
CHOREOGRAPHIC COMPOSITIONS AND THEIR PERFORMANCE BY HERBERT HOWELLS

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Abstract

Dancing compositions represented a large proportion of the works of many composers during the different musical eras in general and during the second half of the nineteenth century and the early twentieth century in particular, and took different names and were used to express feelings on many joyful and sad, emotional occasions And the avenue, patriotism and nationalism, and we find that the composer of dances is considered one of the musical compositions that are beloved by many pianists, especially college students, as many students prefer it to be within the content of his piano curriculum, and there are many studies that dealt with dances, where she indicated The study (Jehan Ezzat El Shafei, 2010) to Belgian dances and how to perform them, as well as the study (Amal Muhammad Talaat Ismail, 2010) that dealt with German dances according to Clara Schuman, but there is no single study that deals with the compositions of dancing and how they performed according to Harbert Holz. He composed a large number of dances that were distinguished by her distinguished musical style.

Keywords

Choreographic, Composition, Performance, Herbert Howells.

Introduction

Through the researcher teaching a subject (piano) in the college, she noticed that the students in the college concentrated the selection within the limits of a set of fixed and circulating pieces from the classical and romantic period works, which caused boredom for the student and the teacher from the large number of repetition of the pieces being heard because students were afraid of going to play the books Uncirculated in different eras, because of its high musical techniques, the researcher suggested that the students' selection of pieces be expanded through simple compositions for dances by Herbert Howells, because of the musical techniques that are characterized by these melodies and beautiful attractive melodies that encourage students to perform them.

Research Aims

Through the researcher teaching a subject (piano) in the college, she noticed that the students in the college concentrated the selection within the limits of a set of fixed and circulating pieces from the classical and romantic period works, which caused boredom for the student and the teacher from the large number of repetition of the pieces being heard because students were afraid of going to play the books Uncirculated in different eras, because of its high musical techniques, the researcher suggested that the students' selection of pieces be expanded through simple compositions for dances by Herbert Howells, because of the

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musical techniques that are characterized by these melodies and beautiful attractive melodies that encourage students to perform them.- Shedding light on the influence of the supportive mind in linking values and symbols with the connotations and meanings implicit in designing the corporate identity; And then enhancing the sensory experiences and consolidating the mental image of the recipient.

Employing the enhancement of the physical properties in the design or reformulating them to add new plastic dimensions; which reflects positively on creating different creative ideas with both aesthetic and functional values.

The first part is the theoretical framework and includes:

Previous studies related to the research topic.

First, Arab studies:

- The first study:

The study of the style of performing (marionette) puppet dances compositions for beginners at Shostakovich.

This study aimed to identify the style of performance of Shostakovich's compositions for beginners through the instrumental analysis of the book Maronite Bride Dancing, to identify the musical difficulties in the book Maronite Bride Dancing through the instrumental analysis of them, to overcome the musical difficulties of learners by proposing some tactical exercises that help in reaching the performance The good study followed the descriptive approach and content analysis.

The second study:

Instrumental techniques in the Spanish dances of the piano instrument of Joaquín Torina.

This study aimed to determine the characteristics of the musical elements contained in the dances of Joaquín Torina, to identify the difficulties that these dances contain, and to try to overcome technical difficulties with the suggested instructions and exercises.

The study followed the descriptive analytical approach.

The results of the study identify the technical difficulties that characterize the Spanish dancers of the piano at the beginning of the twentieth century according to Joaquín Torina, the different musical characteristics that characterize the Spanish dancers of the piano at the beginning of the twentieth century when Joaquín Torina.

- The third study:

A stylistic comparison study, the performance of Sweet Piano by Bellapartock and Claude DeVossi

This study aimed to clarify the technical characteristics of his Sweet book by Claude Debussy

and Bellapartock, and to identify the difficulties and tactical problems through study and theoretical and practical analysis with the development of appropriate solutions to facilitate their performance and that by making exercises and musical instructions that can help overcome the difficulties of these compositions and Making a comparative study between them to identify similarities and differences, the study dealt with the descriptive approach (content analysis), the study sample was Sweet Perjamisk by Claude Libosi), Swate (Classifier 14 for Bellapartock).

