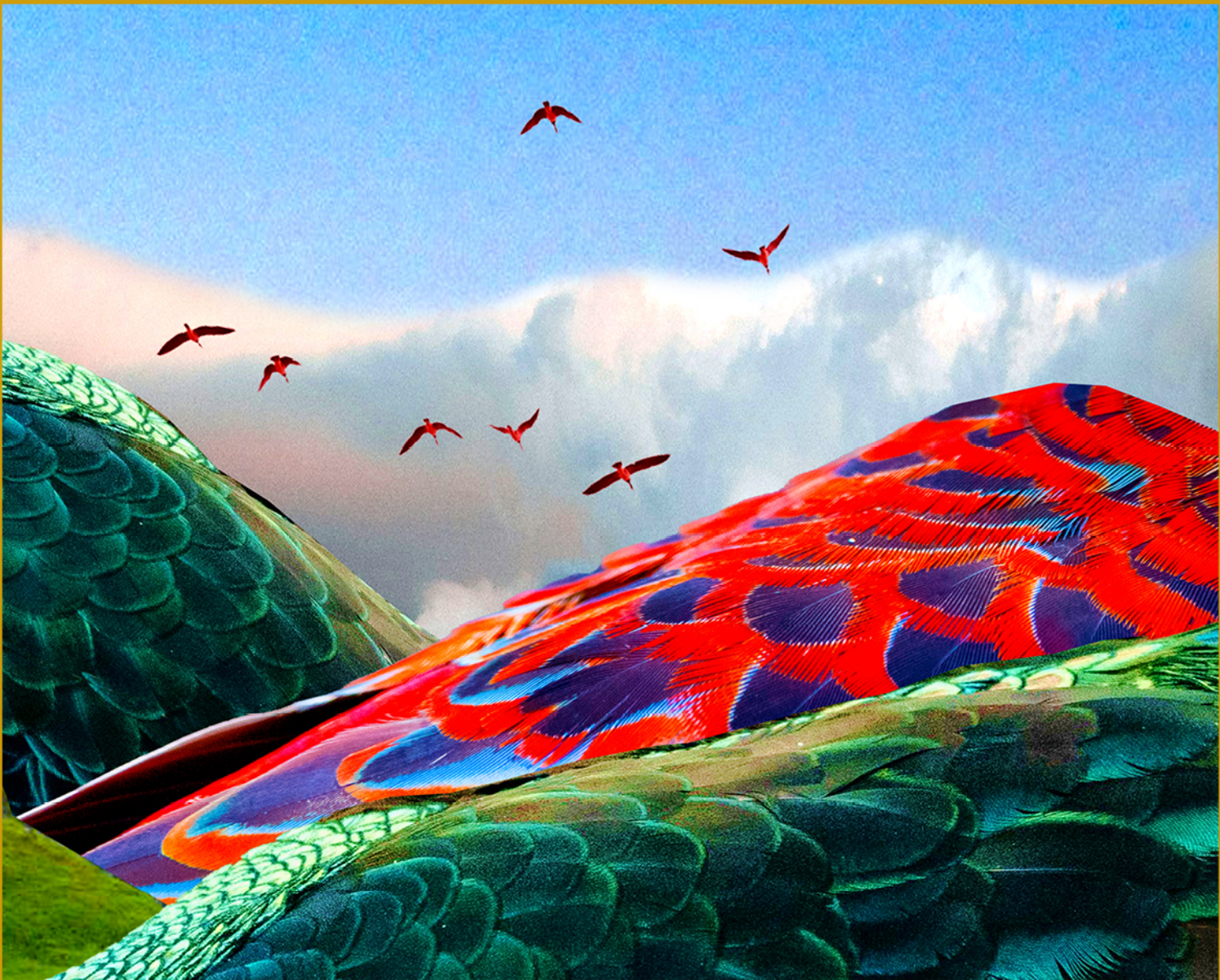


DUKAS

The Sorcerer's Apprentice



«SYDNEY»
«SYMPHONY»
«ORCHESTRA»

Learning & Engagement
STAGES 5 & 6

***The Sorcerer's Apprentice* by Paul Dukas**

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Syllabus Links

NSW Curriculum

The Sorcerer's Apprentice by Paul Dukas covers a range of topics from the NSW syllabus.

Years 7-10 Additional Study Course:

Nineteenth-century Music
Music for Large Ensembles

Music 1 Preliminary and HSC (2009):

Music and the Related Arts
Music for Large Ensembles
Music of the 19th Century

Music 2 Preliminary (2009):

Music 1600-1900: Orchestral Music

Music 2 HSC (2009):

Nineteenth-Century Music

Syllabus Outcomes

Stage 4/5 Elective Music (2003)

