



Unit 3 Music

Area of study F: Into the Twenty-first Century

Mark-Anthony Turnage, *Frieze Movement IV* (2013)

The following materials are essential for use in conjunction with this resource:

- **Complete score: Turnage, M: *Frieze* HPS 1526**
<https://www.prestomusic.com/sheet-music/products/7554653--turnage-m-frieze-hps-1526>
- **A recording of the work**

The purpose of these notes is to assist teachers with their preparation and delivery of the set work, and they may also serve as a reference point for students directly.

These notes are not intended to be an exhaustive resource, and other reasonable perspectives and analyses will be credited in examinations. Note that there is no published analysis of this work. The names/labels were assigned to the motifs by the author to aid analysis of the work.

Mark-Anthony Turnage: Background

Mark-Anthony Turnage is a modern British composer. Born in 1960, he grew up in Thurrock, Essex. As a child, he learnt the piano, played the organ at church, and started composing at the age of nine. From a working-class background, he was surrounded with classical music at home, with a Beethoven-loving mother who played the piano and the cornet in a brass band. He was invited to study at the Royal College of Music (RCM) Junior Department. Turnage studied under Oliver Knussen - who was a great influence on him - and John Lambert, and later under Gunther Schuller.

He became fascinated with jazz, being particularly influenced by Charles Mingus and Miles Davis. His works have been performed by jazz performers including John Scofield and John Patitucci.

As well as the huge influence of jazz, Turnage's work has been shaped by visual art and pop culture, as well as pop, funk, blues, folk, and classical music, including twentieth-century English composers such as Benjamin Britten, Edward Elgar, and Michael Tippett.

Turnage has worked with several orchestras as their 'composer-in-residence', and he was the first 'Associate Composer' for the BBC Symphony Orchestra from 2000 to 2003. He is the Senior Research Fellow in Composition at the Royal College of Music.

Described as "forthright and confrontational" (B&H website), Turnage's music often confronts modern-day issues and culturally familiar subjects, including urban alienation and drug use (notably in *Blood on the Floor*). His string quartet *Twisted Blues with Twisted Ballad* is highly influenced by Led Zeppelin and fuses classical and rock music, while his 2010 composition *Hammered Out* includes a musical quote from Beyoncé's song *Single Ladies (Put a Ring on It)*.

He uses accessible musical language, blending traditional harmonic practices with modern and contemporary techniques to create a sound world that is neither tonal nor atonal.



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Other significant works by Turnage include:

- *Greek* – an opera based on the Oedipus story, but set in North London (1988)
- *Your Rockaby* – a concerto for soprano saxophone and orchestra (1993)
- *Blood on the Floor* – for jazz trio and larger ensemble (1993-96)
- *The Silver Tassie* – an opera written for ENO (2000)
- *Yet Another Set To* – a trombone concerto written for Christian Lindberg (2004)
- *Anna Nicole* – an opera based on the life of Anna Nicole Smith (2011)
- *The Railway Children* – an opera based on the classic children’s novel (2025)

Mark-Anthony Turnage and British Music Since 1980

The significant advances in technology since the 1980s — and continuing at some pace today — have given composers exposure to, and almost instant access to, a wide range of musical styles. It is therefore almost inevitable that contemporary works will be influenced by existing styles and genres, from Western classical music, jazz and popular music to musical traditions from cultures across the world. The term ‘eclecticism’ has been used to describe music, like that of Turnage, which combines elements from different genres, and displays evidence of a variety of influences. Although the music of some contemporary composers owes much to past styles — especially in film scores, some of which are reminiscent of late Romantic or early twentieth-century composers such as William Walton or Edward Elgar — other composers, including Turnage, blend historical influences with a more gritty, real-world sound that is not bound by strict formal structures or traditional harmonic rules. Turnage is particularly known for combining jazz and classical styles.

Contemporary British composers who create a fusion of styles include Anna Meredith (born 1978), who blends electronic and classical music, and Jonny Greenwood (born 1971), a member of Radiohead, who combines electronic techniques such as sampling and looping with traditional orchestration. Roxanna Panufnik (born 1968) is known for her interest in world music, including compositions that combine Christian, Islamic, and Jewish musical traditions, while Errollyn Wallen (born 1958) is likewise recognised for weaving diverse cultural influences into her work.

Other important British composers of the twenty-first century include James MacMillan (born 1959), Thomas Adès (born 1971), Judith Weir (born 1954), and Paul Mealer (born 1975). English composer Harry Gregson-Williams (born 1961) is best known for film scores, while Joby Talbot (born 1971) and Rachel Portman (born 1960) compose vocal and orchestral music alongside work for film and television. Meanwhile, younger voices gaining prominence include Gavin Higgins (born 1983), who lists Turnage as an influence on his work, alongside other emerging composers such as Cornish composers Daniel Hall (born 1996) and Christopher Bond (born 1992), who are known primarily for their brass writing. Others include Scottish orchestral composer George Stevenson (born 1987) and Liverpool-based Nneka Cummins (born 1993), who are recognised for their work combining orchestra and electronics.

It is clear that no single style dominates contemporary British music, with diverse influences contributing to the creation of a rich and varied repertoire.



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Frieze

Frieze is a 20-minute concert piece for orchestra. It was commissioned by BBC Radio 3, the Royal Philharmonic Society and the New York Philharmonic to celebrate the bicentenary of the RPS. The world premiere took place at the BBC Proms in the Royal Albert Hall, London, on 11 August 2013, performed by the National Youth Orchestra of Great Britain (NYOGB) and conducted by Vasily Petrenko. The fourth movement, *Frieze IV*, is marked at 120 BPM.

Concept

Frieze was specifically commissioned to be performed alongside Beethoven's Ninth Symphony, despite the obvious stylistic differences between the two pieces. Turnage drew inspiration from Gustav Klimt's *Beethoven Frieze* (1902), a visual artwork that depicts humanity overcoming suffering through art — a theme connecting Turnage's work to Beethoven's symphony.

Structurally, *Frieze* mirrors Beethoven's four-movement format: it opens with a mysterious introduction, continues with a menacing scherzo, is followed by a lyrical slow movement, and culminates in an energetic, jazz-driven finale. In place of Beethoven's *Ode to Joy*, Turnage presents a 'club-inspired' celebration. Despite this structural resemblance, the musical language and style of *Frieze* are markedly different from those of Beethoven.