- The fourth study:

The style of performing piano sequences in Handel and Mozart

This study aimed at introducing the technical characteristics included in the sample of Handel and Mozart sequences, introducing the tactical difficulties and their treatment method in the Handel and Mozart sequences sample, identifying the educational level of the sample sequences in Handel and Mozart, and the study followed the descriptive approach and content analysis. The researcher selected the sequence No. 12 of George Frederick Handel as one of the media of the Baroque period and the sequence of Wolfgang Amadeus Mozart as one of the media of the classical era.

- The fifth study:

Piano dances by the Belgian author Julim Leakey and how to perform them

This study aimed to introduce the technical characteristics included in Julim Leakey's composer of choreography and how to perform it, to identify musical difficulties through instrumental analysis of them, to overcome the musical difficulties of the learners by proposing some tactical exercises that help in reaching good performance. The study proved the descriptive method. The content and the results of the study identified difficulties The technique that distinguishes Belgian dancers of the piano and how it performs.

Sixth study:

German Dances (Class 6) by Clara Schumann

This study aimed to identify the compositions of German dances in Clara Schumann and the most important characteristic features of them, to identify the technical difficulties of the works, the research sample, to overcome the tactical difficulties and to provide solutions and musical instructions for them. The study followed the descriptive approach, analyzing the content, and the results of the study identified technical difficulties. What distinguishes German piano dancers by Clara Schumann and how it performed.

Second: Foreign Studies:

The first study entitled:

A performance Analysis of Selected Dances from "The Hungarian Dances" of Johannes Brahms and the "Slavonic Dances" of Antonin Dvorak for one piano four hands **

Instrumental analysis of a selection of Hungarian Brahms dances and Slavic dances of Antonin Dvorjak for four-hand piano

This study aimed to clarify the most important distinguishing features of the style of performance in Brahms and Antonin Dvorjak, the important characteristics of folk music, the study dealt with the descriptive approach (content analysis). No. (), classified No. (1) for Antonin Dvorjak.

The researcher's comment on previous studies:

The studies were arranged according to the period of time from oldest to newest. Previous studies focused on analyzing and studying the compositions of the sequences of dances in some authors of the piano to take advantage of the performance methods of these pieces and try to overcome the difficulties with them in order to achieve good performance.

All previous studies and current research in the theoretical side of music agree Dances and differ from them in that the current research dealt with the author of choreography for Herbert Howells, which the researchers did not deal with before in the study and analysis.

Herbert Howells:

In the history of English music in the twentieth century, the composer Herbert Howells (1917) is still one of the distinguished composers of English music and was to be ranked as one of the leading composers.

Harbert Howells was born in Leidney, Gloucester, on October 17, 17. He showed a keen interest in authorship early in life, and at the age of eighteen he became a disciple of Herbert Brewer, priest of Gloucester Cathedral. In 1917 he won a scholarship to the Royal College of Music and presented in his early years a wonderful series of works for the orchestra and a wonderful series of chamber music, (2) quartets, (3) violin sonnets, piano music, and solo songs.

Howells showed a keen interest in church music and even had a more prominent role in building his productions.

The transition from folk to religious music continued into the 1940s with a series of compositions creating group scripts and hymn, most notably Magnificat and Nunc Dimittis.

Howells showed an extraordinary spending of church music that dominated his production after World War II, and on which his great reputation is based to a large extent, and the

reason for this is due to several reasons, including excessive sensitivity to criticism, Howells' unwillingness to promote his own music.

- Wrote the first Mass at Westminster Cathedral under the leadership of Richard Terry and then composed his first orchestral work, the Piano Concerto on the C / M scale, Halls was an outstanding student who won most awards and was highly regarded by his teacher and colleagues.

- In 1917 he wrote (2) Dances for the Piano, (3) Dances for Violin and Orchestra, SUITE, Fantasy for Piano with Orchestra in A / m Scale.

- In the year 1990 he got married and continued to compose many songs.

- In 1991 he composed Sonata No. (3) and a song for the soloist with the orchestra.

