



# Haydn's 'Clock' Symphony

GCSE AQA Set Work Analysis

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# Teacher's Introduction

This resource has been created to help you prepare your students to understand and analyse the set work, **Movement 2 of Haydn's 'Clock' Symphony, No. 101** for GCSE AQA Music 2016, Assessment Objective AO4. In *Component 1: Understanding Music* there are four areas of study. Area of Study 1 deals with the Western classical tradition (1650–1910) and is a compulsory area of study for the exam. This resource contains all the guidance needed for students to excel in Section B of the written exam (Contextual Understanding). Section B counts for 28 marks out of the 96 marks allocated to the 90-minute exam, which is worth 40% of the GCSE mark.

## Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

It is a student-friendly resource, guiding students and allowing them to discover, understand and interact with the music of this set work. You, as the teacher, may choose whether to give your students the whole resource or hand out pages as required.

A good approach would be to work through this resource with your students, ensuring that they grasp the necessary concepts before moving on. You will need a full score and a good recording of the set work. It would also be helpful to watch a performance of the work on YouTube (or live, if possible). A good number of score excerpts are included, but your students need to be able to read and follow the complete score.

The score used for this resource is the free copy available on:

<http://petrucci.mus.auth.gr/imglnks/usimg/b/bc/IMSLP28928-PMLP07581-haydn-sym-101-mvmt2-ccarh.pdf>

This resource gives brief contextual facts, a brief biography of Haydn and the background of Symphony No. 101. Thereafter, it engages fully with the music itself. Facts and definitions are given where needed, but the emphasis is on the **discovery** of the music. As well as a guided analysis, there are questions, discussion points, musical activities and a quiz to stimulate learning and appreciation.

In line with the specification, this resource includes all the following aspects, as related to the set work:

- Melody
- Harmony
- Tonality
- Structure and form
- Timbre/instrumentation
- Texture
- Tempo, metre and rhythm
- Dynamics
- Articulation
- Compositional devices

At the end of each section there are activities to consolidate learning. After the study of the whole movement, there are questions and tasks targeting lower- and higher-order thinking, using Bloom's Revised Taxonomy.

There is also a revision table, dealing with the same elements to ensure that all concepts are grasped.

This is followed by practice exam questions to help your students prepare for the final exam. There are 10 short-answer practice questions and five long-answer practice questions, including tips on answering questions and how to avoid common pitfalls. Answers, with detailed mark schemes for all practice questions, are given in a separate chapter.

There is also a student-friendly glossary for all specific terms used in the resource. Relevant music examples are included in the glossary to illustrate terms.

Your role will be:

- to facilitate the process of analysing the set work through using this material
- to set the right pace for your students
- to supervise the suggested activities
- to provide feedback to your students after they have completed tasks and practice questions
- to encourage wider listening and concert attendance
- to foster a deeper appreciation of music in your students

May 2016

## Free Updates!

Register your email address to receive any future free updates\* made to this resource or other Music resources your school has purchased, and details of any promotions for your subject.

\* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to **zzed.uk/freeupdates**



# Students' Introduction

You are about to embark on the discovery of a wonderful piece of music. This set work is a great example of Classical orchestral music. It is the compulsory set work for A-level Music (in the new tradition) and in your final exam you will be tested on this set work in Section B, Music Analysis. You need to know the analysis of the work, as well as how it fits into the genre of Classical music. For the listening component for this set work in the exam, but I encourage you to **listen** to your work *aurally* as well as *visually* and *intellectually*. Music is a performing art.

This resource will equip you with the skills you need to succeed in your exam. Before you start, there are preparatory aspects for you to work through:

- Understanding the orchestra – this is very important if you are not an orchestra player
- How to read a score – with suggestions for using different coloured highlighters
- Characteristics of the movement – what to look out for
- Exercises to ensure you have grasped these concepts

All through the resource, there are tasks and exercises, which you can use to test your understanding.

There are also explanations and definitions given in call-out boxes along the way.

You will be guided through the movement in an organised, systematic analysis, with clear steps, making the analysis clear and easy to understand.

There are three main sections in this movement and at the end of each section there are tasks to test what you have learnt. These are fun activities, such as performing part of the work.

At the end of the analysis, there is a revision of the whole work, with questions and answers for preparation. There is also a revision table, showing a summary of the main points.

There are practice questions, which can be used as tests, exams or revision. There are also long questions in the style you can expect in the final exam, with tips.

Answers to all tasks, exercises and practice questions are given in an Answers chapter.

The resource ends with a full Glossary, which you can use as a reference tool.

Good luck!

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# Genre

Your set work falls under the **genre** of **symphony**, a word used to describe a particular type of music. What does the word **symphony** mean? And has the meaning changed over the centuries?

The word 'symphony' is made up of *syn* = together and *phone* = sound, and the earliest form was the *sinfonias*. Originally, it was a general term for any combination or size of instruments. In fact, many early *sinfonias* were for string instruments only.

The early *sinfonias* were made up of three parts: fast-slow-fast. These parts developed into **movements**, which could stand alone, although they were often a part of a bigger whole. A symphony, however, comprises **four** movements, following this general format:

- **First movement** – fast, energetic, usually in **sonata form**, also called **Allegro**
- **Second movement** – slow, more lyrical, often in **ternary form** or **Adagio**
- **Third movement** – moderate, dance character, often **minuet and trio** or **Scherzo**
- **Fourth movement** – fast, lively, often in **rondo**, **sonata** or **rondo-sonata**

It is interesting that the majority of symphonies written in the eighteenth century were in major keys and only about 8% were in minor keys. This may be a reflection of their bright and cheerful nature.

Before Haydn, most works called symphony or sinfonia were for a variety of instruments and did not follow a set structure. Haydn's early symphonies followed this style – they are for small ensembles and were made up of only three movements. During Haydn's time at Esterházy, he had access to a large orchestra, and as a result, his symphonies received as much comment and criticism from leading musical figures, and so the symphony took on a more formal structure. It is generally agreed that Haydn wrote 104 symphonies (some say 107) and they followed the structure outlined above. Haydn added the dance-like third movement and some began with a slow introduction. He is rightly called the 'father of the symphony'.

After Haydn, Mozart wrote his symphonies (about 41) in a similar style, bringing them to a new level of elegance and perfection.

Beethoven wrote nine symphonies; the first two are written in the traditional Classical style. As Beethoven expanded the size of the orchestra and the scope of the form, his symphonies became more dramatic. His Ninth is probably the most famous of all symphonies, and in No. 6 he introduced a **programmatic** element, depicting the build-up of a storm and the ensuing peace. In No. 9, he took the bold step of including vocal soloists in the fourth movement, treating the human voice as a symphonic timbre.

Haydn set the platform for later composers of symphonies and his influence is seen in the works of many composers who continued to use this format, but with more freedom, and even today symphonies are still a popular form of music.

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# Brief Biography of J

## Joseph Haydn

Franz Joseph Haydn was affectionately known as 'Papa Haydn' and is often called 'Father of the Symphony'. He was a prolific 'father' as he composed about 104 (say 107) symphonies, in comparison to about 41 by Mozart and nine by Beethoven. He was born in Austria in 1732 and died in 1809, aged 77.

As well as symphonies, Haydn wrote in many other genres – instrumental solos, string quartets, concertos and vocal music. He established the Classical style firmly, setting a platform for Mozart and Beethoven in the years to come.

At the age of six, he was expected to be musically tutored by Frankh as his parents worked as a violinist and Georg von Reutter. He studied theory and composition to be recognised as a composer. In Haydn's day, many musicians worked in the palaces, where they were employed by wealthy patrons, producing music for their orchestras and private parties.

For almost 30 years, Haydn was under the patronage of Prince Paul Anton and later the wealthy **Esterházy** family, and had the title of *Kapellmeister*. He had an orchestra to compose freely and develop his own style.

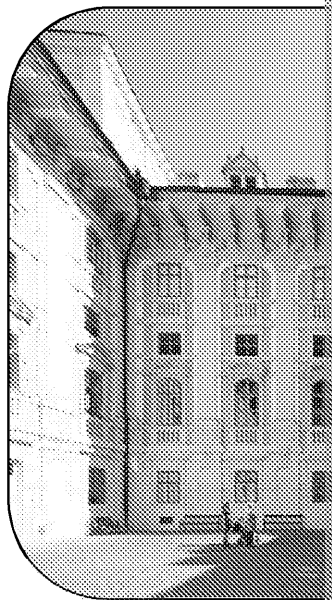
The year 1779 was important for Haydn – his contract with the Esterházy family was re-negotiated. Up till then, all his music was owned by his patron, but now he was allowed to write for others and to sell his music. This was part of a worldwide change for musicians: concerts became accessible to the public, music publishing was available, and composers were affected by public opinion and had a different status in the community.

After the death of Prince Nikolaus, many court musicians were dismissed and Haydn was given a year's leave. His music was already being performed in London and he was free to accept an offer and invitation from **Johann Peter Salomon** to visit England.

This was the beginning of a time of fame and fortune for Haydn. He visited London from 1791–1792 where he wrote and conducted the first six of his 12 **London Symphonies**. He produced the second set of six symphonies. These were his last symphonies. He became a member of the music scene of the time. He was awarded an honorary degree by Oxford University. Between the two London visits, Haydn tutored Beethoven, a young composer.

He went back as part-time *Kapellmeister* with the Esterházy family and also lived in Vienna, where he was in demand.

By 1803, his health was failing and he was unable to compose and for years he lived on a pension. Mozart's Requiem was performed at his memorial service.