Activities	Syllabus Outcomes	Ideas for Assessment
1	4.7, 4.8, 4.9 5.7, 5.8, 5.9	Rhythm dictation Melody dictation
2	4.1, 4.3, 4.7, 4.9, 4.11, 4.12 5.1, 5.4, 5.7, 5.9, 5.11, 5.12	Performance of classroom arrangement Identifying themes in orchestral score
3	4.1, 4.2, 4.4, 4.5, 4.6, 4.7, 4.9, 4.12 5.1, 5.2, 5.4, 5.5, 5.6, 5.7, 5.9, 5.12	Examples of variations on a theme Computer "performance"
4	4.3, 4.4, 4.7, 4.8, 4.9, 4.11, 4.12 5.3, 5.4, 5.7, 5.8, 5.9, 5.11, 5.12	Essay "The art of musical storytelling" Improvisation in a group
5	4.7, 4.8, 4.9, 4.11 5.7, 5.8, 5.9, 5.12	Research project/Essay (may not be appropriate at this level)

Stage 6 Music 1 (2009)

Activities	Syllabus Outcomes	Ideas for Assessment
1	P2, P4, P6 H2, H4, H6	Rhythm, melody, dictation The role of themes in musical storytelling
2	P1, P2, P4, P5, P6, P7, P9, P10, P11 H1, H2, H4, H5, H6, H7, H9, H10, H11	Exposition and its role in <i>Sorcerer</i> Performance of Classroom Arrangement
3	P1, P2, P3, P5, P6, P7, P8, P9, P11 H1, H2, H4, H5, H6, H7, H8, H9, H11	Development and its role in <i>Sorcerer</i> Computer "performance"
4	P2, P3, P4, P5, P6, P9, P10, P11 H2, H3, H4, H5, H6, H7, H8, H9, H11	Recapitulation and its role in <i>Sorcerer</i> Improvisation performance
5	P4, P5, P6 H4, H5, H6	Research project Essay

Stage 6 Music 2 (2009)

Activities	Syllabus Outcomes	Ideas for Assessment
1	P2, P5, P7 H2, H5, H7	Rhythm, melody, dictation The role of themes in musical storytelling
2	P1, P2, P5, P6, P7, P8 H1, H2, H5, H6, H7, H8	Exposition and its role in <i>Sorcerer</i> Performance of Classroom Arrangement
3	P1, P2, P3, P4, P5, P6, P7, P8, P9 H1, H2, H3, H4, H5, H6, H7, H8, H9	Development and its role in <i>Sorcerer</i> Computer "performance"
4	P2, P3, P4, P5, P6, P7 H2, H3, H4, H5, H6, H7	Recapitulation and its role in <i>Sorcerer</i> Improvisation performance
5	P2, P3, P5, P7 H2, H3, H5, H7	Research project Essay

Work: *The Sorcerer's Apprentice (L'apprenti sorcier)* by Paul Dukas

Composer Background

Paul Dukas (1865-1935)

"He wrote a symphony, a piano Sonata, among other chamber works, and he was even the teacher of one Oliver Messiaen, but it seems he is destined to be known by the world as the composer of "The Sorcerer's Apprentice."

– *Fugue for Thought*, 2016

In his day, a renowned music critic and devoted teacher, Dukas considered himself a teacher who composed.

Born in Paris into an affluent Jewish family, Paul's father was a banker and his mother an accomplished pianist. Paul took music lessons at age five. At this time his mother died, and it seems he did not pick up music studies again until age 14. He became interested in music theory and entered the Paris Conservatory at age 16, where he befriended Claude Debussy who was three years older.

Dukas thrived studying composition and began composing prolifically. Sadly, his perfectionist nature kept these early efforts hidden from view and he destroyed nearly all these some months before his death.

He has been described as a studious and intelligent person with a somewhat retiring personality. He reviewed and published his critique of composers such as Wagner and Mahler. Of his works, one symphony, one piano sonata, an opera, *Ariane and Bluebeard*, and a dance score, *La Peri*, survive with a few other pieces. His opera *La Damoiselle élue* (1893) was a critical and commercial success. All surviving works of Paul Dukas are considered masterpieces, but his enduring, well-deserved fame is for his great symphonic tone poem scherzo, *The Sorcerer's Apprentice*.

Work Background

"Music's predisposition to expressing the most divine thoughts of human nature does not preclude the evocation of earthly pleasures."

– From *Music and Comedy*, a published article by Paul Dukas
cited by Laura Watson, *Proofed* blog, 2019

Paul Dukas wrote this in 1894, two years before he started composing *L'apprenti sorcier*. He wanted to persuade his readers that serious music could also be light-hearted, and this he certainly achieved!

One concert note writer said: "... the reputation (of *Sorcerer's Apprentice*) is more justified, for it is not just a bit of programmatic fluff – a catchy story told well" (Wm. E. Runyan, 2017).

Indeed, *Sorcerer* is based on a poem written by Germany's foremost poet Johann Wolfgang von Goethe in 1797, *Der Zauberlehrling*. This poem was an entertaining story, but was apparently a covert warning, a satire about the industrial revolution and its perceived dangers to society.

Dukas took this poem stanza by stanza and literally expressed the words in his music. In a brilliant stroke of tactical expertise, he chose classical Sonata form (a form that originated in the late 18th century) to tell the story. Outdated in Dukas' day, he nevertheless put it to good use!

The Introduction and Exposition states **four subjects** and instruments that will express them: the Water (a bridging passage, strings), the Broom (first subject, bassoon), the Apprentice (second subject, strings) and the Sorcerer (bridging passage, trumpet and horns).

