



2016 specification
first exams in 2018

Beethoven's 'Eroica' Symphony

A Level OCR Set Work Analysis

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Teacher's Introduction

The eighteenth century is historically considered a revolutionary age in terms of ideas, politics and, indeed, music. Haydn is considered the 'father of the symphony', Gluck advocated the reform of opera to heighten the drama or libretto, the virtuosic Mozart produced symphonies, concertos, operas and chamber music which conveyed his unique and mature style, and Vienna became the music capital of Europe. However, it was Ludwig van Beethoven who led a revolution of importance in the history of music. His creation of works that emphasised individuality, dramatic power, wide appeal and depth of interest changed society's concept of music and of composers.¹

This resource has been created as part of the study of Component 05: Listening and Appraising for the A Level OCR Music specification. It contains the historical context behind the prominence of Beethoven as a composer, specifically analysing the 'Eroica' Symphony as part of Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven. The resource covers Section B: Analysis and Context, which is worth 40 of the 120 marks in the A Level exam. The resource pack has been carefully designed to provide an in-depth analysis of the prescribed work for examination in 2018 as well as providing a range of practice exam questions to suitably prepare students for Section B of their exam.

Students will need to comment on a variety of aspects including:

- the use of musical elements and their interdependence
- audience, time and location – the historical, social and cultural context of the work, including its creation, performance and reception
- the intention and purpose of the composer in the creation of the work

There is a detailed analysis provided of the first movement of Beethoven's Symphony No. 3 in E Flat, Op. 55, 'Eroica'. This analysis will enable your students to deepen their understanding of the use of musical elements within this work and allows an insight into the historical, social and political context within which Beethoven evolved his composition in the creation of this piece. It would be worthwhile to encourage students to attend a performance if possible and to participate in wider listening to other symphonies by Beethoven, particular No. 5, No. 6 and No. 9.

The analysis looks in detail at the use of musical elements and thematic material within each section of the opening movement and provides questions or activities at regular intervals for students to consolidate their learning. These questions and activities include:

- questions on specific musical features
- questions and activities to assess the understanding of how musical elements, features and devices are applied
- activities to support score reading
- example music theory questions, e.g. chord reading, identifying keys
- practical activities to explore the composition

Excerpts from the score are also regularly used to give students a visual representation of what is discussed.

Following the analysis, a series of exam questions, information and revision tips are provided which will help students gain a better understanding of the types of question expected and learn how to score good marks. Exam practice questions are written in the exam format and therefore can be used in class, as homework tasks or, projects, or in internal assessments.

A revision summary is also given to clarify the key musical points, and answers are given for all tasks and exam-style questions.

¹ Burkholder, Grout, and Palisca, *A History of Western Music*, 7th edition, p. 568

There are a variety of crucial factors involved in the role of the teacher:

- to inspire a voyage of discovery into new styles of music
- to facilitate student progression as they become familiar with the set work
- to use exam-style questions, often to assess learning and understanding
- to provide important constructive feedback to students
- to set a suitable pace for working through the resource

The approach to achieving the above factors varies depending on the students in your cohort. A useful approach would be to go through the analysis of each number and then set smaller written or aural tasks to assess understanding. With a stronger cohort, it may be suitable to set students a section of music or indeed an entire number to comment on and identify or describe musical features first. This may take the form of individual, paired or group tasks. The important outcome is that students feel confident in understanding and articulating what they have learnt and can independently and convincingly approach exam-style questions.

Sources

You will need a suitable orchestral score and an appropriate recording for this work. A suitable score would be the CCARH Edition, 2008, which can be found at imslp.org.

Live performances, including YouTube videos, will give students a greater appreciation of this fascinating work.

A very good recording is the NBC Symphony Orchestra conducted by Arturo Toscanini. A suitable free recording can be accessed via the following link: <https://musopen.org/music/1033/ludwig-van-beethoven/symphony-no-3-in-eb-eroica-op-55/>



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at **zzed.uk/8138**

You may find this helpful for accessing the websites rather than typing in each URL.

December 2017

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Student's Introduction

Component 05: Listening and Appraising is worth 40% of your A Level. The exam

- Section A: Areas of Study 1 and 2 – Questions based on unfamiliar works
- Section B: Areas of Study 1 and 2 – Questions based on prescribed works
- Section C: Areas of Study 3, 4, 5 and 6 – Essay questions in a choice of two questions

This exciting resource introduces you to what you need to know for the prescribed Instrumental Music of Haydn, Mozart and Beethoven. You will analyse Beethoven's 'Eroica', focusing solely on the first movement. As the resource is concerned with this piece, there is a focus on Section B of the exam only.

You will be guided through each section of the work with clear analysis of the music and musical examples to help make certain points clear. Some terms may be unfamiliar and are given in 'call-out boxes' to help build your knowledge of key musical terms. With a range of questions and activities to consolidate your knowledge and also help you engage with the symphony.

There is a helpful revision summary of each section with key points listed under the relevant element. It would be useful for you to use and create something like this when you have your information, then refer to the analysis.

There are five sample exam-style practice questions which are worth 10 marks to test your understanding of each aspect of the exam. For each sample there are:

- questions which you will expect to find in Section B
- example answers
- an outline of what was done well or developed in the points

These exam questions are designed to give a range of questions reflecting the type of questions you will find in the exam. The structure of the real exam may differ from the structure of the sample questions.

With the help of this resource and a commitment to regular listening to the recording, you will gain detailed knowledge and understanding of this fascinating piece. It would be certainly worth watching a performance on YouTube or, better yet, attend a live performance if you can.

Finally, we would strongly encourage you to refine your music theory skills through a wide range of music and a commitment to exploring the interesting way Beethoven uses musical devices and how he develops his unique sense of style which took music into a new era.

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Contextual Information

Symphony in E \flat , Op. 55 'Eroica' (First Movement)

Composer	Ludwig van Beethoven
First performed	Vienna 1805 (completed in 1804)
Structure	Four movements
Running time	approx. 45–55 minutes

Mozart and Haydn, the creators of the instrumental music of today, show us the art of the one who looked on it with an all-embracing love and penetrated its innermost secrets.

Mozart, Haydn and Beethoven are widely regarded as the most important instrumental composers of the **Classical era**.

Classical era

Generally regarded as running from 1750 to the early 1800s, this period comes just before **Romanticism**.

The Classical era moved away from the complex **polyphony** of the Baroque period to a more simplistic, melodically driven style of composition (**homophony**). The harmony of the eighteenth century drew to an end the harmony gradually became more complex and slowly transitioned into the Romantic period.

