

Confédération Internationale des Accordéonistes (CIA)
Member International Music Council (IMC-UNESCO)

60TH ANNIVERSARY COUPE MONDIALE

Jointly hosted by CIA Members
Accordionists and Teachers Guild, International (ATG)
American Accordionists' Association (AAA)

August 13-18, 2007
Alexandria, VA
(Washington DC) - USA

2007 CIA Coupe Mondiale Test Piece

FANTASY

Op. 67

for
Accordion Solo

by Karen Fremar

KAREN FREMAR



Karen Fremar, Ph.D., is a published composer of works for accordion, and has also composed chamber works utilizing the accordion and works for accordion orchestra. Her other compositions include works for solo voice, SATB choir, orchestra, string quartet, brass ensemble, woodwind quintet, mixed chamber works, solo piano, and electronic music works. Fremar is the composer of the 1981 Coupe Mondiale Test Piece, Reflections.

Fremar studied composition with Gerald Kemner at the Conservatory of Music, University of Missouri-Kansas City. While a graduate composition student, she taught in the Conservatory's Electronic Music Lab and in the music theory program. She studied composition at the University of Kansas with John Pozdro, and completed interim session study with Milton Babbitt. Fremar was an Assistant Instructor of Music Theory at KU. Her degrees include the Bachelor of Music-Accordion Performance (with distinction) and the Master of Music-Composition from the University of Missouri-

Kansas City; the Master of Music-Philosophy and the Doctor of Philosophy in Music Theory from the University of Kansas. Her doctoral dissertation was a study of the life and works of the 18th-century Austrian composer, Marianna Martines. Her edition of Martines's Sinfonia has been performed worldwide by symphony orchestras.

Fremar won the 1974 CIA International Competition for Virtuoso Entertainment Music in Stockholm, Sweden. In the same year, she placed 3rd in the Coupe Mondiale and won the Swedish award for the best performance by a female candidate. In Chicago, she won the 1974 United States Accordion Solo Championship (AAA), as well as the United States Accordion Duo Championship (AAA) with Jeff Lisenby, also a United States Solo Champion (ATG). Fremar began playing the accordion at age two, as a student of her mother, Margie Fremar, and first performed publicly at the age of 2 1/2. Formal piano and percussion studies followed thereafter, culminating in studies with Joanne Baker (piano) and Charmaine Asher-Wiley (percussion). At age 14, as leader of the Teen Tones accordion ensemble, she won auditions and appeared on the nationally televised Ted Mack Original Amateur Hour in New York. At age 16, she won auditions at the Shenandoah Conservatory of Music in Winchester, Virginia, to perform as a percussionist and featured accordionist with the All-Students Groups U.S.A., presenting concerts in 12 countries throughout Europe.

Fremar studied accordion at the University of Missouri-Kansas City with Joan Cochran Sommers. She performed in concert with the University Orchestra as a three-time winner of the University's Concerto-Aria competition, toured the Pacific with the Accordionaires for the U.S.O., and was concertmaster of the UMKC Accordion Orchestra. Professionally, Fremar played and arranged music with Lisenby for their duo, Karen and Jeff; and was performer/arranger for many years with her jazz combo, The Kansas City Sound. Fremar has performed with the Kansas City Philharmonic, the Kansas City Symphony, and the Tulsa City Orchestra for Luciano Pavarotti's World Farewell Tour. She has served on International Accordion Juries for the CIA, and the Accordionists & Teachers Guild, International, and has adjudicated for the American Accordionists' Association, as well as numerous other competitions. Fremar has also served as an adjudicator for piano competitions, including serving as Assistant to the International Jury for the XII Gina Bachauer International Piano Competition in Salt Lake City, Utah.

For competition guidelines and further information, please visit www.coupemondiale.org

Fantasy, Op. 67

for Accordion

Karen Fremar, 2006

Allegro ♩ = ca. 72

B.S.*

ff

4

B.N.

mf legato

7

p

10

B.S. = Bellows Shake

B.N. = Bellows Normal

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13

Musical notation for measures 13-15. The treble clef contains a continuous eighth-note melody. The bass clef contains a steady eighth-note accompaniment. A hairpin crescendo is present in the first measure.

16

Musical notation for measures 16-18. The treble clef contains a continuous eighth-note melody. The bass clef contains a steady eighth-note accompaniment. A hairpin crescendo is present in the first measure.

19

Musical notation for measures 19-21. The treble clef contains a continuous eighth-note melody with a sharp sign on the second and fourth notes. The bass clef contains a steady eighth-note accompaniment. A hairpin crescendo is present in the first measure.

22

Musical notation for measures 22-24. The treble clef contains a continuous eighth-note melody with a sharp sign on the second note. The bass clef contains a steady eighth-note accompaniment.