The Development concentrates on the Broom and Apprentice themes with bridging passages using the Water and Sorcerer motives. This is the centre of the action, and the action is unmistakable – you can hear it!

The Recapitulation and Coda are the story's resolution, stating again the main themes.

But Dukas is a man of his times. The music includes unusual tonal centres with augmented fifths and whole tone scales, devices that Beethoven and Mozart could only dream of!

Tone Poems and programmatic music were popular at the end of the 19th century – consider Strauss' *Till Eulenspiegel* and Liszt's *Faust Symphony*. Dukas was enamoured with them and apparently composed more than the *Sorcerer*. Dukas chose the Scherzo as the idiomatic style – 3 beat bars throughout, playful and witty as the name Scherzo implies.

Dukas' orchestration is a masterstroke of brilliant timbre. Every instrument and instrument combination has an intended narrative purpose in the way it sounds. Those sounds depict character and action, unmistakably propelling the story of Goethe's poem.

So, a poem from 1797 is turned into music in 1894 ... but that's not the end of the story! It is arguably true that *Sorcerer's Apprentice* would not be very well known today without its place in film, no less than Disney's *Fantasia* of 1940, starring Mickey Mouse as the Apprentice!

A thoughtful critic had this to say about the underlying philosophy of this magical, humorous and entertaining music:

"While the story is cute and entertaining, everyone knows the underlying truth: humankind should not essay more than it can control and understand. As technology threatens to overwhelm us all, a good reflection on the lessons of The Sorcerer's Apprentice is in order". (William E. Runyan, 2017)

Thanks Johann von Goethe! Thanks Paul Dukas!

Instrumentation of Work

Woodwinds	Brass	Percussion	Strings
2 Flutes	4 Horns	Timpani	Violins I
Piccolo	2 Trumpets (in C)	Glockenspiel	Violins II
2 Oboes	2 Cornets	Bass Drum	Violas
2 Bb Clarinets	3 Trombones	Cymbals	Cellos
1 Bass Clarinet		Triangle	Double Basses
3 Bassoons			Harp
1 Contrabassoon			

Resources

The following analysis of Paul Dukas' *Sorcerer's Apprentice* is based on the YouTube presentation by the conductor/composer Gianmaria Griglio:



YouTube: Paul Dukas The Sorcerer's Apprentice (analysis) 27 Aug. 2020.

Also, the following articles by Gianmaria Griglio:



Conducting Dukas: The Sorcerer's Apprentice, 13 May 2021.




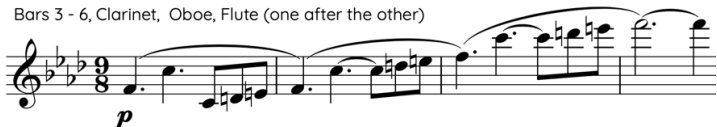


The Sorcerer's Apprentice – Paul Dukas (Music Composition, Techniques, Analysis) (anyoldmusic).

The Sorcerer's Apprentice is a symphonic poem composed in the style of a Scherzo, characteristically the third movement of a classical symphony.

Gianmaria Griglio's analysis reveals that this scherzo is unlike most in that it is composed in the classical Sonata form.

Not only is it in Sonata form but this plan is the brilliant choice of storytelling required for making the work of Goethe's poems into recognisable sounds, depicting characters in subjects and action in sections.

Listening Guide

Section	Bars	Time	Feature
Introduction	1 - 41	0.40' - 2.52'	<p>The four character themes (the first two are much slower than they appear later on)</p> <p>The Water Theme often functions to connect sections.</p> <p>Bars 2 - 3, Violins 1, 2</p>  <p>The Broom Theme functions as the First Subject in the Sonata Form.</p> <p>Bars 3 - 6, Clarinet, Oboe, Flute (one after the other)</p>  <p>The Apprentice Theme functions as the Second Subject in the Sonata form.</p> <p>Bars 14 - 17, Winds</p>  <p>The Sorcerer's Theme, a call motive heralding climax in the action:</p> <p>Bars 23 - 27, Horns, Trumpets</p>  <p>The introduction concludes with a timpani strike and a paused bar of complete silence. Suspense builds! The action begins!</p>
Exposition	42-294	2.52' - 5.01'	<p>The Broom Theme, first Subject, stated in full by solo bassoon in the tonic key, F minor (72-98).</p> <p>Then fragments of the Broom Theme alternate with fragments of the Water Theme, until a final full statement, <i>ff</i>, (159) stated by the trumpet leads into the Apprentice Theme, the Second Subject stated in full by winds and glockenspiel (201-228) in the dominant key, C minor.</p>

