red pajamas

variations on
She'll Be Coming 'Round The Mountain

Karim Al-Zand
(2005)

INSTRUMENTATION:

Flute (doubles piccolo)
Clarinet
Violin
Cello
Piano
Percussion
suspended cymbal, tambourine, castanets
snare drum, bass drum (with crash cymbals attached)
glockenspiel, triangle, police whistle, cow bell
5 temple blocks, three (high) wood blocks, bicycle horn

PROGRAM NOTE:

Red Pajamas is work for young audiences intended to be both entertaining and educative. Formally, it is a series of variations on the well-known folk song *She'll Be Coming 'Round the Mountain*. The variations are written to feature the individual instruments and various musical concepts, each of which the narrator introduces in the course of the work.

April 2005

Premiere Performance: *Red Pajamas* was premiered at *Musiqa*'s children's concerts on May 17–20, 2005 in Houston, Texas. The performers were Leone Buyse, Michael Webster, Maureen Nelson, Richard Belcher, Rod Waters and Andrea Moore, with narration by composer Rob Smith.

PERFORMANCE NOTES:

In addition to the musical concepts mentioned in the narration, there are other pedagogical elements built into the work which make it suitable for children of various ages and levels of musical experience. Some of these are mentioned below and may be incorporated into the narration as needed.

POLYPHONY vs. MONOPHONY: Variation 11 (soli) and Variation 12 (double canon with ostinato).

SCALES: Variation 9 (whole tone), Variation 10 (chromatic and octatonic). The theme and several of the variations are pentatonic.

CHROMATIC vs. DIATONIC: This contrast is also most obvious between Variation 11 (chromatic) and Variation 12 (diatonic). The vamp before the variations summarizes this contrast.

RHYTHMIC & MELODIC OSTINATI: Variation 7 and Variation 8 use rhythmic ostinati (in the snare drum). Variation 9 and Variation 10 use scalar ostinati. Variation 12 uses an ostinato shared between flute and clarinet.

RECTUS vs. *INVERSUS*: Variation 7 features a melodic inversion of the theme.

MAJOR vs. MINOR: Variation 13 and Variation 14 juxtapose minor and major modes. Variation 13 uses the augmented sixth and Neapolitan chords.

HARMONY & REHARMONIZATION: Variation 7 and Variation 8 contrast descending and ascending bassline harmonizations. Variation 5 and Variations 6 use circle of fifths and tritone substitution.

ACCELERANDO vs. *RITARDANDO*: The vamp between Variation 8 and Variation 9 features an *accelerando* while the vamp between Variation 12 and Variation 13 features a *ritandando*.

ORCHESTRATIONAL DETAILS: Strings playing *pizzicato* vs. *arco* (*louré*) in Variation 11 and Variation 12; clarinet trills in low and high register in Variation 9 and Variation 10; string harmonics (both *pizzicato* and *arco*) in Variation 10; open strings in double stops (violin) in Variation 2; piccolo vs. flute in Variation 14; consecutive down bows (violin) in Variation 9.

FORM: The variations show several different ways of breaking up the 16-measure theme, in terms of phrase lengths.

SYNCOPATION vs. FOUR-SQUARE RHYTHM: The contrast between Variation 11 (unpredictable, syncopated patterns) and Variation 12 (predictable, four-square rhythms) is easy to identify.

DURATION:

ca. 9'

for Faysal

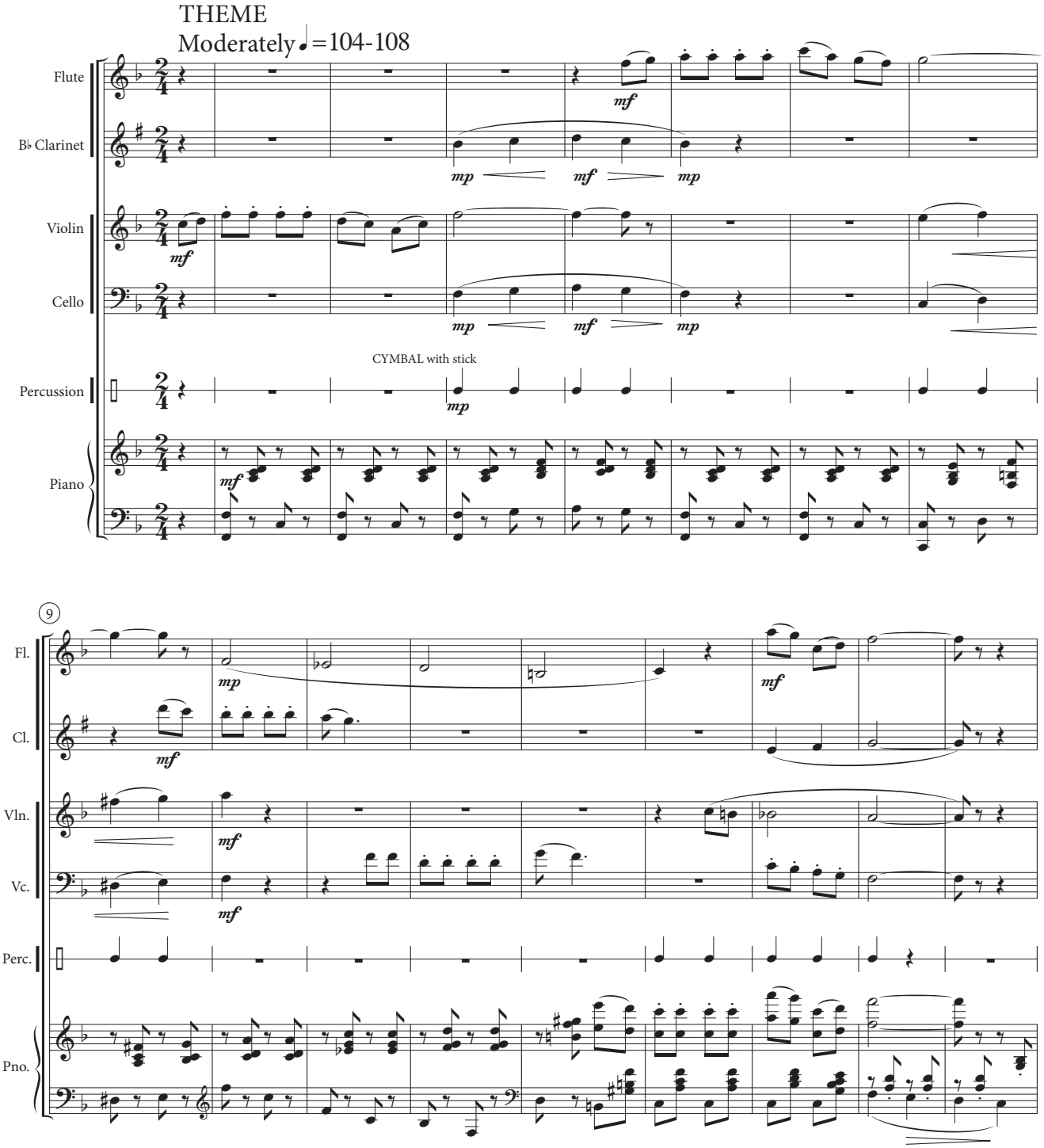
red pajamas

variations on

'She'll Be Coming 'Round The Mountain'

Karim Al-Zand
(2005)

Narrator: Red Pajamas is the kind of piece composers call a *theme and variations.* First you will hear the *theme*, in this case a simple tune which you probably know well.



Narrator: Hearing a variation is like hearing the theme again, only it's dressed up or disguised so you can't always recognize it -and each variation puts the theme in a new costume. In the next variations each instrument takes a turn being featured, something called a *solo.* Listen to the special sound of each instrument, called its *timbre,* as they each play a solo variation in their own unique way. The clarinet is first.

SET 1: INSTRUMENTS

Variation 1: clarinet

18

VAMP

Fl.

Cl.

solo; *bouyant*

fp *mf* (sim.)

Vln.

Vc.

CASTANETS

Perc.

solo: repeat under narration as necessary

Pno.

24

Fl.

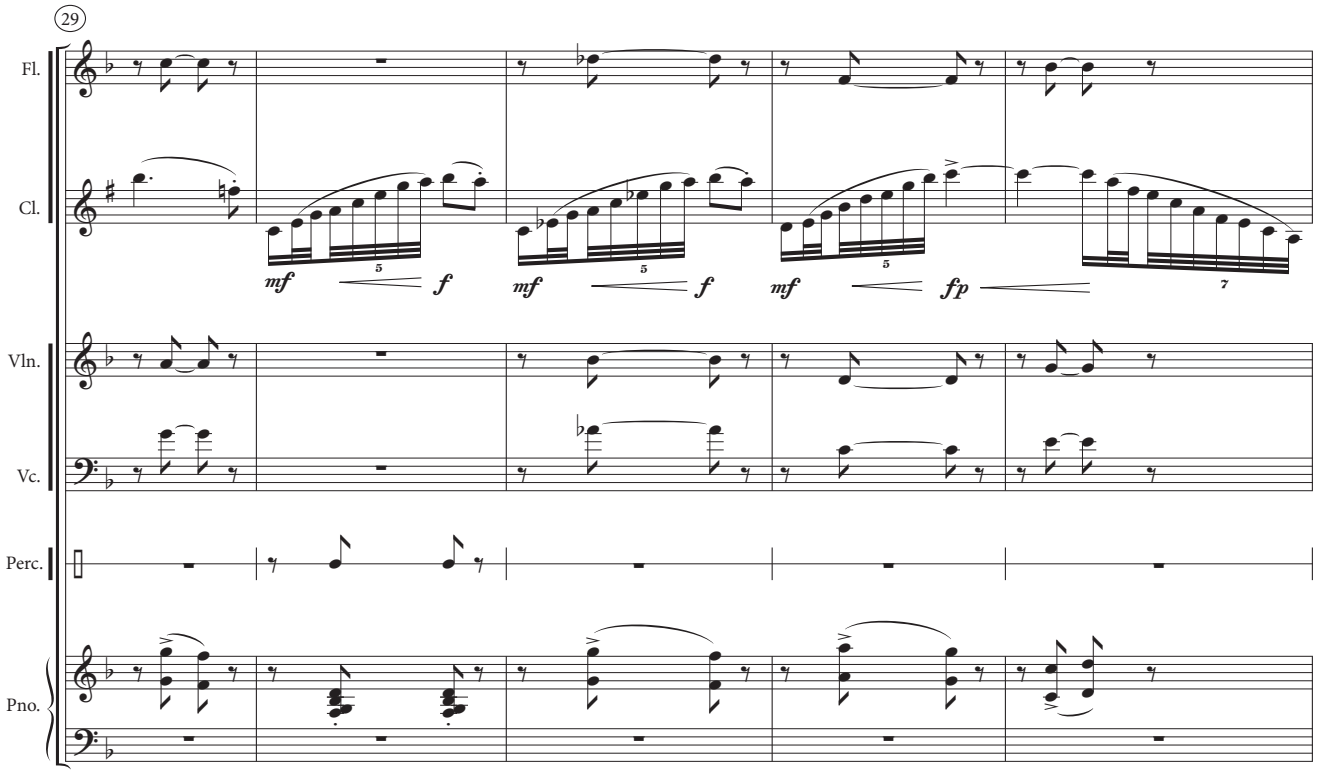
Cl.

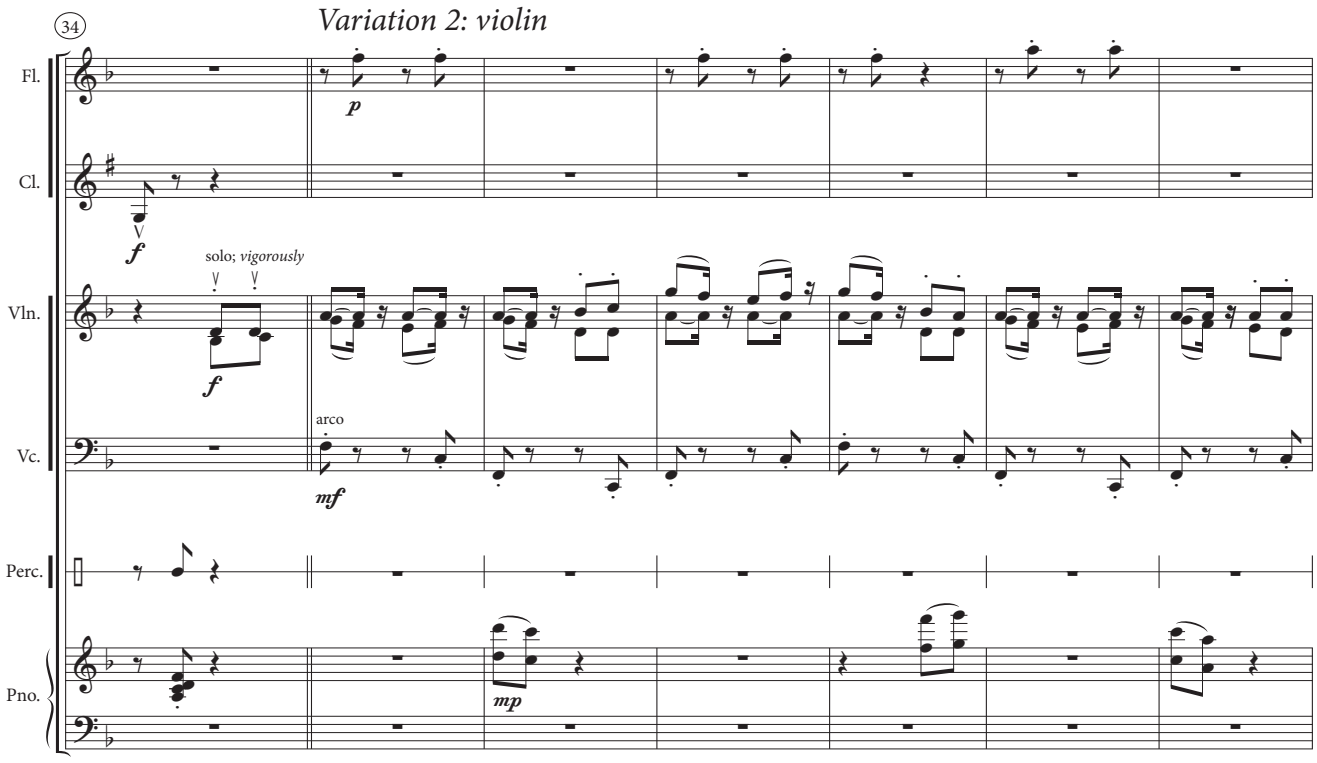
Vln.