Schloss Esterházy

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# Background of Set 2

The 'Clock' Symphony is one of Haydn's nicknamed symphonies, some of which are:

- 'Bear' Symphony: the imaginative dance style of the fourth movement
- 'Hen' Symphony: a clucking sound in the first movement
- 'Surprise' Symphony: sudden loud chord in a quiet section of the second movement
- 'Military' Symphony: drums and percussion sounding like the Turkish military
- 'Drumroll' Symphony: the symphony starts with an impressive drumroll on the first movement
- 'Farewell' Symphony: in the last movement, all the players leave the stage one by one
- 'Clock' Symphony: the ticking accompaniment throughout the second movement

Haydn wrote two sets of six symphonies for his two visits to London. These took place in 1791 and 1795. For the second visit, he was offered £1,200 for an opera and six symphonies. The 'Clock' is the second symphony of the second set of six. It is Symphony No. 101 of his 108 symphonies. These two sets are known as the **London Symphonies** although, rather than 'London', they are often called the 'London'. Critics believe his second set, written for a bigger orchestra, shows the growth of his composing skills.

Haydn began work on the Clock whilst he was living in Vienna in 1793 during the early years of the young Beethoven – from reports, this was not a satisfactory relationship! Concerts moved from private and church performances to concerts accessible to the public and so Haydn's music was as well as music critics. The Clock has ingredients that easily appeal to both concertgoers and critics.

Your set work is the second movement and this is how it fits into the whole work:

- *First movement* Slow introduction in D minor leads into a lively sonata form
- *Second movement* Ticking accompaniment, ternary form with some variations
- *Third movement* Minuet and Trio – the longest minuet Haydn ever wrote
- *Fourth movement* Sonata form, with some freedom of form in the recapitulation

The 'Clock' Symphony was performed for the first time on 3<sup>rd</sup> March 1794 in Handel's Theatre Royal, Covent Garden. The first two movements were so well received that they had to be repeated that evening. The orchestra of about 60 players, with Salomon himself as concertmaster. In those days, the concertmaster (1<sup>st</sup> violinist) led the orchestra.

The premiere received high praise from critics. The reviewer of the *Oracle* judged it 'one of the best of the kind'. It continued to be a popular choice for many concerts. It is now one of the standard repertoires around the world.

Haydn's legacy lies in his careful (and prolific) output. He was prolific, writing 68 symphonies. In his position in the Esterházy court, he had time to develop and hone his skills. He transformed the symphony, the string quartet, the orchestra and sonata form into what we see today. He provided the platform and springboard for later composers.

The first performance in America took place on 28<sup>th</sup> and 29<sup>th</sup> January 1937.

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# Analysis

## Haydn Symphony No. 101 'Clock', second movement

A free full copy of the orchestral score of this movement is available on:


 <http://petrucci.mus.auth.gr/imglnks/usimg/b/bc/IMSLP28928-PMLP07581-1>

A recording of the movement is available on:

 <http://www.classicfm.com/composers/haydn/music/haydn-symphony-no-101>

For this resource, a recording of Haydn Symphonies, Op. 94, etc. CD32 (2002) was used.

You can watch a recording of this work on:

 <http://youtu.be/i1L6p4D7z4>

If possible,  a live performance of this work.

**Because your set work is the second movement of a whole symphony, you should see and see how your movement fits into the whole.**

First, look at the **orchestra** that Haydn would have used. In his day, there was no conductor; the orchestra and directing the players; instead, the *concertmaster*, who was also the first violinist, and the players stood as they played. If a work involved piano or harpsichord, they would sit.

For the early performances of Haydn's London Symphonies, the orchestra was arranged in tiers. Sometimes the 1<sup>st</sup> and 2<sup>nd</sup> violins were spaced more widely apart, giving



The probable **size** of the orchestra for the 'Clock' Symphony would have been:

- 2 flutes
- 2 bassoons
- 2 timpani (played by one person)
- 2 oboes
- 2 French horns
- 9 1<sup>st</sup> violins
- 2 clarinets
- 2 trumpets
- 8 2<sup>nd</sup> violins

Next, look at the **score** layout. The score is always written with the instruments in the following order:

- woodwinds at the top
- brass
- percussion
- strings



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The different sections of the orchestra are always bracketed. Below is the score

Notice a few things about these instruments:

1. The cellos and double basses share the bottom stave and usually play the same notes. The double basses, however, sound an **octave lower** than the written notes, and so the cellos and double basses play an octave apart.
2. The violas use the **alto clef**, where middle C is notated on the middle line. This is because the range of the viola is midway between the treble and bass clefs, and it avoids the excessive use of ledger lines.
3. The basses usually use the bass clef, but may switch to the **tenor clef** if the melody moves to a higher register. Middle C is notated on the fourth line in the tenor clef.
4. The timpani are tuned to G and D, as these notes are the tonic and dominant notes of G major and are used frequently. Because the timpani are limited to only two notes, this affects how often they can be used. If the music changes key the timpanist has to re-tune during the performance and you may see him with his ear close to the drum, tuning as unobtrusively as possible.
5. The clarinets are labelled 'Clarinet in A'. This means they are **transposing instruments**.

**Transposing instruments** are those where the pitch of the *written* music differs from the *sounding* music. The tradition is a relic from the days before valves were developed and brass instruments could not play a full chromatic scale. The written pitch is always *higher* than the sounding pitch. You will often see the phrase 'written C, sounds B'.

So, for a clarinet in A: what is **written C**, sounds **A**. The music sounds a minor 3rd lower than what the composer wants it to sound. In the key of G, so the clarinet parts must be written a minor 3rd higher, in B. It is complicated.

A clarinet in Bb: what is **written C**, sounds **Bb**

A horn in G (as above): what is **written C**, sounds **G**

More common are horns in F (or Eb): what is **written C**, sounds **F** (or **Eb**)

6. Trumpets are often transposing instruments as well (eg. trumpet in Bb), but for trumpets in C i.e. what is **written C**, sounds **C** and so the sounding pitch is the same as the written pitch.
7. In Haydn's time, the music for the brass instruments (and here also the timpani) was often written without key signatures and any necessary accidentals were inserted.

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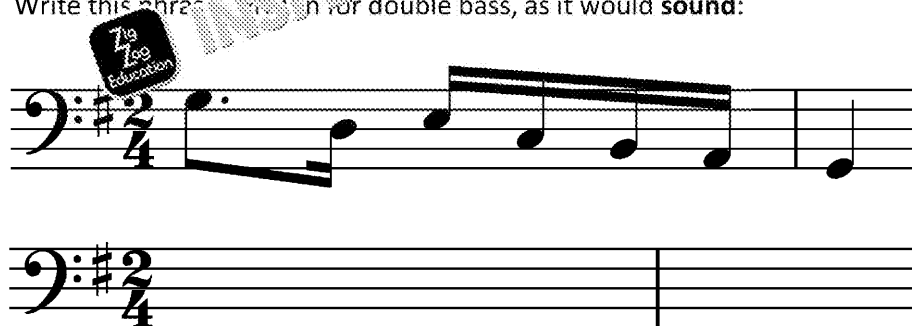
Before you start score-reading, you also need to learn some Italian! Many scores use instruments, and your set work uses these:

- Flutes ..... *Flauti*
- Oboes ..... *Oboi*
- Clarinets ..... *Clarineti*
- Bassoons ..... *Fagotti*
- French horns ..... *Corni*
- Trumpets ..... *Trombe*
- Violin ..... *Violino*
- Cello ..... *Violoncello*
- Double bass ..... *Contrabasso*

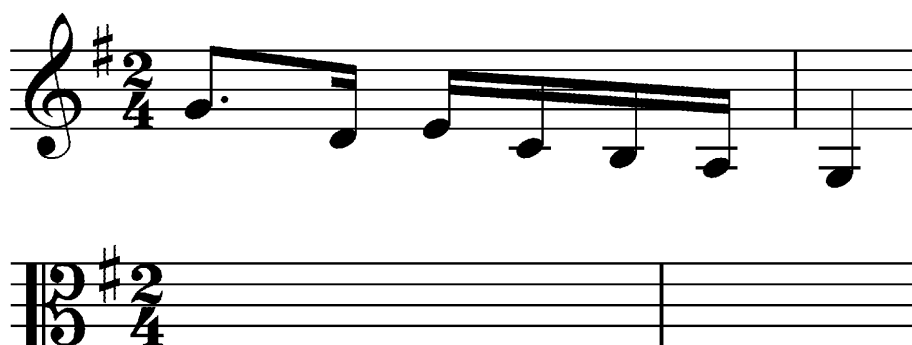
## TASKS

Do these exercises to familiarise yourself with some of the pitfalls of working with

1. Write this phrase in the bass clef for double bass, as it would **sound**:



2. Write this phrase in the alto clef at the **same** pitch.



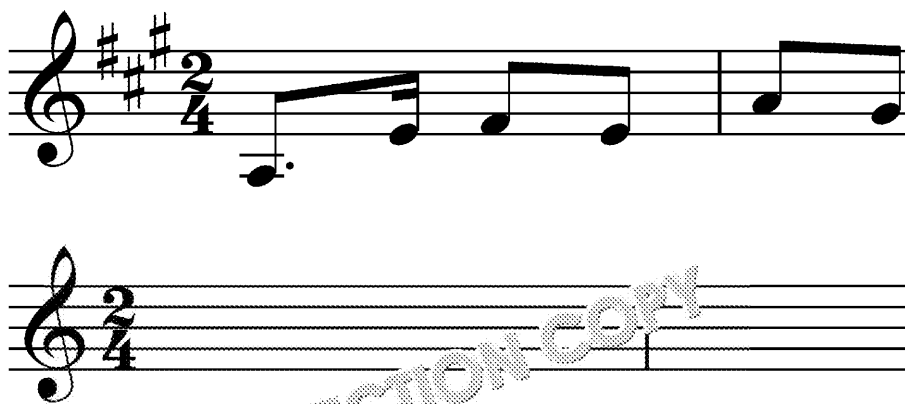
3. The phrase below is the **written** music for a clarinet. A. Write it out as it would sound. B. Transpose the key signature as well as the notes.