Development	295 - 620	5.01'-8.08'	<p>An A-flat pedal introduced with the Broom Theme on a B-flat augmented chord and introducing whole-tone scale sequences into the theme (310, 322).</p> <p>Soon, the Broom Theme (1st subject) and Apprentice Theme (2nd subject), now legato, are juxtaposed (328) and the development of these themes continues until the Sorcerer's Call Theme interrupts the chaos (504) leading to a quasi-static moment (588) with punctuated upward phrases from the Broom Theme (599). The Apprentice in desperation cuts the broom in two and the chaotic Recapitulation proceeds.</p>
Recapitulation	621-801	8.08'-10.43'	<p>The Broom Theme reappears in 10ths – there are two brooms! The Apprentice Theme (Second Subject) is then juxtaposed with the Broom Theme (First Subject) and a battle of subjects (and characters!) ensues. Themes overlay in counterpoint, until the Water Theme is fully stated (745). Fragments of themes in chaos is interrupted by the Sorcerer's Theme (714). Chaos is lessened but not ceased until the Sorcerer's second call theme (795), leading to calm.</p>
Coda	802-811	10:43'-11:35'	<p>The pace slows, a calmer quieter Water Theme precedes a tranquil Broom Theme from bassoons, the Apprentice Theme on viola, the Broom on clarinet and a dramatic <i>ff</i> conclusion on a perfect cadence with the final 4 notes of the Broom Theme.</p>

Learning Activities

Activity 1 Aural/Musicology/Score Reading

At the end of this activity, students will be able to:

1. Identify the musical elements that represent characters in the story.
2. Identify the four themes of *The Sorcerer's Apprentice* in the orchestral score.
3. Discuss the importance of the introduction in this orchestral piece.
4. Correctly notate rhythms and melodies.

This activity: A study of different musical elements in the four themes of *Sorcerer's Apprentice* as they are stated in the introduction section (bars 1-41).

Resources



YouTube: Dukas, *The Sorcerer's Apprentice*, The University of Melbourne Symphony, 2018

Score: Dukas, Paul – *L'apprenti sorcier (Sorcerer's Apprentice)*, free-scores.com.

These resources are used for all the activities in this teaching kit.

Task 1

The Water Theme

1. Watch/listen from 0.40-0.58 seconds 5 times and complete the two-bar rhythm pattern of the Water Theme (without following the score):



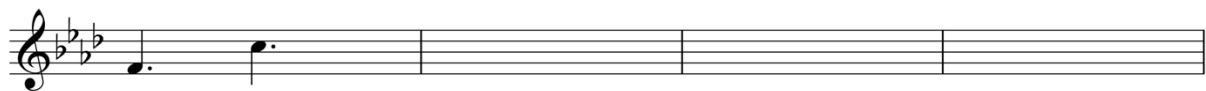
2. Write out the cello notes on the bass clef for bars 1-3.
 - What is the term for such a sustained bass? (continuing all the way to bar 13)
 - How would you describe it harmonically?
 - How is the cello to be played?

3. Write the Violin 1 notes that fall on the main beat in bars 2, 3.
 - Play these notes on a keyboard separately, then together.
 - Do you recognise the progression/chord?
4. Write in the Violin 2 notes below the Violin 1 progression. Play these notes all together on a keyboard.
 - Where have you heard this kind of music before?
 - Describe the harmonic progression (N.B. it finishes with a diminished 7th) and the effect of this above the pedal.
5. How does the rhythm, melodic progression and harmonic progression combine to give the impression of water?
6. The piccolo and flutes accompany the melody notes of the violin. Can you suggest why Dukas adds these to the Water Theme?

Task 2

The Broom Theme

1. Watch/listen from 0.58'-1.23' five times.



- Complete the four-bar melody of the Broom Theme without looking at the score.
 - Three different instruments play each consecutive three bars. Write these in above the melody.
 - Refer to the orchestral score and correct your melody and your instrument suggestion.
2. Describe the melody in terms of (i) pitch and (ii) rhythm. It should be noted that this is only the first phrase of the Broom Theme – it will be stated in full for the first time in the Exposition bars 72 as the First Subject.
 3. What do you think may be the purpose of first announcing these themes in part, softly and slowly?

Task 3

The Apprentice Theme

1. Watch/listen from 1.55'-2.02' as you follow the score at least twice.
2. Describe this theme according to each of the following terms:
 - rhythm
 - dynamics

- pitch
- tempo
- articulation
- instrumentation

3. How do you think all these musical elements combine to portray the young Sorcerer's Apprentice?

Task 4

The Sorcerer's Theme

Watch/listen from 2.26'-2.51', the Sorcerer's Theme. The instruments that play the Sorcerer's Theme are the trumpets and the horns. These are transposing instruments.

1. The trumpet and horn parts together in concert pitch are shown below. Play this theme on a keyboard:



2. Describe this theme according to each of the following:
 - rhythm
 - dynamics
 - timbre
 - pitch
 - harmony
 - texture
 - articulation
3. Suggest how the combination of these musical elements with instrumentation are used by Dukas to portray the Sorcerer.
4. Which theme is suggested, but not stated fully, in juxtaposition with the Sorcerer's Theme? Give a possible explanation for this juxtaposition.

Activity 2 Score Reading/Musicology/Performance

At the end of this activity, students will be able to:

1. Outline the role of the Exposition in Sonata form.
2. Locate themes in a score before hearing the music performed.
3. Follow a score, locating themes used as First and Second Subjects, as well as themes used as Bridge passages.
4. Comment on the effectiveness of instrumentation.
5. Perform a section of the exposition using effective sound sources.
6. Evaluate the success of the performance and identify points for improvement.