For centuries, vocal music had reigned supreme as the undisputed dominant genre, but music lent it superiority until the late eighteenth century – until now. During the Classical period, for the first time, instrumental music began to take centre stage. The birth of the symphony played a crucial role in this, as did the complex forms of the sonata and the quartet.

Joseph Haydn is remembered as the 'father of the symphony', since he almost single-handedly created the form that would become the most important style of instrumental composition in the nineteenth century. His output was huge, including roughly 104 symphonies and 68 string quartets.

Wolfgang Amadeus Mozart quickly rose to fame as a child prodigy, writing his first symphony at the age of 13. He toured Europe performing in royal courts, and similarly produced a huge amount of music, including 41 symphonies and a total of 626 works, despite dying at the age of 35. His works epitomise the beautiful nature of the Classical period.

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² (E T A Hoffmann, quoted in Taruskin, Richard, *The Oxford History of Western Music*, Volume 2 (Oxford University Press, 2005), p. 100)

Beethoven

If Mozart's music is characterised as 'beautiful', Beethoven's can be described as 'sublime'. This marks a shift from Classical music into early **Romanticism**.

Sublime

A term often associated with Romanticism. Unlike the simplistic beauty of Classicism, Romanticism is meant to inspire awe and terror – to represent the majestic and the sublime.

Romanticism

There is a growing on from the Classical era. Early Romanticism ran from approximately 1800 to 1820 and was characterised by a gradually growing complexity in the harmonic, rhythmic and instrumental techniques used. It also reflected a profound change in the way composers were perceived and what their compositions were supposed to express.

Ludwig van Beethoven is one of the most best-known Western composers of all time. His Fifth Symphony is famous throughout the world, and his Ninth Symphony combine an orchestra with a full choir, who sing the famous 'Ode to Joy' (a tune that is now the anthem of the European Union).

Did you know?

Both Mozart and Beethoven's music is used in the 2000 film *The King's Speech*. The overture to Mozart's *The Marriage of Figaro* is used as Prince Albert first attempts a speech in a therapy session, and later on an exacting Beethoven's Seventh Symphony is used when he successfully delivers his first wartime speech.

Beethoven was born in Bonn, Germany. His grandfather was a lawyer and his father was a musician. He was forced to retire due to his hearing loss. Beethoven began composing at a young age, giving his first public performance at the age of seven. He studied under Christian Gottlob Neefe, and later under Christian Gottlob Neefe's assistant.

Kapellmeister

German word for someone in charge of the music within a court or church. It was a common title until the tradition began to die out at the end of the eighteenth century.

In 1792 Beethoven moved to Vienna, never to return to Bonn. Here he trained under Joseph Haydn. He studied traditional compositional techniques of the time, but he was not content to follow in the footsteps of his predecessors. When he published his Op. 1 Piano Trios, Haydn urged him to write more work, a dark piece in C minor. Beethoven stubbornly refused him and published the work. The public could learn to understand and enjoy his style. It is this willingness to challenge the status quo that makes Beethoven one of the most important composers of all time.

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The Three Stages of Beethoven

When musicologists discuss Beethoven, they usually split his life into three phases

Beethoven's early phase lasts until c.1802/1803. His earlier works generally exhibit a style as he studied under Haydn and began to expand to bigger works. His first symphony was well received but remained true to the traditional symphonic model, and his early works are in the footsteps of Mozart and Haydn. Beethoven's early phase is largely indebted to Haydn. Beethoven maintains his personality and unique individual style in the character of his unconventional modulation.

The heroic phase is the one musicologists are most interested in, as it begins around the time of his second symphony. This phase lasted from roughly 1803 to 1814, and includes some of his most famous works: the Third and Fifth Symphonies, and his piano work the 'Moonlight Sonata'. Beethoven's heroic phase is an ambitious style which marks a pivotal point in his career as his music was starting to

It was just before the heroic phase began that Beethoven realised he was suffering from a condition a musician can suffer; he was going deaf. It was a gradual process that would leave him almost completely deaf by the end of his life. Yet he never stopped composing, even when he could no longer hear his own music.

The heroic phase is when Beethoven began to depart from classical traditions and enter the Romantic era. The expressive, personal nature of Romanticism is evident in his late phase, which ran from c.1815 to his death in 1827. Works such as his Ninth Symphony were marked with directions to play 'with the most inward expression', and used techniques that many people at the time struggled to understand.

Beethoven nearly single-handedly led music into the Romantic phase. It has often been said that composers of the Romantic era were split into two groups: those who were influenced by him and those who fought not to be. His presence was profound throughout the nineteenth century, and it is hard to avoid the shadow he had cast over instrumental music.

*... it is Beethoven's voice that has dominated thinking about music since then; for as a composer he began defining yourself in relation to Beethoven*³

Activity 1

Listen to the opening few minutes of Beethoven's First Symphony. Then do the same with the opening of the Ninth. How do they differ? Think about the differences in melody, rhythm, harmony and texture.

The Classical Symphony

Symphony (dictionary definition)

An elaborate musical composition for full orchestra, typically in four movements, and often based traditionally in sonata form.

The eighteenth century saw the birth of the most important form of instrumental music: the symphony. This became the form that all serious musicians must try their hand at during the eighteenth century, equal in terms of scale and importance. During the eighteenth century, the symphony changed, gradually becoming more expansive while the term became more fixed on a specific form. It grew in tandem with the birth and growth of the concert hall, and the rising middle class.

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³ Cook, Nicholas, *Music: A Very Short Introduction*, (Oxford: Oxford University Press, 1998), p. 28

The symphony began to appear around the 1720s, originally as a short instrumental music for the aristocracy at social events. At first, the symphony was written for string and wind and brass instruments were added, slowly expanding the ensemble to the orchestra.

The pioneer of the symphony was **Joseph Haydn**. Before his work, the term covered dances and ensembles, but his huge output of symphonies helped to solidify the genre in the 18th century.

Early symphonies consisted of three *movements*, each movement its own independent framework of the symphony:

1. A fast movement in sonata form
2. A slow movement
3. A dance in 3/4 time

Later on, this developed into the standard four-movement form:

1. Symphonic binary form
2. Slow
3. Minuet and trio
4. Fast finale

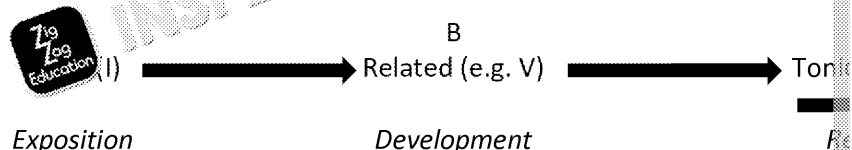
Sonata Form

This was perhaps Haydn's most important addition to the symphony. Sonata form 'binary form' was a new structural device for a piece – a more complex version of binary form.