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4. The phrase below is the **sounding** pitch for a clarinet in A. Write it out as it



You need to know the following foreign terms and signs that are found in this work regularly. Use the research and find out the meanings of the following:

Term/sign	Where found	Meaning
andante	beginning	
staccato	bar 1	
piano	bar 1	
Pizz. (pizzicato)	bar 1	
Il: or :Il	bar 11	
1. and 2.	above bars 10 and 11	
arco	bar 12	
1.	above flute, bar 24	
zu 2	above flute, bar 36	
<i>sf</i>	bar 48	

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We start the analysis by looking at some characteristic features of this work and get

The reason this symphony is nicknamed the 'Clock' is found in the second movement. In this way through the movement, there are regular quaver 'tick-tock' beats, sounding like regular quavers are often played piano, staccato or pizzicato, adding to the ticking. The parts of the bassoon, 2<sup>nd</sup> violin and cello / double bass parts:

### Bars 1-10

**Andante**  
*staccato e piano*

Note that the bassoons have two notes. Woodwinds only play one note at a time, so Bassoon 1 plays the higher note and Bassoon 2 the lower note.

Bassoons 1,2

Violin II

Cello and Double Bass

6

Bsn.

Vln. II

C and Db.

Follow your complete score, listening to the recording, and let your eyes and ears work together. You will find it helpful to highlight these regular quavers wherever they appear (as suggested for other features).

Another rhythmic feature found regularly throughout the work is a dotted rhythm.



The first example contains a **double dotted note**.

An ordinary **dotted note** adds a half the length of the note:  $\text{half note} = \text{half note} + \text{quarter note}$

A **double-dotted note** adds a half and then a quarter (half of the half):  $\text{half note} = \text{half note} + \text{quarter note} + \text{eighth note}$

A characteristic like this is called a **motif**.

A **motif** is a short melodic or rhythmic device that recurs. It may be used as a building block for development.

Follow your score and recording again and highlight the dotted rhythms in a different color wherever they appear.

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The main melodic theme in this movement is this:



The dotted rhythm mentioned above is part of this theme. It is first heard right at the start of the movement, in bars 2 and 3, accompanied by the ticking rhythm.

Follow your score and recording again and highlight this theme (e.g. orange) every time it appears. (as in bar 30) it is varied a little and sometimes (as in bars 101 and 102) it is in a different key but it is unmistakably the same theme.

**This is an important step as this theme is one of the building blocks of this movement.**

You also need to do some preparatory work on analysing keys, because composers often change keys. Look at the key signature and any added accidentals. Remember that the closely related keys are:

- (a) the dominant key (major) – it is 'related' because it only has one more sharp or flat
- (b) the subdominant key (major) – it is 'related' because it only has one more flat or sharp
- (c) the relative minor (minor) – it is 'related' because it has exactly the same key signature as the tonic key
- (d) the tonic minor – it is 'related' because it has exactly the same key signature as the tonic key but the seventh note is raised by one semitone

...and in this movement, also the tonic minor – the two keys have the same tonic.

## TASKS

Work out what these keys are in relation to G major, by filling in this table.

*Tonic key: G major*

Dominant key	
Subdominant key	
Relative minor	
Tonic minor	

Looking at the accidentals that have been altered, try to work out the keys of the following sections.

Bars 11–16 start in ..... and end in .....

Bars 36–52 start in the key of ..... and modulate to the key of .....

Bars 100–102 start in the key of ..... [this is not one of the related keys]

Having done the preparatory work above, we will now look at the **big picture** of the movement. We will look at the sections. Then we will look at what happens inside each main section.

In your initial listening, you would have seen and heard that there is a section in G major). **This lasts from bar 1 to 35, a total of 35 bars. Label this 'A' on your score.**

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Then there is a change – the key signature changes to two flats and sounds minor. **This lasts from bar 36 to 64, a total of 29 bars. Label this 'B' on your score.**

Then another change – the key signature returns to one sharp (back to G major) again. **This lasts from bar 65 to 152, the end of the movement, a total of 88 bars.** This section, containing lots of interesting changes and variations, which we will analyse in detail. It is identical to 'A', **label it 'A2'** on your score.

So we have the following macro structure:

A	B	
<ul style="list-style-type: none"> <li>1–35</li> <li>Mainly G major</li> </ul>	<ul style="list-style-type: none"> <li>36–64</li> <li>Mainly G minor &amp; B♭ major</li> </ul>	<ul style="list-style-type: none"> <li>65–152</li> <li>Mainly G major</li> </ul>

This is a typical **sonata form**, with an extended A2 section, containing variations on the first theme.

## A Section: Bars 1–35

Look at the first four bars of the opening melody. It is played by the 1<sup>st</sup> violins and contains the dotted rhythm motifs discussed above.

### Bars 2–5, 1st violins

opening 4 bar phrase

acciacatura (grace note)

slurs in string music indicate the notes must be played with one bow

This is a musical **phrase**.

A musical **phrase** may vary in length, but is commonly two bars or four bars long. It expresses a single musical thought and ends with either a final or incomplete cadence. This relates to the concept of a phrase in language.

An **acciacatura** is an ornament, sometimes called a grace note or crushed note, played simultaneously with the note that follows.

symbol

played

Now look at the next five bars, continued by the 1<sup>st</sup> violins. The first two bars are changes, providing an 'answer' to the opening bars. This phrase is five bars long.

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## Bars 6-10, 1<sup>st</sup> violins

second phrase

identical to opening phrase      different from opening phrase

This phrase pattern is common in classical music, particularly in the Classical period. The two phrases together make a musical **sentence**. The first phrase is like a **question** in a conversation, and the second phrase is like an **answer**. The correct terminology is:

- **first phrase**      antecedent phrase
- **second phrase**      consequent phrase

Label these phrases on your score 'antecedent' and 'consequent'.

A musical **sentence**, sometimes called a musical **period**, consists of two balanced phrases. The first phrase provides a logical, satisfying 'answer' to the first phrase. It can be compared to a sentence in language, made up of two subsidiary phrases. The first of these phrases is called the **antecedent** phrase, where the musical idea is stated or announced. The second phrase is called the **consequent** phrase, which follows, completes and answers the first phrase. The antecedent phrase often ends with a **half cadence**, and the consequent phrase ends with a more final **cadence**. These endings can be compared to a question and full stop in language.

Having looked at the melody, now look at the **harmony** of the last two bars of each phrase. What chord has Haydn used. The instruments not shown are not playing at this point.

## Bars 4-5

V7b      I      iib      V7b/V      V

This phrase ends on chord V, thereby creating an imperfect **cadence**. This is very common in classical music. The sensation of an imperfect cadence leads the music forward into the next phrase.

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## Bars 9-10

The chord on the fourth quaver of bar 9 consists of the notes D F# C E (5<sup>th</sup>=A omitted) or V<sup>7</sup> with a suspended 2<sup>nd</sup>, which makes for a harmonically interesting cadence.

This phrase concludes with a chord progression V-I, thereby creating a perfect **cadence**. This leads to a musically satisfying conclusion.

A **cadence** consists of chord progressions that signify the end of a musical phrase or sentence in musical language. There are four main types:

- ✓ **Perfect:** V-I progression, a strong ending
- ✓ **Plagal:** IV-I progression, more gentle 'Amen' sound
- ✓ **Imperfect:** I/II/IV-V progression, a non-final sound, leading the music forward
- ✓ **Interrupted:** V-VI progression, a 'surprise' sound. V-I is expected by the listener

After the repeated 10-bar opening section, the dotted rhythm continues on the lower strings (now played arco and staccato) with rapidly alternating notes of a descending D major scale in bar 15.

In bar 17 a new idea is introduced, based on the double-dotted rhythm heard earlier, and becomes part of the fabric of the work.

## Bars 17-20, 1<sup>st</sup> violins

These repetitions create a **sequence**.

A **sequence** is a melodic and rhythmic pattern that is repeated at a higher or lower pitch level, either a single repetition or multiple repetitions.

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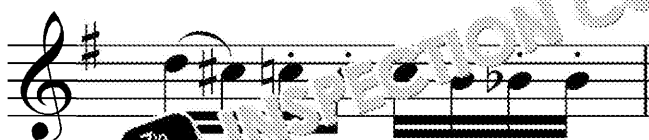


In bars 16, 23 and 29 we see another technique Haydn uses to link sections or ideas – a chromatic scale, sometimes only three notes.

Bar 16, 1<sup>st</sup> violins



Bar 23, 1<sup>st</sup> violins



Bar 29, flutes and 1<sup>st</sup> violins



Bar 23 also demonstrates a typically Classical articulation – the combination of staccato and slurs – where else you can see this articulation in this movement.

In bar 26, there is a return to the opening theme, again played by the 1<sup>st</sup> violins.

## TASKS

Answer these questions by comparing bars 2–10 with bars 26–35.

How is the accompanying orchestration different?

.....

Is the theme in bars 2–5 identical to, similar to or different from bars 26–29? ...

Explain the difference between the theme in bars 6 and 30.

.....

Comparing the theme in bars 9–10 and 32–35, describe what technique Haydn has used.

.....

What cadence is used in bars 34–35? .....



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## Task to consolidate Section A

Below is a simple arrangement of the opening theme of your movement. It is scored for a bass instrument and two treble instruments. Use whatever instruments you have available or it can be played by three people seated at a piano. Perform it, listening to one part at a time so that the accompaniment does not overpower the melody. Playing the music will fix the melody in your mind.

Andante

6



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## B Section: Bars 36-64

This is a useful section for improving your score-reading and aural skills. It is only one minute to play, but is a busy section with lots of the instruments doing different things. Try to hear each line amongst everything that is going on. Try to tap the rhythm of each line or sing it at a pitch that is comfortable for you.

In bar 36, for the first time in the movement all instruments are playing – this is marked **forte** (loud) for all instruments and **sf** (sforzando, forcing the tone) in the strings. This creates a sense of dynamic energy.

**Tutti** is the term used when all instruments of the orchestra play together.

The key signature changes to two flats and the opening chord is G minor, in contrast to the previous major tonality. Look at the pattern of notes in the cellos and basses in the first three bars.

### Bars 36-38, cellos and basses



The circled notes form a G melodic minor descending scale, firmly establishing the new key.

