

Electronic Arts Presents...
Classical Music
Program Notes

Classical Music is a disk of classical music pieces that you can play with Music Construction Set. Once you've loaded Music Construction Set, put this disk in your drive and load the piece you want to play. See your manual for more information on loading songs. These pieces are designed to show you some of the different arrangements possible using the capabilities of MCS. Experiment using these as starting points to create your own arrangements.

File Name Description

- Anvil Anvil Chorus from *Il Trovatore*, Giuseppe Verdi
This piece gets the most out of the IIGS by putting full orchestration in the treble clef and the rhythm instruments in bass clef. This creates an interesting special effect.
- Arietta From 2nd Movement of *Piano Sonata #32*, Ludwig van Beethoven
This piece demonstrates the use of triplets to create an effect we might anachronistically refer to as swing. Copying and pasting the measures with the truest swing beat into a longer piece will provide a good starting point for a new tune.
- Autumn From *The Seasons*, Antonio Vivaldi
This piece exploits the string instrument and shows the use of *registral antiphony* (voices in different registers moving in opposing directions) to indicate dynamics.
- Brindisi Drinking Song from *La Traviata*, Giuseppe Verdi
Verdi uses the string instrument to obtain a hurdy-gurdy sound, with notes repeated in sixteenths in the top voice to simulate a sustain. This is a classic bass line for a waltz.
- Chopin *Etude #24, Opus 25 #12*, Frederic Chopin
This contains a slow harmonic rhythm despite the *con fuoco* (very fast) tempo and shows how to exploit the full range of the instrument. Note the use of eighth and quarter note values in the running sixteenth note line to project a melody.
- Concerto 4 *Piano Concerto #4 Last Movement*, Ludwig van Beethoven
This is a concerto format (tutti vs. solo) where solo instruments alternate with the orchestra. This piece contains an Alberti figuration in the piano and rhythmic modulation from sixteenth note to eighth note triplets which create a general ritard (slowdown).
- Coucou *Le Cou Cou*, Claude Daquin
An early French piece, Coucou has a programmatic title and instruments which imitate the cuckoo. The piece demonstrates the exchange of parts between staves, as well as sequencing, showing how repeated use of similar parts creates beautiful harmonies.
- Dragon *Danse de la Fée Dragce* from *The Nutcracker Suite*, Peter I. Tchaikovsky
Here is an example of harmony based on diminished seventh chords. The instruments used give the song a more fearsome impact than the usual orchestration.
- Fountain *At the Fountain*, Robert Schumann
This piece shows *aperpetuum mobile* effect (literally, "perpetual motion"). To experiment with different melodies using this effect, try copying and pasting.

- Galliarde *Galliarde from My Ladye Nevells Booke of Virginal Music, William Byrd*
This shows the use of ornaments and modal progression common to Renaissance music. Copy and paste these ornaments for use in other pieces; trills and turns are particularly useful.
- Gavotte *Gavotte from English Suite III, Johann Sebastian Bach*
This gavotte uses ornaments in "perfect" counterpoint. It also shows a repeated note motif in the bass clef that's unusual for Bach.
- Gradus *Dr. Gradus ad Parnassum from the Children's Corner Suite, Claude Debussy*
This is a motor piece with constant figuration of harmony. Note the literal transposition of the line (more modal than tonal) during the middle section which could be easily done with cut and paste.
- Haydn *Piano Sonata #9 Last Movement, Joseph Haydn*
The two staves contain the same music played by different instruments. This sort of instrument fusion is best left undisturbed since separating the voices, even temporarily, dissolves the illusion of one instrument. This is a good example of theme and variation form.
- March *Marche Militaire, Franz Schubert*
This classic piece is the archetypal example of a marching rhythm. Note the use of flourishes representing the "band" instruments.
- Nocturne *Nocturne #1, Frederic Chopin*
This piece demonstrates complex rhythmic combinations, with ostinato bass in the middle section and arpeggiated harmony throughout. Try cutting and pasting the ostinato to start on a new piece.
- Prelude 3 *Prelude #3 from The Well Tempered Clavier, Johann Sebastian Bach*
This piece contains invertible counterpoint. Note that the two staves are constantly exchanging parts. With cut and paste, invertible counterpoint becomes very easy to create.
- Scarlatti *Sonata, Domenico Scarlatti*
Note how the melody creates a horn-like sound even without using a horn instrument.
- Trepak *Danse Russe, Trepak from The Nutcracker Suite, Peter I. Tchaikovsky*
Here's a good example of full orchestration, using many voices simultaneously.
- Turca *Rondo a la Turca, Wolfgang Amadeus Mozart*
The two staves play, for the most part, the same music. The bass clef uses a rhythm instrument to exploit the Turkish, atavistic effect of the piece.
- Voices *Voices of Spring waltz, Johann Strauss*
This piece demonstrates nickelodeon sound in a waltz bass. The episodic form is typical of waltzes and marches. This can be a useful starting point for copying and pasting.

*All arrangements and program notes by Doug Fulton
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