Turnage employs a larger orchestra than Beethoven, with a wider palette of instruments. The large, diverse orchestra features a large percussion section, two harps, a piano, and Wagner tubas. Unlike Beethoven's final movement, *Frieze* does not include any vocal parts, although there is a chorale-like chordal section in its fourth movement.

Frieze IV is episodic, and its fragmented quality is reminiscent of the 'stop-go' structure found in the fourth movement of Beethoven's Ninth Symphony, where musical ideas build up then stop abruptly. However, unlike Beethoven, Turnage avoids clear keys or tonal centres, instead embracing a high degree of dissonance throughout.

The fourth movement is vigorous and energetic, with exciting driving rhythms and much syncopation. There is a strong influence of jazz, with hints of minimalism and expressionism. Turnage introduces several short motifs and fragments which repeat, alternate and evolve throughout the movement. The rhythmic, syncopated opening idea (Motif A), returns several times, providing some structure. A meandering melody follows, with snippets of semiquaver ideas passed around the orchestra. Syncopated staccato triads in the brass add energy and drive, while percussion punctuates the texture and drives the music forward. A long, syncopated ostinato section, based on the initial motif, leads to a forceful, 'stomping' conclusion.



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Quotes

On *Frieze IV*:

"... a brand of stop-and-go fun, that, in many regards, isn't far removed from the jerky nature of *Ode to Joy's* fourth movement. Only here, the intoxicating brotherhood of Schiller's verse is exchanged for an earthier, more primal experience, everything coming across as slightly (or more) inebriated and owing a strong debt to big-band jazz and the club scene".

Jonathan Blumhofer @artsfuse.org.

"Energetic carnival-like finale"

From Boosey.com

"...an audacious and vividly orchestrated piece from a major composer."

New York Times

Structure

The structure of *Frieze IV* may be shown as follows:

| Section | Bar numbers |
|---------------------|-------------|
| Intro | 1-5 |
| Section 1 | 6-49 |
| Section 2 (episode) | 50-93 |
| Section 3 | 94-136 |
| Section 4 (episode) | 137-182 |
| Coda | 183-203 |

Visual plan of the structure.

The work is based on several short cells or motifs. This plan shows the motifs, or themes, from which the thematic material in each section is derived. To aid in the analysis of this work, the main motivic ideas have been given a letter (for example, Motif A). These were not assigned to the motifs by the composer himself, but to allow students to recognise the motifs when they occur.

When ideas recur, they are not always a direct repetition of the initial motif, and the actual pitches and rhythms used are often changed, or 'transformed', throughout the movement.

*G.P. = General Pause or Grand Pause, where all instruments have rests; it is usually used for dramatic effect.

Introduction (Motif A)

| | | | |
|---|------|-----|------|
| 1 | 2 | 3-4 | 5 |
| A | G.P. | A | G.P. |



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Section 1 (Motifs B-E are introduced)

| 6-8 | 9-12 | 13-15 | 16-17 | 18-19 | 20-26 | 27-28 | 29-32 | 33 | 34-48 | 49 |
|--------|-------------|--------|-------------|-------|---------------|-------|--------|----|-------------|------------|
| B C | B D E | B C | B D E | A | B C (J) | A | B C | A | B D E | G.P |

Section 2 (an episode, introducing new motifs)

| 50-62 | 63-77 | 78-86 | 87-93 |
|--------------------|--------|-------------|--------------|
| F & G alternate | F G | H J C | H1 J C |

Section 3 (motivic ideas A-E from section 1, without repetition of the A motif)

| 94-96 | 97-99 | 100-101 | 102-103 | 104-105 | 106-121 | 122-131 | 132-136 |
|-------|-------|---------|---------|---------|---------|---------|---------|
| A | E | B C | E | B C | B E | B C | B E |

Section 4 (another episode, introducing new motifs)

| 137-145 | 146-149 | 150-160 | 161-166 | 167-174 | 175-182 |
|---------|---------|-------------|---------|-------------|---------|
| C J | C K | C J K | C G | C J K | C K |

Coda (motif A)

| 183-203 |
|---------|
| A |

Bars 1 to 5: Introduction

Motif A, a rhythmic one-bar idea with loud, syncopated ‘stab’ chords, is introduced in accented unison rhythms across the orchestra in bar 1. Percussion and upper woodwind and strings accentuate the first beat of each bar. In bars 3 to 4, the motif is slightly expanded by altering the rhythm and adding extra notes at the end. The change of metre creates a slight feeling of unease, and the General Pause (G.P.) in bars 2 and 5 builds tension. While it is possible to recognise some internal chords, when layered together they



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often form large clusters of notes. In the last quaver of bars 1 and 4, there is a $D\flat^7$ chord in the upper pitches and an $E\flat m$ in the lower pitches, creating a 'jazzy' $E\flat m^{13}$ chord when added together, although at many points the harmony is considerably more complex and it is not as easy to recognise conventional chords.

Section 1 - motifs B-E are introduced

Bars 6 to 17

This section settles in 2/4 and sees the introduction of several short musical ideas, which alternate.

Bar 6 to 8

Motif B — a meandering, angular but more melodic idea — is introduced in the clarinets. It initially appears as a two-bar motif, but smaller fragments of it are later heard in the violins, cor anglais, and bassoons.

Motif C — a syncopated, triadic accompaniment pattern similar in style to jazz 'stab' chords (short, staccato chords used for rhythmic impact) — appears at the same time as Motif B. It is initially found in the trombones and cellos (bars 6 to 8 and bars 13 to 15). The initial chords are Dm , G (1st inv.) and E^7 ; following this, the chords vary slightly, but the bottom note remains as D .



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Bar 9 to 12

Motif D — a semitone oscillation in the horns is first heard in minims in bars 9 to 12, then in crotchets (diminution) in bars 16 to 17.

Motif E — a short, rising and dotted figure; it combines with a fragment of Motif B in the clarinet part in bars 12 and 17 clarinet to create a slightly longer idea (see bar 12).

The musical score is for bars 9 to 12, in 2/4 time. It features five staves: Flute, Oboe, Cor Anglais, Clarinet, and Bass Clarinet, and a French Horn staff at the bottom. The Flute and Oboe parts play Motif E, a rising dotted figure, in bars 9 and 12, marked *f*. The Cor Anglais part plays Motif B, a rhythmic pattern, in bars 10 and 12, marked *mf* and *f*. The Clarinet part plays Motif E > B, a combination of motifs, in bars 10 and 12, marked *f* and *ff*. The Bass Clarinet part plays a simple rhythmic pattern in bars 9 and 12, marked *f*. The French Horn part plays Motif D, a semitone oscillation, in bars 9 and 12, marked *p* and *mp*.