A common harmonic progression is I–Vc–Ib, known as a **passing progression**, as it passes between two positions of chord I. Look how Haydn uses this progression in successive bars. Just the string and oboe parts are shown here.

### Bars 39-41, oboes and strings

Chord progression: I – Vc – Ib

Bar 41 is important as the F major harmony functions as the dominant chord of B-flat major for the next 11 bars. B-flat major is the relative major of G minor, so the process is smooth.

Note that the bassoons change to the **tenor clef** at the end of bar 41. You need to be working out any pitches or chords. The tenor clef has middle C notated on the third line of the staff, avoiding the excessive use of ledger lines, like the alto clef.

Another change occurs from bar 42 to 51 – the dotted rhythm stops completely. A new rhythmic pattern is heard from bars 42–46 with a dialogue between the oboes/bassoons and cellos/basses. Note also the change in dynamics.

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## Bars 42-45, oboes, bassoons and low strings

Oboe

Bassoon

Cello & DB

B $\flat$  major: I V7 I

Another characteristic feature found in these four bars is **imitation**.

**Imitation** is the repetition or 'copying' of a musical idea in another voice or instrument at the same or a different pitch. It can be exact or varied.

Here the imitation is between the 1<sup>st</sup> and 2<sup>nd</sup> violins. The E natural in the 1<sup>st</sup> violin is out of key; it is a lower chromatic auxiliary note.

## Bars 42-45, 1<sup>st</sup> & 2<sup>nd</sup> violins

-----> = imitation of demisemiquaver figure with variation on last quaver of bar

Violin I

Violin II

An almost complete descending B flat major scale is heard in the oboes in bars 46 and 47.

## Bars 46 & 47, oboes

Oboes

Bar 49 contains a common harmonic progression that you will have learnt about in class, followed by V(7).

A **cadential**  $\frac{6}{4}$  progression is a pair of chords commonly heard at cadence points. The first chord is in the second inversion, and the second chord is in root position. The most common combination is I $\frac{6}{4}$ -V(7).

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## Bar 49, woodwinds & strings

Fl  
Ob  
Bas  
Vln I  
Vln II  
Vla  
Cello & DB

B♭: I<sub>c</sub> V7

In bar 52 the dotted rhythm returns for another 10 bars and also from bar 52 a new figure first appears three times in the 1<sup>st</sup> violins (bars 52, 53, 54).

## Bars 52-54, 1<sup>st</sup> violins

Violin I

*sf* *sf* *sf*

Note three things about this new figure:

1. It is **syncopated** – *sf* on a weak beat
2. It is **arpeggiated** – the notes of the chord are heard one after another
3. It is **sequential** – the same pattern is heard three times, descending

**Syncopation** is a rhythmic device where a note is placed on a normally weak beat.

An **arpeggio** is heard when the notes of a chord are heard separately, not simultaneously, ascending or descending, fast or slow.

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Immediately after these three bars, the 2<sup>nd</sup> violins take up the theme in **imitation**, and sequences:

Bars 55–57, 2<sup>nd</sup> violin



## TASKS

Work out what chords/triads Haydn has used in these peggios in the bars below

Bar 52.....

Bar 54.....

Bar 55.....

Bar 57.....

From bar 58 onwards you hear repeated Ds in the cellos and basses, called **pedal**. The listener as it is the dominant note in both G minor and G major. In this case it is the return of the opening key, G major.

**Pedal point** is a sustained or repeated note, usually the tonic or dominant note, in the harmonies. It is usually in the bass, and if it is heard in an upper part, it is called a **pedal point**.

Look at the notation of the timpani part in bars 60 and 61. This signifies a drum effect of the pedal point.



After 10 bars of full orchestra (tutti) the texture thins dramatically to a single **monophonic** texture for two bars, creating a link into the A2 section.

Bars 63 & 64, 1<sup>st</sup> violins



**Monophonic** musical texture where a single line of music is heard, either as a single line or as a single line of music.

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## Task to consolidate Section B

The following devices are found in Section B of this set work. Find an example of each and do the task below.

tenor clef	cadential $\frac{6}{4}$ progression	
tutti	arpeggio	
pedal point	imitation	
key of B flat major	key of G minor	

List these 12 devices in the order they are heard and assign bar numbers. Some devices may be heard more than once but it is sufficient to find one example of each.

Device	Bar

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## A2 Section: Bars 65-152

As this section starts, there is the sensation of coming 'home' after a journey away through the keys of G minor and B $\flat$  major, experimented with syncopated arpeggiated *tutti* section with running demisemiquavers and incessant dotted rhythms – and the familiar 'tick-tock', the home key of G major and the theme we met at the beginning, satisfying to return to familiar material.

After the preceding ***ff*** and ***tutti***, notice how Haydn thins out the texture from bar 65:

- Only one flute plays and is marked ***p*** and ***staccato*** (bar 65)
- Only one bassoon plays and is marked ***p*** and ***staccato*** (bar 65)
- Only one oboe plays a few notes (bars 68–69 and 77–78)
- Only the 1<sup>st</sup> violins play and are marked ***p*** (from bar 65 onwards)

From bar 66–74, the theme on the 1<sup>st</sup> violins is exactly the same as the opening, but change. Instead of the rapidly alternating ***p-f*** dynamics, the dotted rhythms ascend and the flute has a **countermelody**, and **contrary motion**.

A **countermelody** is a theme played at the same time as the main theme, following with its own individuality.

**Contrary motion** is the simultaneous movement of music in opposite directions, one ascending and the other descending.

### Bars 75-79, flute and 1<sup>st</sup> violins

Counter melody on 1st flute

ascend

modulation to D major

dotted pattern now played *p*

contrary motion

descend

The double-dotted sequential motif heard in bars 17–20 is heard again on the 1<sup>st</sup> violin higher and joined by the 1<sup>st</sup> oboe in the third bar a 3<sup>rd</sup> higher.

### Bars 80-83, oboe and 1<sup>st</sup> violins

oboe joins in, a 3<sup>rd</sup> higher

double-dotted motif

sequence (2nd higher)

sequence (4th higher)

The next few bars continue the same format as the opening A section. The variation is heard again in bar 93.

In bar 98 the music ends on an octave G, the tonic of the prevailing key, G major.

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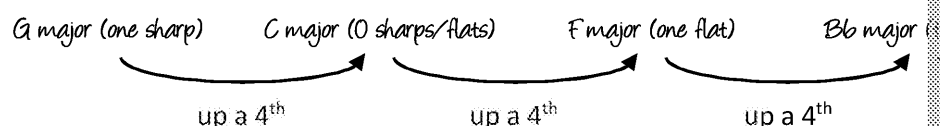




Bar 99 has a full bar's rest marked for every instrument. This gives the effect of a

A **General Pause** or **Grand Pause** (abbreviated **GP**) is a silence by the entire orchestra. Its length is usually determined by the conductor or leader, but in this case

In bar 100 there is a surprising change of key – E flat major, which is quite distant



Haydn achieves this very smoothly by using the note G in bar 98. After the bar's rest, G is now as the middle note of the E $\flat$  major chord. This G is known as a **pivot note**.

A **pivot note** is a note that is common to two keys. It effects a smooth modulation. The pivot note is part of the tonic triad of both keys. In this case, G is the root of the E $\flat$  major chord.

So, from bar 100–105 we hear the familiar theme in a new key accompanied by the strings. As there is no change of key signature, this necessitates lots of accidentals, as seen in the first

### Bars 101–102, 1<sup>st</sup> violins



In bars 104 and 105, the 1<sup>st</sup> flute complements the theme with soft trill-like hemi

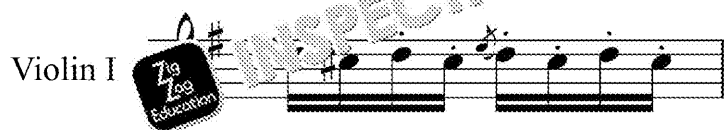
Bar 107 has an interesting harmonic feature. The chord throughout the bar is not G. B $\flat$  D $\flat$  is the E $\flat$  major triad with an added minor 7<sup>th</sup>. This use of C $\sharp$ /D $\flat$  is known as an **enharmonic equivalent**. In this case Haydn uses the C $\sharp$  as he is heading towards D major in the next bar as the G major.

An **enharmonic equivalent** is a note which sounds the same but is notated differently.

In bar 108 there is another example of contrary motion as the strings and bassoon play a descending scale and the flutes and oboes have an ascending D major scale. In bar 109 all instruments play C $\sharp$  semiquavers, creating another monophonic texture, which continues on the 1<sup>st</sup>

In bar 113 there is a small variation to the alternating D $\flat$  and C $\sharp$  semiquavers with the

### Bar 113, 1<sup>st</sup> violins



From bar 114 onwards we have **tutti** till the end of the movement, apart from a few horns, trumpets and timpani are silent. The dynamic marking is **f** and **ff** and all the instruments revert back to both players in action, shown by the **zu 2** instruction.

Another important rhythmic change is heard from bar 114 onwards – the sudden semiquavers. This has the effect of increased energy and momentum, driving the movement. In most scores the triplets are written as sextuplets (six semiquavers). The effect is that of triplets (three semiquavers in the time of one quaver).

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In bar 114, three instruments have the melody – flutes, 1<sup>st</sup> oboes and 1<sup>st</sup> violins – **inverted**. The 2<sup>nd</sup> violins introduce the triplet semiquavers and all the other instruments

**Inversion** is a musical device where the melody is turned upside down, e.g. ascending movement becomes descending movement.

Bars 114 & 115, tutti

Flutes have theme inverted

zu 2

Triplets start in flutes as...

1st oboe has theme

zu 2

f

zu 2

f

f

zu 2

f

Timpani

f

1st violins have theme

Triplets in violins

Violin I

ff

Triplet accompaniment in 2nd violins

Violin II

ff

Viola

ff

Violoncello

ff

Other instruments have ticking quavers

In bar 118, the bassoons have the main theme for the first time and the flutes again both heard against ticking quavers on most instruments and triplets on the violins.

The countermelody heard earlier in bars 75–79 is heard again on the flutes and oboes (slightly shortened).