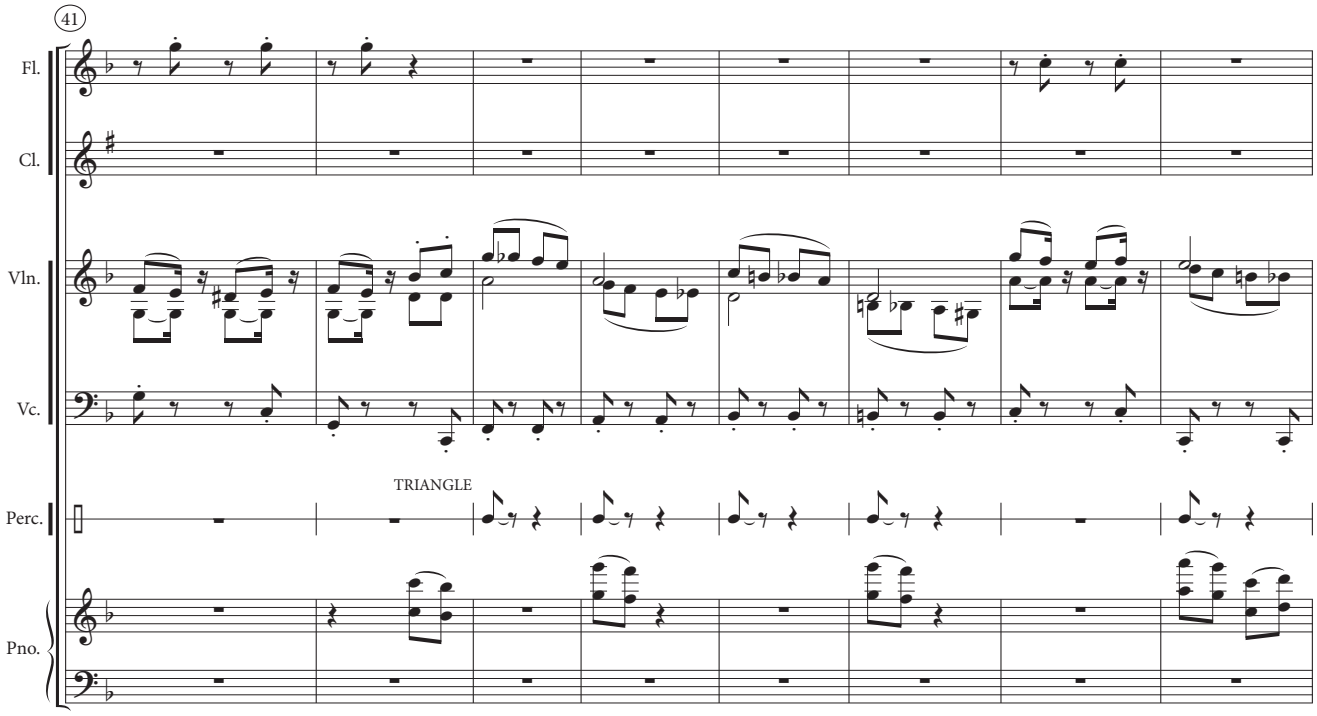
Vc.

Perc.

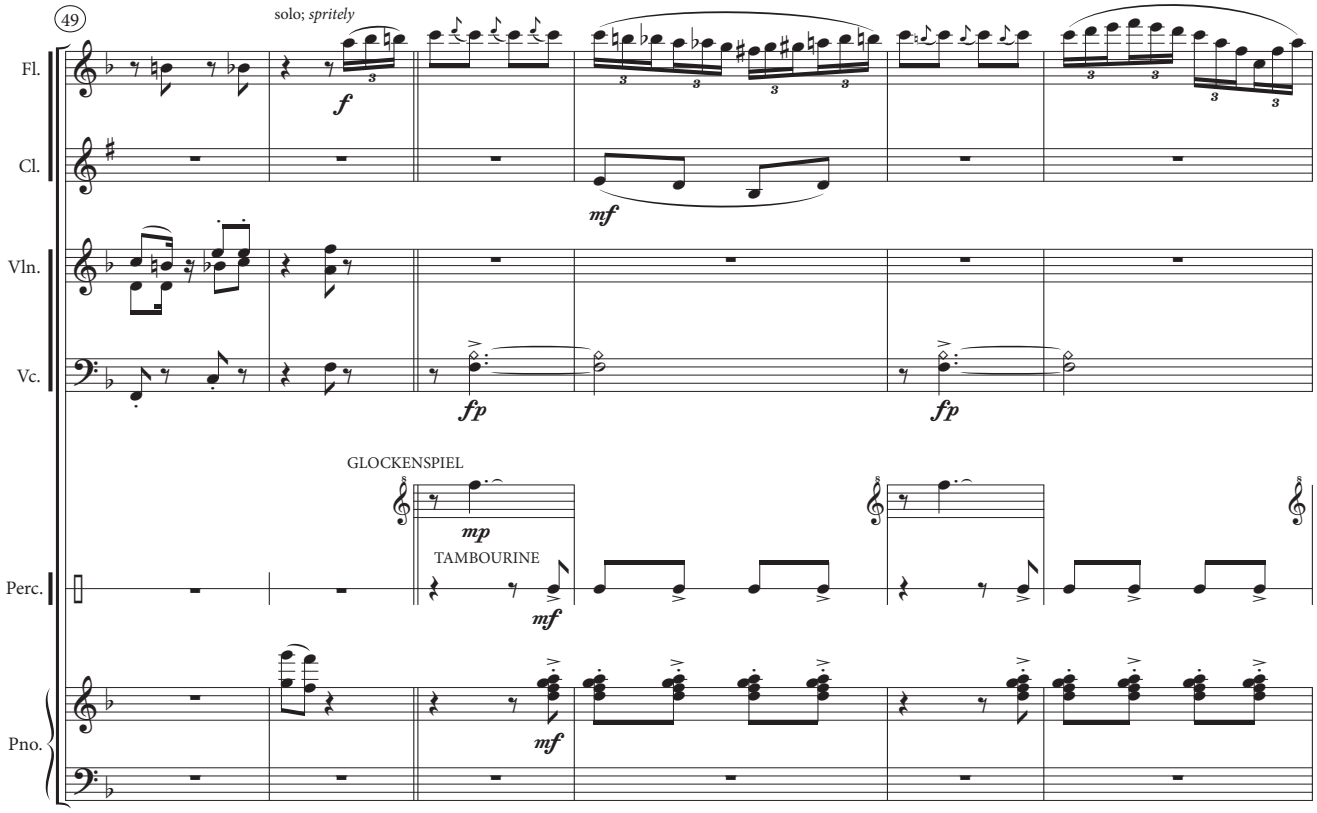
Pno.

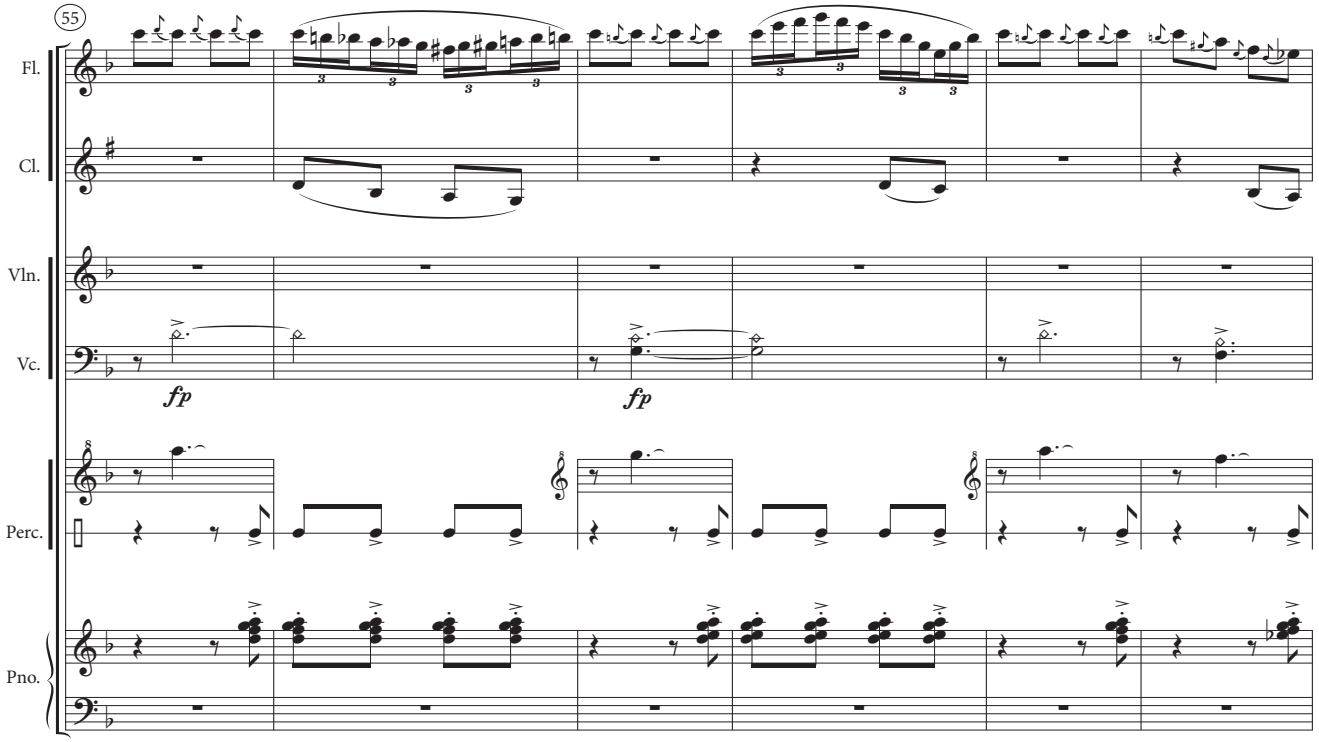

29
Fl.
Cl.
mf
f
mf
f
mf
fp
Vln.
Vc.
Perc.
Pno.

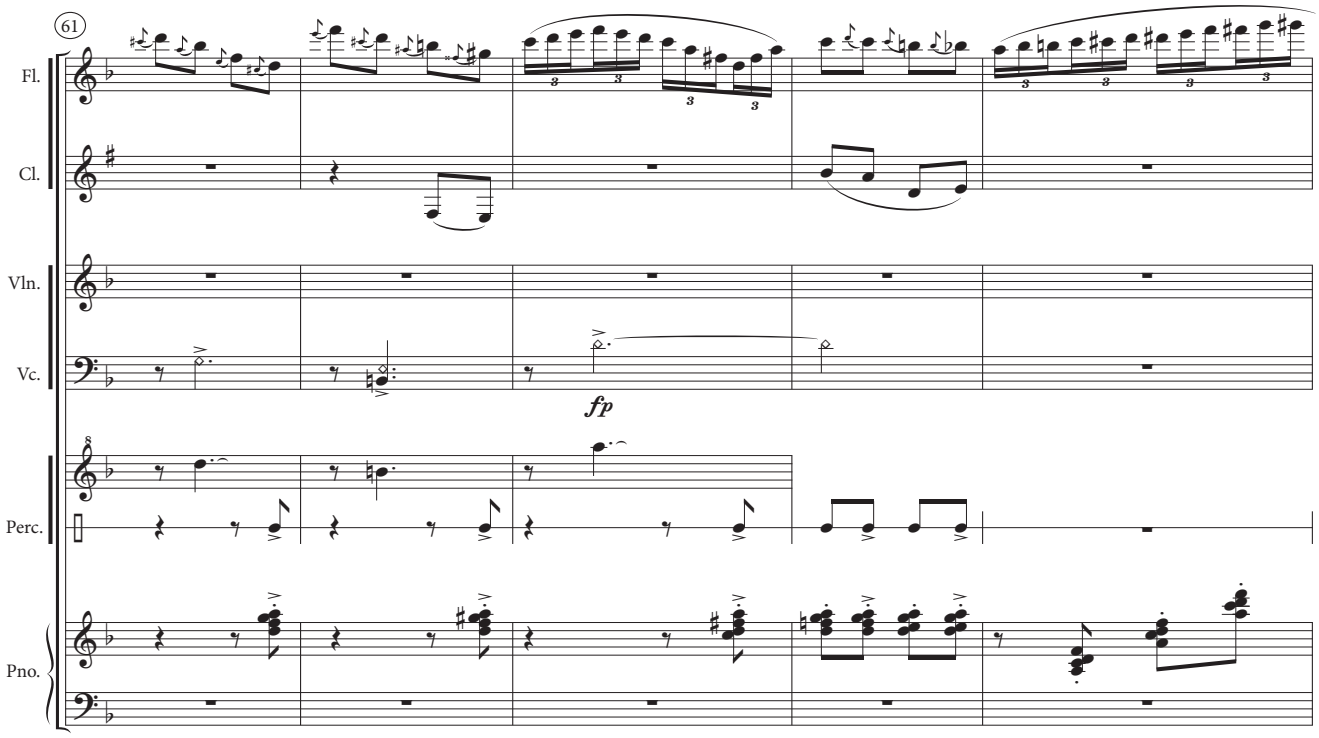

Variation 2: violin
34
Fl.
p
Cl.
f
solo; vigorously
Vln.
f
arco
Vc.
mf
Perc.
Pno.
mp