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The clarinet is prominent throughout this section. The bass clarinet, along with the double bass, plays a pedal note in bars 9 to 12 (in this case A), which becomes a feature throughout.

Bars 13 to 15 are similar to bars 6 to 8 and include only Motif B in the clarinets (with fragments in the violins), accompanied by trombones and cellos playing Motif C. The ideas continue to alternate, and bars 16 to 17 are similar in material and instrumentation to bars 9 to 12 (featuring Motifs B, D, and E), but the starting pitches are a fourth lower.

| 6-8 | 9-12 | 13-15 | 16-17 |
|-----|------|-------|-------|
| B | E | B | E |
| C | B | C | B |
| | D | | D |

Bars 18 to 26

Back in 4/4, bars 18 to 19 contain a varied form of the opening bars (based on Motif A), using a smaller ensemble, and with higher-pitched instruments (woodwind, horn and percussion only); the piano RH plays constant semiquavers in unison with the violins, in an extended variation of Motif B. At bar 20, the Piano RH and flute then play Motif B in unison, adding notes to extend the melody line (as printed below), and with several metre changes. The bassoons, bass clarinets, violas, cellos and marimba play syncopated triads based on Motif C. The melodic line is highly chromatic and creates dissonance with the chordal accompaniment; the bass of the triadic part now starts on C, moving downwards to B \flat and then A \flat .

Flute and piano melody in bars 20 to 26

Bars 27 to 28

The 'stop-go' nature continues, as the melodic line (the extension of Motif B) is disrupted by a direct repeat of bar 1, (played twice, and with no G.P. this time) and the time signature changes to 4/4.



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Bars 29 to 33

The semiquaver movement in the clarinets, oboe, and piano is based on Motif B, almost in a question-and-answer style. Another varied version of Motif C accompanies it; the bass note this time is G, but again this does not appear to play any clear harmonic role. Over the syncopated chords, a fragment of Motif J is briefly introduced, descending in bar 31 (oboes, clarinets, vibraphone, marimba) and ascending in bar 32 (joined also by the piano and piccolo). The pitch and texture build slightly towards bar 33, which erupts with brass at *forte* and the remaining instruments at *fortissimo* or louder. This bar is loosely based on bar 1 (Motif A), but the rhythm is more complex, and there is a rest on the first quaver of the bar. The rhythmic material in the brass, lower woodwind, and piano — consisting of quavers and pairs of semiquavers — also appears to be influenced by Motif B.

Bar 33

The musical score for Bar 33 is presented in a five-staff format. The top two staves are for Horn 1.3 and Horn 2.4, both in treble clef. The middle two staves are for Trumpet 1-3 and Trombone, both in treble clef. The bottom staff is for Tuba, in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a rest on the first quaver of the bar. The brass instruments (Trumpet, Trombone, and Tuba) play a series of chords and single notes, with a dynamic marking of *f* (forte). The woodwinds (Horn 1.3 and Horn 2.4) play a melodic line consisting of semiquavers and quavers, with a dynamic marking of *f* (forte). The score includes various musical notations such as accents, slurs, and dynamic markings.

Bars 34 to 41

There is more dynamic variation here, with swells between *piano* and *mezzo piano*. Fragments of previous ideas (based on Motif B, D and E) weave in and out across the woodwind section, similar to the thematic material from bars 9 to 17 (but without the interruption of the short Motif B/C idea, as in bars 13 to 15).

Again, the dotted, rising 10th idea (Motif E) is passed from flute 1 to clarinet 1, who extends the idea with semiquavers. The first note is doubled by flute/clarinet 2 and vibraphone. Semiquaver fragments of Motif B (Cor Anglais and bassoon) fit seamlessly with Motif E, while the horns play slurred pairs of semitones (Motif D).



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Bars 42 to 49

Further fragmentation of the motifs occurs, as the semiquaver idea — a fragmentation of Motif B — from the last beat of the clarinet part in bar 37 is developed in the woodwinds. The cell changes very slightly each time, with frantic chromatic movement, and the pitch gradually rises. The harp, together with the oboe, maintains steady quavers amid the semiquaver movement, doubling notes from the melodic fragments in some bars.

Musical score for bars 42 to 49, measures 1 to 4. The score is in 2/4 time. The instruments are Flute, Oboe, Clarinet, Bassoon, and Harp 1. The Flute part starts with a *mp* dynamic and plays a semiquaver motif. The Oboe part starts with a *p* dynamic and plays a similar motif. The Clarinet part starts with a *p* dynamic and plays a similar motif. The Bassoon part starts with a *p* dynamic and plays a similar motif. The Harp 1 part starts with a *mp* dynamic and plays a similar motif. The score is marked with a **GP** (Grand Pause) at the end of bar 49.

Musical score for bars 42 to 49, measures 5 to 8. The instruments are Fl., Ob., Cl. in C, Bsn., and Hrp. The Fl. part starts with a *f* dynamic and plays a similar motif. The Ob. part starts with a *f* dynamic and plays a similar motif. The Cl. in C part starts with a *f* dynamic and plays a similar motif. The Bsn. part starts with a *f* dynamic and plays a similar motif. The Hrp. part starts with a *ff* dynamic and plays a similar motif. The score is marked with a **GP** (Grand Pause) at the end of bar 49.

A similar oscillating two-note idea to Motif D — although not always in semitones — underpins this section in the horns and strings. The pitch and dynamics rise as if towards another climax, but the music stops abruptly with another G.P. (bar 49).



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Section 2 - an episode, introducing new motifs

Bars 50 to 62

A homophonic, chorale-like section (Motif F) in the horns, trumpets, harp 1, and celesta begins in bar 50. The violas play a bar-long semiquaver melody (Motif G), starting in bar 51, which recurs several times, each time beginning on a different note, and is joined by the cor anglais and clarinets, which play smaller fragments of the melodic line in unison with the violas.

The musical score for bars 50 to 62 is presented in a multi-staff format. The instruments and their parts are as follows:

- Horn 1.3:** Treble clef, 4/4 time. Dynamics: *p*, *mp*, *p*, *mf*, *p*.
- Horn 2.4:** Treble clef, 4/4 time. Dynamics: *p*, *mp*, *p*, *mf*, *p*.
- Trumpet:** Treble clef, 4/4 time. Dynamics: *p*, *mp*, *p*, *mf*, *p*.
- Harp:** Treble and Bass clefs, 4/4 time. Dynamics: *mp*, *mf*, *mf*, *f*.
- Celesta:** Treble and Bass clefs, 4/4 time. Dynamics: *mf*, *mp*, *mf*.
- Violas:** Bass clef, 4/4 time. Dynamics: *mf* > *mp*, *mf* > *mp*, *mp* > *p*, *mp* > *p*, < *mp*.