The double-dotted theme originally heard from bar 17 onwards is now played by (an interesting combination) and shared between the flutes and oboes.

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Bars 128-131, 1<sup>st</sup> flutes, oboes, bassoons and violas

Flute

Oboe

Bassoon

Viola

1.

*p*

Theme taken over by

*p*

*p*

*p*



There follow 10 bars of quiet ticking quavers accompanied by running triplets, as the orchestra plays tutti and we hear the main theme for the last time, accompanied by all marked *f*, *sf* or *ff*. Even the timpani have triplets on their D and G notes.

Bars 137-139, timpani

Timpani

*f*

3

3

3

3

After this burst of energy, the movement closes quietly. From bar 145-146 there is a change in dynamics and from there, the dynamic marking is *p* to the end.

You can see that the cellos and basses, as well as the horns, timpani and violas have a final chord at the end. This is another example of pedal point, as the harmonies change above it.



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Bars 146-152, pedal point

Flute

Oboe

Bassoon

Horn in G

Trumpet in C

Timpani

Violin I

Violin II

Viola

Violoncello

1

V7/IV

IV

pedal point to the end



Fl.

Ob.

Bsn.

Hn.

C Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

V7

final perfect cadence

1

I

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## Task to consolidate Section A2

You have been introduced to or reacquainted with a number of musical concepts in this section of this set work. Now it is time for a quiz!

Divide the class into two teams OR this can be done in pairs. There are 20 questions. If the team cannot answer their question, the other team may attempt it for one point. If they are unsure about and revise them.

**Decide on the prize before you start!**

Team A	
1. What does <b>sf</b> stand for?	1. What is General F
2. What is a countermelody?	2. What does <b>1.</b> me
3. What is a sextuplet?	3. What is a chroma
4. What is ternary form?	4. What does <b>pp</b> me
5. What is a 'lullaby'?	5. What chords are s
6. What do 'tutti' mean?	6. What is an 'accia
7. What does 'enharmonic' mean?	7. What is a triplet?
8. What does <b>zu 2</b> mean above a line of music?	8. What is contrary m
9. What is the final chord in an imperfect cadence?	9. What is imitation?
10. What is inversion?	10. What is a pivot no

Here is another exercise to consolidate both your listening and score-reading skills. There are significant themes or moments in your set work. They are not in the order in which the instrumentation is given. Do these two exercises:

- Find these extracts in your score, and note the bar numbers where they occur.
- Listen** to your recording, **recognise** these extracts when they occur and note the bar numbers shown on your computer or CD player.

**Extract 1** is from bars ..... and heard at .....



**Extract 2** is from bars ..... and heard at .....



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**Extract 3** is from bars ..... and heard at .....



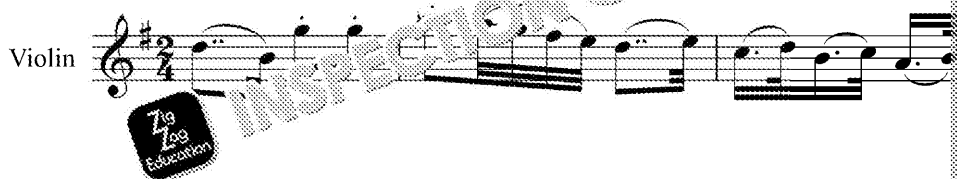
Musical score for Extract 3, featuring Flute, Oboe, Violin I, and Violin II. The score is in G major (one sharp) and 2/4 time. The Flute part starts with a dynamic of *f* and includes a trill marked 'zu 2'. The Oboe part also starts with *f*. Violin I and II parts include a fortissimo (*ff*) dynamic. The score shows two measures of music, with a '6' indicating a sixteenth-note pattern in the second measure of each part.

**Extract 4** is from bars ..... and heard at .....



Musical score for Extract 4, featuring Bassoons 1,2, Violin II, Cello & Double Bass, Bsn., Vln. II, and C&Db. The score is in G major (one sharp) and 2/4 time. The Bassoons 1,2 part is marked *staccato e piano* (*p*). The Violin II and Cello & Double Bass parts are marked *pizz.* (*p*). The Bsn. part is marked *6*. The Vln. II and C&Db. parts are marked *7*.

**Extract 5** is from bars ..... and heard at ....



Musical score for Extract 5, featuring Violin. The score is in G major (one sharp) and 2/4 time. The Violin part is marked *sf*.

**Extract 6** is from bars ..... and heard at .....



Musical score for Extract 6, featuring Violin I. The score is in G major (one sharp) and 2/4 time. The Violin I part is marked *sf*.

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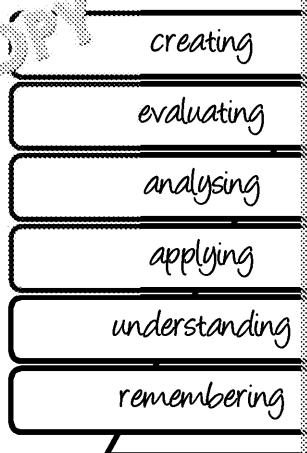


# Revision of Your Set

You need to know your set work well, but also understand it in context and be able to discuss it at different levels.

A **taxonomy** is a tool that works really well with musical works. It is a way of organising knowledge on different levels, utilising lower- and higher-order thinking skills.

A man named Benjamin Bloom devised a system of classifying educational brain functions. His revised system using verbs works like this:



Starting at the bottom, here are a few activities at each level to ensure you know your set work, and to prepare you for the practice questions in this resource as well.

**Answer as many of these questions as you can without referring to notes or to the internet.**

## Remembering

This applies to basic facts that you can learn and reproduce when asked. Make sure you can recall the words below.

The composer of this set work was ..... who represented the ..... of ..... music history. This set work is the ..... movement of symphony ..... set of 12 ..... symphonies and is nicknamed the ..... symphony .....

Your set work is in the key of ..... in ..... form.

Answer these questions without referring to your score:

(a) What is the difference in articulation for the violins in bars 1–10 and 12–24?

.....

(b) What does **zu 2** mean? (horns and trumpet, bar 36)

.....

(c) What ornament is found in the flute and violin parts in bar 113?

.....

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## Understanding

Show that you understand the main structure of this work by **summarising** the content in your own words. Mention elements such as melody, rhythm, tonality, instrumentation.

(a) Identify two features that are typical Classical characteristics in the first 10 bars.

1. ....
2. ....

(b) Identify two rhythmic features found in bars 114–117.

1. ....
2. ....

(c) Briefly state which clefs are used by the instruments below and explain the reasons.

Double Bass .....  
Viola .....

## Applying

Give three examples of how your set work demonstrates the characteristics of the Classical period.

1. ....
2. ....
3. ....

Explain the relationship between the written and sounding notes of a clarinet in the clarinet part of bar 114 to illustrate your comments:



## Analysing

Give two examples of how the composer **varies** or **manipulates** the main theme in the first 10 bars.

1. ....
2. ....

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Analyse the chords in the passage below by writing in Roman numerals. Name the

Fl

Bsn

Violin I

Violin II

Viola

Cello & DB

.....

Cadence and key .....

## Evaluating

This comment was made by a man named Duncan Gillies in the programme notes for Symphony by the Portobello Orchestra.

*'The symphony was hugely popular at its premier, with the first two movements did not find immediate favour with the critics, who regarded what we now think of as lapses of taste on Haydn's part.'*

[<http://www.theportobelloorchestra.co.uk/ProgrammeNotes/SymphonyNo101>]

After the first performance of this symphony, the comment in the *Morning Chronicle*

*'The character that pervaded the whole composition was heartfelt joy.'*

[<http://www.laphil.com/philpedia/music/symphony-no-101-clock-joseph-haydn>]

What is **your** opinion of the musical value of this movement, in particular the 'tick-tock' paragraph stating your own views and substantiating them musically from the score.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

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## Creating

Using symbols, shapes and lines (no words or music examples), draw a diagram for this movement. Your diagram should be useful as a listening guide for a new composer.

Below are the opening eight bars of your set work, showing the ticking quavers, but with the melody removed. On the empty flute stave, compose your **own** melody to fit the harmonic context.

### Andante

Flute

*staccato e piano*

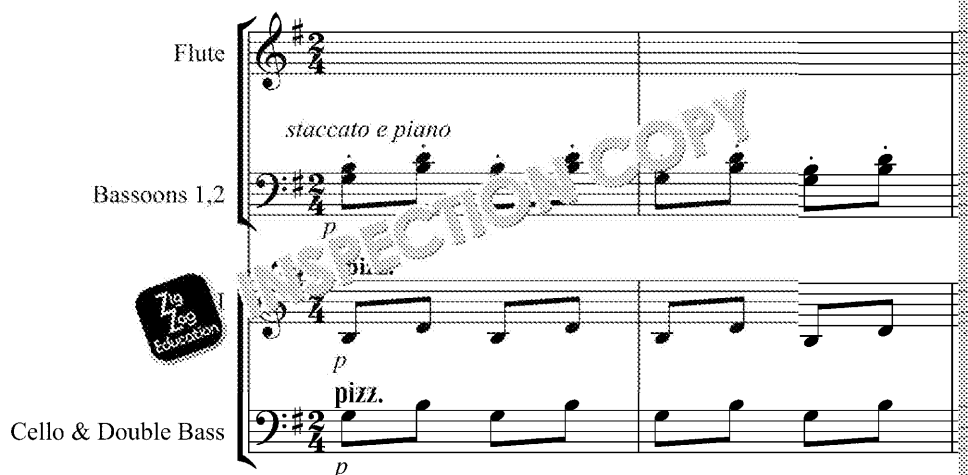
Bassoons 1,2

*p*

*pizz.*

*p*

Cello & Double Bass



4

Fl.

Bsn.

Vln. II

C&Db.



7

Fl.

Bsn.

Vln. II

C&Db.