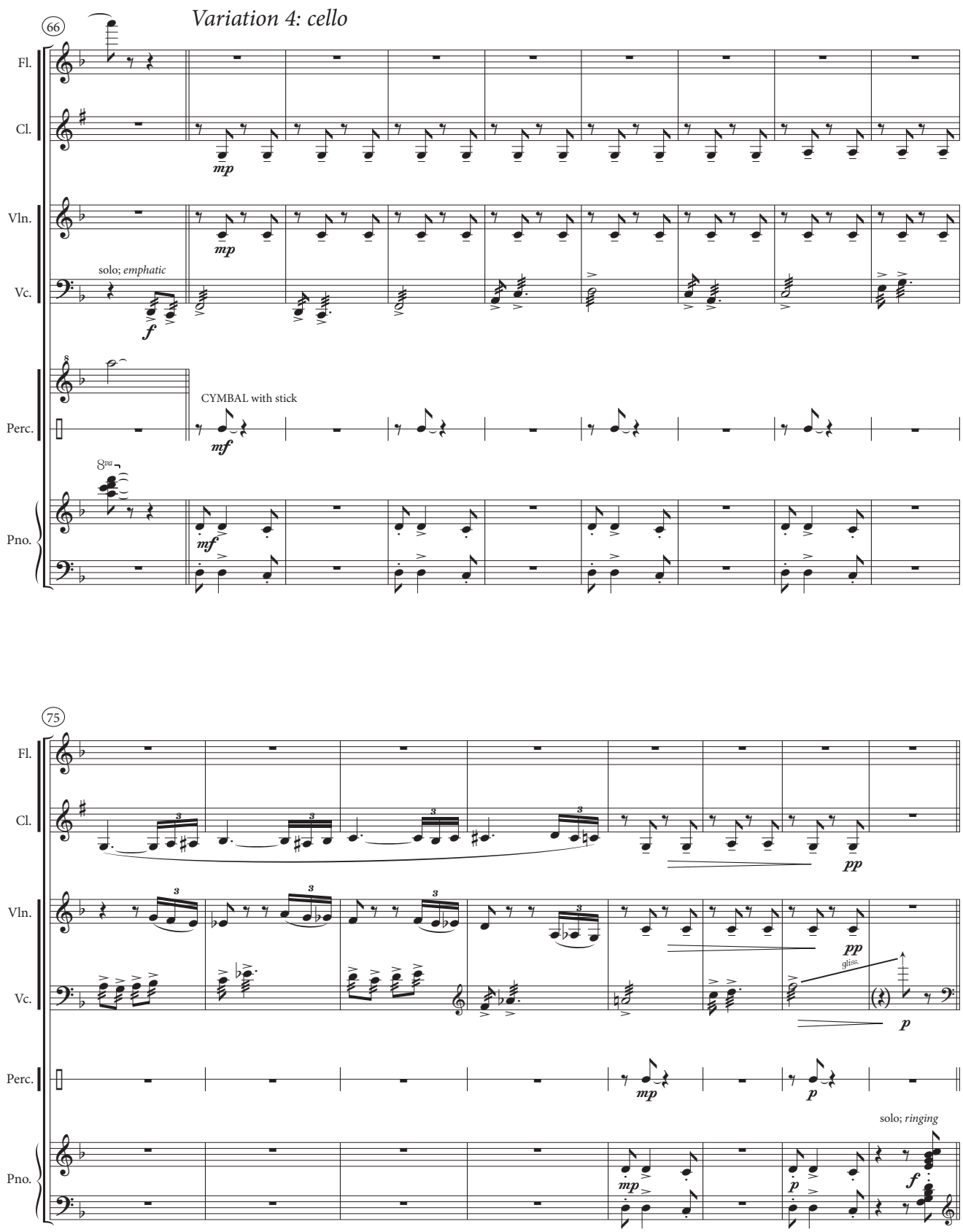


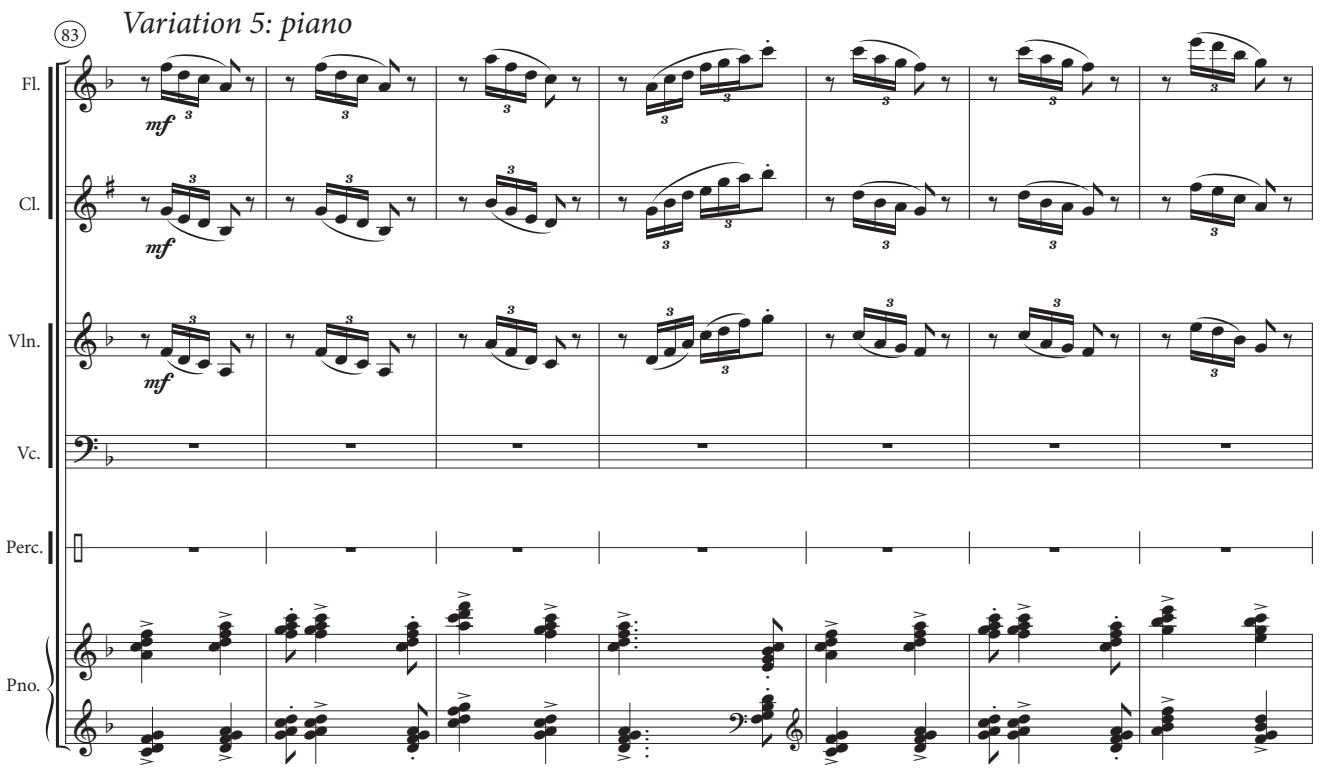
Variation 3: flute

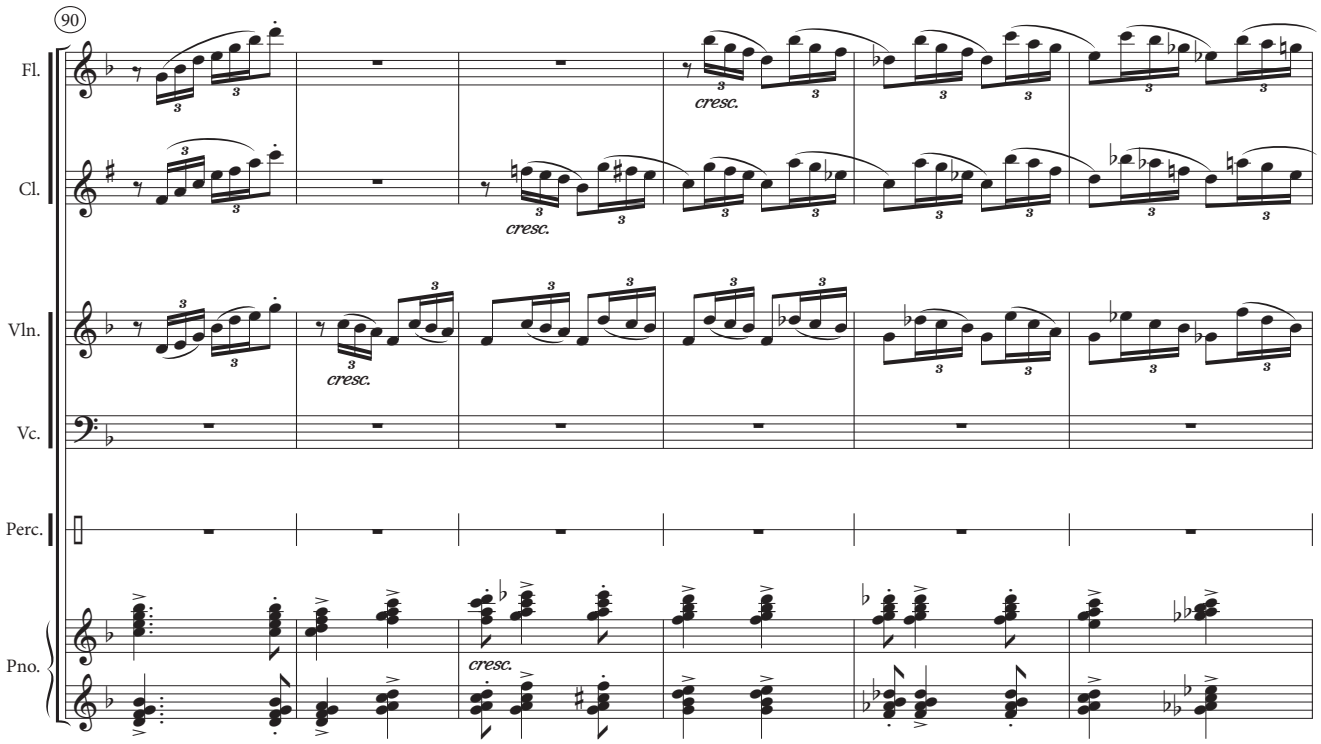


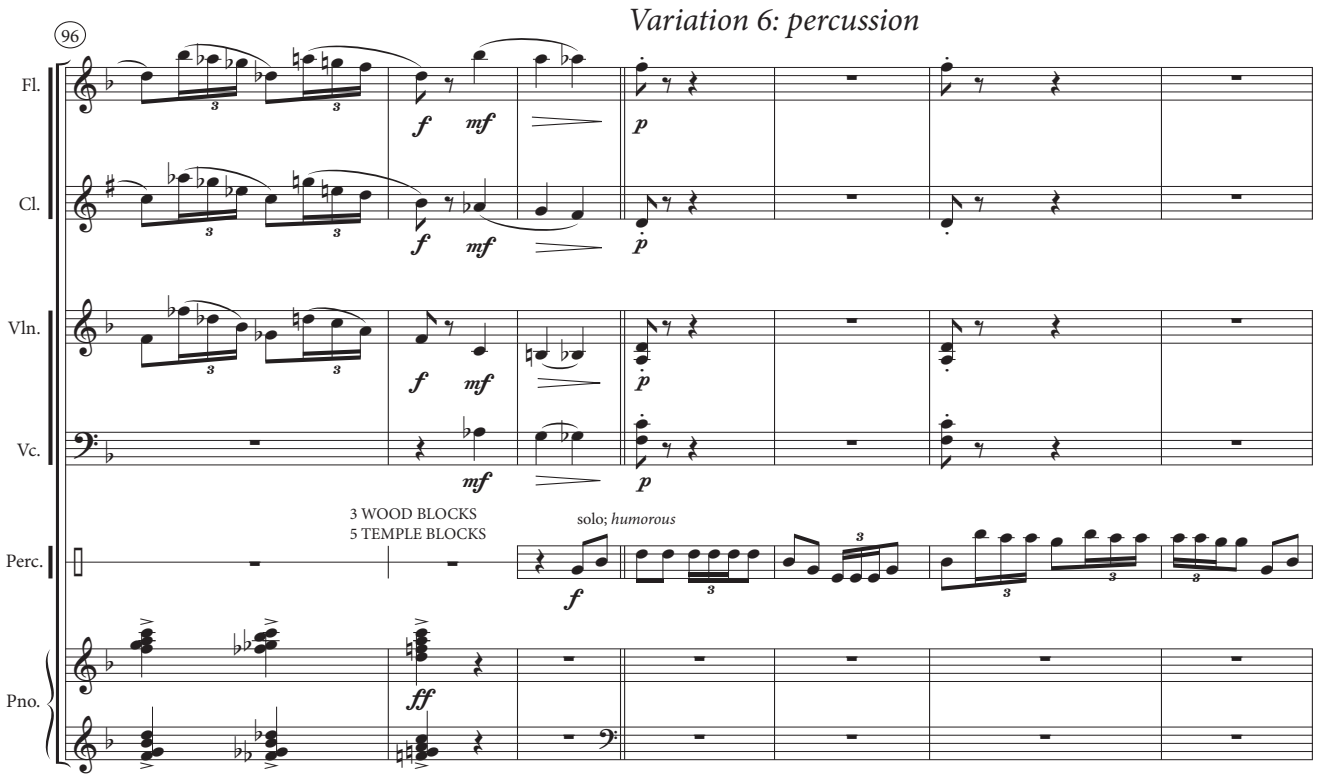

55
Fl.
Cl.
Vln.
Vc.
fp
fp
Perc.
Pno.

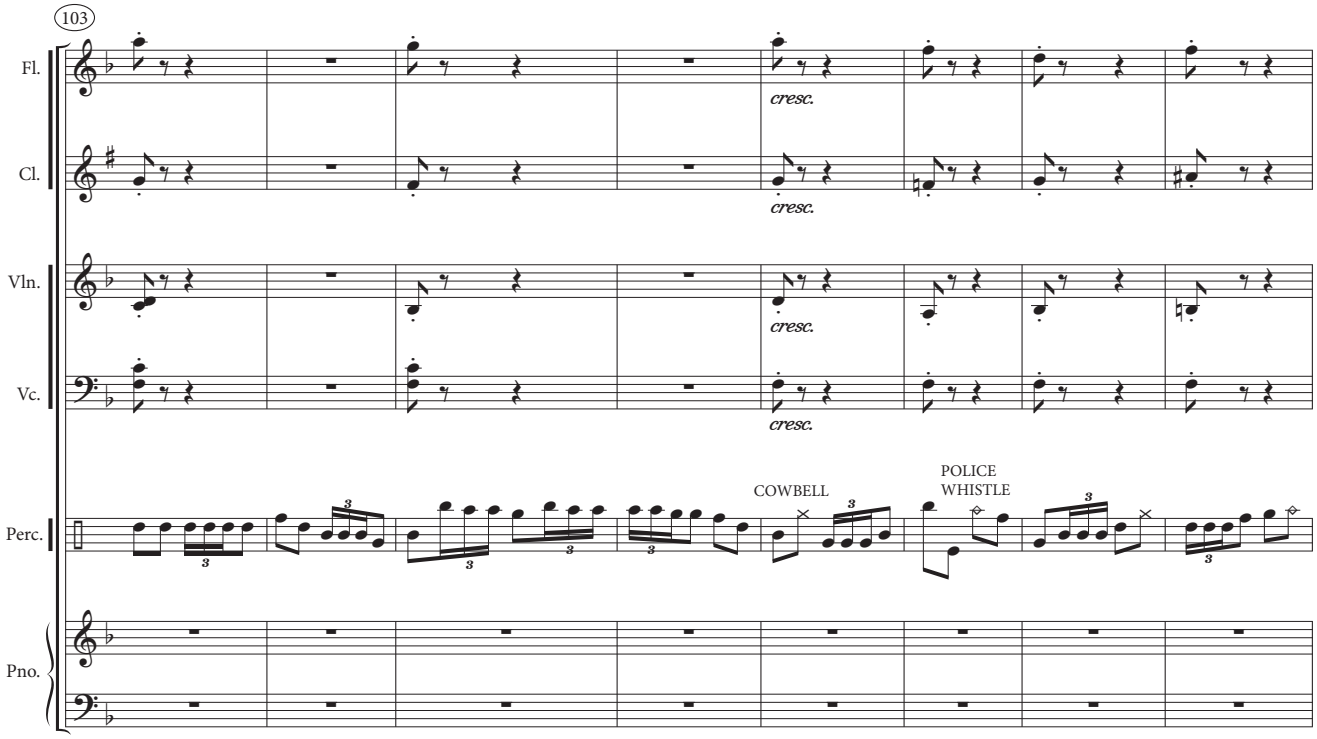

61
Fl.
Cl.
Vln.
Vc.
fp
Perc.
Pno.


Variation 4: cello
66
Fl.
Cl.
mp
Vln.
mp
solo; emphatic
Vc.
f
CYMBAL with stick
Perc.
mf
8va
Pno.
mf
75
Fl.
Cl.
pp
Vln.
pp
gliss.
Vc.
p
Perc.
mp
p
solo; ringing
Pno.
mp
p
f


83
Variation 5: piano
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
mf
mf
mf


90
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
cresc.
cresc.
cresc.
cresc.


Variation 6: percussion
96
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
3 WOOD BLOCKS
5 TEMPLE BLOCKS
solo; humorous


103
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
cresc.
COWBELL
POLICE