Binary form:



Sonata form follows the same basic 'there and back again' harmonic pattern, but with three sections; exposition, development and recapitulation. Below is the same table of binary form shown beneath it:



Put very simply, the form is A-B-A¹. The primary material is laid out in the exposition and develops the material in the development (B). Finally the piece returns to the primary material in the recapitulation (A¹).

For more information on sonata form, see p. 13.

Concert Life

'Art' music (the music we would describe as Western classical music) was traditionally performed in the eighteenth century – in church, or in court. This meant that it was not as accessible to the aristocracy. However, this began to change due to the rising presence of the **bourgeoisie**.

Bourgeoisie

The new middle class of society. Unlike the aristocracy, who inherited their wealth, the bourgeoisie were lawyers who earned their money in the rapidly expanding cities.

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This was a time of profound change as urbanisation and industrialisation swept across Europe. The middle class had increasing amounts of money to spend, and wanted to enjoy the same privileges as the aristocracy did. And so the concert hall tradition began – a way for the middle class to enjoy public performances of art music.

For composers, this was a huge change. Until now, composers would usually work for a wealthy aristocrat. They would receive residence and an annual payment, and in return, they would write music for the court. Now, composers had the option of writing for the general public. Not only could they organise their own concerts and generate their own income, but audiences flocked to their performances. London was especially welcoming. England lacked any major composers, but, as a result, the series was all the more successful for international composers.

The Mechanical Orchestra

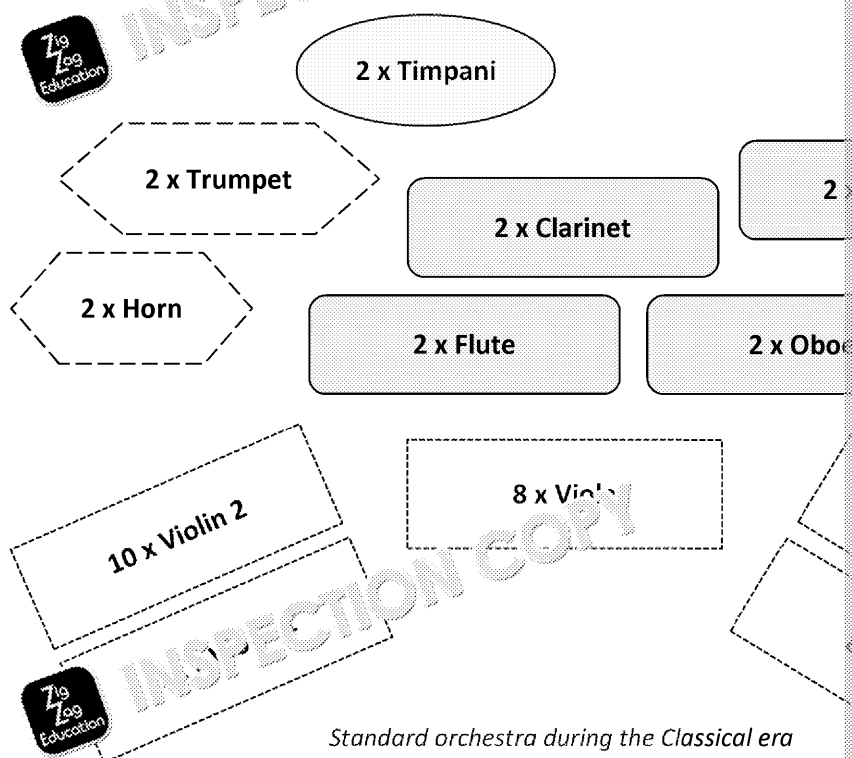
Industrialisation didn't just affect the audience for classical music, but the capabilities of instruments in particular became more and more versatile into the nineteenth century. In the eighteenth century, instruments were only able to play a limited selection of notes – those that were in the harmonic series of the instrument. This meant that brass writing was often very simplistic in the eighteenth century. In the nineteenth century, new techniques were becoming commonplace that allowed instruments to play all notes, and so become more melodic. Although this happened after the writing of Beethoven's symphonies, it makes full use of the brass in the symphony, giving the melody to the brass at various points.

Question 1

The first picture below shows the standard orchestra during the Classical era. The second picture shows the standard orchestra of the Early Romantic period. What difference do you notice between the two?

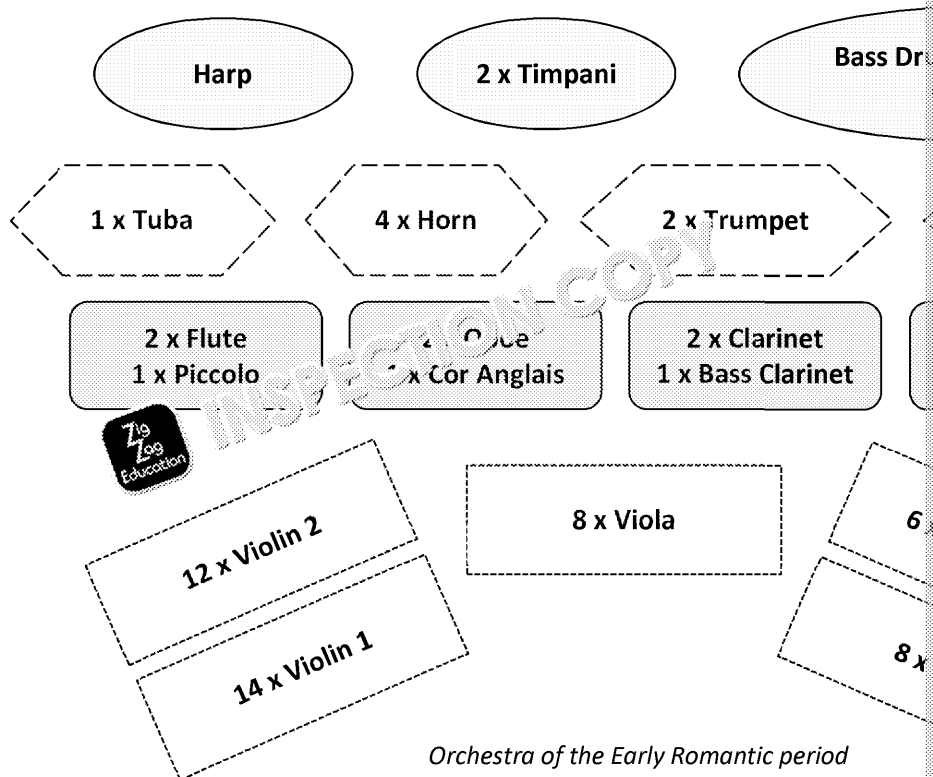
Question 2

Explain how or why these changes occurred.