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## Revision table



Elements	Notes	
Melody	<ul style="list-style-type: none"> <li>(a) Main theme is a nine bar musical sentence made up of two complementary phrases (2–10); theme also heard in varied forms</li> <li>(b) Double-dotted motif from theme is used sequentially (17–20)</li> <li>(c) Arpeggio motif used sequentially and in imitation (52–57)</li> <li>(d) The only ornamentation is the use of acciaccaturas (e.g. 12, 20)</li> <li>(e) Consistent stepwise movement in melody (e.g. 12–15) – conjunct</li> <li>(f) Frequent movement through notes of chords and triads (e.g. 1<sup>st</sup> violin, 43, 45) – disjunct</li> <li>(g) Use of sequences (e.g. 17–20)</li> <li>(h) Use of inversion (flute, 114)</li> </ul>	
Harmony	<ul style="list-style-type: none"> <li>(a) Typically Classical diatonic harmony</li> <li>(b) Mainly perfect and imperfect cadences</li> <li>(c) Mostly simple major and minor chords</li> <li>(d) Second inversion chords used in passing and cadential progressions</li> <li>(e) Use of V<sup>7</sup> chords</li> </ul>	
Tonality	<ul style="list-style-type: none"> <li>(a) A Section: predominantly G major, passing reference to D major</li> <li>(b) B Section: starts G minor, moves through Bb major and ends on dominant of G</li> <li>(c) A2 Section: predominantly G major, through D major and a surprise modulation to Eb major</li> </ul>	
Structure	<p>Extended ternary form:</p> <ul style="list-style-type: none"> <li>(a) A section (1–35)</li> <li>(b) B section (35–65)</li> <li>(c) A2 section (65–152) containing elements of variation</li> </ul>	
Timbre/ instrumentation	<p>Typical early Classical orchestra: 2 flutes, 2 oboes, 2 clarinets (in A), 2 bassoons, 2 French horns (in G), 2 trumpets (in C), timpani and strings</p>	
Texture	<ul style="list-style-type: none"> <li>(a) Mainly homophonic (melody plus accompaniment)</li> <li>(b) Varies between sparse and quite thick</li> </ul>	

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Elements	Notes	
Tempo metre & rhythm	<p>Andante = walking pace</p> <p>2/4 = simple duple</p> <p>Rhythmic features:</p> <ul style="list-style-type: none"> <li>(i) ticking rhythm</li> <li>(ii) dotted notes</li> <li>(iii) double-dotted notes</li> <li>(iv) syncopation in arpeggio figure</li> <li>(v) use of triplets</li> </ul>	
Dynamics & articulation	<ul style="list-style-type: none"> <li>(a) Dynamics range from <b>p</b> to <b>ff</b>, with crescendos, decrescendos and some <b>sf</b> indications</li> <li>(b) Articulation is typically Classical with many slurred and staccato notes</li> </ul>	

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# Practice Questions

The exam consists of some short-answer questions (approximately 2 marks) and some longer questions (approximately 8 marks) for each Area of Study.

To help you prepare for the exam, work through these 10 short-answer questions which are in the exam style. Tips and common pitfalls are given for the first two questions.

Note that you may use accurate melodic or rhythmic music examples to illustrate your answers.

## Short-answer Questions (2 marks per one unless stated)

1. Haydn uses flutes, oboes, clarinets and bassoons in this work. Identify **two** of his use of woodwinds.



**TIP:** Haydn uses a relatively small orchestra in this movement. Ensure that you know the basics and function of each instrument.

2. Describe how Haydn's use of texture affects the music.

**TIP:** you may make general reference to 'thick' or 'thin' texture, but you must use specific terminology for referring to the **layers** found in the music.

3. Name **two** keys to which Haydn modulates in this movement and state their relationship to G major.

(1) .....

(2) .....

**TIP:** know your related keys, but do not state all related keys, e.g. Haydn does not modulate to the relative minor in this movement.

4. Which **two** instruments carry the theme in the first section of this work?

(1) .....

(2) .....

**TIP:** One instrument uses another clef throughout, one alternates between

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5. Identify **two** elements that Haydn uses in the middle section of this movement

(1) .....

(2) .....

**TIP:** when asked about elements, always think through the various possibilities: harmony, tonality, dynamics, texture, articulation, etc.

6. Identify **two** rhythmic features heard in the middle section of this work.

(1) .....

(2) .....

7. Name **two** ways in which the form of this movement differs from simple ternary form

(1) .....

(2) .....

8. Give **two** facts about the structure of the main theme in the first A section.

(1) .....

(2) .....

9. What **two** types of cadence does Haydn use regularly throughout this movement?

(1) .....

(2) .....

10. Give **two** facts about Haydn's use of dynamics in this movement.

(1) .....

(2) .....

*Long-answer questions [8 marks per question]*

1. Explain how Haydn combines musical elements to create a slow movement.

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- Haydn uses variety effectively in his treatment of the main theme. Explain the elements to create this variety.

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3. Haydn epitomises the Classical period in many ways. Explain how Classical musical elements found in this movement.

[illegible]

**TIP:** this type of question allows you to show you understand the bigger picture and can provide a fitting example of the style period.

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4. The main theme in this movement lends itself to variation. Explain what techniques are used to vary the whole theme as well as fragments of it.

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**TIP:** this is a good question to give musical quotations in your answer.

5. Explain how the instruments in the orchestra use musical elements to achieve their effect.



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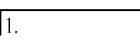
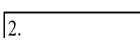


# Answers

## Exercises on transposing instruments

1. 
2. 
3. 
4. 

## Terms and signs

Term/sign	Where found	
andante	beginning	tempo indication, mean
staccato	bar 1	short and detached
piano	bar 1	soft
Pizz. (pizzicato)	bar 1	strings to be plucked
: or :	bar 11	repeat signs
1.  2. 	above bars 10 and 11	1 <sup>st</sup> and 2 <sup>nd</sup> time bars, use with different endings
arco	bar 12	to be played with the bow <i>pizzicato</i> section
1.	above flute, bar 24	where there are two instruments (2 flutes), only Flute 1 is
zu 2	above flute, bar 36	both instruments to play
<i>sf</i>	bar 48	<i>sforzando</i> , meaning 'force

## Related keys

Tonic key: G major

Dominant key	D major
Subdominant key	C major
Relative minor	E minor
Tonic minor	G minor

## Naming keys

Bars 11–16 start in G major and end in D major

Bars 36–52 start in the key of G minor and modulate to B major

Bars 100–107 are in the key of E major

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## A Section: Bars 1–35

### Comparison of bars 2–10 and 26–35

- How is the accompanying orchestration different?  
*In bars 2–10 the theme is accompanied by bassoons, 2<sup>nd</sup> violins, cellos and basses. In bars 26–35, flutes, bassoons, 2<sup>nd</sup> violins, violas, cellos and basses (and oboe in bar 32)*
- Is the theme in bars 2–5 identical to, similar to or different from bars 26–29?  
*Identical, except for last four semiquavers*
- Explain the difference between the theme in bars 6 and 30.  
*The theme starts one note higher, and leaps up an 8<sup>ve</sup> instead of a 6<sup>th</sup>*
- Comparing the theme in bars 9–10 and 32–35, describe what technique Haydn uses.  
*He has **extended** the dotted rhythm motif from 1½ bars to 3½ bars*  
*He has used the technique of **sequence***
- What cadence and key is heard in bars 31–35?  
*Perfect cadence in G major*

## B Section: Bars 36–64

### Chords

Bar 52: B flat major triad

Bar 54: G major triad, first inversion

Bar 55: C minor triad

Bar 57: A major triad, first inversion

### Task to consolidate section B

Device	Bar number
Tutti	36–39 (or other)
Key of G minor	36–39
Passing I–Vc–Ib progressions	39, 40 or 41
Tenor clef	42–45 (bassoons)
Key of B flat major	42–52
Imitation	42–45 (or other)
Cadential $\frac{6}{4}$ progression	49
Syncopation	Violin 1, 52–54; Violin 2, 55–57
Arpeggio	Violin 1, 52–54; Violin 2, 55–57
Sequence	50, 51 (or other)
Pedal point	58–64
Monophony	58–64

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## A2 Section: Bars 65–152

### Task to consolidate section A2

Team A	
1. What does <b>sf</b> stand for, and mean? <i>Sforzando = forcing the tone</i>	1. What is General Pause? <i>A General Pause or Césure is a silence by the conductor for a dramatic effect.</i>
2. What is a countermelody? <i>A countermelody is a theme played at the same time as the main theme, following the same harmonies, but with its own individuality.</i>	2. What does <b>1. me</b> mean? <i>Only player 1 (of a pair) must play.</i>
3. What is a sextuplet? <i>Six notes played in the time of five notes of the same type.</i>	3. What is a chromatic note? <i>A note outside of the key.</i>
4. What is a ternary form? <i>Three-part form (ABA) where B is a contrast and the second A is either identical or very similar.</i>	4. What does <b>pp</b> mean? <i>Pianissimo = very soft.</i>
5. What is modulation? <i>Change of key</i>	5. What chords are used in the first movement? <i>V–I (dominant–tonic).</i>
6. What does ‘tutti’ mean? <i>The whole orchestra must play.</i>	6. What is an ‘accia <i>An ornament, sometimes a crushed note. It is played with the note that it follows.</i>
7. What does ‘enharmonic’ mean? <i>The same pitch, but notated differently (C<math>\sharp</math>/D<math>\flat</math>).</i>	7. What is a triplet? <i>Three notes played in the time of two notes of the same type.</i>
8. What does <b>zu 2</b> mean above a line of music? <i>Both instruments (of a pair) must play.</i>	8. What is contrary motion? <i>A musical line that moves in the opposite direction to another line in the texture, e.g. one ascending, one descending.</i>
9. What is the final chord in an imperfect cadence? <i>V (dominant)</i>	9. What is the final chord in a perfect cadence? <i>Imitation is the repetition of a musical idea in another voice, at the same pitch or at a different pitch, exact or varied.</i>
10. What is inversion? <i>Inversion is a musical device where the melody is turned upside down, e.g. ascending movement becomes descending movement.</i>	10. What is a pivot note? <i>A pivot note is a note that is common to two keys. It effects a smooth modulation, especially if the pivot note is the same for both keys.</i>

### Listening and score

Answers may vary slightly with different recordings. These timings are taken from the recording used in the lesson.