- In the year 18, Halls suffered a tragedy, which was the sudden death of his 9-year-old son, and for several months he felt that he was unable to compose, but in the following year 1934 he composed the largest work, which is a concerto taken from the mass written in the year 18, and he presented this work in In 1938 Halls worked as a director of music at the Girls' School in St. Paul in the year (19:12). He was a professor to King Edward VII at the University of London (19:15). In his early years he presented a wonderful series of works for orchestras and a wonderful series of chamber music, (7) Rubaiyat, (✓) Violin sonnets, piano music, solo songs. Herbert Howells died in London on February 2, 17, at the age of 90.

The most important works:

- Concerto for Piano No. (✓), S.

- Piano pieces (31) OP.

Prelude for Piano (32) OP.

- Quartet Clarinet OP (31)

- 6 pieces for piano.

Sonata for Clarinet with Piano.

- Lapua sonata with piano.

- Violin Sonata with Piano (No1) E / M OP 18 (.

- Violin Sonata with Piano (NO2) E / M) OP 26

- Violin Sonata with Piano (NO3) Em. OP 38

- (3) Violina Dances with the Orchestra (7) Op.

- (3) Piano tracks OP 28

- (3) Rhapsody OP 17

- (3) Shasun compositions OP 28

- Collection of .op 9 songs (N1)

(10) Piano Dances NO 21.

- *the author of the dances*

It is a model of automatic music composition in the sixteenth century, and it is a group of short musical compositions or folk dances with a variety of rhythms, speed and character played one after the other, not subject in their construction to a template or a specific model, and their parts are not related in terms of music or subject and were It was composed in the Bach era from the sequence of dances in the following order: Allmand, Korant, Sarband, Jij, and in the seventeenth century, other dances such as the Javot, Minwiter, Basbala, and Rijodon were added to it. Popularity or church melodies, Ahmed Bayoumi, 12, pp. 4-400).

And in the seventeenth century, it became merely a series of successive pieces of music and the number of its parts was shortened and the names of the dances were gradually replaced by the names of their movements (fast, slow, very fast). The names of the dances were also released as the title of some short pieces that were consistent with their style. The group of dances in the seventeenth and eighteenth centuries was called (ORDERS) in Italy (SONATA DA COMERA), in England (LESSONS) and in Germany (BLOZAN, BENJAMINC, 2013. pp. 166) (PARTITA)

In the nineteenth century, folk dances from jets from central Europe appeared in Europe, such as mazurka and polynes from Poland, polka from Bohemia, and waltz from Austria, and in the nineteenth and twentieth centuries social dance forms were more influential in music, and the authors were researching By themselves, about the dance music in other countries to inspire new dancing musical works. Concerts became more and more lively, for example the works of "LIST" Hungarian Rapole and the Spanish dancing rhythms of "BIZET" then appeared in the twenty-first century other dances in the modern era An example is tango, samba, rumba ... and others, then jazz music appeared in 1920.

Research results:

- After the researcher completed the study, she reached what achieves the research objectives and answers the research questions. What are the characteristics of the choreographer's playing style by Harbert Halls, the results are as follows.

- 1- Clarity of the template that often contains repeated melodic ideas.
- 2- The accompaniment is regular based on incremental tones and triple and quadruple echoes.
- 3- Melodious powerful exciting.
- 4- The frequent use of melodic bows and the short bow, time brackets.
- 5- Frequently changing the keys and changing the scales.
- 6- Use of the pedal.

The answer to the second question was what are the musical techniques and the suggested instructions to overcome them in the choreography of Harbert Halls through the musical analysis of the author, the research sample, and through the exercises suggested by the researcher

Interpretation of the results:

- The author is characterized by repetition and resemblance, smooth and rhythmic in the hands.
- The composer used the short melodic bows slur and the long bows phrase extensively - In these pieces the author was interested in terms of performance and expression.

The author has the advantage of having multiple scales and changing keys.

The author used Marcato profound pressure.

The author contained the pedal in abundance to enrich the artistic work.

Frequent use of double tones, harmonic notes and octaves.

Recommendations:

- 1- The books of the twentieth century were included in the curricula for piano playing and choose what suits the student in different stages.
- 2- Paying attention to Harbert Halls' literature and integrating it into the decisions of specialized colleges and institutes
- 3- Organizing concerts to play choreographic compositions.
- 4- Providing listening records so that students can listen to the choreography of the twentieth century.

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