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Changing Times

The 'Eroica' sits in the middle of a time of profound change, not just in music but in the world. The French Revolution of 1789 had led to a tide of revolution and change across Europe, led by Napoleon Bonaparte. The decline of the aristocracy and the subsequent rise of the middle class had a significant impact on the way composers earned a living, where they wrote for, and how their works were received. All of this happened linked to the changes happening in the musical world. The Classical era was slowly drawing to a close, and Romanticism began to filter in.

Here, we will not go into too much detail on Romanticism, apart from how it differs from the Classical era. The two, we will be comparing the works of Beethoven (and most importantly, the instrumental works of Haydn and Mozart).

Before he started going deaf, Beethoven had followed a similar pattern to Mozart vocationally. He was a rising star in the concert world, touring Europe and giving piano recitals. As a pianist he was considered one of the finest in the world. This was all in line with the Classical era – the performing virtuoso who lived in the limelight. For Beethoven, though, as he was going deaf, the idea of a deaf composer/performer seemed absurd. He was pushed out of the social limelight and became a solitary, isolated figure; he became a Romantic.

Activity 2

Below are several opposing phrases. Within each box, one describes Classicism, the other Romanticism. Can you work out which phrase goes with which period?

Sublime/Bernini	Performing Virtuoso Composer / Isolated Genius Composer
Bourgeoisie/ Aristocracy	Representation/ Expression

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Concert Halls: The Rise of the Score and the Decline of Cheering

As performers, composers such as Mozart would often pay little attention to their audience. Concertos and sonatas would include a 'cadenza' near the end; this was an improvised solo showcasing the performer's virtuosity. It would vary every time, and was wildly popular with the audience. The spontaneous guitar solo in a modern-day rock concert. But in today's classical concert hall, improvisation is never improvised – there are incredibly few performers with the knowledge and skill to improvise. Cadenzas are performed, to the letter, from precisely notated scores.

This change took place during the transition to Romanticism. As Beethoven withdrew from the public scene, so the emphasis of his music moved from the performer to the music. Over time, the importance of the performer's virtuosity became less admired. Improvisation and shows of virtuosity began to stick rigidly to the score they were given. The effect was passed through generations. In 1795, the first music conservatoire opened in Paris – the first in Europe. Most quickly followed, and the pupils of these conservatoires were taught perfect technique above improvisation. And so the importance of the score became paramount.

The change in the concert hall was not just for composers and performers, however. The audience changed. During the Classical era, the audience would clap whenever they felt like it, between movements or at the end of a particularly thrilling solo. They were loud and raucous. In the Romantic era, the audience moved again and stamping their feet to the music. Nowadays, there is a ritual to concert etiquette. Clapping only happens at the very end of a piece, not between movements. To do otherwise seems rude and disrespectful.

Once again we turn to Romanticism to see when and why this change occurred. It was a time when music became more and more revered, not as entertainment but as a work of art to be listened to with silent respect. As the improvisation and displays of skill disappeared, a new kind of music emerged. The concert hall became a place of worship.

Was Beethoven really responsible for all of this? (In the sense that things were different because of him, would they have been different if he had not been there?)

The concept of a successful composer is the embodiment of heroism – of strength, of courage, of the individual. In the Romantic era, Beethoven has become the most best-known composer because people are fascinated not just by his music, but the story that accompanied it.

Heroism and the 'Eroica'

The 'Eroica' was originally dedicated to Napoleon Bonaparte, the military leader of France; in fact it was originally entitled *Bonaparte*. Beethoven, a political idealist, deeply admired Napoleon but was outraged when the leader proclaimed himself the Emperor of France in 1804. He erased Napoleon's name from the title page and the name was revised to 'Heroic Symphony, composed to celebrate the memory of a great man'.

The piece is a four-movement work:

- | | |
|-----------------------------------|-------------------|
| 1. Allegro con brio | 3. Allegro vivace |
| 2. Marcia Funebre (Funeral March) | 4. Allegro molto |

Compared to the standard symphonic form (see page 10), the 'Eroica' largely conforms to the standard form. The first movement is in sonata form, the second is a slow movement, the third is a scherzo in $3/4$ (a combination of the Minuet and Trio). The fourth movement contains complex variations with fugue-like episodes, based on a theme from another work, *The Creatures of Prometheus*.

It has already been mentioned that the 'Eroica' marks the beginning of Beethoven's second phase. This is where he departed from the Classical idiom and began to reinvent music for the new century. As such, the 'Eroica' occupies a unique place in history, in both Western music itself. What about it was so different?

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⁴ Taruskin, *History*, p. 651

- The biggest change was **length**. The symphony was longer than any of its predecessors – around 15–20 minutes long. The ‘Eroica’ was double this – at least 40 minutes.
- The first movement (in sonata form) was likewise expanded. The developmental moment of harmonic instability, was taken to new proportions here and treated in an expanded way.
- The piece has also been set apart from other works due to its organic nature. The symphony naturally grows from a single idea – everything within the work grows like an oak tree may grow from a tiny acorn.
- The piece is described as heroic, but is also full of struggle. The heroic victory is a hard-won work, and this happens throughout the symphony. Writing so full of emotion was a departure from the traditional ‘classical’ symphony.

After the premiere of the ‘Eroica’, opinion was divided. On the one hand, Beethoven’s closest friends maintained that the symphony was a masterpiece, expressing a more elevated music with some beautiful phrases. A second group of individuals denied the work any artistic value due, lamenting the disjointed modulations, fierce transitions and ‘endless duration’.⁵



Figure 1
after Beethoven

Key Points So Far:

