

Calm Before the Storm

182731X
AT1 - Composition

Moderato

$\text{♩} = 60$

Flute

Piano

Chords: C, Am, F, G, C, G, G, Am, F

5

Fl.

Pno.

Chords: C, Am, F, G

9

Fl.

Pno.

Chords: C, F, D, G, Am

13

Fl.

Pno.

Chords: Am, C, Em, D/F, Am, Em, Em7

17

Fl.

Pno.

Am Em Am Dm F Dm

20

Fl.

Pno.

Em Am Em Em Bdim Dm Em Am

25

Fl.

Pno.

f G *mf* Em C D

29

Fl.

Pno.

dim. G C Am D G

Composition - Written Statement

This pop-inspired composition is a musical representation of a potential storm approaching, featuring flute and piano instrumentation structured in ternary form (Intro-A-B-A). Characterised by variations of the I-VI-IV-V pop chord progression, this piece is labelled 'Calm Before the Storm'. In the key of C major (Section A), it depicts an uplifting mood, modulating to A natural minor (Section B) to symbolise the storm, concluding the simple quadruple piece in G major (Section Ai). I intended to reciprocate the pleasant and cyclic nature of modern pop songs.

Structure	
Introduction	Bars 1 - 4
Section A	Bars 5 - 12
Section B	Bars 13 - 24
Section Ai	Bars 25 - 32

Section A is characterised by syncopation and slurs to produce fluency of phrases and establish the main melody.

Figure 2; Blue lines indicate beats. Yellow highlights offbeat

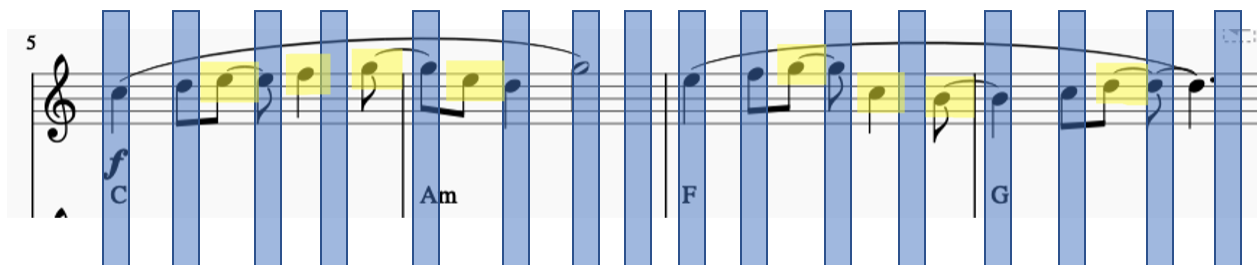
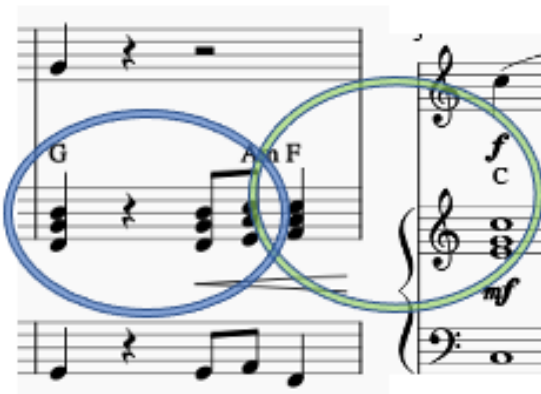


Figure 3; (right)

- Shows an interrupted cadence (v-vi) G major chord to A minor chord at end of intro.
- This same cadence is used to modulate from C major (ionian) to the relative minor, A natural minor (diatonic) for section B. (blue)



Green ; Shows a transitional plagal cadence (iv-i) from the chord in bar 4 to bar 5.

Piano *mp*

C Am F G C G G Am F

Figure 5; Here the basic chord progression is displayed over 2-bar sections, then varied throughout. (i-vi-iv-v) = (i-v-vi-iv)

Contrastingly, Section B has juxtaposed articulation (staccatos), and additional musical features (figures below) not present in A, embodying the potential ‘storm’ threatening the uplifting scene.

Original excerpt (Part A)

Phrase Contraction (Section B)

Inverted Phrase Contraction (Section B)

Descending Chromatic Harmony (Section B)

Semiquaver Chromaticism

End of section B

The G flat or F sharp accidental hints at the relative major dominant transition two bars later, to the key of G major. A modified section A returns through a perfect cadence within A natural minor, coupled with a chromatic passage.

Bdim Dm Em Am

Repeating technique throughout piece: dissonance of first melody note, resolved later within the bar, specifically in Section A from pitch B to a chordal E on the 3rd beat here (left)

Other Examples (right)

End of Section Ai

Dynamics Present

Imitation is used in reference to original theme, however in G Ionian, and on beat, not syncopated. Marked forte, and finalised with a perfect cadence, Section Ai utilises hints of rhythm augmentation (triplet) to emphasise the finale and extend the diminuendo's effect over more notes.