This activity: Identifies the four themes and their role in the Sonata form of *The Sorcerer's Apprentice* and uses this understanding for effective performance.

Task 1

1. Use references available to you to outline the role of the Exposition in Sonata form.
2. Before you listen to it, study the orchestral score for the Exposition from bar 42 to 294.
 - Use green to highlight the Broom Theme when you identify it.
 - Use blue to highlight the Water Theme for this section.
 - Use yellow to highlight the Apprentice Theme.
 - Use pink to highlight the Sorcerer Theme.
3. Which theme is not found in the Exposition? Explain why this may be so.
4. Describe the way the Broom Theme appears at the start of the Exposition:
 - What is the tonality of the theme here?
 - What role might the Broom Theme have in the musical structure of the Exposition?
 - Name the instrument that Dukas uses to announce the full Broom Theme and suggest a reason for this.

Task 2

Describe the appearance of the Water Theme.

1. Which other theme is it associated with? Give a possible reason for this.
2. What role do you think the Water Theme has in the musical structure of the Exposition?

Task 3

1. Locate the appearance(s) of the Apprentice Theme. Name the tonality of the theme here.

2. What role do you consider the Apprentice Theme has in the sonata form structure of this movement?
3. Can you identify any rhythmic or melodic features shared by the Broom, Water and Apprentice Themes?
4. How has Dukas used these similarities in the section after the statement of the Apprentice Theme from bars 228-249?

Task 4

Now listen to the Exposition, bars 42-294.

1. Was your identification of themes accurate? Did you miss identifying some of the themes? Explain why you think this happened.
2. Did you hear anything in the music of the exposition that you didn't expect from your score reading? If so, list these, and explain why you may have missed them.

Task 5

The classroom arrangement, "Beware! Apprentice Sorcerer!", is a section of the Exposition where there is interaction between the Broom and Water Themes.

1. Choose appropriate sound sources to perform each part, whether instruments or electronic generated sounds on keyboards.
2. Mark the character themes or resemblances of themes with the colours used previously.
3. Outline the roles of part 1, 2, 3 and 4 in the arrangement.

Task 6 (Optional)

Assemble a group of 4 colleagues, or children, to act out each line of music 1, 2, 3 and 4.

1. Perform the Classroom Arrangement:
2. List the challenges you found in performing this section:
 - Comment on the effectiveness of Dukas' meshing of the two themes.
 - Devise an evaluation form to seek listener feedback and discuss how you could improve the performance.

Beware! Apprentice Sorcerer

Classroom Arrangement

1 2 3 4

This system contains measures 1 through 13 of the piece. It is written for four parts: Treble 1, Bass 1, Treble 2, and Bass 2. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 3/8. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The bass parts have a more active, rhythmic role compared to the treble parts.

14 1 2 3 4

This system contains measures 14 through 25. Measure 14 is marked with a '14' above the staff. The music continues with similar rhythmic patterns. In measure 23, there is a 'grace' note (grace note) indicated by a dashed line and the word 'grace' above the staff. The bass parts continue to provide a strong rhythmic foundation.

26 1 2 3 4

This system contains measures 26 through 37. Measure 26 is marked with a '26' above the staff. The music features a more complex rhythmic pattern with eighth and sixteenth notes. In measure 28, there is a 'grace' note (grace note) indicated by a dashed line and the word 'grace' above the staff. The bass parts continue to provide a strong rhythmic foundation.

36

1

2

3

4

Detailed description: This system contains measures 36 through 44. Staff 1 (treble clef) features a complex melodic line with many sharps and accidentals, including a long note with a fermata at the end. Staff 2 (bass clef) has a simple melody with eighth and quarter notes. Staff 3 (treble clef) plays a steady accompaniment of eighth-note chords. Staff 4 (bass clef) has a simple bass line with eighth and quarter notes.

45

1

2

3

4

Detailed description: This system contains measures 45 through 55. Staff 1 (treble clef) begins with a long note and a fermata, followed by a melodic line. Staff 2 (treble clef) has a melody with eighth and quarter notes. Staff 3 (treble clef) continues with eighth-note chords. Staff 4 (bass clef) has a simple bass line with eighth and quarter notes.

56

1

2

3

4

Detailed description: This system contains measures 56 through 64. Staff 1 (treble clef) has a melodic line with eighth and quarter notes. Staff 2 (bass clef) has a simple bass line with eighth and quarter notes. Staff 3 (treble clef) continues with eighth-note chords. Staff 4 (bass clef) has a simple bass line with eighth and quarter notes.

Activity 3 Score Reading/Composition/Performance

At the end of this activity, students will be able to:

1. Discuss the role of the Development Section of Sonata form.
2. Compose variations on thematic material, following the study of how Dukas' developed themes.
3. Listen to music while following the score to locate "developed" themes either as a whole or as fragments.
4. Analyse the way a composer (Dukas) has developed themes/subjects.
5. Use a computer program to perform the theme and variations using appropriate sounds and images to convey the action of a simple storyline.
6. Perform this music video as well as seek audience responses in order to improve the creative process.