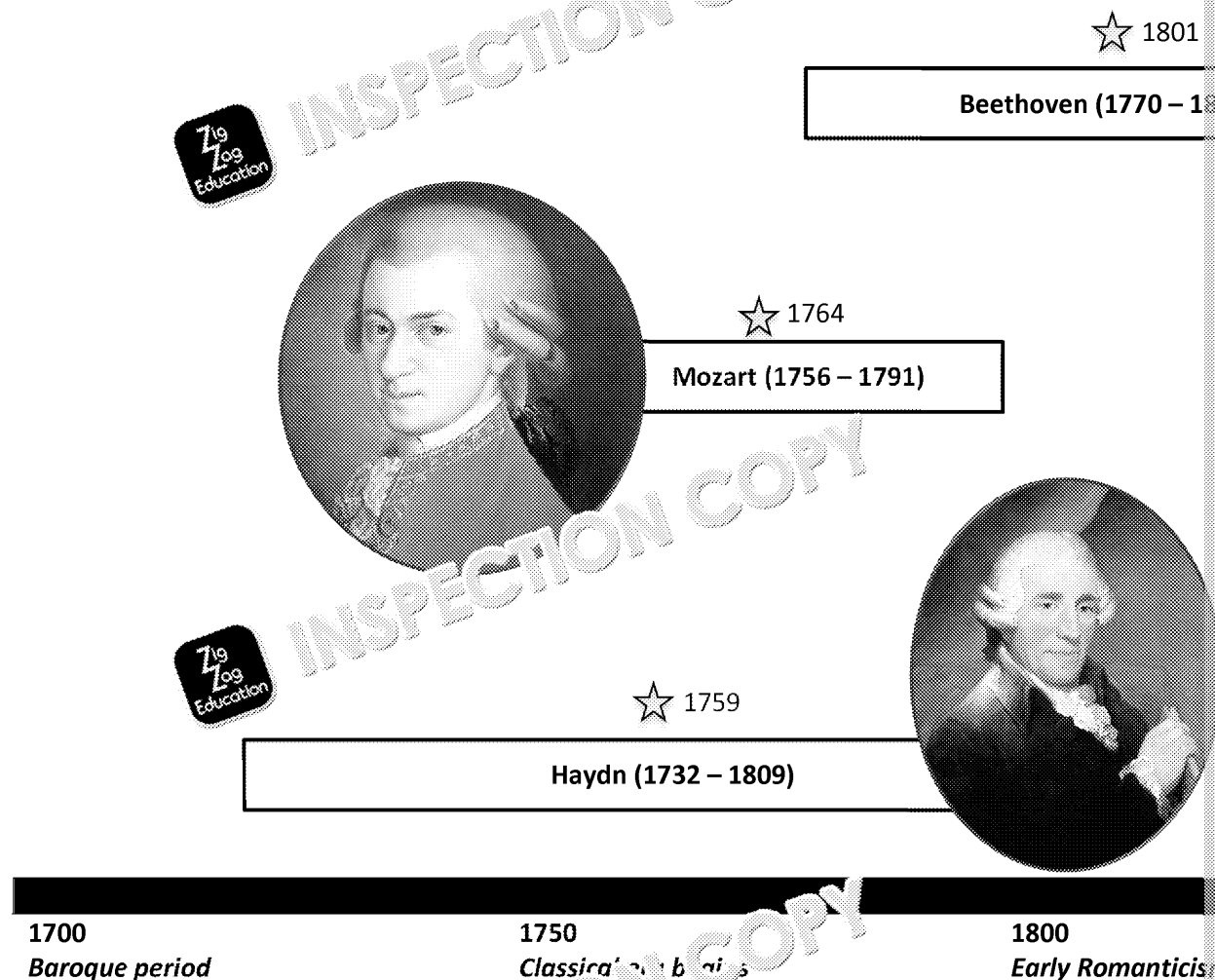
- The Classical era saw the rise of instrumental music to a level of importance not seen before.
- This era also saw the creation and development of the symphony, as well as the binary form, also known as ‘sonata form’.
- Mozart and Haydn were two of the most important pioneers of this time, who solidified genres such as the symphony.
- Beethoven was seen as Mozart’s natural successor, and was the pivotal composer of the Classical to Romantic.
- The *Eroica* was his first work in his middle, ‘heroic’ phase.
- The nineteenth century marked a change in concert hall etiquette, and increased the score and upon the composer as a romantic figure.
- Increasing urbanisation and industrialisation led to the rise of the bourgeoisie, and music became far more widespread.
- The *Eroica* is a revolutionary step in the symphonic repertoire, doubling the length and introducing more complex harmony.

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⁵ Wallace and Meredith in Senner Wayne M, *The Critical Reception of Beethoven’s Compositions* (University of Nebraska: 2001), p. 15

The Three Composers and Their First Symphonies – Timeline



The boxes show the composers' lifespans. The star and corresponding date is when each wrote his first symphony. Mozart's first, but it is 37 years until Beethoven publishes his first.

•Note that the dates marking the musical eras are rounded.

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Analysis

Main Analysis 25 – 35

Key	E♭ Major
Time Signature	$\frac{3}{4}$
Tempo Marking	Allegro con brio (as with spirit)
Structure	Sonata Form
Length	Approx. 15–18 minutes

Basic Info

Instrumentation

2 Flutes, 2 Oboes, 2 Clarinets in B♭, 2 Bassoons, 3 Horns in E♭, 2 Trumpets in

The instrumentation is fairly typical of a Classical orchestra, the only departure be

Sonata Form

The first movement is arranged into an expanded version of sonata form. While Beethoven breaks some of the guidelines of sonata form, it is still possible to analyse the piece in this manner. The form are described here; later we shall see how Beethoven manipulates these

Sonata form can be split into three sections: exposition, development and recapitulation.

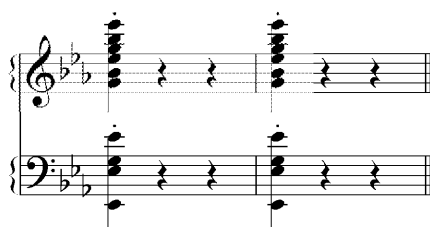
- **Exposition:** This is where the primary themes of the piece are introduced. It is introduced, in contrasting styles and keys. After the two themes have been introduced, the first theme is closed with a 'closing theme' or a codetta. It is common for the second theme to be linked to the first as the dominant.
- **Development:** This is where the thematic material is 'developed'. This can involve harmonic changes – this means that the development stage is usually the most unstable. The development begins in the key of the exposition and often pass through multiple keys before transitioning back to the tonic at the end.

NB: In Classical works using the sonata form, the development was generally shorter. In Romantic works would often expand this section, creating a much longer period of unstable harmony. This is what Beethoven does in the 'Eroica'.

- **Recapitulation:** The original theme returns in the tonic, and the second theme returns in its original key. The piece will often end with a coda.

Section 1 (Exposition)

The piece begins with two huge E♭ major chords. Played by the full orchestra, it is establishing the tonic.