**Extract 1:** Bars 65–79 and 4'49"

**Extract 2:** Bars 137–139 and 7'31"

**Extract 3:** Bars 114 & 115 and 6'34"

**Extract 4:** Bars 1–10 and 0'01"

**Extract 5:** Bars 2–5 and 0'04"

**Extract 6:** Bars 55–57 and 3'47"

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# Revision of Your Set Work

## Remembering

The composer of this set work was **Joseph Haydn** who represented the **Classical** period. This set work is the **second** movement of symphony number **101** which is part of 104 symphonies and is nicknamed the '**Clock**' Symphony because **of the repetitive 'tick-tock' rhythm throughout the work**. Your set work is in the key of **G major** and is in **(extended)** time.

- (a) Bars 1–10: pizzicato (plucked strings) and bars 12–24: arco (play with bow)
- (b) zu 2: both instruments must play the same note
- (c) acciaccatura

## Understanding

- (a) Size and composition of orchestra, slurred/staccato articulation, complementary melody and harmony, imperfect/perfect cadences
- (b) Triplets, tick-tock rhythm, variation of theme
- (c) The double bass is in the bass clef, but sounds an octave lower than written. Both composers avoid the excessive use of ledger lines.

## Applying

Classical characteristics (name any three)

- Balanced four-bar phrases
- Homophonic texture
- Violins carry bulk of melody
- Theme has fairly narrow range
- Slurred and staccato articulation
- Adherence to structure
- Sense of symmetry
- Dynamics are indicated, but are not wide-ranging

A clarinet in A is defined as: *what is written C, sounds A*. In other words, the notes are written a major 2nd higher than the sounding pitch.



In this example:

- (a) the key signature is **written** as Bb major, but will **sound** in G major, together with the two flats
- (b) the given notes are **written** D and F, so they will **sound** a minor 3rd lower, as they are written a major 2nd higher

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## Analysing

Haydn manipulates the theme in the following ways:

- He uses the double-dotted rhythm as a feature in bars 17–20 and 128–131
- He varies the theme in bars 30 and 93 by having an octave leap instead of a C
- He has the theme in a new key in bars 100ff
- He varies the theme with the use of triplets from bar 114 onwards

G major:            iib            V<sup>7</sup>            I = perfect cadence in G major

## Evaluating

There is no right or wrong answer here. The important aspect is for the student to be able to justify it clearly and logically. Relevant musical links must be made.

## Creating

Again there is no right or wrong answer, but the symbols/shapes/lines should be used. Features of the section should be acknowledged.

The melody should be judged on its musical merit and whether it adheres to the theme.

## Practice Questions

### Short-answer Questions [2 marks per question]

- Any TWO of these answers:
  - Right at the start, Haydn uses the two **bassoons** to produce the effect of a
  - The **oboe** carries much of the melody, often doubling the violins
  - The **flutes** often play a countermelody at a high register, and sometimes
  - The beginning of the A2 section is scored predominantly for the woodwind
- Any TWO of these answers:
  - Alternating between thick (lots of instruments) and thin texture (few instruments)
  - Some monophonic passages, especially where there are links between sections
  - Mostly homophonic texture (melody plus accompaniment) [1]
- In the A2 sections he modulates to D major (dominant of G major) [1]
  - In B section he modulates to G minor (tonic minor) and to B $\flat$  major (relative minor of G major). The modulation to E $\flat$  major is also a possible answer, although the relationship is more distant = the subdominant of B $\flat$ , which is the relative major of the tonic
- 1st violin [1]
  - flute [1]

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5. Any *TWO* of these answers:
  - Modulation to minor key = contrast of tonality [1]
  - Considerable use of demisemiquaver movement = contrast of prevailing rhythm [1]
  - Introduction of new syncopated arpeggio theme = thematic and rhythmic contrast [1]
6. Any *TWO* of these answers
  - Incessant use of the dotted semiquaver-demisemiquaver pattern [1]
  - Demisemiquaver runs [1]
  - Syncopation [1]
  - New rhythmic arpeggio figure [1]
7. (1) Simple ternary form has a contrasting B section in a related key, usually the tonic minor and uses a different signature; this movement has the B section in the tonic minor and uses a different signature [1]  
 (2) In simple ternary form, the second A section is identical or very similar to the first and is approximately the same length as the first movement it is considerably longer and modulation [1]
8. (1) It is made up of two phrases (antecedent and consequent), together forming a complete chromatic passage [1]  
 (2) Unlike a typical Classical structure, the first phrase is four bars in length and the second is two bars [1]
9. (1) Perfect (V–I) [1]  
 (2) Imperfect (ending V) [1]
10. (1) The ticking motif is usually heard at a *p* or *pp* dynamic, in keeping with the overall mood of the piece [1]  
 (2) Contrasting sections (e.g. minor section, tutti sections, are much louder than the first section [1]

### Long-answer questions [8 marks per question]

Answers should be marked using the indicative content provided in conjunction with the criteria below. This is based on the AQA materials but you should always refer to the AQA materials for the criteria for this section of the examination.

Marks	Detail
7–8	Answer is comprehensive, and always clear and structured
5–6	Answer is wide-ranging, and usually clear and structured
3–4	Answer is relevant, but may not always be clear and structured, and there are omissions
1–2	Answer is limited and unclear, and there are errors and omissions
0	Nothing worthy of credit

1. The question calls for elements that combine to create unity (aspects that are held together)

Answers could include:

#### Melody:

- Two complementary phrases for main melody
- Mainly conjunct, with some angular movement
- Motif used in parallel motion and in inversion, including familiarity
- Development and variation of theme creates continual interest

#### Harmony:

- Typically Classical; therefore, familiar
- Simple diatonic chords and cadences, with some chromaticism for interest

#### Tonality:

- Typical and familiar balance of major and minor keys, with one surprise

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### Timbre:

- The typical use of an early Classical orchestra makes for a familiar sound
- The use of bassoons for the opening tick-tock is unique and interesting

### Texture:

- Satisfying balance of homophonic texture
- Alternating thick and thin texture

### Tempo, rhythm, metre

- A typical Andante for a slow movement
- Ticking motif acts as unifying factor
- Satisfying build-up to climax

### Dynamics:

- Comfortable *p-ff*, no extremes

### Articulation:

- Usual combination of staccato and marcato

2. This question asks for the musical elements that produce variety.

### Melody:

- Variety created through combination of conjunct and disjunct movement
- Variety and interest through sequence and inversion

### Tonality:

- Variety created through contrast between conventional modulations and minor (tonic minor) B♭ major (G minor's relative major) and E♭ major (no)
- Variety of major and minor modes

### Form and structure:

- Normal ternary form is expected, but variety created through the variation

### Texture:

- Variety created through alternation of thin and thick texture
- Alternation of homophony and polyphony

### Dynamics:

Varied use of alternating dynamics

### Timbre:

- Variety of timbres used, e.g. strings vs woodwinds
- Variety of register (high and low)

### Articulation:

Varied use of pizzicato and arco on strings

### Rhythm:

- Steady ticking against conjunct melody
- Interest of dotted and double notes on rhythm against steady melody
- Variety of steady rhythms and occasional syncopation
- Introduction of new rhythm creates intensity

3. Classical characteristics and applying them to this movement

### Melody:

- Theme and its fragments suited to development and manipulation
- Stepwise (conjunct) movement in melodies
- Notes of chords in melodies (disjunct)
- Characteristic treatment of sequences, imitation and inversion
- Balanced phrases typical of Classical period
- Relatively small range of melody
- Ornament of acciaccatura used frequently

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**Harmony:**

- Typical Classical diatonic harmony
- Mostly perfect and imperfect cadences
- Use of cadential  $\frac{6}{4}$  progression
- Frequent use of  $V^7$  chord

**Tonality:**

- Typical Classical major/minor use

**Rhythm:**

- Combination of main theme melody against ticking motif

**Timbre:**

- Typical Classical orchestra of 2 flutes, 2 oboes, 2 bassoons, 2 French horns

**Form and structure:**

- Typical ABA form, but A2 has elements of variation

**Dynamics:**

- Dynamics range from *p* to *ff* (typically Classical, not the terraced dynamics ranging as Romantic)
- Use of crescendo and decrescendo
- Occasional use of *sf*

**Articulation:**

- Typical Classical use of slurs and staccato
- Use of pizzicato

## 4. Elements applying to variation of theme

**Melody:**

- Main theme heard in original format, in sequence and in inversion
- Arpeggio theme heard in original format, in sequence and in inversion
- Opening two phrases start the same, but end differently
- Theme used with wider intervals
- Fragments of the theme used in variation and development
- Acciaccaturas added to create variation

**Tonality:**

- Theme takes on new character when heard in minor mode

**Form and structure:**

- Section B creates element of contrast
- Theme heard in triplets creates increased intensity

**Timbre:**

- Theme heard on different instruments
- Ticking motif heard on different instruments

**Rhythm:**

- Syncopation creates variety
- Creative use of dotted/double-dotted rhythms
- Theme in triplets

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6. How use of instruments creates interest and colour

**Melody:**

- Main melody provided by Vln 1, oboe and flute
- Ticking motif provided by bassoons, Vln 2, cello, double bass and flute. Clarinet, oboe 2 and even trumpet.

**Rhythm:**

- Steady tempo and beat set by bassoons, vln 2, cello and double bass at
- Syncopation (*sf*) played by vlins 1 & 2 in arpeggio melody
- Triplet movement introduced by violins 1 & 2, flute and oboe, later joined

**Articulation:**

- Pizzicato and arco heard on strings
- Staccato and slurs heard mainly on strings

**Harmony:**

- Choice of instruments adds itself to typical Classical harmony: bass provided by double bass and cello, melody provided by higher instruments

**Texture:**

- Mainly homophonic, with melody on higher and midrange instruments and accompaniment on lower instruments

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# Glossary

1./ 2.