This activity: Investigates the role of the Development section in Sonata form and how Dukas has used this classical structure to propel the story of Goethe's poem. Students develop variations based on a theme.

Task 1

Use references available to you to give an account of the Development section of Sonata Form, noting specific features related to themes stated in the Exposition.

Task 2

Dukas not only develops themes, he is also developing the action of Goethe's poem. In this section the Apprentice tries getting the broom to work for him the way he saw it work for the Sorcerer. However, it gets out of control, and he has no way of stopping it!

Listen to the Development section 3 times while following the score (bars 295-620, 5.01'-8.08' on YouTube with Melbourne University Symphony Orchestra).

The following activity looks at how Dukas develops the Broom Theme.

1. Every time you hear the theme in part or whole, mark it with an asterisk above the score. Every time you hear even a 1-bar or 2-bar phrase that is taken from the Broom Theme, mark it with an asterisk.
2. Write out at least two ways Dukas has developed the Broom Theme here. Remember? It is the First Subject of the Exposition. **Hint:** Look especially for augmented triads and whole tone scale structure as well as the tonality.
3. Suggest why Dukas may have made the alterations to the Broom Theme you observed.

Task 3

1. Choose one of the themes of *The Sorcerer's Apprentice* and create your own variations on the theme using Dukas' ideas for thematic development.
 - State the theme as Dukas has stated it.
 - Create "developed themes" or "variations".
2. Use a suitable computer program to "perform" these with a suitable sound source.
3. Use images to tell the "story" that these variations could represent (not necessarily the "Sorcerer" story, you could create your own).
4. Share your computer-generated music plus storyline with your class.
5. Construct an evaluation sheet that focuses on the effectiveness of the variations you composed and the melding of music with storyline.
6. Collect responses and list the successes of your efforts, as well as ways you could improve both the variations and the storyline.

Activity 4 Musicology/Improvisation/Evaluation

At the end of this activity, students ought to be able to:

1. Outline the purpose and structure of the Recapitulation and Coda in classical Sonata form.
2. State how Dukas uses Sonata form to complete the story of The Sorcerer's Apprentice.
3. Study a score to analyse the juxtaposition and superimposing of themes and its purpose in storytelling.
4. Analyse an orchestral score for the elements of music that define themes/motifs.
5. Use the investigation conducted here to improvise a simple story using 3 or 4 instruments.

This activity: Students study the role of the Recapitulation and Coda in classical Sonata form and investigate how Dukas used this to complete the story of Goethe's poem. They then use this investigation to create their own musical story in an improvisation.

Task 1

Using resources available to you, give an account of the Recapitulation and Coda that conclude a composition that is in Sonata form.

Task 2

Dukas is telling the story of a poem with sound, but also utilises **form** to tell the story. Listen/watch the conclusion of the Development (bars 576-583) and beginning of the Recapitulation (bars 587-620), from 7.30'-8.09' (about 40 seconds!). Follow the orchestral score.

1. This is where the Apprentice takes an axe to the broom to stop it getting water – he does not know the magic spell to stop it. There are four orchestral whacks with the axe! Name the instrument left out of the "whacks" and state why.
2. Write out the notes of each chord. Find a description for chord 1 (bars 576, 579) and chord 2 (bars 582-583).
3. How do you know these are whacks on the broom?

Task 3

At the start of the Recapitulation, the First Subject is introduced as one part of the axed broom comes to life! (bars 587-620).

1. Describe how Dukas brings this half of the broom to life using the following terms:

- | | | |
|------------|-----------------|----------------|
| • melody | • orchestration | • articulation |
| • duration | • instruments | • tone colour |
| • rhythm | • dynamics | • texture |

2. Describe how the musical features listed changed during these 36 bars. Suggest why these changes occur, in terms of the storyline.

3. At what bar do you think the second half of the broom might be coming to life?

Task 4

The introduction to the Recapitulation leads to the announcement of the First Subject (bars 621-667, YouTube 8.09'-3.30').

4. How is this similar to the announcement of the First Subject in the Exposition and how is it different? Suggest reasons for similarities and differences.

5. When does the second Broom Theme become obvious in this statement of the First Subject? How does the first Broom Theme change at this point?

Task 5

The statement of the Second Subject in this Recapitulation follows immediately after the First Subject (bars 669-705). Listen to the statement of the Apprentice Theme (YouTube 8:30'-8.49') as you follow the orchestral score.

- How is this similar to the announcement of the Second Subject in the Exposition and how is it different? Suggest reasons for similarities and differences.
- Can you find evidence in the orchestral score here that a struggle is beginning between this and the First Subject ie. a struggle between the Apprentice and his now two brooms. Outline the musical details.

Task 6

As the Recapitulation proceeds, reference to classical form gives way to storytelling! The Broom Theme is on the ascendancy and the Apprentice Theme goes under, finally to oblivion as he is overwhelmed by his self-made catastrophe. The Water Theme appears in floods, not trickles, see bars 745-756. He tries a magic spell at 714 and 726, but it is ineffective. Finally, the Sorcerer's Theme puts an end to the chaos and to the Recapitulation section in four extended magical bars! (795-798).