WHISTLE

Narrator: Musical time can be divided up into pieces, a little like how a pizza can be cut into slices. We can cut a pizza into 3 slices or into 4 slices or into 6 or 8 slices. The way music is divided up is called *meter*. The next variations show two different meters. The first one has the time cut up into twos, like the pattern your feet make when you walk: "one-two, one-two, one-two." Then you'll hear a meter using threes, like dancing or skipping: "one-two-three, one-two-three, one-two-three."

SET 2: METER

Variation 7: duple time

111

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

VAMP

last time only

pizz.

BICYCLE HORN

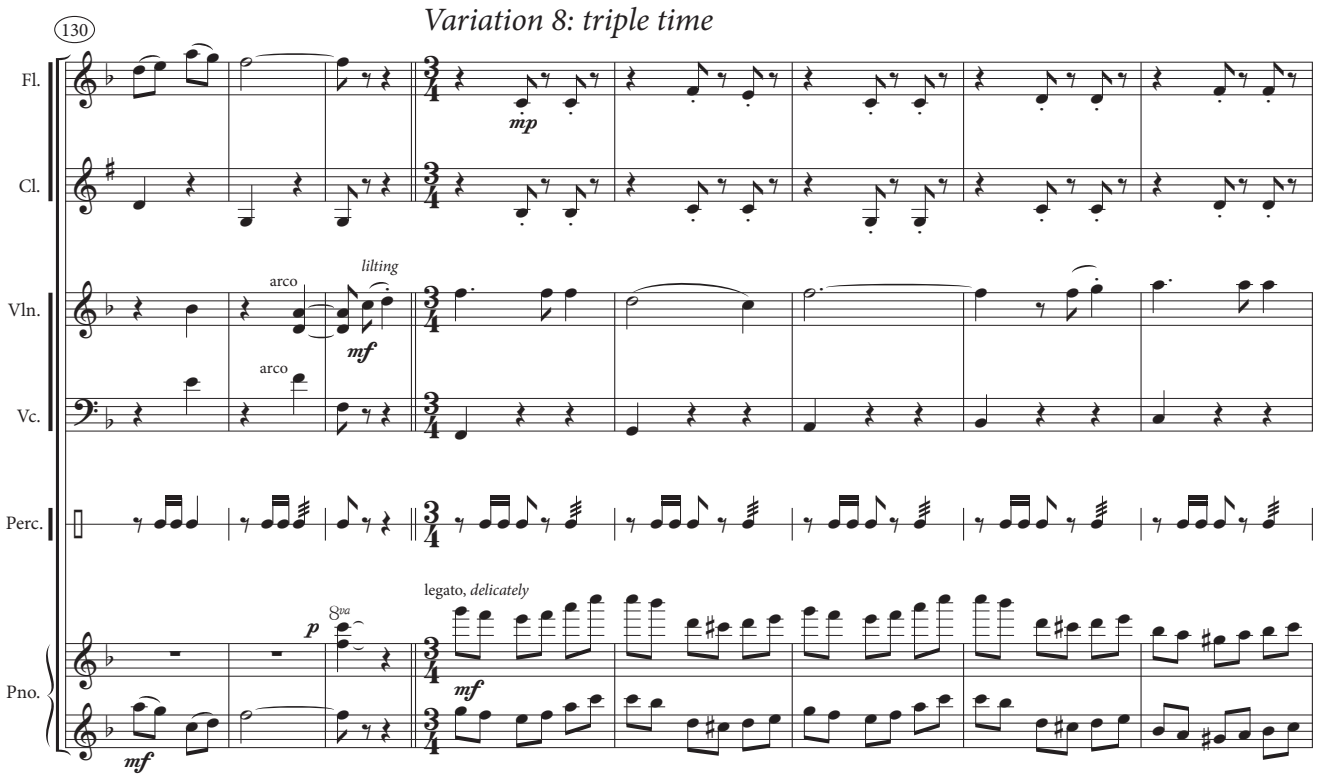
SNARE, brushes

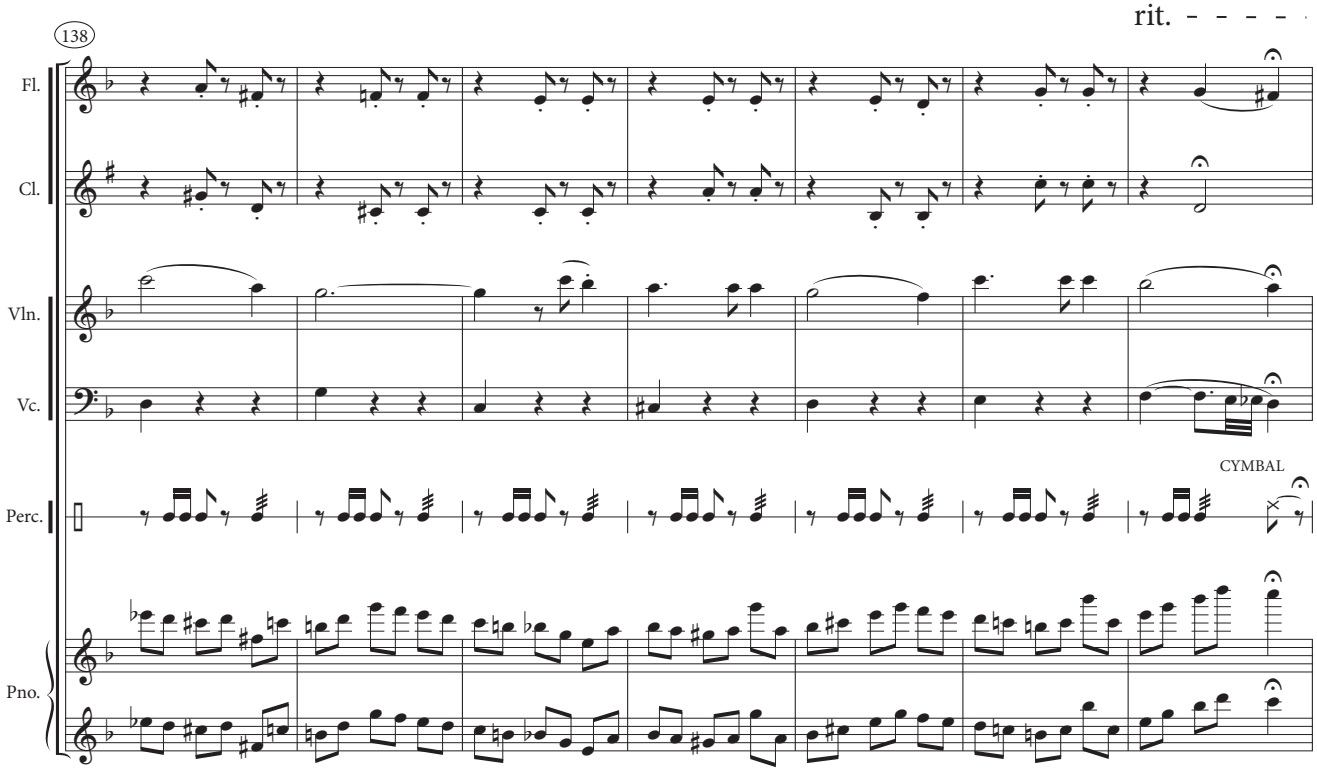
solo: repeat under narration as necessary

120

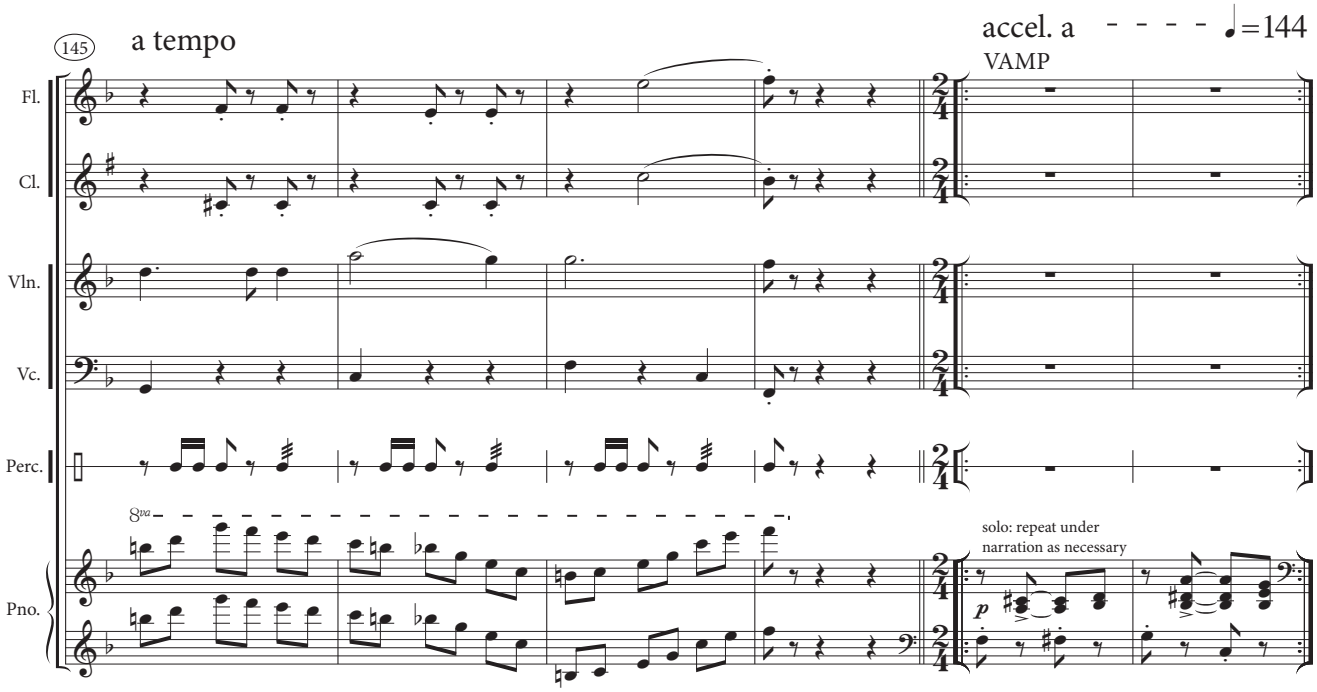
arco

pizz.