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Within this first chord, the strings cover the most ground. Beethoven makes the most of the string section, with a quadruple stop in the first violin, a triple-stop in the second and a **double-stop** in the viola. The cello and double bass parts are on the same staff, but the double bass sounds an octave lower than it is written, meaning the $E\flat$ below the bass staff is also sounded by the strings.

Double-stopping

A technique in which string players play two strings at the same time to produce two notes simultaneously. This can be used to play three or four notes at a time (triple- or quadruple-stopping).



Question 3

Viola players read from the alto clef. What two notes are the violas playing here?

Straight after this bold proclamation, the main theme is introduced, played on cello *primary theme*.



Activity 3

Play the primary theme as it is shown above. Notice how the first eight notes all belong to the $E\flat$ major triad, and the sudden dissonance of the final note. What is the interval between this

The theme is simple in shape and reminiscent of a fanfare, establishing the heroic title suggests. It is a simple and short theme, making it much easier to develop and than a long, complex theme would be.

The final two notes in the example above are not part of the primary theme, but Everything until this point has been firmly rooted in $E\flat$ major, but Beethoven disrupts this with a **chromatic** line that shifts from $E\flat$ to $C\sharp$. This extends the theme beyond a well-balanced five bars. As the harmony begins to lose its stability, so too does the rhythm. The violins now enter after a quaver rest, playing a **syncopated** rhythm.

Question 4

From bars 3–8 there is a line through the note given to the second violins. What does this line indicate?

- a) To accent the note each time
- b) To play a measured tremolo
- c) To play the note staccato



Chromatic

The use of notes that do not normally belong within the key of the piece. This can be used in melody/harmony. Chromaticism became increasingly common in the nineteenth century. A chromatic scale that uses all notes, going up a semitone at a time.

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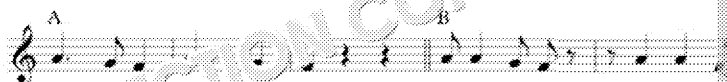


Syncopation

When a rhythm is 'offbeat' – i.e. a weak beat is stressed instead of the normal strong beat.

Question 5

Play the two examples below. Which one uses syncopation?



The first violin part moves upwards by a semitone at bar 10 to an A \flat , the strings form a phrase neatly concludes at bars 14–15 with a perfect cadence in E \flat major.

bars 15–23	<ul style="list-style-type: none"> The theme is taken over by the wind instruments and horns, still in E\flat major. The second half of the theme then passes back between the first violin and the horns via leading notes through F minor and A\flat major. The final chord of bar 22 is a French augmented 6th, which is followed by a dominant.
bars 23–36	<ul style="list-style-type: none"> Bars 23–28 use a B\flat pedal note in the cello part to prolong the E\flat major. Over this pedal, a series of block chords are played, culminating in a French augmented 6th chord. Once again, the syncopation disrupts the 3/4 feel and puts the emphasis on the second beat. On the second beat of bar 35 the wind and first violin begin an ascending scale, which crescendos into bar 37.
bars 37–44	<ul style="list-style-type: none"> For the first time (apart from the first few bars), the full orchestra plays tutti. The primary theme is played in full. Once again the second half of the theme passes through C minor and A\flat major. At the end of bar 44 there is another French augmented 6th that resolves to E\flat major.

Question 6

What is the chord on beats 2 and 3 of bar 25?

The Secondary Theme – Where is it?

Augmented 6th

A chord with an augmented 6th interval between the root of the chord and another note. For example an A \flat augmented 6th would have an F \sharp in the chord. It is the flattened 6th of the next key (e.g. example above would be C – major or minor) and usually resolves to the dominant.

There are three types of augmented 6th – Italian, French and German.

- Italian 6^{ths}** have three notes in them – the root of the chord, the third, and the augmented 6th.
- French 6^{ths}** have the same three notes, but also a sharpened 4th.
- German 6^{ths}** are the same, but use the 5th instead of the sharpened 4th.

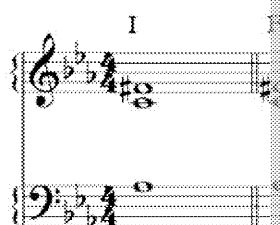


Figure 3: The three types of augmented 6th found in C major.

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bars 45–56



- There is no transition to the secondary theme – we simply hit it. The grand statement of the primary theme disappears without warning.
- The secondary theme begins on F major. This is not the key we expect. It is the **secondary dominant** – the dominant of the dominant. The actual key is D major.
- This is seen by the swift return of E♭s in the flute at bar 47/
- The middle strings (2nd violin and viola) play an oscillating accompaniment. The cello and bass play an arpeggiated accompaniment.
- The melody of the secondary theme is far more gentle and lyrical, providing a welcome contrast.
- The initial secondary theme is heard primarily in the wind and string sections.
- The melody begins on the 2nd beat each time, avoiding the strong first beat.
- The G♭ in the oboe at bar 53 tightens the harmonic tension, suggesting a key change is approaching. The G♭ is repeated by the clarinets, this time doubling the bassoons.
- Sure enough at bar 55 we suddenly move into a *fortissimo* moment of **homorhythmic tutti**.
- Bars 55–56 see the string and wind sections play a descending scale. Starting on a G, it moves down a B♭ major scale, reaching B♭ on the first beat of bar 57. The brass play an inverted pedal on the dominant (F) for two bars, before resolving to B♭ in bar 57.

There is some disagreement about where the secondary theme occurs in the exposition. Some analysts have said this is too early in the piece for the second theme, instead at bar 83; however this theme is said to enter in the key of D major, and is not expanded in the section.

Within this analysis we will treat the theme at bar 45 as the *secondary theme*, and the theme at bar 83 will be referred to as the *tertiary theme*. To Beethoven's credit, he introduces *another* theme in the development, but we'll discuss this later.



Figure 4. Short score of bars 45–54

Note how the melody is passed between the parts consistently – oboe to clarinet to flute, and so on. The phrase is interrupted by the bassoon when the bassoon joins the clarinet, just before the end of the section.



This first section will be classed as *2a*. It is the first motif within the secondary theme.