Although this section appears to consist of a series of conventional cadences, the chords are dissonant and do not form any discernible progressions when all layers are combined.

Motif F continues throughout this section, with Motif G appearing in the semibreve bars of the 'chorale'. From bars 59 to 62, the violas' melody becomes increasingly fragmented. At bar 59, the chorale idea continues with different instrumentation, but returns to the original grouping in bar 62. These changes in instrumentation create textural variety and a wider pitch range. Dynamics are particularly detailed throughout this section (for example, in the viola part at bar 51, as shown above).



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Bars 63 to 77

bar 63

Cello

Motif G, now augmented and slightly extended, is played in quavers by the cellos and bass clarinets.

The contrabassoon and tremolo double bass underpin this section with a five-note, walking-bass-style ostinato pattern (similar in shape to the beginning of Motif G). In bars 70 to 77, Motifs F and G converge; as the 'chorale' continues, some instruments play short fragments of Motif G while others play it in full (both the semiquaver and the augmented quaver versions). There is some rhythmic displacement, with the melodic line starting on different beats of the bar. The texture and dynamics build towards bar 78.

Bars 78 to 86

There is an explosion of sound, with loud dynamics and accented rhythms creating a vigorous and exciting mood. Driving motor rhythms are created by repetitive semiquaver movement (Motif H) across several instruments, including the piano, with a percussive semiquaver action (as shown below).

78

ff

Motif J is played in unison in bar 70 in the trumpets, horns, Cor Anglais, violins, and viola (similar to the snippet of melody first heard in bars 31 to 32). With G \flat and E \flat , but A and B natural, this has a modal feel.

79

Trumpets

ff

The trombones and marimba play triads, but these are now constant quavers, and the chords move between a D minor chord and a G major 2nd inversion. The lower-pitched instruments play accented minims on the beat in a drone-like manner, alternating between G and E, and changing to A in bar 86. Together, the melody line, semiquavers, chords and bass line create dissonance, and there is no clear suggestion of a key. The percussion drives the music with a rock-inspired beat as the tom-toms and bass drum share the quaver beats.



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Bars 87 to 93

Motif H transforms from pairs of semiquavers to upward-moving groups of 4 semiquavers (H1), and instrumental entries are staggered at a one-semiquaver canon.

The image shows a musical score for five instruments: Flute 1.2, Flute 3, Oboe 1.2, Oboe 3, and Clarinet 1.2. The score is in 2/4 time and starts at bar 87. The key signature has one flat (B-flat). The instruments play a rhythmic motif consisting of pairs of eighth notes (semiquavers) that transform into groups of four eighth notes (semiquavers) moving upwards. The dynamics are marked as *ff* for Flute 1.2, *fff* for Flute 3, Oboe 1.2, and Oboe 3, and *fff* for Clarinet 1.2. The instruments enter in a staggered canon, with each instrument starting one eighth note later than the previous one.



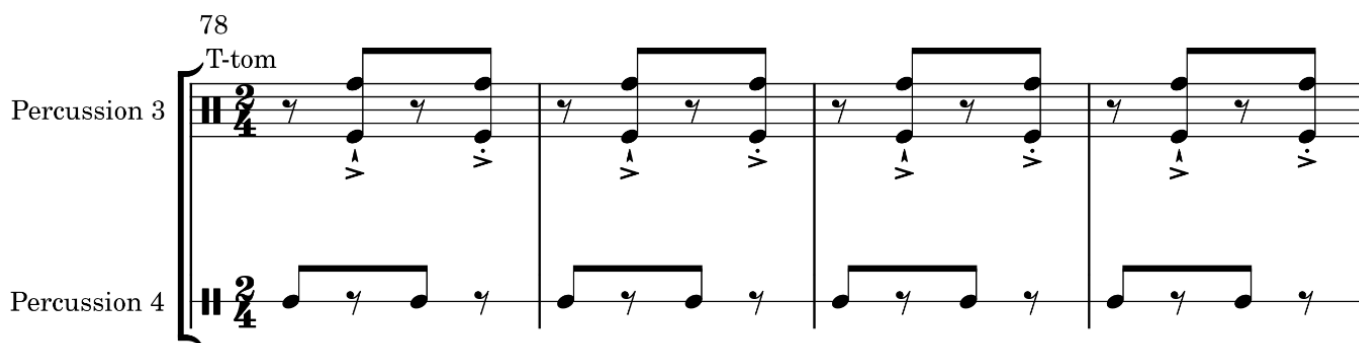
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While the three trombones and marimba continue their triadic accompaniment (based on Motif C), a new idea alternating between two notes appears in the horns — Motif K; this is similar to the pairs of slurred notes in Motif D but transformed into a more dramatic ‘siren’ effect.



The ‘low’ group continues to support the texture with accented minims, including a very low tuba part, now using the pitches C and G, which do not have any clear harmonic relation to the other parts. The tom-toms and bass drum continue their pattern almost mechanically and drive the build-up towards *fff* at bar 94, playing every quaver in bars 92 and 93.



There is also some variation in the accompanying parts in the bars leading up to bar 94, with crotchets in the ‘bass’ group and quavers in the tremolo strings, as the music builds.

Section 3: material from section 1 returns

Bars 94 to 105

Following a varied version of Motif A (now in 3/4) for three bars, there is an immediate change in texture and dynamics, creating a less aggressive mood. The following nine bars consist of several short sections that reuse existing themes and motifs from Section 1:

| 94-96 | 97-99 | 100-101 | 102-103 | 104-105 |
|-------|-------|---------|---------|---------|
| A | E | B C | E | B C |



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Musical score for strings, measures 97-99. The score is in 2/4 time and consists of six staves: VI 1, VI 2, Vla, Vc, and Db. The key signature has one flat (B-flat).