Variation 8: triple time
130
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
mp
arco
lilting
mf
arco
p
8va
legato, delicately
mf
mf

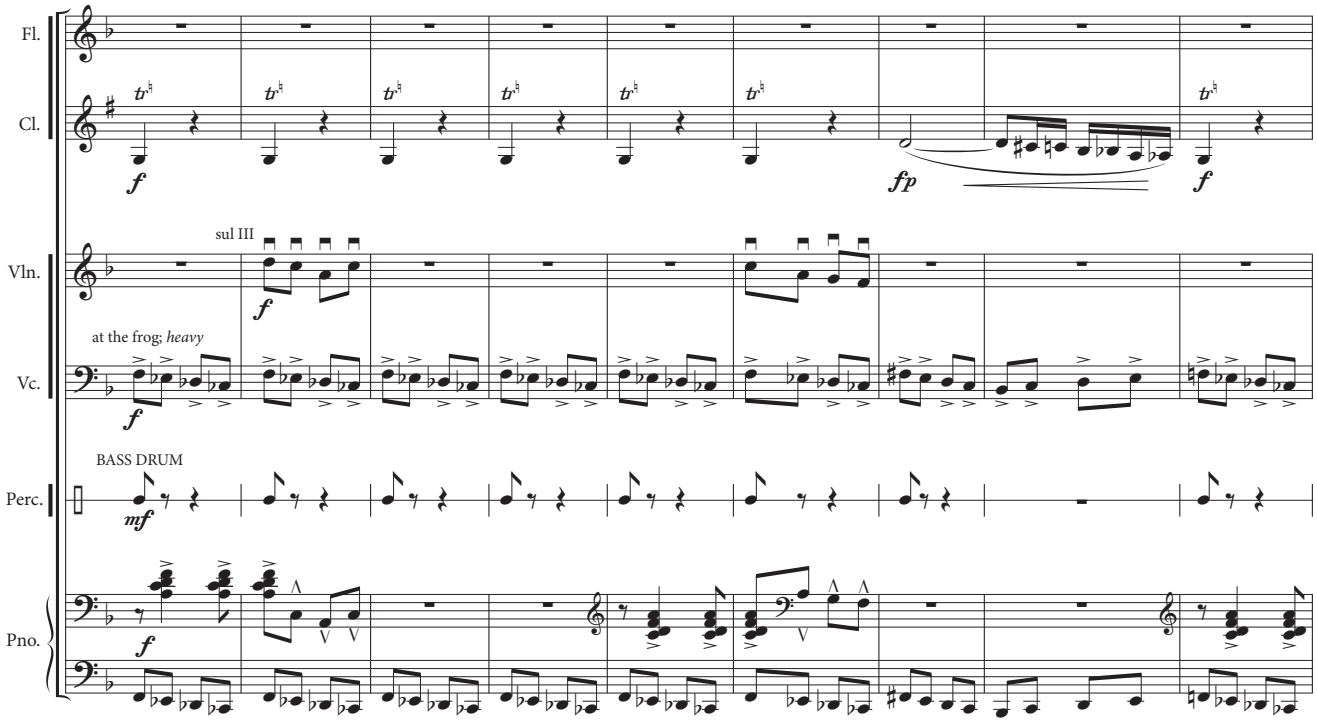

rit.
138
Fl.
Cl.
Vln.
Vc.
Perc.
CYMBAL
Pno.

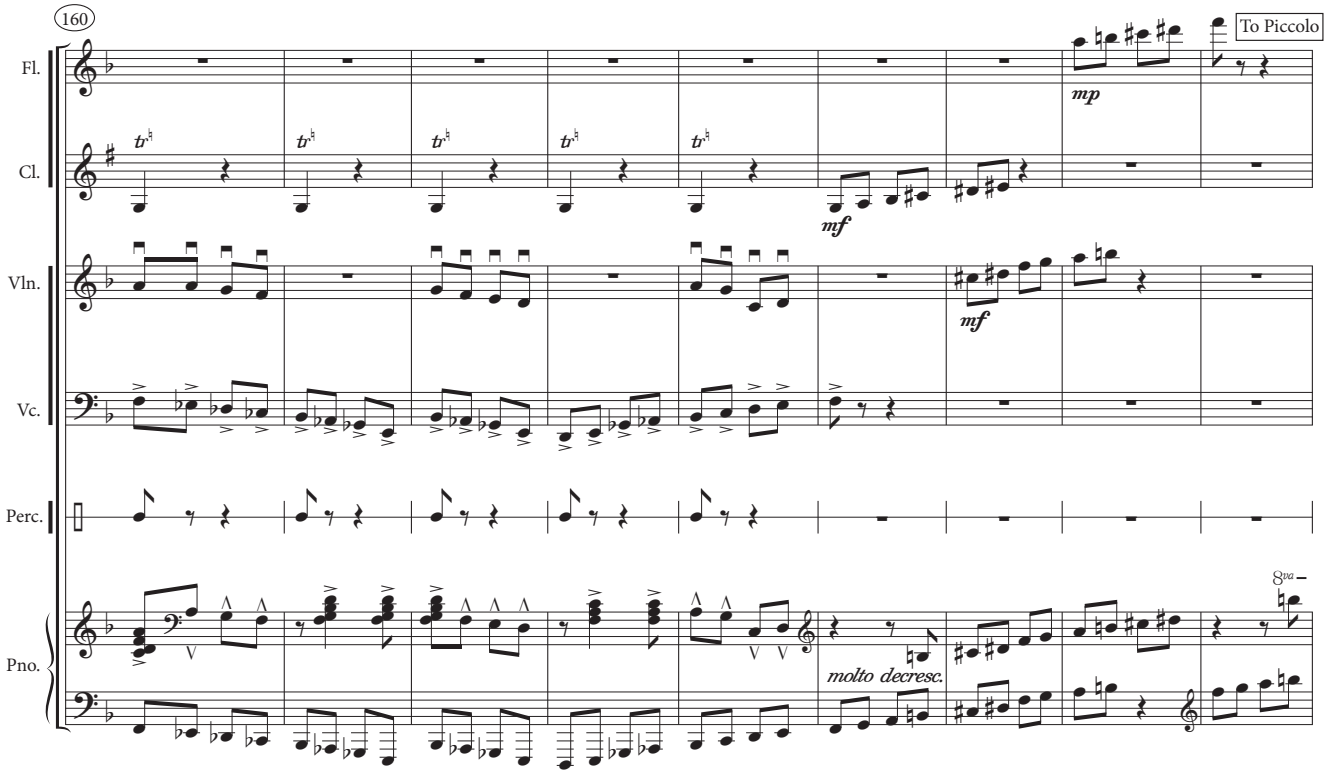
Narrator: The next variations feature two different *registers.* Notes that are very low, are in the *bass* register; notes that are very high, are in the *treble* register. First you'll hear the bass register, then the music will gradually move up into the treble register, and then back down again. The bass register variation will be played loudly, or *forte,* the treble variation will be played softly, or *piano.*