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bars 57–64	<ul style="list-style-type: none"> An eight-bar phrase that links together the two halves of the secondary theme. This section ends with a crescendo amid quaver rhythms in the strings, signalling into the next section.
bars 65–74	<ul style="list-style-type: none"> This is the second half of the secondary theme, and will be defined as 2b, in contrast to 2a. The dynamic has now reached <i>forte</i>. The emphasis is firmly on the downbeat, with large tutti chords sounding in bars 65, 67 and 69. The slow, linear melody that passed between instruments has been replaced by the violins that rapidly descends before jumping back up (an interval of an octave in bar 66). The key has shifted from B♭ major to its relative minor (G minor). After six bars, the accompaniment moves from block chords every other bar to quaver downbeats, leading to syncopated accompaniment figures. Meanwhile, the violin continues to leap in octaves, gradually heading up to a high G (bar 75).
bars 75–82	<ul style="list-style-type: none"> The high melody is carried by flutes, violin and clarinet. At bar 77 a dominant pedal enters on F in the strings. It is taken up by the bassoon in bar 83, where the downbeat resolves to B♭ as the tonic. At bar 81 all parts are marked <i>fortissimo</i> and enter a descending B♭⁷ scale (except the strings, which continue the dominant pedal). The scale is coloured by the second note, an F.

Question 7

At bar 79, there is the marking 'a.2' in the flute, oboe and bassoon parts. What does this mean?

Another Theme?

As we reach bar 83, Beethoven begins to bend the rules of sonata form by introducing another theme, in contrast to the conventional two. Although the theme is brief and does not return, it still has its own characteristics. It is a calm theme, consisting of a clear harmonic movement and slowly building texture.

As happened in the secondary theme, the action is passed between the wind and strings (the strings take over at the end to support the wind section). However, here there is no clear melody, and the attention is brought to other elements such as rhythm and texture.

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Figure 5: bars 83–94; the tertiary theme

The excerpt above can be split into three four-bar sections, passing from the wind to the strings. The first section ends at bar 86, where the double basses enter a bar earlier than the other instruments. The second section ends at bar 90, and the bassoon and oboe begin the third phrase begins at bar 91. This seamless linking between the sections creates a transition – a technique known as **uvetailing**.

The rhythmic pattern of the theme is fairly simple compared to the syncopation we have seen in the first movement, but is still distinctive. The pattern is a crotchet rest on the downbeat (note how the strong downbeat is purposefully avoided), followed by a series of stacked crotchets. The rhythm is brought to life by the detailed dynamic marking used by Beethoven.

Note how all the parts are full of detailed dynamic information and articulation. The phrase builds towards the middle before a sudden decline at the end. This is also a common feature of the tertiary theme. For example, take the flute line at bar 86. The phrase ends on a first inversion Cm chord, which is resolved by chromatic lines in the oboe and bassoon parts. The flute holds a 9th suspension for a bar before resolving. This downward resolution is commonly known as a **sigh**.

Question 8

How does the excerpt in Figure 5 support the idea that there was an increasing focus on chromaticism in the composer's score in the nineteenth century?

Diatonic

When no accidentals (sharps/flats/naturals) are used, the music is described as **diatonic** and does not depart from the key that the section is in.

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bars 95–99	<ul style="list-style-type: none"> As the tertiary theme comes to an end, the harmony darkens. The chromatic bass line at bars 95–97 underpins diminished chords. The harmony gradually heads towards B\flat – first through C7, (the 97. The strings drop out at bar 98, leaving the wind section to play a chord on the downbeat of bar 99.
bars 99–108	<ul style="list-style-type: none"> The strings take over again at the second beat of bar 99. The melody is ignored, though. Instead a ninth bar pedal on the dominant bass note is played. The strings begin on the same chord as the wind section, but the second violin, with its slowly evolving, chromatic lines, the strings and the cellos enter a B\flat major scale in 3rds. At bar 104 the viola and cello enter in 3rds, moving in contrary motion to the strings. All scales are all completely diatonic. The use of a gradual <i>crescendo</i> from bar 105, along with the acceleration, increases the tension, and at bar 108 the parts dive into a contour heading at last for the tonic.
bars 109–118	<ul style="list-style-type: none"> Sure enough, bar 109 begins with a forte B\flat on the downbeat. The next eight bars are completely diatonic within B\flat major. The first four bars on the tonic, two on the dominant, then repeated. Even the arpeggiated figure that outlines the harmony, passing from the tonic to the flute and clarinet (bars 113–116). The rhythm continues to avoid a regular $\frac{3}{4}$ pattern, however – the 2nd beat of each bar, and how the full chords at bars 110–112 are on the second beat. At bars 117–118 the 1st violin resumes the melody (doubled by the flute) with a descending figure that outlines the B\flat major arpeggio. However, a note one semitone lower, which then resolves upwards to the tonic.
bars 118–122	<ul style="list-style-type: none"> In bar 118 the strings finally coalesce as the other instruments join in. In bar 119 the strings enter a section of fast semiquaver motion for the first time, which culminates in a rising melody at bar 120. The strings enter a B\flat major scale (from the D and F\sharp in bar 121), before evolving into a B\flat major scale at the start of bar 123. During this section, the viola and cello often play in 3rds, although the viola is below the cello (this is known as part crossing). <p>The section is made more exciting due to the fact that the section is made more exciting despite the continued use of $\frac{3}{4}$. The <i>sforzandos</i> reinforce this, occurring at bars 119 and again every two beats after this for three more times.</p>

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Bars 123–131

This rhythmic confusion continues for another nine bars. First we get five bars of another four bars of a single chord hammered out repeatedly.

The first five bars of this phrase move through the **circle of 5^{ths}**.

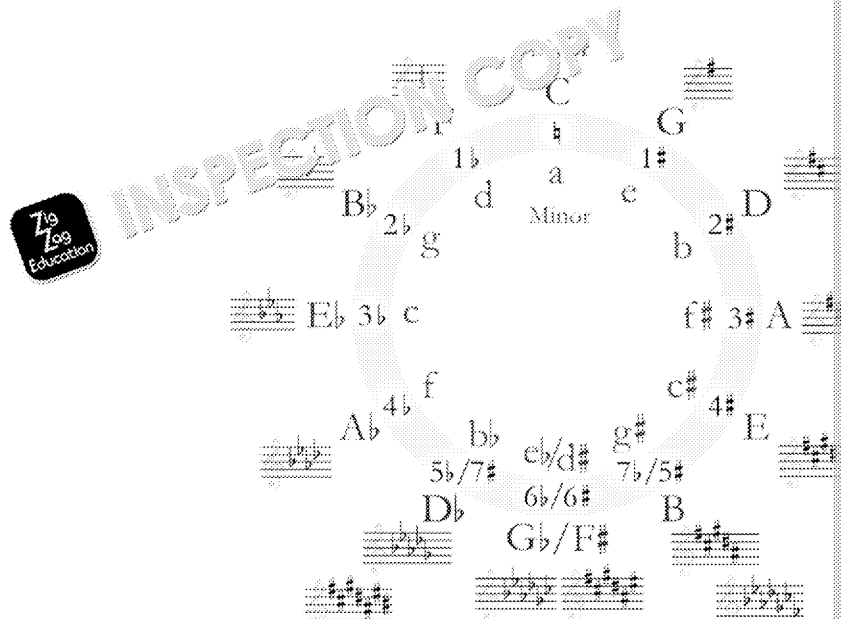


Figure 7: The circle of 5^{ths}

The circle of 5^{ths} shows the relationships between all of the keys, both major and minor. In C major, the closest keys on the circle are the tonic (C), the dominant (G), the subdominant (F), and the relative minor (A minor). Moving along this circle to the tonic in gradual steps is a common device in all types of music, and is often used to end a section.