- VI 1:** Treble clef. Measure 97: *fp* (forte piano), *div.* (divisi). Measure 98: *fp* (forte piano) with a slur over a B-flat and a G, then *mf* (mezzo-forte) with a slur over a B-flat and a G. Measure 99: *fp* (forte piano), *div.* (divisi).
- VI 2:** Treble clef. Measure 97: *f* (forte), *pizz.* (pizzicato). Measure 98: *f* (forte), *pizz.* (pizzicato). Measure 99: *f* (forte), *pizz.* (pizzicato).
- Vla:** Alto clef. Measure 97: *p* (piano), *mf* (mezzo-forte), *p* (piano). Measure 98: *p* (piano), *mf* (mezzo-forte), *p* (piano). Measure 99: *mf* (mezzo-forte), *p* (piano).
- Vc:** Bass clef. Measure 97: *fp* (forte piano), *div.in 2* (divisi in 2). Measure 98: *fp* (forte piano), *div.in 2* (divisi in 2). Measure 99: *fp* (forte piano), *div.in 2* (divisi in 2).
- Db:** Bass clef. Measure 97: *f* (forte), *Unis, pizz.* (unison, pizzicato). Measure 98: *f* (forte), *Unis, pizz.* (unison, pizzicato). Measure 99: *f* (forte), *Unis, pizz.* (unison, pizzicato).

Bars 97 to 99 contain only strings: Violins 1(i) and 2(i) play Motif E, with a countermelody in the violas. Violins 1(ii) and 2(ii) double the minims with pizzicato crotchets. The cellos underpin the passage with a sustained D, and the double basses reinforce this with pizzicato Ds.



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The musical score shows four staves for bars 100 to 105. The Celesta part (top) starts at bar 100 with a melody of eighth notes, marked *mp* and *f*, with a 'no ped' instruction. Violin 2 (second staff) plays a similar eighth-note melody, marked *p*, *mf*, *p*, and *f*. The Vibraphone (third staff) enters on beat 2 of bar 100 with a different eighth-note melody, marked *f*, *mp*, and *f*. Violin 1 (bottom staff) plays a fragmented eighth-note melody, marked *mf*, *p*, and *f*. The key signature has one flat and the time signature is 2/4.

Following this, Motif E alternates with two-bar statements of Motif B, alongside the triadic accompaniment (Motif C); the trombones, marked piano, play with straight mutes in this passage. In bars 100 to 101 and 104 to 105, as in earlier sections, some instruments (in this case the violins) play only the quaver elements of Motif B, while others perform the full, more decorated semiquaver version, creating a heterophonic texture. The celesta enters on beat 2 of bar 100, with the vibraphone entering one beat later on a different pitch; these instruments play the complete two-bar melody each time, while the woodwind perform only fragments of the line.

(NB the score is out of instrument order to illustrate the relationship between the parts.)

In bars 104 to 105, the two entries of Motif B (celesta and vibraphone) are only a quaver apart.



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Bars 106 to 121

This is a more extended section featuring considerable repetition and development of the ideas from bars 97 to 105 (Motifs B and E), although Motif C is absent and there is no brass.

Cello 1 repeats the two-bar idea (Motif E) as an ostinato, beginning on the 2nd beat of the bar. The lower strings now play repeated B_bs, the starting note of the cello's ostinato in this section.

Unlike bars 97 to 105, where there are two bars of rest in the gaps between the repeats of the cell, this section fills those gaps with minims. For example, in bars 108 to 109, Violin 2(i) plays a descending augmented 4th (or tritone), followed by a semitone in bars 112 to 113.

From bar 115 onwards, there is increased fragmentation of Motif B across the woodwind, tuned percussion, and harp, alongside iterations of Motif E in the strings, with the ideas dovetailing. Several instruments play a downward variation of Motif B, as if to answer the rising semiquaver fragments of the Motif B figure (for example, marimba in bars 115 to 116 and Harp 1 in bar 117). The texture becomes increasingly polyphonic, and the dynamic level rises overall, with dramatic crescendos and detailed articulation throughout.

Bars 122 to 131

Woodwind and percussion now take prominence, with further repetition and extension of Motif B. Motif E drops out, while the triadic accompaniment (Motif C) re-enters in trombone and harp, now using different chords. Marked *staccatissimo*, this contrasts with the legato melodic fragments.

The celesta plays a more extended melodic line derived from Motif B, while the harp outlines the quaver notes of the clarinet melody. The melodic fragments in the woodwind become longer, with progressively shorter rests between entries, creating increased continuity of line. At bar 129, the flute fully joins the celesta. In contrast to the preceding section, the remaining strings withdraw between bars 124 to 131.

Bars 132 to 136

Changes of metre disrupt the flow of 2/4 bars. The flute and celesta melody continues throughout this section (based on Motif B). The clarinet plays a countermelody, with Harp 1 again articulating the quaver beats. The cello plays Motif E (starting on E_b) three times, each with a slightly different ending, and the 3rd time with the rhythm displaced forward by one quaver. The double basses, together with the bass clarinet, double the E_b, which is treated as a kind of pedal note. There is another gradual build-up of dynamics towards bar 137.



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Section 4

Another episode that uses both new and existing motifs, swapping between musical ideas in blocks. The orchestration is increasingly varied and colourful.

Bars 137 to 145

The music becomes more vigorous and exciting, with most instruments at *fff*. Untuned percussion instruments (bass drum, tom-toms, timbales, and bongos) play a driving, 'club-style' rhythm, with short crescendos in each bar.

Musical score for bars 137-145. The score is in 2/4 time and features two staves. The top staff is labeled 'Timb' and 'Bon' and contains a melodic line with a crescendo from *mf* to *f* in each bar. The bottom staff is labeled 'lge T-tom' and 'BD' and contains a driving rhythm with a crescendo from *f* to *fff* in each bar.

Bars 138 to 145 form an eight-bar block structured as two four-bar phrases, featuring Motif J (first heard at bar 79). This motif soars above the orchestra in unison across a wide pitch range, played by piccolo, Cor Anglais, Horn 1, Wagner tubas, vibraphone, and strings (except double bass).

Musical score for bars 138-145. The score is in 2/4 time and features two staves. The top staff is labeled 'ff' and contains a melodic line with a wide pitch range. The bottom staff is labeled 'ff' and contains a rhythmic accompaniment. The score is structured as two four-bar phrases.

Other instruments accompany, with triadic material based on Motif C, while bass clarinets, contrabassoon, and double bass (double-stopping) play on the first beat of the bar. The accompaniment varies in the second four-bar block.

The lower-pitched instruments sustain a D throughout the section (contrabassoon, and the lower parts of the double basses and trombones). When isolating individual instruments, it is possible to identify triads (such as D minor and G major 2nd inversion in the piano, trumpet, trombone, and bassoon), but different chords occur simultaneously (such as C minor in the upper woodwind), which together do not conform to any single key; further dissonance is created by the melodic line.