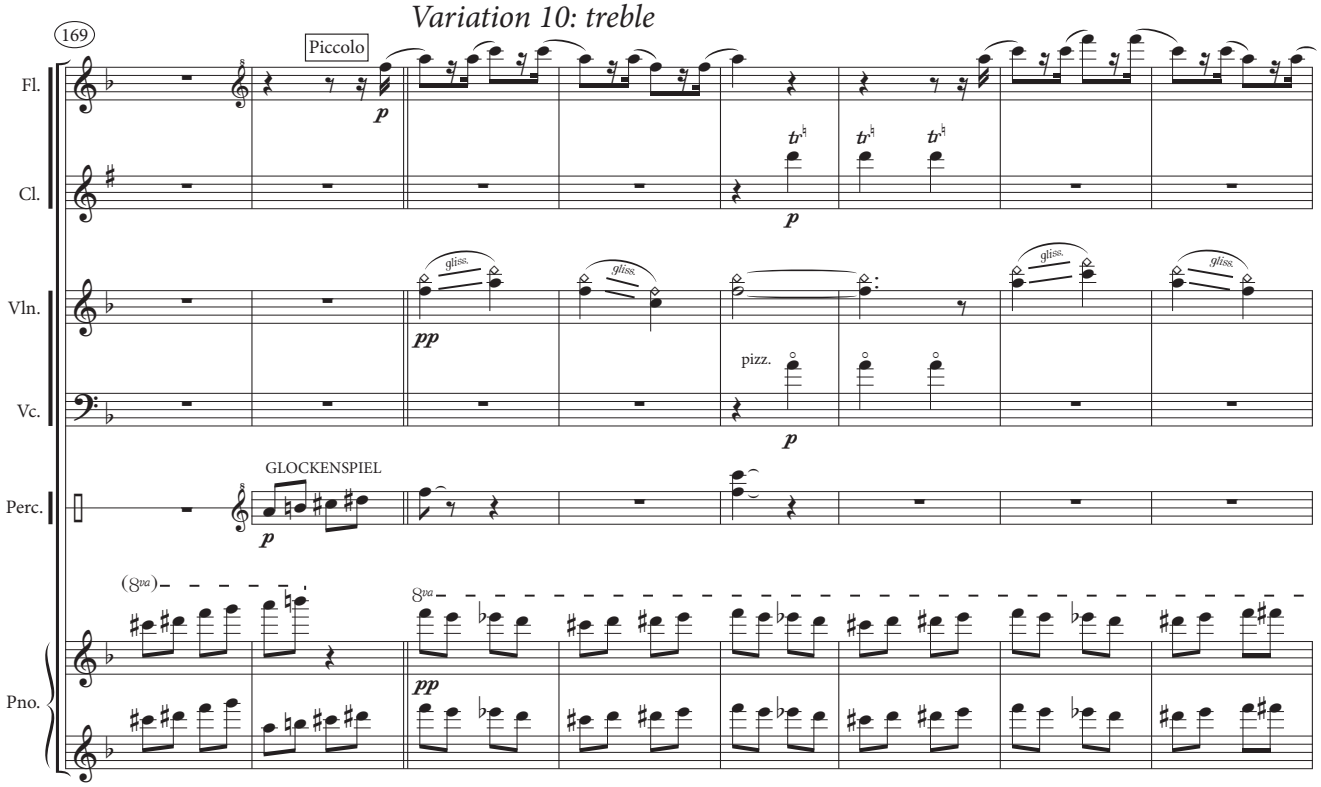
SET 3: REGISTER

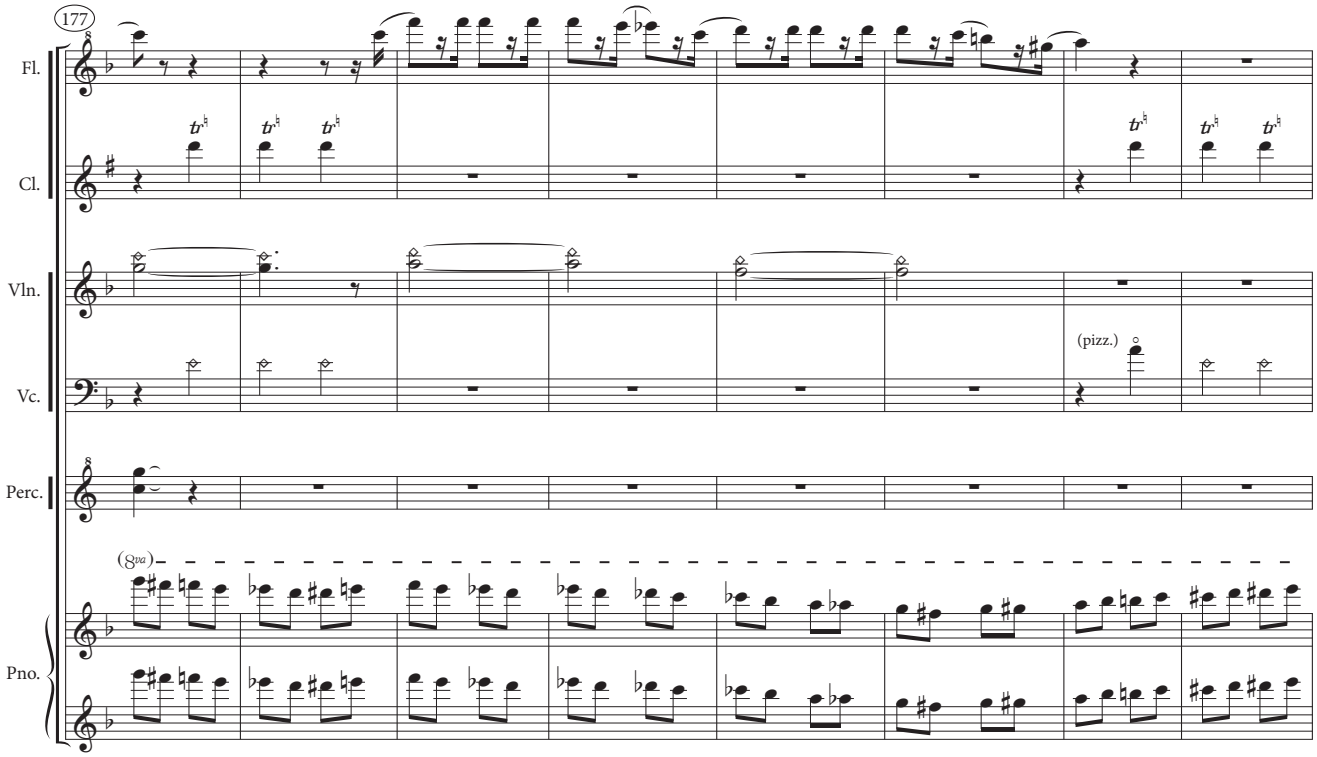
Variation 9: bass



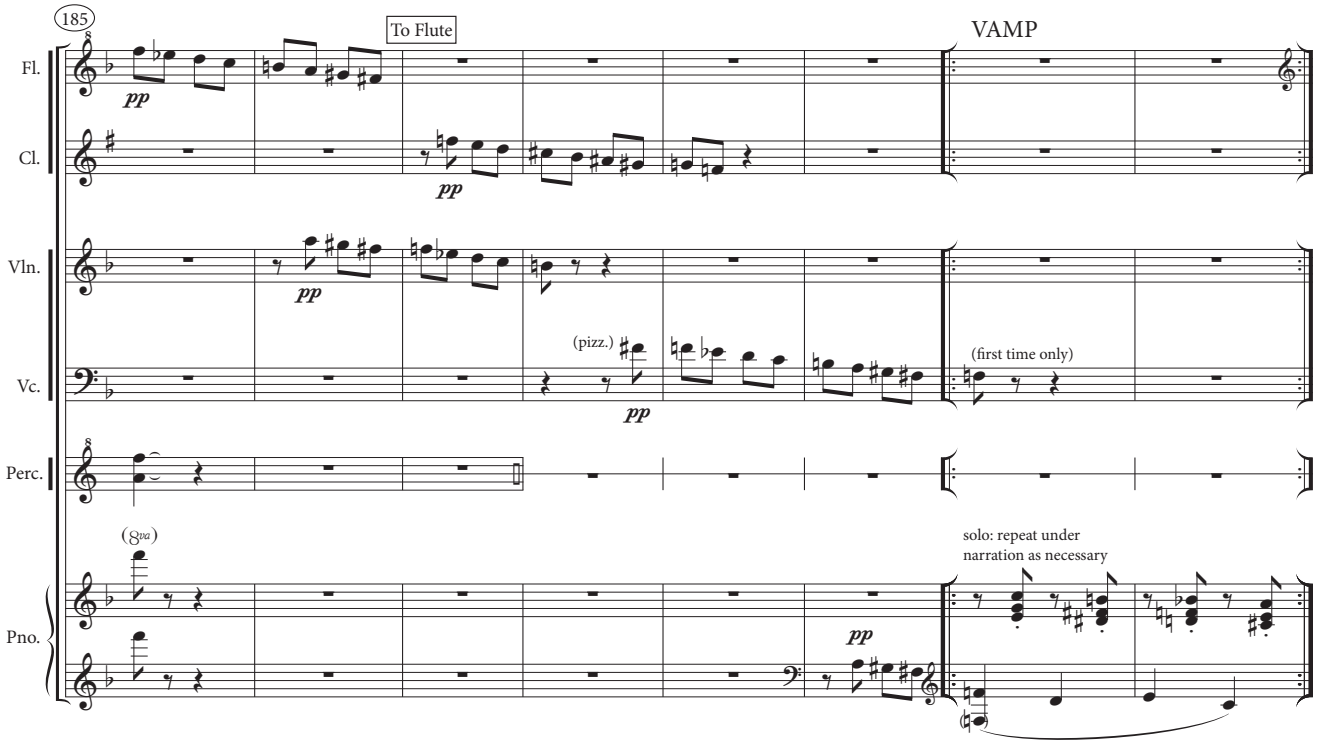


Variation 10: treble



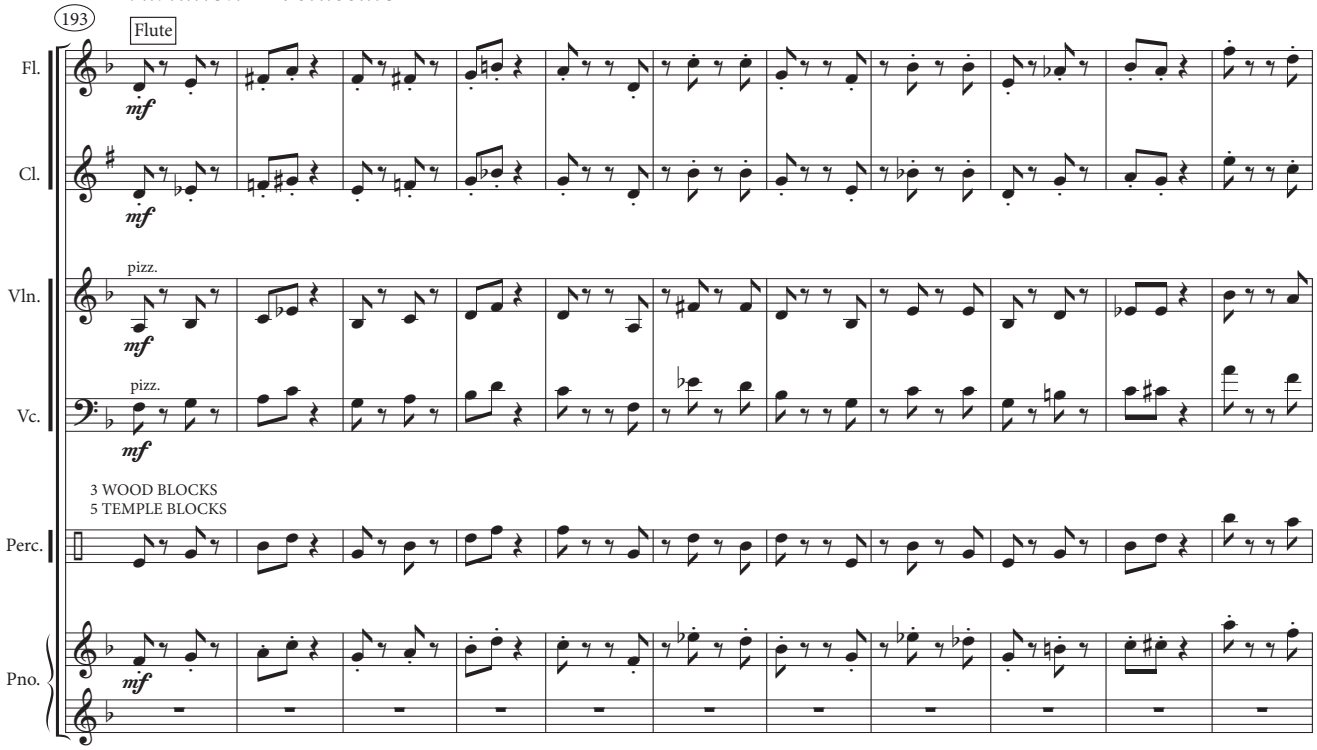


Narrator: *Articulation* tells us how notes are played. The can be short and clipped: like pop-corn popping —called *staccato*. Or they can be smooth and graceful, like water flowing down a stream -called *legato*. Can you tell which one is which?