When two instruments of the same type share the staff, the first player must play what is written. 2. indicates that only the second player must play what is written.

a2/zu2

When two instruments of the same type share the staff, the first player must play what is written. 2. indicates that only the second player must play what is written.

Acciaccatura

A type of ornament, sometimes called a grace note or a mordent, is a note that is almost simultaneously with the note that follows.



Accompaniment

The musical material that supports the melody being played. The term is used to describe the supporting music in a piece.

Alto clef

A clef where middle C is in the centre, on the third line of the staff, as the viola to avoid the excessive use of ledger lines.



Appoggiatura

A type of ornament, sometimes called a leaning note, is a note that is played before a normal note, they are played as two equal-value notes, part of the harmony and creates a dissonance.

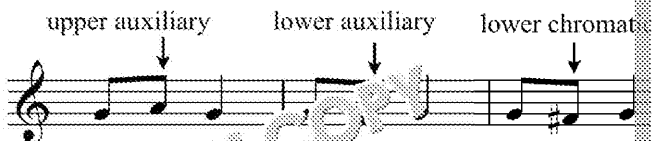


Articulation

Direction for how notes are to be played – legato, staccato, etc.

Auxiliary note

A non-harmonic note heard between two repeated notes. It may be upwards or downwards. The lower auxiliary note is called a **chromatic auxiliary note**.



Cadence

Chord progressions that signify the end of a musical phrase or sentence. There are four main types:

- Perfect:** V-I progression, a final ending
- Plagal:** IV-I progression, more gentle 'Amen' sound
- Imperfect:** I/II/IV-V progression, a non-final sound
- Interrupted:** V-VI progression, a 'surprise' sound. V-VI is heard instead of V-I

Cadential  $\frac{6}{4}$

A harmonic progression where  $Ic(I\frac{6}{4})$  is heard before the final cadence, creating a dissonance which needs to be resolved.

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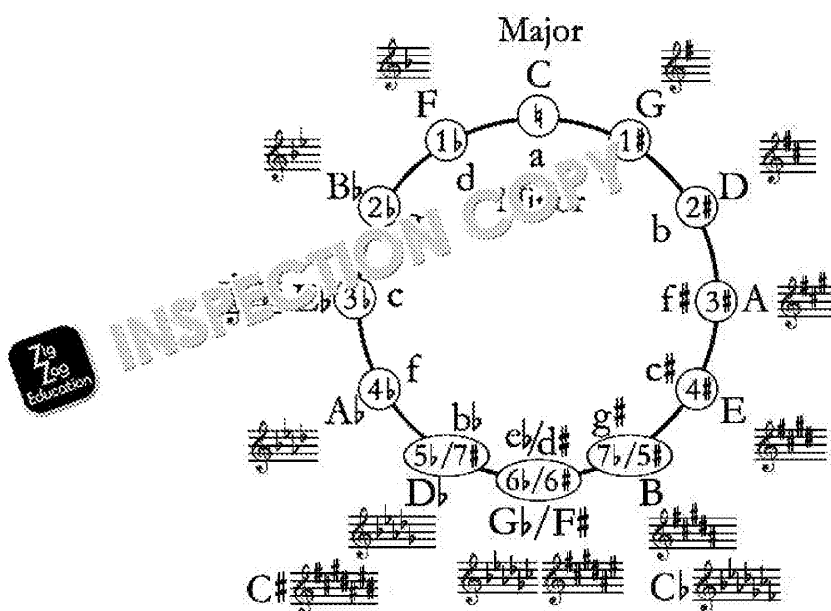


## Chromatic

A general term referring to notes outside of the prevailing key. In C major, all the black notes on a keyboard are chromatic and all the white notes are diatonic.

## Circle of fifths

A progression of keys whose tonic notes are a perfect fifth apart. The inner circle shows key signatures progress by one more sharp or one less flat, and the outer circle shows the keys and their key signatures in the outer circle, and the



## Coda

From the word meaning 'tail', the tailpiece or final section of a work to round off or complete the work. A small coda is a section of music that is repeated.

## Conjunct

A melody that moves by step.

## Counter melody

A melody heard alongside the main melody. As well as being a counter melody, it has its own character.

## Diatonic

A general term referring to the notes of the prevailing key.

## Diminished 7<sup>th</sup>

A diminished 7<sup>th</sup> chord is made up of a diminished triad and a diminished 7<sup>th</sup> interval. It is a chromatic chord as it contains notes outside the key (e.g. Bb in C major). The interval between each of the notes is a minor 3<sup>rd</sup>.

## Diminished triad

A three-note chord consisting of two minor 3<sup>rd</sup>s, e.g. A minor triad (A, C, E).

## Disjunct

A melody containing leaps.

## Dissonance

A dissonant chord is unstable and needs to be resolved. Dissonance may also refer to notes that clash, e.g. B and C.

## Dominant

A dominant **note** is the fifth note of the scale. A dominant **chord** is a triad consisting of the fifth, third, and seventh notes of the scale. A dominant **key** is a key starting on the dominant note. A dominant **note** heard against changing harmonies.

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## Dominant 7<sup>th</sup>

A four-note chord built on the dominant note, consisting of the 2<sup>nd</sup>, 4<sup>th</sup>, 5<sup>th</sup> and minor 7<sup>th</sup>, e.g. G–B–D–F. The inversions of V<sup>7</sup> are:

- Root position: V<sup>7</sup>
- 1<sup>st</sup> inversion: V<sup>7</sup>b
- 2<sup>nd</sup> inversion: V<sup>7</sup>c
- 3<sup>rd</sup> inversion: V<sup>7</sup>d

## Double stopping

Playing of two notes together on a stringed instrument. Playing three notes is called **triple stopping** and playing four notes is called **quadruple stopping**.

## Dynamics

The volume of the music, ranging from very soft to very loud. The terms piano and forte are commonly used (*pppp* – *ffff*). Crescendo also applies.

## Fermata

A note or chord, its length held at the discretion of the performer, indicated by the symbol below.



## General/Grand Pause

Abbreviated GP, a silence held by all players of an orchestra, held at the discretion of the conductor or leader.

## Harmonic minor scale

A version of the minor scale, where the seventh note is raised when descending.

A harmonic minor scale



## Harmonic rhythm

The rate of chord change in a piece, usually expressed in measures. It can be described as regular, irregular or static.

## Homophony

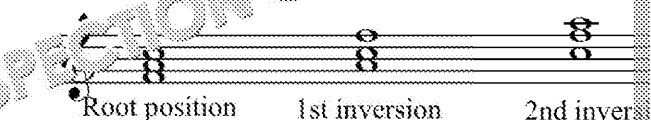
A musical texture where there is a melody supported by chords.

## Imitation

An entry by a voice or instrument that 'copies' the theme that has been heard. An exact copy can also be called 'fugal' or 'canon'.

## Inversion

- A musical device where the melody is turned upside down (e.g. ascending stepwise movement becomes descending stepwise movement)
- When a chord is inverted, the note-names remain the same but the new bass note is lower.



## Intervals

A system of measuring the exact distance between two notes.

## Melodic minor scale

A version of the minor scale where the 6<sup>th</sup> and 7<sup>th</sup> notes are raised when ascending and cancelled when descending.

A melodic minor scale



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**Modulation** Change of key during the course of a piece. Common modulation related keys: dominant (= key with one more sharp or one less flat) and the relative major (key with one more flat or one less sharp)

**Monophony** A musical texture where one single melody is heard, e


<b>Motif</b>	A short melodic or rhythmic fragment that recurs. It may be used as a unifying device and/or as a unifying device.
--------------	--

<b>Natural minor scale</b>	A version of the minor scale which has the same notes as the major scale, but with the 3rd and 6th notes altered as in the harmonic or melodic minors.
----------------------------	--

### A natural minor scale



**Octaves** Musical texture (a type of **monophony**) where a melody is repeated in different octaves simultaneously.

**Ornament**  A general term for various types of musical decoration: **mordents**, **acciaccaturas** and **appoggiaturas**.

**Passing note** A non-harmonic note, approached and quitted by step

**Pause** [see **Fermata**]

**Pedal point / pedal note** A sustained or repeated note, usually tonic or dominant harmonies. It is normally in the bass, but is called an *inv*

**Polyphony** A musical texture where two or more independent lines

**Relative major/minor** The relationship between two keys with the same key

**Root position** A chord with the root note in the bass.

<b>Sequence</b>	A musical device where a melodic pattern is repeated
-----------------	--

**Subdominant** A subdominant **note** is the fourth note of the scale. A triad built on the fourth note of the scale. A subdominant triad is the fourth note of a scale and contains one more flat or one less sharp than the tonic triad.

**Syncopation** A rhythmic device where a note is stressed on a weak

**Tenor clef** A clef where middle C is on the fourth line. It is used for voice and bassoon to avoid the excessive use of ledger lines.



Middle C

**Texture** A general term that refers to the layers in the music.

**Tonic** The tonic **note** is the first note of the scale. A tonic **chord** is the first chord of the scale. A tonic **pedal** is a repeated or sustained note, often the tonic, under changing harmonies.

**Tonic minor** The relationship between two keys who share the same relative minor, where keys share a common key signature.

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**Transposing instruments** Instruments whose music **sounds** in a key which is different from the **written**. It usually sounds **lower** than the written note. The key signature indicates the interval of transposition, e.g. a trumpet in C, *sounds B $\flat$*  (always sounding a tone below the written note), a trumpet in B $\flat$ , *sounds A* (always sounding a minor 3<sup>rd</sup> below the written note).

**Triad** A three-note chord, consisting of root, 3<sup>rd</sup> and 5<sup>th</sup>.

**Trill** A type of ornament with repetitive quick alternation of two notes, usually a semitone apart, with the first note being higher than the second.



**Tutti** An instruction that the full orchestra/ensemble is to play.

**Unison** A type of musical texture where a single melody is heard by two or more voices or instruments. It can also be described as a single melody line.



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