Listen to the final moments of chaos starting with the Water Theme and finishing with the Sorcerer's Theme (bars 777-798, 10.04'-10.27').

The following questions are about this final announcement of the Sorcerer's Theme:

1. How does the meter change (time signature)?
2. How does the tempo change?

3. Describe the pitch/melody line of the Sorcerer's Theme.
4. Describe the harmonic progression of the Sorcerer's Theme.
5. Describe the instrumentation of the Sorcerer's Theme and how it creates timbre/tone colour.
6. What is the overall effect, mood, mind picture, action that these different musical elements combine to give you?

Task 7

After the final setting of the brooms back to the unenchanted state in bars 798-801, the Coda concludes this tone poem. Listen to bars 802-811, while following the score (10.43'-11.35').

- State the themes or theme fragments as you hear them. Identify the instruments for each theme.
- How does this soft, slow, brief, final section fittingly conclude the whole musical story?
- Describe the dramatic final two bars. From which theme does this fragment originate? Suggest the connection with the poem's narrative (this is an opportunity for students to express their opinions – there will probably be as many viewpoints as those listening!)

Before you finish this study: Find the original or a more recent version of Disney's *Fantasia*. There are a variety of views about the use of Dukas' *Sorcerer's Apprentice* for a cartoon movie, but it is nevertheless as important as it is clever! Besides, who knows? Dukas' most brilliant composition might have faded into oblivion without it!

Class discussion: The importance of 19th Century Programmatic Music for the development of 20th century film music (using *The Sorcerer's Apprentice* as a starting point).

Task 8

Improvisation:

1. In groups of 3 or 4, choose different instruments or sound sources.
2. Construct a simple fairy-tale-like scenario – e.g. A handsome prince is captured by a troll and turned into a statue. A fairy godmother frees him from the spell. (Use your own idea – whatever works, but magic is essential!)
3. Each instrument works on a motive that describes their character.
 - Use the basic structure of Sonata form as you have studied in *The Sorcerer's Apprentice* to improvise the story.
 - Introduction: themes introduced characters (slowly, briefly).
 - Exposition: the themes are stated as the story begins.
 - Development: improvise variations on each theme to represent the crisis of the story.
 - Recapitulation and Coda: improvise restatement of themes in a resolution and coda.
4. Perform your improvisation for a younger age group.
5. Seek audience responses in a simple survey form.

6. Analyse the audience responses to determine the measure of success of your improvisation, use of instruments, and effectiveness of Sonata form as a structure.
7. List important improvements you could consider for future improvisations.

Activity 5 Research Assignment/Essay

Research Topic:

Is there a direct causal link between program music such as Dukas' *L'apprenti sorcier* and film music of the 20th and 21st centuries?

Consider the importance of program music and film music for society, culture and musical appreciation.

Essay topic:

"If you look at it all musically, it's just another scherzo, but coupled with the original poem and subject theme, it powerfully becomes part of another existence in the world of literature ... through the art of music itself."

– Taylor Memer, Sputnik Music, 2008

Is the worth of music to be found only in itself or in what it conveys? Use Dukas' *Sorcerer's Apprentice* in your considerations.

Suggested Answers

Activity 1

Task 1



- a pedal point.
- second inversion of the subdominant of F minor.
- the cello is to be played tremolo.



These notes are all a minor 3rd apart and form a diminished 7th chord progression.

4. It sounds mysterious, haunting – as you often hear in film music.
The harmonic progression is by an interval of a minor 3rd each time, which when combined forms a diminished 7th. The violin melody finishes with a D-natural which is dissonant with the D-flat of the pedal (cellos). This adds to the mystery, the suspense, making water a “character” in the drama that is about to unfold.
5. The melody descends with a demisemiquaver “ripple”; the rhythm is syncopated; The diminished 7th progression and its final dissonance with the cello pedal make this mysterious, magical water – not your pleasant mountain brook!
6. Dukas was very particular about timbre/tone colour – all instrument combinations are carefully chosen. The flutes add the bright sparkle of the water in sunlight with their bright timbre.

Task 2



- 2 (i) A leap from tonic to dominant, an octave descent and an ascending progression of the F minor melodic scale from dominant to tonic.

2(ii) Two compound beats (dotted crotchets) followed by three quaver beats; then the same but the second dotted crotchet beat tied to the first quaver of the third beat.

Task 3

2. The Apprentice Theme puts the scherzo into scherzo!

- Rhythm – a skipping rhythm



- Descends by chromatic intervals.
- Acciaccaturas and staccato give a light bouncing energy, particularly to main beats.
- It is loud (*ff*) and lively in tempo (*vif*).
- Treble winds: flutes, oboes, clarinets.

3. These elements combine to express youthful exuberance with the tendency for mischief.

Task 4

2. As follows:

- pitch: descending minor 3rd, repeated.
- harmony: augmented triad followed by a triad with an augmented 3rd and diminished 5th!
- rhythm: sustained note followed by syncopation on next chord.
- dynamics: *ff*, very loud.
- articulation: both chords in the motive accented.
- timbre: a harsh, bright sound suggesting power and authority.
- texture: the sorcerer's sustained motive is accompanied by fragments of the Broom Theme from the winds.