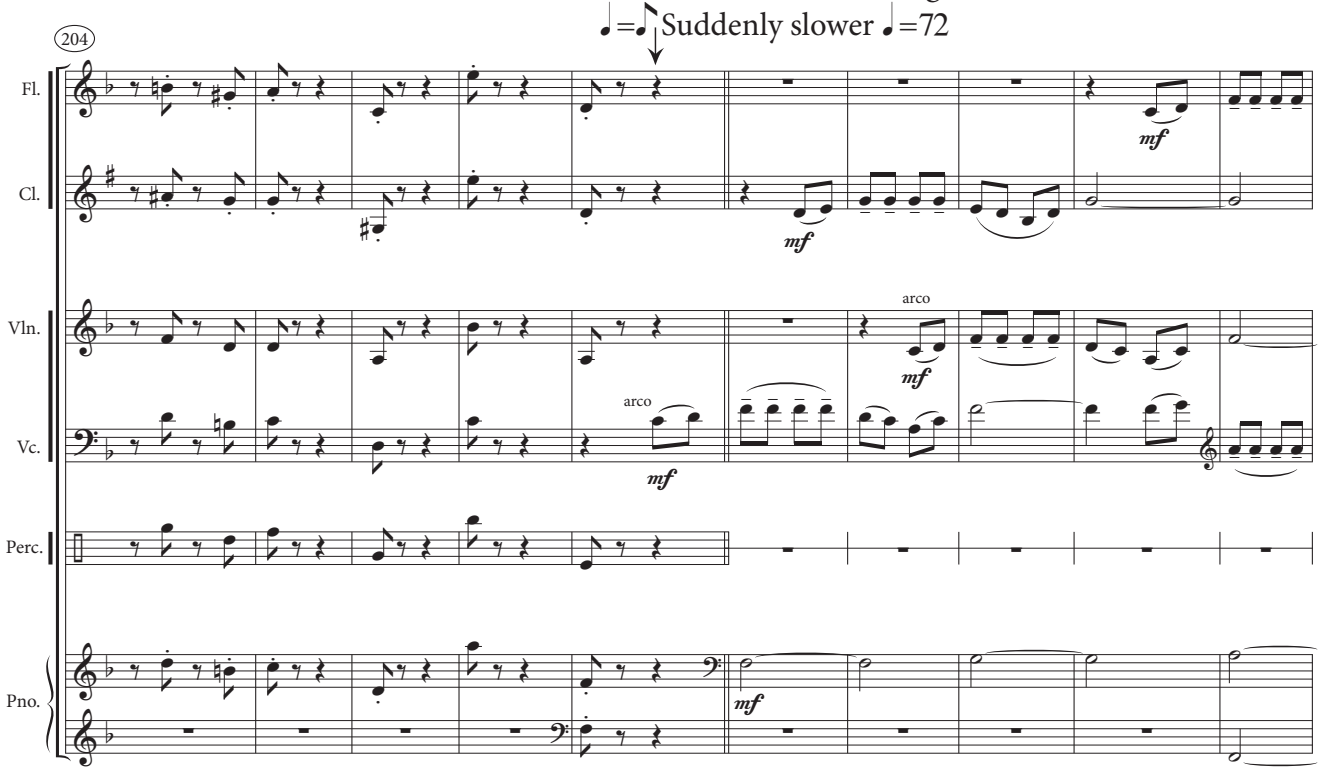


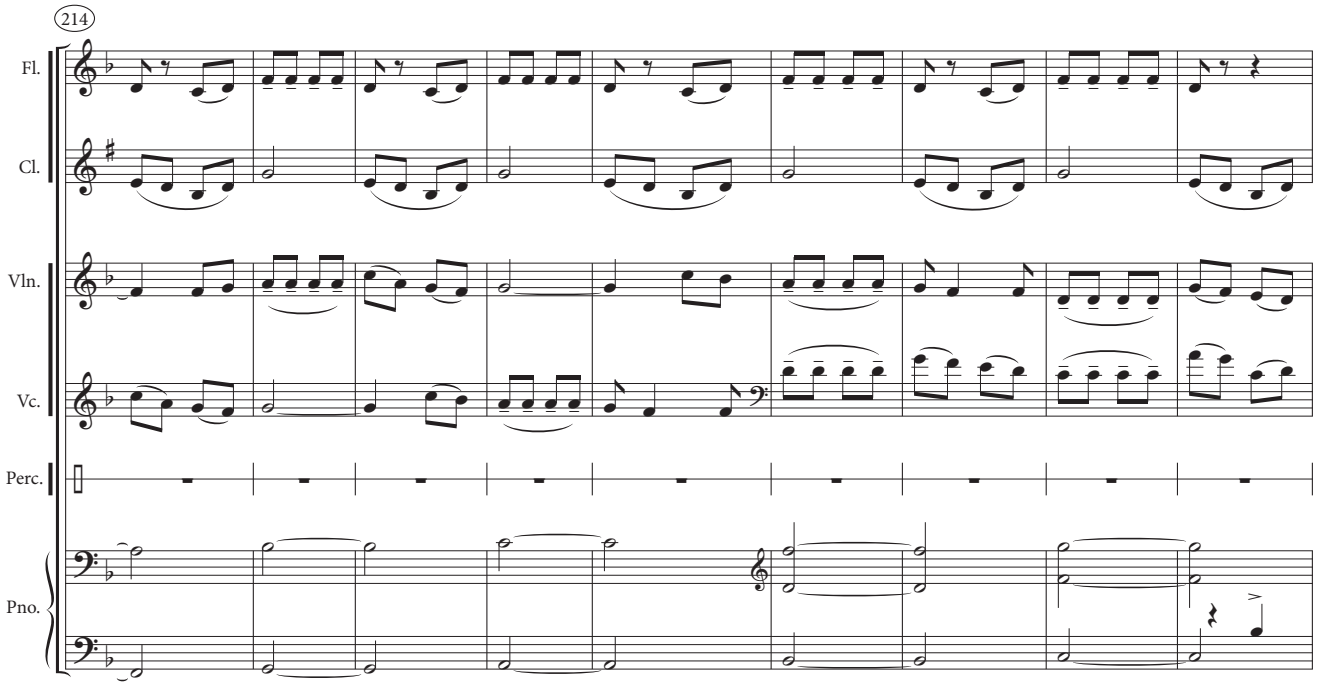
SET 4: ARTICULATION

Variation 11: staccato

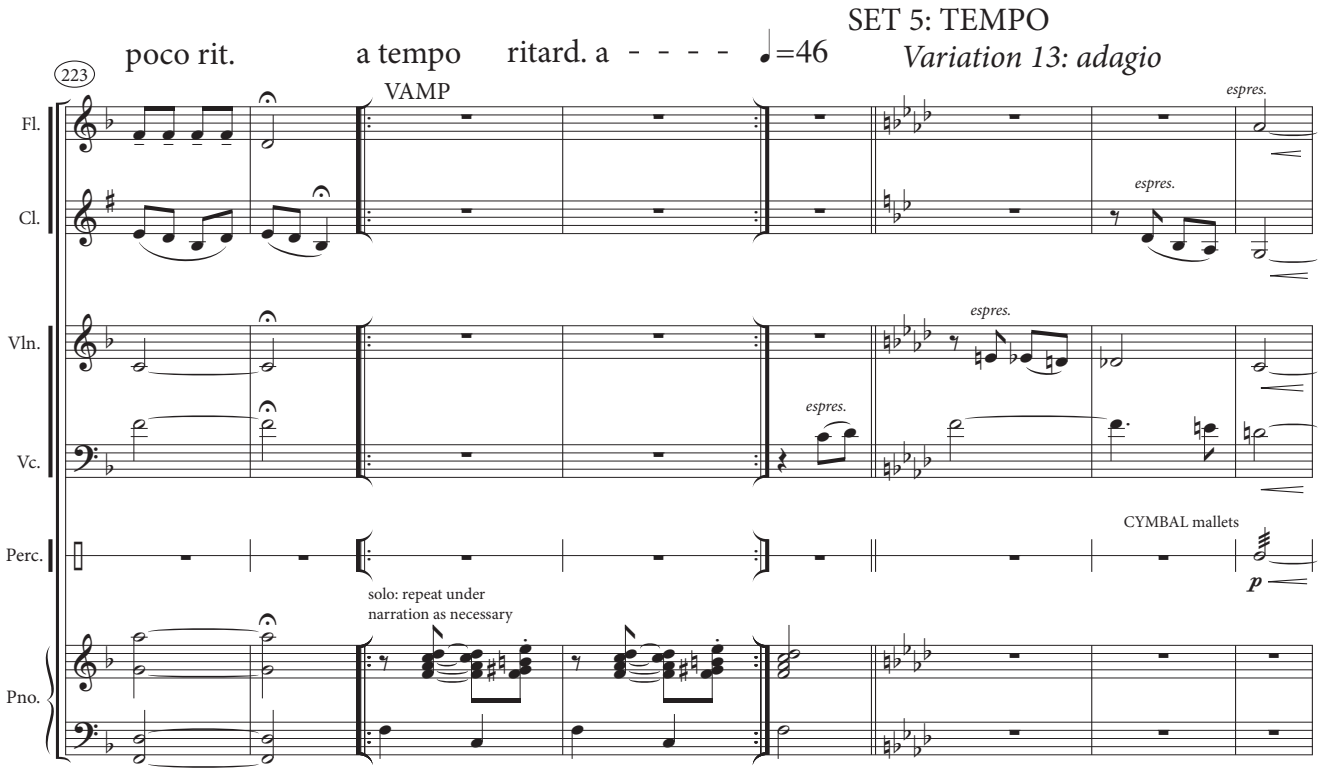


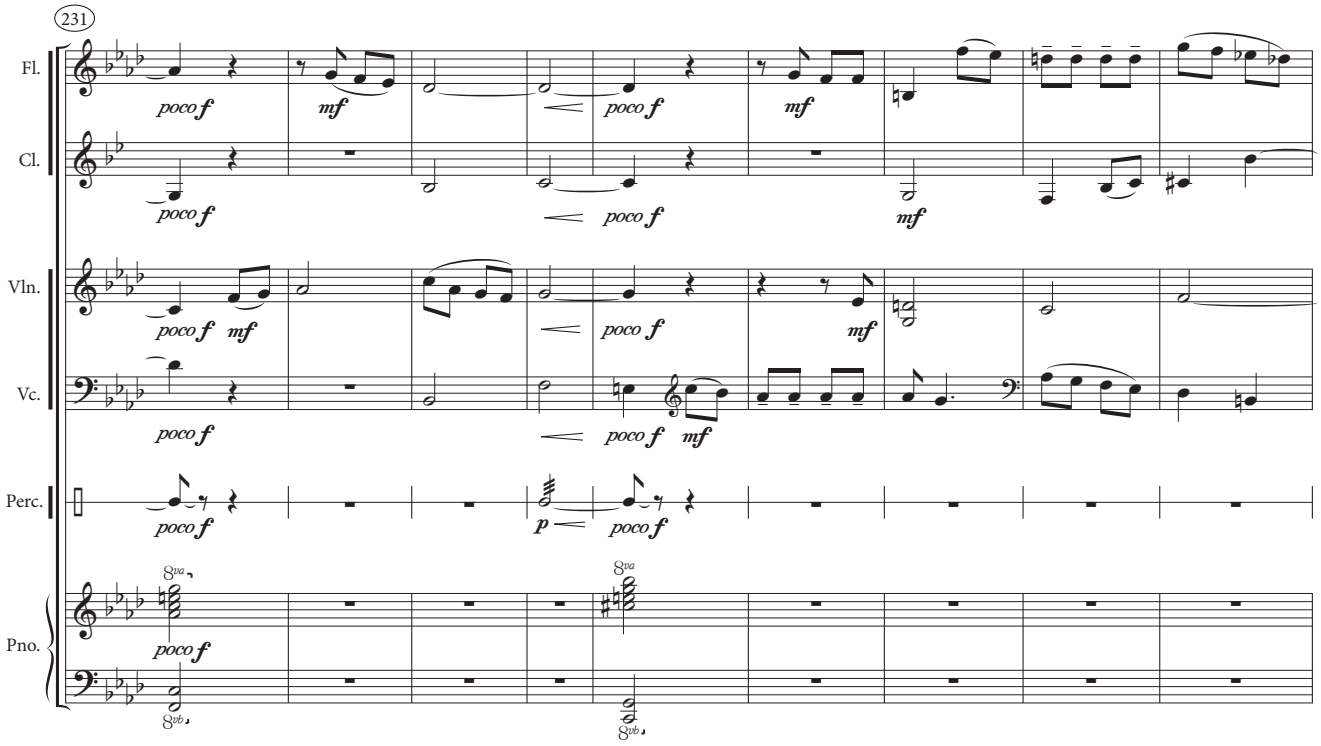
Variation 12: legato

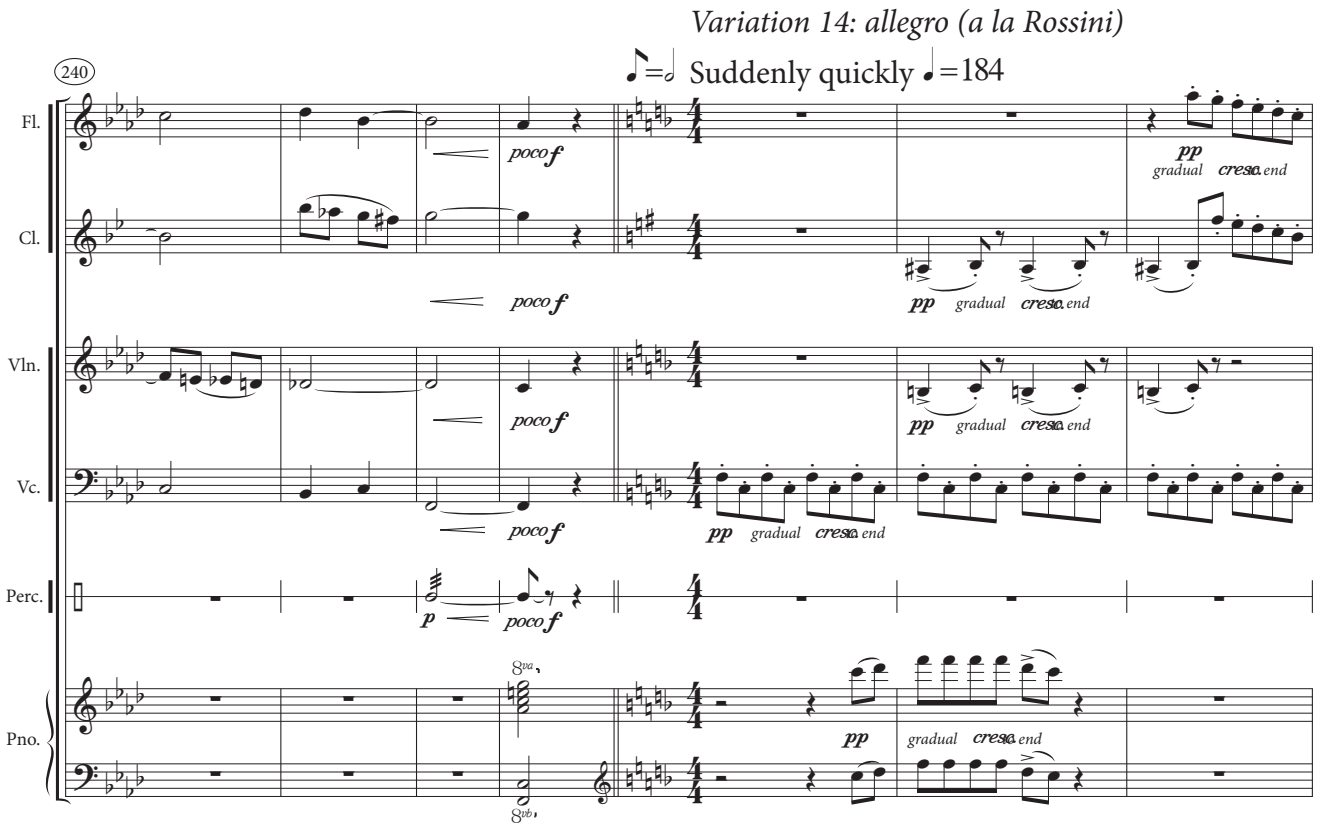


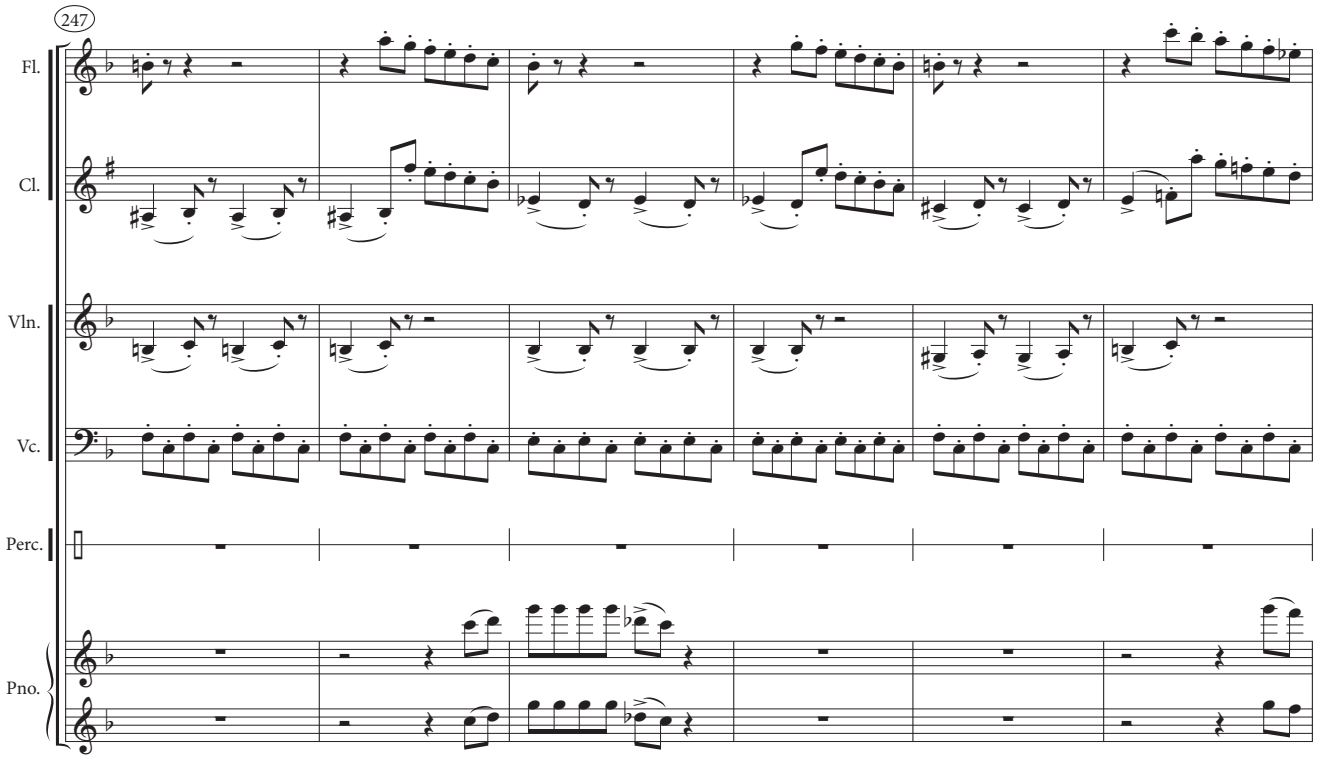


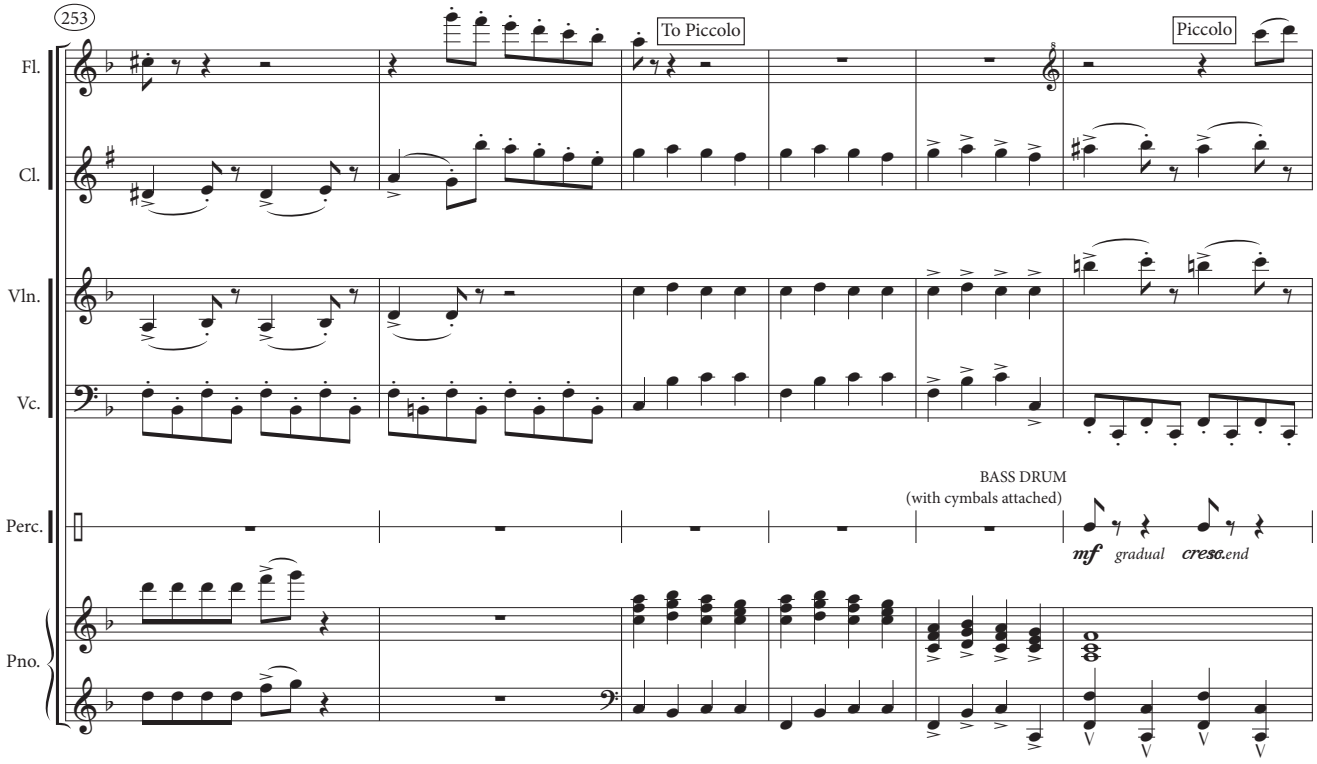
Narrator: *Tempo* is the speed the music us played. If it's slow and relaxed, we call it *adagio,* like walking in slow motion. If it's quick and hurried, it's called *allegro,* like running as fast as you can. At the end of the piece, you'll hear a *crescendo,* when the music gets louder and louder.

