russia at the time of revolution, and sets the story of how the protagonists’ love is challenged by this revolution.

‘Slow Air’ provides in-depth information on the history of the harp linking to key historical events in Ireland’s history while still referencing harp development outside Ireland. The details on slow airs and their place within the traditional dance set are excellent and the note offers a detailed insight into how slow airs are typically performed.

It is very clear from the information on both composers that a very high level of initiative in research was undertaken.

OVERALL JUDGEMENT:



Exceptional