Candidate E

International Baccalaureate
Form 6/MICS
Music cover sheet: musical investigation

SUBMIT TO: EXAMINER ARRIVAL DATE: 30 APR (30 OCT) SESSION: M060

SCHOOL CODE:

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* Type or write legibly using black ink and retain a copy of this form.
* Complete one copy of this form to accompany each musical investigation submitted.

SUBJECT: Music LEVEL: Standard

CANDIDATE NAME: Candidate E CAND CODE:

INSTRUCTIONS TO CANDIDATES
Candidates are reminded that they are required to submit a paper copy of the mass media script, regardless of the medium chosen. Check that your candidate code is on each sheet of paper used in your musical investigation and attach this cover sheet to the front of the folder.

Outline below the nature of your musical investigation.

For which mass medium has the script been prepared? Radio Talk Show

Which two musical cultures are investigated? German Romanticism Opera, and 1970's British Rock and Roll

Which pieces of music are discussed in detail? Give your main reason for linking these examples.

The two examples both were easy as well as interesting to observe.

Number of words 1,778

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: Date: March 31st, 2006

Teacher's signature:

For completion by the examiners

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Examiner: Examiner code:
Moderator: Moderator code:

Vade Mecum 2005

The arts, music Page 33
Die Walkure and The Wall
An Analysis of Wagner’s "Ride of the Valkyries"
and Pink Floyd’s "In the Flesh"

May, 2006
I.B. Music S.L.

1,778 Words
Narrator: Good Evening, this is David Stewart at WINS Radio in New York City. This evening, I want to ask all of you listeners out there a question: What makes this music......

(Plays “Ride of the Valkyries” for 10 seconds)

Narrator: similar to this music?

(Plays “In the Flesh” for 10 seconds)

Narrator: Now before you start to answer this vague question, just relax and put the phone down, because I am about to take you all on a trip; a trip to the opera as well as to the “rock opera”. The Romantic opera and the rock opera are not as different as they both seem to be. Both operas have derived out of eras of self-realization; in Germany, it was during the Enlightenment period (1750-1830). As for the rock opera, it was during the end of the drug and politically fused Psychedelic era (late 1960s-early to mid 1970s). Besides from the eras these musical genres came from; their musical and literary structure also compare to one another. Both operas dealt with creating a musical soundtrack telling an epic story of someone’s personal journey, either physically or mentally. The literary devise surrounding the music is picaresque?

Tonight’s topic we will be observing is the similarities and differences between the classic German, Romantic composer Richard Wagner’s epic piece, “Ride of the Valkyries” from his opera, Die Walküre, and the famous British Rock Group of the 1970’s, Pink
Floyd, and their song “In the Flesh” from their 1979 rock opera/album *The Wall*. Now, I just started this show by playing only 10 seconds of the musical pieces we will be looking at. But before we look more closely at the topic in general, let me play you these pieces in their entirety. First, we look at Wagner’s “Ride of the Valkyries”.

“Ride of the Valkyries” has been one of Wagner’s most well known works. This piece was from Wagner’s opera *Die Walküre*, in English, meaning “the Valkyrie”. *Die Walküre* tells the story of a young soldier, Siegmund, and his never-ending quest for finding his true love, as well as facing many trials from warriors, his life, his death, and his afterlife. Wagner has been known to create mythological characters in these picturesque operas and to show how they adapt to their own societies as either a god or a hero. Die Walkure exemplifies the myths of heroes and villains. Here is Wagner’s signature composition, “Ride of the Valkyries”.

(“Ride of the Valkyries” is played in its entirety)

Narrator: The next piece I would like to play for you is a song from Pink Floyd’s 1979 album, *The Wall*. *The Wall* examines the inner psyche of a depressed and fatigued rock star who is on the verge of insanity by building a wall of depression in his mind and creating a neo-Nazi alter-ego to numb his inner pain. The song I am about to play to you is called “In the Flesh”, which is a signature song from this epic album as the lyrics express the anger and transformation of the character, Pink, and his stifling persona to a man of violent rage. Here is “In the Flesh”.

2

288 Words
( "In the Flesh" is played in its entirety)

Narrator: Now let's look deeper and siphon these two chosen examples and see how they are similar to one another. Both pieces start off in *fortissimo* and instantly go from a *fortissimo* sound to a *mezzo-piano* sound. This is seen in Wagner's "Ride of the Valkyries" when the viola, violins, and woodwind instruments open up this epic piece by playing 6 measures of sequences in D# with the string instruments playing 32nd notes and the woodwind instruments playing an octave higher than the previous measure. This dynamic change also occurs in page 184 in the score of "In the Flesh" as it segues from the second electric guitar finishing the melody in *fortissimo*, which has occurred 15 measures earlier, to the third guitar playing the melody in *mezzo-piano* as a three part harmonic sequence occurs by the members of Pink Floyd.