25

Musical notation for measures 25-27. The treble clef contains a sequence of chords and a glissando. The bass clef contains a steady eighth-note accompaniment. A hairpin crescendo is present in the first measure. The dynamic marking *mf* is present. A wavy line with the word "gliss" is written above the treble clef in the second measure. The key signature changes to two flats in the third measure.

28

Musical score for measures 28-30. Measure 28 has a treble clef with a whole note chord. Measures 29-30 have a treble clef with a half note chord and a bass clef with a half note chord. A slur covers measures 29-30 in the treble. A fermata is over the treble chord in measure 29.

31

Musical score for measures 31-33. Measure 31 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 32 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 33 has a treble clef with a half note chord and a bass clef with a half note chord. Dynamics *f* and *mf* are marked in measure 33.

34

Musical score for measures 34-36. Measure 34 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 35 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 36 has a treble clef with a half note chord and a bass clef with a half note chord. A slur covers measures 34-36 in the treble.

37

Musical score for measures 37-39. Measure 37 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 38 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 39 has a treble clef with a half note chord and a bass clef with a half note chord. A slur covers measures 37-39 in the treble.

40

Musical score for measures 40-42. Measure 40 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 41 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 42 has a treble clef with a half note chord and a bass clef with a half note chord. Dynamics *mp*, *legatissimo*, and *poco* are marked.

43

a *poco* *crescendo*

This system contains measures 43, 44, and 45. The music is in a minor key. Measure 43 starts with a piano (*p*) dynamic. Measure 44 is marked *poco*. Measure 45 is marked *crescendo* and ends with a fermata. The bass line consists of a steady eighth-note accompaniment.

46

f

This system contains measures 46, 47, and 48. Measure 46 begins with a forte (*f*) dynamic. A long slur covers measures 46 through 48. The melody in the treble clef rises and then descends. The bass line continues with the eighth-note accompaniment.

49

mf *legatissimo*

This system contains measures 49, 50, and 51. Measure 49 starts with a mezzo-forte (*mf*) dynamic and is marked *legatissimo*. The melody in the treble clef is highly legato. The bass line continues with the eighth-note accompaniment.

52

This system contains measures 52, 53, and 54. Measure 52 has a fermata. Measure 53 has a fermata. Measure 54 has a fermata. The melody in the treble clef features some chromatic movement. The bass line continues with the eighth-note accompaniment.

55

mf

This system contains measures 55, 56, 57, and 58. Measure 55 has a fermata. Measure 56 has a fermata. Measure 57 has a fermata. Measure 58 has a fermata. The melody in the treble clef is highly chromatic. The bass line continues with the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic is indicated in measure 57.

59

Musical notation for measures 59-62. Treble clef has chords with accidentals (b, #) and slurs. Bass clef has a steady eighth-note accompaniment.

63

Musical notation for measures 63-66. Treble clef has a melodic line with slurs and accents. Bass clef has eighth-note accompaniment. Dynamic marking *mf* is present.

67

Musical notation for measures 67-70. Treble clef has chords with slurs and dynamic markings *f* and *p*. Bass clef has eighth-note accompaniment. The word *legato* is written above the treble staff.

71

Musical notation for measures 71-74. Treble clef has chords with slurs and dynamic marking *mf*. A wavy line with *gliss.* is under a chord. Bass clef has eighth-note accompaniment.

75

Musical notation for measures 75-78. Treble clef has chords with slurs. Bass clef has eighth-note accompaniment.

79

mp *poco* *a* *poco*

83

crescendo *f* *mf* *Agitato*

87

f *mf*

91

f *mp* *f* *mf*

95

mp *p*

Meno mosso

99

mp legato

Detailed description: This system contains measures 99 through 103. The music is in a key with two flats (B-flat major or D-flat minor). The right hand features a complex texture with many beamed sixteenth notes and chords, some with accents. The left hand has a steady eighth-note accompaniment. A dynamic marking of *mp legato* is placed above the right hand in measure 103.

104

rallentando

Detailed description: This system contains measures 104 through 106. The right hand has a melodic line with a slur over measures 104 and 105. The left hand continues with eighth-note accompaniment. A *rallentando* marking is centered between measures 105 and 106.

107 *Largamente* ♩. = ca. 54

mf cantando

Detailed description: This system contains measures 107 through 110. The tempo is marked *Largamente* with a quarter note equal to approximately 54 beats per minute. The right hand has a series of chords, some with a fermata. The left hand has a long, sweeping melodic line. A dynamic marking of *mf cantando* is placed above the right hand in measure 107.

111 *sostenuto*

Detailed description: This system contains measures 111 through 114. The tempo is marked *sostenuto*. The right hand has a series of chords, some with a fermata. The left hand has a long, sweeping melodic line. There are fermatas in the left hand at the end of measures 113 and 114.

