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DRAMATURGICAL DIMENSIONS OF SOUND AND MUSICAL PEDAGOGY IN BENJAMIN BRITTEN'S CHORAL WORK *A TRAGIC STORY*

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Abstract:
This study examines the pedagogical and artistic significance of A Tragic Story, *one of the twelve choral songs included in Benjamin Britten's* Friday Afternoons *(1933–1935), a collection composed specifically for children's musical education. Through an interdisciplinary approach combining musical analysis, literary interpretation, and pedagogical reflection, the study explores the relationship between William Makepeace Thackeray's humorous poem and Britten's musical setting. Particular attention is given to the interaction between text and music, the composer's use of modal language, ostinato structures, agogic development, and piano accompaniment in shaping the dramatic and comic dimensions of the work. The analysis demonstrates how progressive tempo changes, dynamic intensification, and repetitive musical patterns portray the protagonist's futile efforts while reinforcing the satirical message of the poem. Beyond its artistic qualities,* A Tragic Story *is shown to possess considerable educational value. The piece develops children's musical skills through the cultivation of intonation, rhythmic precision, diction, ensemble coordination, musical memory, and listening abilities, while simultaneously encouraging critical thinking through humour and irony. Britten's ability to transform an apparently simple choral song into a sophisticated educational resource illustrates his broader pedagogical vision of making high-quality music accessible to young performers without compromising artistic integrity. The study concludes* that A Tragic Story *represents an exemplary synthesis of musical expression, literary wit, and educational purpose, confirming the enduring relevance of* Friday Afternoons *within contemporary music education.*

Keywords:*Benjamin Britten, choral music for children, Friday Afternoons, music education*

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