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Bars 146 to 149

Motif J drops out, leaving rhythmic triadic ideas (derived from Motif C). Alternating between accented chords and rests, the instruments work together to form one continuous quaver pattern. The Wagner tubas and horns are prominent, with the 'siren' figure (Motif K) in a falling minor 3rd. Flutter tonguing alters the sonority and adds additional colour and vibrance.

Bars 150 to 160

This is another four-bar block; Motif J is repeated, this time starting on C_b and with different harmonisation in the accompanying chords. The pitch of the accompanying instruments is rising, as if to build excitement, and percussion continues to drive the momentum and build drama, with crescendos in each bar.

Bars 154 to 157 are almost a repeat of the previous four bars, but with some differences in voicings and rhythm. Intensity continues to build in bars 154 to 57; the three-bar cell is based on the last bar of the melody (from bar 139 and 153) and almost creates a transition to the next section. As in bars 137 to 149, the 'pedal note' here is D.

Bars 161 to 166

A sudden change occurs at bar 161 — *subito piano* or *pianissimo* (with small crescendos) — and many instruments drop out of the texture, but the music does not lose its drive or vitality. The orchestration here is unusual; piccolo, Trumpet 1, and celesta play the melody from Motif G, with Flutes 1-3 and the piano (RH) providing off-beat triadic accompaniment (based on Motif C); while flutter-tongued clarinets and tremolo violas play the ostinato pattern in steady crotchets first heard in the section beginning at bar 63.

Bars 167 to 174

The texture sounds very busy but is highly organised. There is further repetition of Motif J in unison across multiple octaves; Trumpet 2, vibraphone, Violin 1(ii), Violin 2(ii), Viola (ii), and Cello (ii) play the same motif (J) in a one-bar canon.

There is constant chordal quaver accompaniment; the two harps have interlocking parts, sharing the quaver beats between them. Reminiscent of Motif C, woodwind and brass play chords either on or off the beat, creating a heavy, constant quaver pulse. The piano fills in the rests of the Motif C idea, playing in a similarly percussive manner to bar 78.

Again, the lower instruments 'anchor' the sound, playing the first note in each bar: the contrabassoon plays a quaver D in each bar, while the bass clarinet fluctuates between an F and a B (an augmented 4th). The double bass plays 4ths and 5ths on the beat, implying D minor and G chords, which correspond with triads in some instruments, such as a D minor chord on beat 1 of bar 78 (piano). However, at the same time there is a C(dim) 2nd



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inversion chord in other instruments, and the chords do not align consistently with the melodic line, creating dissonance overall.

Bars 175 to 182

The quaver triads continue, shared out between the instruments to create a continuous flow of chords and the pedal D continues until bar 182. This section is dominated by Motif K, with the descending two-note slurred 'siren' motif, now in mostly minor 3rds or diminished 4^{ths}. Brass and strings enter in canon (staggered entries). The articulation is highly detailed; tremolo notes coincide with the flutter tonguing in the brass, as seen in this example of the violins and Wagner tubas:

The musical score shows two staves: Violins 1 & 2 (top) and Wagner Tubas (bottom). The key signature has one flat (B-flat) and the time signature is 2/4. The score starts at Bar 175. The Violins play a descending two-note slurred motif (e.g., G4-F4, E4-D4) with various articulations including accents (>) and flutter tonguing (fltr). The Wagner Tubas play a similar descending two-note slurred motif (e.g., B2-A2, G2-F2) with accents (>) and flutter tonguing (fltr). The score includes markings for 'ord.' (order) and 'fltr' (flutter tonguing) on specific notes.

NB. ord. is a direction to the brass players that the flutter tonguing does not apply to this note.

The flutter tonguing is sometimes on the first note of the pair of slurred notes, and sometimes the second, avoiding any kind of predictable pattern.

When the marimba and vibraphone join the texture, they play diminished 5^{ths} and major 2^{nds}. This all creates a thick web of sound, with the percussion and triads driving the music forward, and the section ends with everyone at *ff* or louder.

Coda

Bars 183 to 203

There is considerable repetition in this extended section based on Motif A, as the piece romps home to an exciting finish. Vigorous and syncopated, rhythm is the most important ingredient here; most instruments play within a limited pitch range (for example, Trumpet 1 plays only 2 notes — C and G^b — until bar 201). The dynamics are still marked *forte* or *fortissimo* at the start of the section, but as the ensemble becomes smaller there is an audible difference in volume,

The instruments work in three 'teams'.

Starting at bar 183, group 1— brass, contrabassoon, double bass and bass drum — play the two-bar motif as an ostinato, nine times in full, with one extra bar at the end. They play unison rhythms, although some instruments have occasional rests.



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Horns, trumpets, trombones, tuba and contrabassoon

Bar 183

Group 2 — strings (except double bass), tom-toms, piano and bass clarinet — plays the two-bar ostinato (Motif A), starting halfway through bar 185, creating exciting cross-rhythms. The tom tom rhythm is slightly more complex.

Group 3 — the remaining woodwind, plus vibraphone, marimba, harps, and celesta — begins the ostinato on the last beat of bar 187. The Cor Anglais and Harp 1 play slightly simplified rhythms.

bar 184

The chord clusters used are different for each 'team' of instruments, adding to the dissonance. There is a drop to *pianissimo* at bar 193, followed by a gradual crescendo to *fortississimo* at bar 199. This creates a cacophony of sound when they reach their loudest dynamic, with certain notes accentuated, causing them to 'pop' out of the texture.

Most woodwind instruments, as well as the harps and celesta, drop out for the final two bars, and the movement finishes with a rhythmic, accented figure based on the last beat of the ostinato. There is no 'resolution', and the momentum continues until the very end.



