



Upper Sixth Aural > Interpretation

DEFINITIONS

Make sure you are happy with interpretation-related concepts such as dynamics, tempo markings, performance directions, techniques such as *portamento*, *rubato*, etc.

How well do you know your terms?

http://www.mymusictheory.com/grade5/lessons/2_terms-quiz.html

See also Teaching Resource 2009/10 > Upper Sixth Aural > Terminology.

EXERCISE 1

You will hear two recordings of an extract from the fifth movement of *Das Lied von de Erde* (The Song of the Earth), written by Gustav Mahler in 1098-9. The vocal part is shown below.

i) <http://naxosmusiclibrary.com/catalogue/item.asp?cid=8.110850> / Track 7

ii) <http://naxosmusiclibrary.com/catalogue/item.asp?cid=8.550933> / Track 5

Consider the following questions when comparing the two interpretations:

- Look at the initial tempo marking. Do the performers observe this throughout?
- Do the performers use rubato? Where/why?
- How do the performers respond to the dynamic markings?
- Does the singer use tone quality in an expressive way? Where/why?
- Does the singer highlight or dwell upon any particular words? Where/why?
- Does the singer bring anything else to the performance that is not explicitly instructed in the score?

Der Trunkene im Frühling

Allegro *sf*
Pesante a tempo
Tenor 3
Wenn nur ein Traum das Le-ben ist, war - um denn Müh' und Plag?

9 *f* rit. A tempo
Ich trin - ke, bis ich nicht mehr kann, den gan - zen lie - ben Tag!

17 Pesante *sf* a tempo *ff*
Und wenn ich nicht mehr trin - ken kann, weil Kehl' und See - le voll,

23 2 rit. A tempo
so tauml' ich bis zu mei-ner Tür und schla - fe wun - der voll!

The text translates as follows:

If life is only a dream, why then the misery and torment?
I drink until I can drink no more, the whole, dear day!
And when I can drink no more, because my stomach and soul are full,
I stagger to my door and sleep very well!