115 *sostenuto*

mf

Detailed description: This system contains measures 115 through 118. The tempo is marked *sostenuto*. The right hand has a series of chords, some with a fermata. The left hand has a long, sweeping melodic line. A dynamic marking of *mf* is placed above the right hand in measure 115.

119 *mf* *rallentando*

123 *a tempo* *f*

127

131

135 *f* *scherzoso*

138

mf

141

mp

145

S.B. dm p
d♭m d♯m
B.B.

149

morendo
B.B. pp

153

Espressivo e rubato ♩ = ca. 69

mf

156

ritenuto

159

Con sentimento ♩ ca. = 72

p ritard pp mp

163

mf f

166

f

169

a tempo

mp p rallentando

173 *f* *mf* *pp* *calando* *attacca*

177 *Allegro misterioso, e ritmico* ♩ = ca. 108 *mp martellato* *f* *p*

181 *f* *mf* *f* *p* *f* *mf* B.S. B.N.

186 B.S. B.N. *f* *p* *mp* *legato*

190 *f*

194

B.S. $\square \vee \square \vee \square$ B.N.

mf *f* *mp*

legato

198

mf

202

B.S. $\square \vee \square \vee \square$

p *f* *sfz*

206

B.N. B.S. $\square \vee \square \vee \square$ B.N.

sfz *mf* *mp*

Agitato con intensità

210

214

poco

218

a poco *crescendo* *f* *non legato*

222

mp *f* *mp* *f <*

B.S. *B.N.* *S.B.*

226

ff *mf*

palm gliss *B.N.*

229

14
233 *Furioso*
f *non legato*
f CM

236

239
a poco *crescendo*

242
ff *b^bm* *G^bM*

245

16 17

$e^b m$
 $G^b m$

247

$a^b m$
 $C^b m$

249

16 17

G^7
 E^b

251 *Risoluto* ♩ = ca. 80

rallentando - - - - *f* *poco* *a* *poco*

B.B. ☺ * *Ricochet*

a tempo
non ricochet

255

accelerando *rallentando* *rallen*

259

tando *ff* ^{dm} _{FM} *Maestoso* ♩. = ca. 56

S.B. Ⓢ

262

rallentando *fp* *ff* *attacca*

B^b7 A^b7

264

Vivace ♩. = ca. 92

mf non legato

B.B. Ⓢ

267

f *mf*

271

f *poco*

This system contains measures 271 through 274. The right hand features a complex melodic line with many accidentals and slurs. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* at the start of measure 273 and *poco* at the start of measure 274.

275

a *poco* *crescendo*

This system contains measures 275 through 278. The right hand continues with its intricate melodic pattern. The left hand maintains the eighth-note accompaniment. Dynamic markings include *a* at the start of measure 275, *poco* at the start of measure 276, and *crescendo* at the start of measure 277.

279

fff

This system contains measures 279 through 282. The right hand has a more chordal texture with some slurs. The left hand continues with the eighth-note accompaniment. A dynamic marking of *fff* is present at the start of measure 280.

283

sfz

This system contains measures 283 through 286. The right hand features a series of chords and slurs. The left hand continues with the eighth-note accompaniment. A dynamic marking of *sfz* is present at the start of measure 285. The system concludes with a double bar line.

FANTASY, OP. 67

The Fantasy was inspired in part as a musical personification of the struggle of mankind vs. technology, and the increasing controls technology places on our lives. The composition is a one movement work in three sections, with a coda. The work features bitonality and is at times chromatic in nature, but revolves around a tonal center. Thematic material is derived from the opening secundal harmonic structure and is also constructed by means of a special note selection process. Both techniques of melodic writing are highlighted at times by use of a synthetic scale that is the outgrowth of the bitonality. The exploitation of the interval of a 2nd is underpinned harmonically by a mixture of secundal, quartal-quintal, added tone, and tall chord (jazz) structures.

The opening section of the work may be described as an eerie and, at times, dissonant waltz over an ostinato bass, that hesitantly and briefly evolves into a grand jazz waltz only to dissipate back into dissonance and rhythmic interplay of a melodic second interval.

An imitative middle section features an expressive theme over a chromatically descending bass line with added tone, tall chord, and quartal-quintal harmonies.

In the final section, thematic and rhythmic motivic elements from the first section are sampled in a rhythmic Allegro that utilizes rhythmic shifts, mixed meters, and bitonality to further develop the motivic material. The section builds to a Maestoso featuring a grand statement of the expressive theme from the middle section over increasingly dissonant harmonic structures. A final Vivace erupts with the opening passagework in bitonality, interspersed with secundal harmonic accents, and ultimately culminates in a declamatory statement of the secundal melodic motive.

Test Piece Duration: ca. 5' 35"

The 2007 Coupe Mondiale is being jointly hosted by

The Accordionists and Teachers Guild, International, (ATG)

www.accordionists.com/atg

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