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Summary of Motifs

| | | |
|----------------|--|--|
| Motif A | A rhythmic, syncopated idea heard across the orchestra. Motif A first appears in bar 1 and is used at several points in the movement, including the coda; there are sometimes slight rhythmic changes, including the addition of extra chords, when it recurs. | |
| Motif B | A meandering semiquaver idea which starts in the clarinets (bar 6) and is passed around several instruments. This develops and changes in pitch throughout and is often fragmented into smaller cells. | |
| Motif C | A rhythmic, triadic accompaniment first heard in the trombones and cellos in bar 6. There is some variation in the rhythm and the chords when it recurs. | |
| Motif D | A semitone oscillation first heard in the horns in bars 9 to 10. This sometimes appears in crotchets, as well as minims. | |
| Motif E | A short, dotted figure featuring a rising 10 th , which appears first in bar 9 in the flutes. It is sometimes combined with Motif B to form longer melodic ideas. | |
| Motif F | A homophonic 'chorale'-like idea which starts in bar 50 in horns, trumpet, harp and celesta. There is some slight rhythmic variation when it recurs, and the chords vary. | |
| Motif G | This one bar figure is introduced in bar 51 in the viola. Initially it appears with semiquavers but is augmented in bar 63 into quavers. The starting note varies. | |
| Motif H | An insistent, percussive semiquaver idea, which is introduced in bar 78 in (some) woodwind, vibraphone, and piano. | |



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| | | |
|-----------------|--|---|
| Motif H1 | Motif H transforms into H1, where the semiquavers move upwards in groups of four at bar 87. |  |
| Motif J | A unison melody with a modal feel is played by trumpets, horns, cor anglais, violins, and viola (this was hinted at in bars 31 to 32 but arrives fully in bar 79). |  |
| Motif K | A descending two-note 'siren'-like figure, first appearing in bar 87; later heard in imitative entries in brass and strings. |  |

NB: these are the first iterations of the motifs; they undergo various changes and transformations throughout the movement, and although the character of each is retained, there are slight rhythmic alterations, as well as melodic and harmonic changes.

Texture and Sonority

Frieze IV is characterised by its colourful use of instrumentation. The large orchestra includes an extensive percussion section, written for four percussionists plus a separate celesta part, although there is no timpani part. In *Frieze IV*, the four percussion parts cover marimba, vibraphone, bass drums, tom-toms, bongos, and timbales. The percussion section grows in importance throughout the movement, driving the music almost mechanically towards the end with repetitive motor rhythms.

Groups of instruments take turns, dropping in and out of the texture and creating different combinations of sonorities and interesting orchestral colour, for example in bars 122 to 137.

Syncopated triadic ideas in the brass add rhythmic energy and drive.

The section includes two Wagner Tubas, which were introduced by Wagner in his opera cycle *Der Ring Des Nibelungen* to bridge the gap between horn and tuba; they are usually played by horn players.



A Wagner tuba



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The lower instruments, including the double bass, bass clarinets and contrabassoon, often work together to provide a firm bass line, while the woodwind instruments add decorative colour above. The orchestra also includes a piano, two harps and a celesta.

There is detailed articulation throughout for all instruments. Extensive use of accents, staccato, and staccatissimo contributes to the harsh, almost violent character. At times, different instruments play the same material but with different articulation (for example, in bars 104 to 105, the vibraphone is staccato while others play legato). Instrumental techniques such as flutter-tonguing in the winds (for example bar 177), mutes in the brass (for example bar 40), and pizzicato in the strings (for example bar 33) are used to create contrast and variety in mood and character. Extremes of register are also explored (for example the low flute part in bar 107 and the high trumpet in bar 54).

The texture is often very busy; at several points different ideas are layered, creating complex rhythmic interplay. At times, instruments play in unison rhythms with different pitches, and in places they play the same material in canon, entering on different beats or in different bars. As well as unison and octave writing, some musical ideas are presented a 5th apart. The homophonic, chorale-like section beginning at bar 50 provides contrast to the more contrapuntal textures.

There is also an interesting heterophonic effect in several sections, where one instrument plays a more decorated line while others play only fragments of the melody. For example, in bars 42 to 48, the harp plays the main quaver pulse of the melody line while the woodwind instruments present a more complex version using both quavers and semiquavers.

Tempo, Metre and Rhythm

Tempo: The tempo mark at $\downarrow = 120$ does not fluctuate.

Metre: There are fairly frequent changes of metre. The movement is dominated by 2/4, with occasional shifts to 4/4, single bars of triple metre, and general pause (G.P.) bars that intermittently disrupt the flow.

Rhythm: *Frieze IV* contains complex rhythmic ideas, characterised mainly by syncopation and motor rhythms. The syncopated writing throughout reflects jazz influence, and many of the motifs are based on syncopated ideas, particularly at the opening. Irregular rhythms and accented off-beats help to create interest and excitement.

Motif A uses homorhythm in the introduction (all instruments playing the same rhythm), but in the final section from bar 183 onwards (based on Motif A), three groups of instruments play the same rhythmic ostinato figure, with canonic entries on different beats, creating a complex web of sound.

The mechanical motor rhythms, driven by Percussion 3 and 4, propel the music forward and provide impetus. At the opening, percussion often 'punctuates' by playing on the first beat of the bar, but by bar 78 Percussion 3 and 4 are playing every quaver between them. They produce what has been described as a 'club-inspired' rhythm, more akin to a drum kit than orchestral percussion.



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Tonality and Harmony

The score is written in C, which includes the transposing instruments. However, this should not be interpreted as an indication of a key, as the music lacks a definite key or tonality in the traditional sense. While it is possible to recognise chords and progressions in certain places, the music is consistently dissonant, and the harmony is broadly 'non-functional'; chords and intervals appear to be selected primarily for their expressive qualities rather than to create conventional harmonic progressions. As a result, chordal movement does not resolve in a traditional manner.

Because there is no defined pitch centre, there are no modulations in the usual sense, although different pitch collections are featured in various sections of the work, and when motifs are repeated they are often transposed or altered intervallically. The use of dissonance is particularly prominent, with several chord clusters appearing throughout.

Despite this, the piece has been described as 'post-tonal' — it is not entirely atonal and retains tonal elements in certain instruments (NB: the chords and clusters help to provide a sense of order, but there is no strict adherence to systems such as twelve-tone serialism). Pedal notes or drones are used in several sections (for example bars 167 to 171); at first glance, the double bass appears to outline a tonic/dominant open 5th, and there are D minor and G major triads in the piano, trombones, horns, and bassoons. However, these chords have little consistent functional relationship with the surrounding material, and the overall tonality is therefore obscured.

Several passages feature a similar fluctuation between D minor and G-related harmonies (with G often appearing in 2nd inversion chord), including:

- bars 78 to 83 in the marimba and trombones (though this is obscured by the modal-sounding Motif J and the semiquaver chords of Motif H)
- bars 137 to 144 in the piano, trombone, trumpet and bassoon. There are opposing chords elsewhere which blur the tonality and create dissonance (for example C minor and F major 2nd inv. chords).
- bars 147 to 160 are similar to bars 167 to 171; here, the piano, lower woodwind, trombone and trumpet mostly play Dm and G (2nd inversion) triads, which fit harmonically with the double bass part, where D functions almost as a pedal note. Syncopated upper parts introduce further dissonance (e.g. F diminished in flute and oboe at bar 150), while the descending line of Motif J increases harmonic instability.
- bars 167 to 172 (as noted above), where a greater variety of chords is used, although the piano frequently returns to D minor and G harmonies (e.g. bars 176, 178, 180, and 182), while the double bass continues to sustain D (with upper notes varying). Individual harmonic strands can often be identified (e.g. C diminished in bar 167), but when combined the vertical sonorities form complex and dissonant textures.