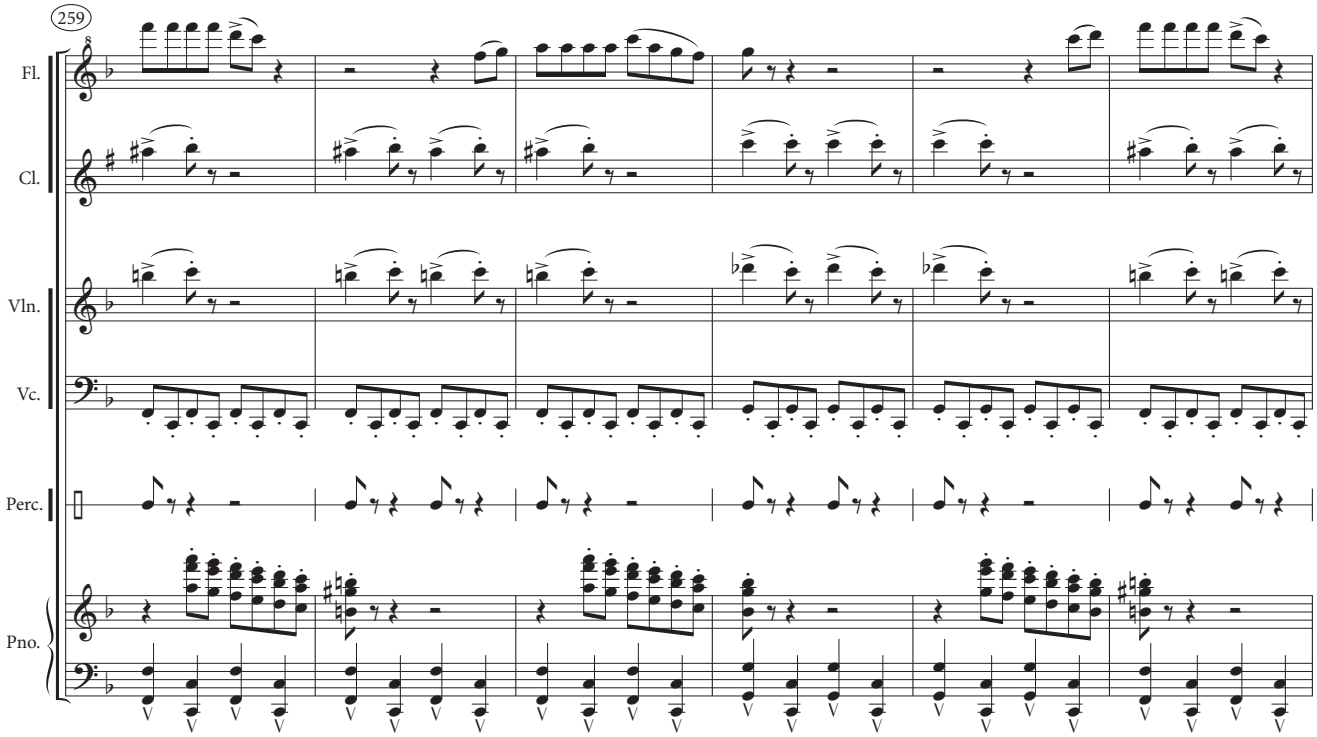


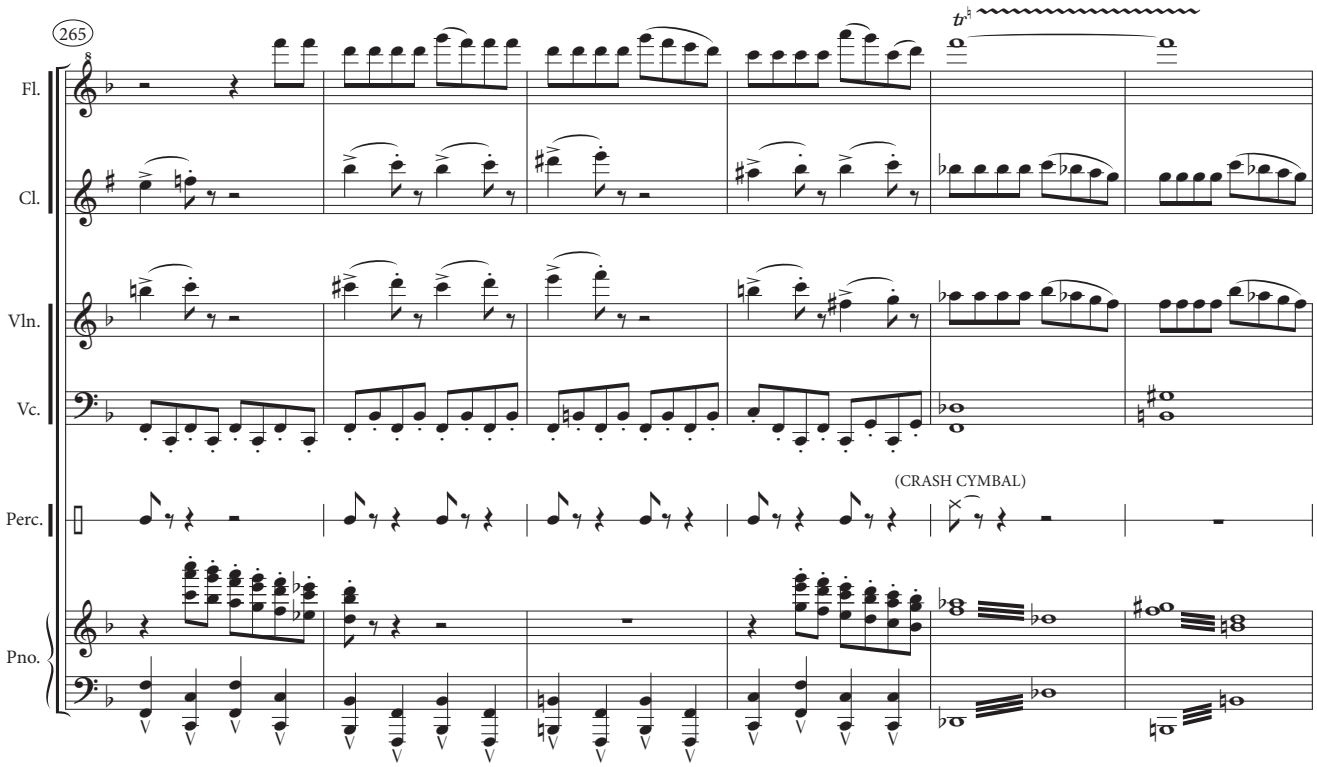

231
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
poco f
mf
p

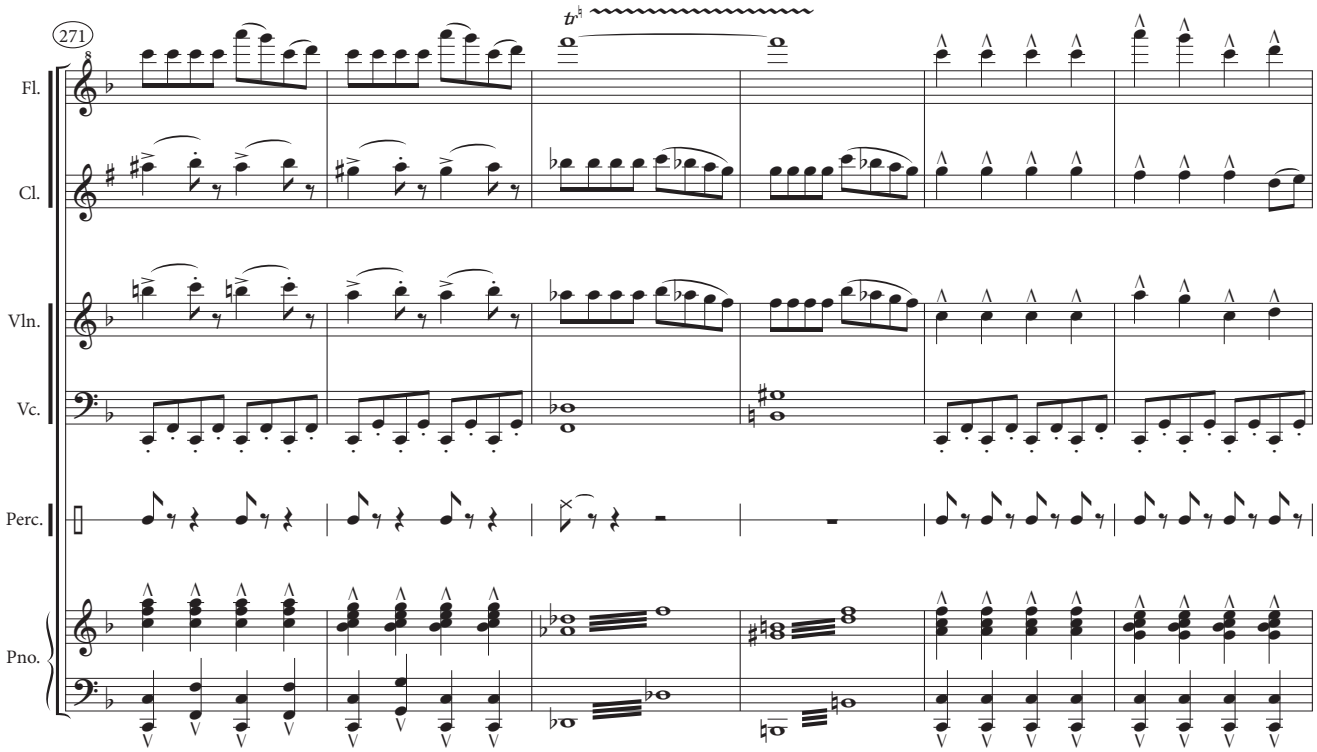

Variation 14: allegro (a la Rossini)
Suddenly quickly ♩=184
240
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
poco f
p
pp
gradual
cresc.
end

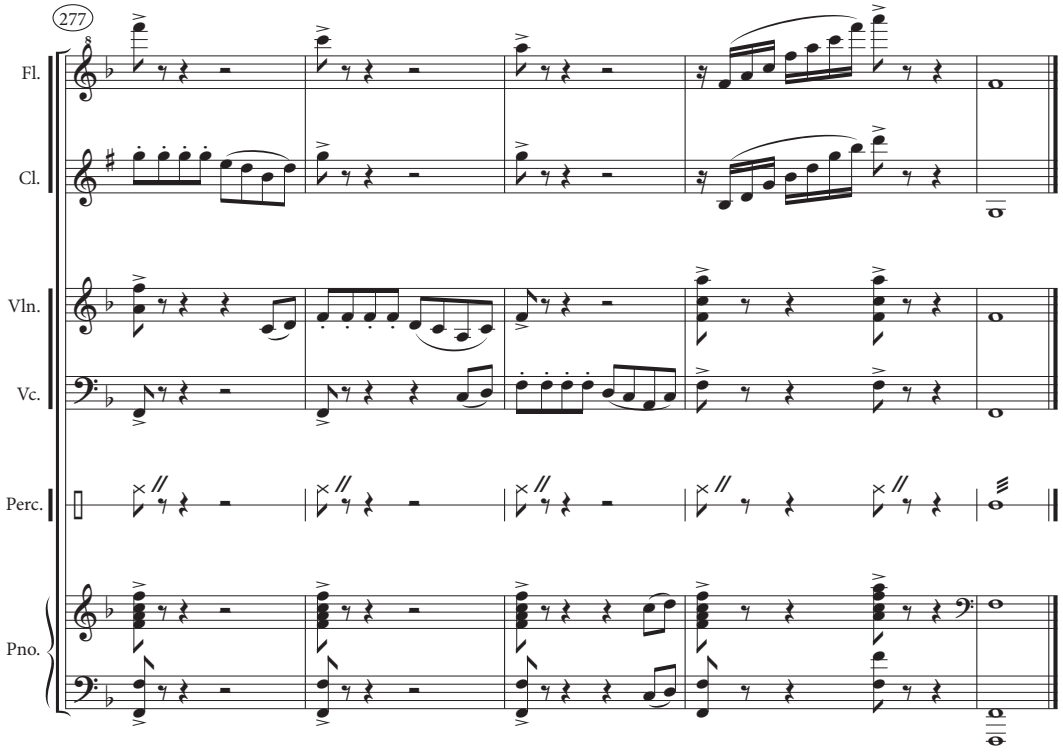

247
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.


253
Fl.
To Piccolo
Piccolo
Cl.
Vln.
Vc.
Perc.
BASS DRUM
(with cymbals attached)
mf gradual cresc. end
Pno.


259
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.


265
Fl.
Cl.
Vln.
Vc.
Perc.
(CRASH CYMBAL)
Pno.


271
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.


277
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.