This leads another similarity in both musical selections; the mimicking of previous measures in a piece of music. In "Ride of the Valkyries", we see in pages 7, 8, 21, 22, 34, 35, 43, and 44 that the piccolos, flutes, and oboes parody the trumpets, trombones, and cornets' famous triplets opening up the brass section and the heroic fanfare starting on B, an octave, down a fourth to F#, another octave from high F#, and down a fifth to B. The significance in stating these facts is that these musical tools were put into these songs to give something lively as well as intriguing for the listener to listen to. These musical pieces start off in suspense and exponentially rise and make the listener anticipate what the next note might be, but segue into a series of subtle sequences leading towards a projection of the main melody being overpowered by the flamboyance displayed by the instruments.
surrounding the melody. But enough talking as actions speak louder than words. Here are the famous triplets from “Ride of the Valkyries”.

(Starts “Ride of the Valkyries” at the 0:20 second of the piece and ends it at the one minute mark.)

Narrator: My first guest tonight to discuss Wagner’s “Ride of the Valkyries” has conducted some of the most world renowned pieces of classical music for the last thirty years and brought its attention to a widening audience from his home in England to here in the United States. Currently, he is the conductor of the Cape Cod Symphony in Massachusetts. Ladies and Gentleman, it is my privilege to welcome to the show Mr. Royston Nash.

Nash: Thank you.

Narrator: It is a treat to be sitting here with you. Now, as I have discussed earlier in the program, there are similarities between the music of British Rock and Roll in the late Nineteen-Seventies to the German Opera in the Nineteenth Century. Would you agree to this specific finding?

Nash: Yes, I would because music in itself is evolutionary and it continually changes by building off of previous successful styles. In simplistic terms: music creates music. It always has been that way and still is that way. Not too original to lose sight of its origins.
but musicians of that period of time keep the roots of classical music in their own musical tapestry.

Narrator: Could you give an example, or, examples of what you mean by it?

Nash: I just recently read the musical studies of Dr Allen Dunning, a celebrated researcher and a teacher of Music at Oxford University. He observes that the first thirty-one seconds of “Ride of the Valkyries” is a combination of the Spear Motive (the use of bassoons and cellos opening up the song by rapidly ascending to a sforzando) becoming a use of suspense in the sense of the emotions the characters are subjected to in the beginning of this piece. This is the reason why that motive is entitled the “spear motive” because the music dynamically thrusts to and thro with the plot. It is somewhat similar to word painting except there are no lyrics, just the music telling the story.

Narrator: Isn’t that the major difference between this piece and Rock and Roll; the use of words characterizing the music?

Nash: Not in all cases, David. Because in the first few pages of the score to “Ride of the Valkyries”, these is a conversation between the bassoons and the strings as if it were a fugue. In Wagner’s case, it is the clash of differences of Wotan and Brunnhilde before the cornets and trumpets come in the fifteenth measure of the piece adding to the Woe motive, or music misfortune, regarding the hero or heroine in an opera.
Narrator: For our listeners’ sake, let us play the 31 seconds of Wagner’s “Ride of the Valkyries” to give the reader an image of these motifs that Wagner sowed into the second scene, third act of Die Walküre.

(31 seconds of “Ride of the Valkyries” is played)

Narrator: Let us segue from Wagner and get our backs to The Wall. My second guest tonight is the creator of some of the most groundbreaking music of the Nineteen-Seventies. From albums like Dark Side of the Moon, The Wall, as well as his first classical opera that was performed in Rome last year, Ça Ira. Ladies and gentlemen, Mr. Roger Waters. Good evening, Roger.

Waters: Good evening. Thanks for inviting me on your show.

Narrator: Now you have discussed in the past about The Wall being adapted from your own personal life, unlike Wagner’s mythological Die Walküre. Besides that, the music, in particular is similar to Wagner’s “Ride of the Valkyries”. Particularly, “In the Flesh” because its sequences have the same function that we have discussed earlier such as the introductions to both pieces and how they both escalade in sound and in dynamics in the beginning and ending the suspense by the waves of sequences being played...

Waters: In some circumstances, The Wall doesn’t sound as “Wagnerian” as my Rock and

6 222 Words
Roll comrades and I have used in our own music. The reason I say "Wagnerian" is because historically, musicians like Pete Townshend, (from the music group, The Who) and myself wanted to create our own magnum opuses by the new technology we were experimenting with at the time and the classically trained music that we learned in school.

To reply to your previous comment, the lyrics stand out as a major difference because they add the listener a mental image of the narrator explaining his transformation from one as a musician to a nihilist as the lyrics mention "I've got some bad news for you, sunshine, Pink isn't well, he stayed back at the hotel" while Wagner just uses the music to add more emphasis towards this myth being told.

Narrator: (to both guests) Based on the observations, we made tonight do you think that the Rock Opera is an over embellishment to the 19th Century German Opera’s structure and aural appearance to the listener?

Nash: I think based on the musical evolution we discussed earlier, there is a theoretical observation that Romantic Opera can also relate not only to music from the Romanticism period in general but to Rock and Roll as well. It just doesn’t stop at Classical Music, it can go on to other genres of music.

Waters: I couldn’t have said it better myself.

Narrator: I would like to thank Royston Nash and Roger Waters for appear on the show. From all of us at WINS, I’m David Stewart and thanks for listening.
Cited Sources for Musical Investigation:

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Discography:

Very vague discussion of both works with little actual analysis or description of musical features – tendency to focus on one small area & miss the point.