Interestingly, the first two chords of Motif C (the syncopated, 'jazzy' stab chords as they first appear in the trombones and cellos at bar 6) are indeed D minor and G major 2nd inversion, and these appear to function as a recurring harmonic idea. Motif C returns several times in Section 1; in bar 13 the chords begin similarly to the opening statement, but in bar 20 they are transposed to C minor and F major, moving to B \flat major and E \flat in bar 23. Above this, the melodic material is chromatic, making any clear sense of key difficult to establish. At bar 29 there is further tonal blurring, with G minor triads in the



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cellos on beat 1, alongside D minor elsewhere (implying Gm⁹), and on the second beat, a Cm (2nd inv.) in the cellos at the same time as Eb, F and Bb in the bassoons, creating a jazz-inspired Eb9/G. Yet again, the melodic material above moves chromatically and bears little resemblance to the notes in the accompanying chords. Motif C develops through the movement, and the triads become an important feature in later sections.

Elsewhere, lower string parts often conflict harmonically with the rest of the orchestra, appearing to have no clear functional role. In bars 106 to 120, double bass and cello 2 echo the first note of Cello 1's ostinato (Motif E) as a repeated pedal note; when the motif changes pitch in bars 132 to 136, the bass note adjusts accordingly (now Eb). In many cases, the bass therefore functions more as an anchoring sonority than as a traditional tonic-dominant foundation and placing the music in a specific key.

Turnage makes much use of unison, where ideas are doubled at the octave across the orchestra to widen the range, and create a more expansive sound. Given the known influence of jazz music, there are, unsurprisingly, several examples of diminished 7th chords and extended harmonies. The expressive quality of intervals is explored by Turnage. There is an emphasis on semitone/minor 2nd inflections, (for example French horns in bars 34 to 42) and several uses of a siren-like minor 3rd and diminished 4th oscillation (for example Motif K). There is frequent use of the tritone (augmented 4th/diminished 5th) both as a melodic and a harmonic interval, and the major/minor 6th (for example the melody is a 6th apart at bars 31 to 32). Minor 10th intervals also appear frequently (for example Motif E, the rising figure in flutes in bars 34 to 40).

Dynamics

The score is extremely detailed with constant changes in dynamics and a wide dynamic range. The viola part in bars 51 and 54 is a good example of the level of detail in the dynamics:

The image shows a musical staff for Viola in 4/4 time. The first measure is a whole rest. The second measure contains a melodic line starting on G4, moving chromatically down to E4, with a dynamic marking of *mf* > *mp* and a hairpin indicating a decrease. The third measure is a whole rest. The fourth measure contains a melodic line starting on E4, moving chromatically up to G4, with a dynamic marking of *mf* > *mp* and a hairpin indicating an increase. The fifth measure is a whole rest. The sixth measure contains a melodic line starting on G4, moving chromatically down to E4, with a dynamic marking of *mp* > *p* and a hairpin indicating a decrease. The seventh measure contains a melodic line starting on E4, moving chromatically up to G4, with a dynamic marking of *mp* > *p* and a hairpin indicating an increase. The eighth measure contains a melodic line starting on G4, moving chromatically down to E4, with a dynamic marking of *mp* > *p* < *mp* and a hairpin indicating a decrease.

While the movement as a whole is fairly loud overall, Turnage explore extremes in the dynamics, from *pianissimo* (*pp*) up as far as *fortississimo* (*fff*) in some places (for example, the volume drops to *pp* at bar 193, then a crescendo builds towards *fff* at bar 200).

There are often wide dynamic changes within a short time, with almost constant crescendos and diminuendos throughout the movement across all instruments, often over a short duration, for example a crescendo over 3 quavers in the tom-toms in bars 167 to 182. Turnage uses a dovetailing effect where some instruments increase in volume while others get softer. There is careful dynamic detailing in the clarinets in bars 108 to 110, creating a swell of sound almost like waves building and subsiding. The harps are often marked at a slightly higher dynamic than the other instruments, presumably as much of the harp writing is monophonic and therefore difficult to hear over the other instruments.



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Thematic material

Frieze IV is made up of several short motifs, rather than extended melodic ideas. There is much use of repetition and imitation, and some motifs are used as ostinato cells. Motif A returns at several points, providing some structure, and is used as an ostinato to provide the material for the coda, from bar 183.

Although there is much repetition, most motifs do not remain exactly the same throughout, and instead they develop and transform, with variation in rhythm and pitch. At certain points, the same motif is used, but starting on different notes, or using different intervals, creating dissonance. Development is also created with the use of augmentation/diminution, additive rhythms, textural variety, and sharing fragments of motifs between different instruments.

Relationship to other styles

Turnage's work epitomises eclecticism, displaying a wide variety of influences and combining modern styles with more traditional orchestral writing. As in many of his works, while not idiomatically 'jazz', the 4th movement of *Frieze* features strong jazz influences, including syncopated, rhythmically vibrant passages, Miles Davis-inspired brass stabs, and drum kit-inspired percussion writing. Hints of minimalism also appear, with ostinato ideas, short repeated cells (similar to looping), imitation, and additive rhythms. Additionally, elements of expressionism are evident in the aggressive dynamics and extremes of pitch. These diverse influences, together with the extensive percussion writing and colourful orchestration, contribute to the movement's energetic, almost primal character.

Glossary

Motor rhythm – rhythmic repetition that is regular and insistent, found in music from the Baroque era to the present day.

Motif – a short, recurring musical idea that is woven throughout a piece of music. Motifs allow composers to create a sense of continuity and connection between sections or movements.

Cell – a short melodic or rhythmic fragment.

Flutter tongue – a technique in which a player rolls their tongue while blowing through the instrument, creating a tremolo-like effect.

Double stopping – a technique on string instruments in which two notes are played simultaneously.

Additive rhythm – a technique commonly associated with minimalism, in which short melodic or rhythmic ideas are expanded through the gradual addition of notes or repetitions.



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