

KJtheslepdeprived Breaks

<https://www.youngcomposers.com/t38730/break/>

Clear/inventive material / 20	16
Creative final movement / 10	9
Score and audio / 10	8
Realistic instrum/ orchestr / 10	8
<i>Total</i>	41

Clear and inventive deviation from the shared material between movements, all with an obviously repeated introduction. /20

The shared material is quite “catchy”. Well-shaped melodically and rhythmically. It is even performed in the same key by the same instrument (clarinet), sometimes reinforced by another instrument. So, it is a total recognizable part that engages the whole piece. A plus.

The passage to next material in each Break is natural, mainly because the whole relies on the theme from the shared material.

Break I. The initial theme repeats with addition of textures: pizzicato strings, and participation of other instruments. The development is very interesting with different colors brought by combination of doubling instruments.

Break II. Here the transformation comes by altering the duration of parts of the motive and counterpoint. Nice harmonic support, ornaments and countermelodies are often heard. The final chord is jazzy and surprising.

Break III. In this case the development and transformation come with the rhythm in an excellent work with pizzicato in the first part, which flows smoothly towards the second part with syncopated chords.

In summary, transformation devices are related to texture, color, and orchestration. The theme is the glue for everything. Apparently, there is little development since we hear that theme all the time. But I consider the great

work made with the orchestra, in counterpoint, spicy ornaments, and a remarkable work with rhythms thanks to the pizzicato complex writing.

A conclusive and satisfying, yet creatively combined final movement. /10

Break IV find this movement fulfills the expectations. Although the theme is again present, the processes previously seen and heard are used, with new ones, such as other homophonies (horn, cello), or different rhythmic patterns.

It is important that there is no sensation of pastiche movement. In fact, the music reminds of the others Breaks, without making believe that a copy-paste has been done. This is because I think the movement is nearly “perfect” as a mashup of processes.

A good, semi-professional score and audio rendition of the work. /10

The score is very well notated, and clear. All the instruments are in their proper clef. Only some clash of figures here and there.

The audio rendition is good, some rare, isolated flares can be heard somewhere. Just a bit lack of push in some moments, difficult to achieve with virtual instruments.

Sound and realistic instrumentation and orchestration. /10

The instruments chosen for the set is balanced. No clear if we are dealing with a string quartet or a small string orchestra.

The way everything is ensembled has a high level. Doublings, support, ornaments, counterpoint.... All of this is well planned and the use of the orchestra is balanced and enjoyable. We don't listen here to “all the instruments all the time”....

Very nice ethnic and percussive effect with the strings in, particularly, Break III.

The whole work has a good “direction” (melody, harmony, orchestration which brings more tension, particularly in Break III). Also, the flow is nice with the ostinato parts. Clear background dominated by the strings in pizzicato. Bass lines are correct and strong. Perhaps there is less work on connecting phrases or sections. Often, there is a stop and a new variation. Some enhancer in between would benefit the composition (runs, trills, cymbals...).

Observations or suggestions:

The theme keeps the piece together and it has been fully exploited in a series of processes and orchestral pathways. But in a collection like this, with 9-10 minutes long I would think of adding some second theme, perhaps briefly, to add contrast in the parts.