3. All this combined suggests power, authority, mystery and magic.

4. The Broom Theme in fragments throughout the Sorcerer's Theme. His magical power and authority is directed towards the broom.

Activity 2

Task 1

1. The Exposition in Sonata form presents the main themes, referred to as the First and Second Subjects in related keys. These Subjects usually have connecting episodes, bridging passages, associated with them.

2. Student activity.

3. The Sorcerer's Theme – simply because he's absent from the action. He's already cast his spell on the broom for his own work, now he's left it all in the charge of the Apprentice.

4. As follows:

- The Broom at first “wakes up” with clipped phrases and effective silences in between. Then the theme is presented in full by the bassoon. This is in F minor, the tonic.
- The Broom Theme is the First Subject.
- The bassoon. It gives an appealing comical representation of arguably the main character of the story.

Task 2

1. The Water Theme is dispersed with the Broom Theme. The Broom is, after all, fetching water for the Apprentice.
2. The Water Theme is a Bridge Passage or connecting passage between the First and Second Subject.

Task 3

1. The Apprentice Theme appears at bar 201 in the dominant key of C major, as in traditional Sonata Form.
2. The Apprentice Theme is the Second Subject.
3. The Apprentice and Broom and Water Themes all have a descending scale-like passage, the Broom passage only in the concluding phrase.
4. They are used in fragmentary form either juxtaposed or simultaneously with the other themes.

Task 4

1. Student response.
2. Student response.

Task 5

Student activity.

Task 6

Student activity.

Activity 3

Task 1

1. In the Development section of Sonata form, the First and Second subjects are modulated through different keys and altered in rhythm and melody as the composer explores their possibilities.

Task 2

1. Student activity.

2. Student activity.



- This is above an A-flat pedal, making the B-flat a 9th above (the original was an octave).
- The triad is augmented.
- The harmony is chromatic.
- Final 4 notes here are a whole-tone scale.

3. It has an enchanted mystical quality. It is still the basic melody, but with a very different sound. The Broom, after all, is under a spell that is going wrong! The chromatic harmony gives rising anticipation/tension.

Task 3

Student activity.

Activity 4

Task 1

1. The Recapitulation in Sonata form restates themes from the Exposition, usually in the tonic key.

Task 2

1. Only the trumpets– they are playing a fragment of the Broom Theme in minor 3rds.

2.



C minor chord with an outer 9th on B.



OR

G minor chord with a D major chord above an F- natural.



3. Whacks – 2 very dissonant chords.

Task 3

1. The theme is broken into fragments, like the broom, a single melody at first contrabassoon and bassoon, theme fragments are all loud to soft, the rough grumble on bassoon increasing dramatic tension.
2. The single line melody on contrabassoon is joined by the same melody a third above on bass clarinet at bar 611.
3. This may be the time the second broom starts to come to life.

Task 4

1. In the Exposition, the Broom Theme/First Subject is in F minor on an F pedal. In the Recapitulation it is in G minor above a B-flat pedal. The shape of the melody is similar in both statements, the harmonic effect is different. In a classical Sonata Form, the First Subject would be stated in the tonic in the Recapitulation.
2. The second broom is obvious in bar 645 when Clarinets and Bass Clarinet join in with the Bassoon, both Broom Themes moving along in counterpoint.

Task 5

1. The basic shape is similar, however there are subtle chromatic shifts in the melody, giving the theme a darker, more uncertain feel. The bright, cheerful tone colour of the glockenspiel is missing in the Recapitulation as things aren't going so well for the young apprentice!
2. The brooms – bassoons, horns, cellos, double basses – are competing with the Apprentice Theme at the same dynamic (forte).

Although the First Subject gets a clear statement, the Second Subject does not! This is when storyline supersedes the classical Sonata form precedent for Dukas!

Task 6

1. From 3/8 to 9/8.
2. *Assez, lent* ... relax the speed, slower tempo.
3. Moves in steps of a major 2nd in ascending phrases.
4. Chords based on augmented 5ths.
5. Full brass section: horns, trumpets, cornets, trombones creating a sound that is atmosphere-shattering in its piercing ferocity.
6. Power, authority, terror, chaos-breaking intervention.

Task 7

1. Description:
 - Bars 802-805: the Water Theme, soft, calm, strings.
 - Bars 803-804: the Broom Theme opening, *p*, calm, bassoon solo.
 - Bars 803-805: the opening phrase of the Apprentice Theme, now humbled, quiet, dolce, solo viola.
 - Bars 806-809: Broom Theme, final phrase of its theme, *pp*, solo clarinet.

2. It has all the themes (perhaps the strings echo the Sorcerer's Theme 806-809). It completely balances with the introduction.

3. The final 2 bars are based on the middle bars of the Broom Theme, stated fortissimo, a perfect cadence in the tonic key, F minor.

Sounds awfully like the broom wins!

Goethe's poem was apparently about how the Industrial Revolution would affect society. Maybe Dukas is adding his bit: the Industrial Revolution wins! Or maybe it's just a great ending!

Task 8

Student activity.