D⁷/F[#] – Gm B[°]/D – Cm/E_b C⁷/E – F D⁷ – Gm

Figure 6: Short score of the strings, bars 123–131

Harmonically, the phrase moves through a series of cadences. The first is a perfect cadence in C minor. Look back at the circle of 5^{ths}; C minor is next to G major. The harmony is made less stable by placing both of these chords in their 1st inversion. The second cadence is a semitonal resolution in the bass line (first F[#] to G, then

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This semitonal resolution continues in the next cadence, once more a perfect cadence of 5th we would expect this to be F minor, but Beethoven instead puts in an A \flat , the result, we jump backwards on the circle, before moving anticlockwise again as the G minor and C minor once more.

The musical example above is formed only from the string sections, which collectively violins are double- or triple-stopping on every chord. The cellos double the middle horns also join in.

Throughout these five bars, the rhythm is consistent, skipping the downbeat and chords. This means the resolution always occurs on the 3rd beat, weakening the sense of resolution.

The piece suddenly 'stutter' at bar 128, as if it is caught on repeat. For four times at a *tutti sforzando*. It is played every other beat, completely eradicating the jarring, intense effect.

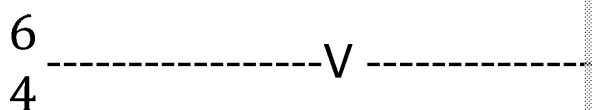
Question 9

What is the chord played from bar 128 to 131, and what is its relation to the key of the movement?

After four bars of a repeated chord that has brought the whole orchestra together, what does Beethoven use to move on?

Just as was common in the symphonies of Mozart and Haydn, Beethoven uses a *staccato sforzando* is replaced by legato *piano*, tutti by *crescendo* and *viola*, and offbeat crotchet pattern. The effect is a sudden, unexpected shift that signals we have entered new territory.

Resolution has still been delayed; we now move to a $\frac{6}{4}$ chord in B \flat , outlined as a *viola*. The *tutti* cadence started here would look like this:



Instead, though, Beethoven shifts the harmony – an **interrupted cadence**.



Figure 9: Short note of the strings, bars 132–135

The violins continue the *staccato* pattern in bar 133, but the harmony has shifted (remember that the *augmented 6th* has the 5th of the chord – here it is the *viola* moving back to the $\frac{6}{4}$, this time filled out by held notes in the *viola* again the resolution is delayed, this time moving to a *vii^{o7}/V* (bar 134).

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This chord is similar to the secondary dominant, which is written as V/V (five of five chord (in the key of B \flat , this would be C 7), is replaced by a vii chord, a diminished 7 – so E $^{\circ 7}$ in this example (heard above in its 1st inversion).


The 1st violin carries the melody here, doubled an octave above by the flute. From moves chromatically upwards from G to B \flat . The melody forms a series of suspensions through a series of harmonic suspensions we return to the 4th chord again at bar 143 properly resolved, first to V (b.143), and then to I (b.144). The 'Eroica' is about violent laboured resolution of 13 bars is the essence of the struggle throughout the piece.

The exposition is now finished – since there is a repeat (a common feature with return modulation to E \flat is required. First we are given a triumphant moment in B \flat finally been achieved. Strong tutti chords emphasise the downbeat of each bar (b.143 and 2nd violin outline chords in the 2nd and 3rd beats. At bar 147 the full orchestra plays A $^{\circ 7}$ /B \flat – the B \flat is also sounded higher by the violins and winds. This is played for the music relaxes once more. The primary theme's opening is quietly sounded by the cellos, one tone lower, in the minor. The music seems to wander for a moment, and the cello line, going from B \flat to C \flat , A \flat to B \flat . On the final B \flat (sounded on the final beat of bar 147) suddenly rejoins the strings to form a B \flat 7 chord that promptly resolves to E \flat a beat begins once more. The ease of this sudden shift back to E \flat is made all the more so by the dominant that has just taken place.

The exposition is then repeated, this time at the end skipping from bar 151 straight ending. The **development** section has begun.

Activity 4

Go back through the exposition. Identify the primary, secondary and tertiary themes. Give an **example** of **each** of the following:

	Syncopation	Interrupted Cadence
-------------------------------------------------------------------------------------	--------------------	----------------------------

Section 2 (Development)

Here is the earlier description of the development:

This is where the thematic material is 'developed'. This can include rhythmic, melodic and harmonic changes. This means that the development stage is usually the most experimental section of the movement. The development begins in the key of the end of the exposition, and usually moves through several keys before transitioning back to the tonic at the end of the section.

Beethoven expanded the development to new levels in the 'Eroica'. The length is the longest in the history of the symphony. The harmony is taken further than previous composers had dared to. As we work through the section, we will identify the techniques being used – do they seem more in keeping with traditional Classical music or more towards the Romantic style of the nineteenth century?

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bars 156 – 169	<ul style="list-style-type: none"> As we did at the first-time ending, we find ourselves in a waltz marked <i>pianissimo</i> at bar 156. This time, the sudden cadence is from the 1st violin) play in octave unison, a chromatic line that On the 3rd beat of bar 158 the 1st violins enter with a three-note repeated by the bassoon and oboe. The sparse texture is suggestive of French, followed by a G⁷, (bar 160), which is then repeated. At bar 164 the harmony stalls on C⁷, avoiding the expected resolution to the minor of E^b). Instead, the strings play slow, broken chords of G⁷ over a pedal point, which shifts to C⁷ and then to an A^o/G. This prompts a shift to G major.
bars 170 – 181	<p>At bar 170 the secondary theme (2a) returns. As in the exposition, the key of G major is revealed to be the dominant (shown here by the F# in the key signature).</p> <ul style="list-style-type: none"> The tune passes between the winds and strings – oboe to bassoon and then repeated. The inner string parts play an oscillating accompaniment. The harmony likewise oscillates between G and C, as well as inverted

Activity 5

Compare the secondary theme (2a) in the exposition with its return in the development and differences can you find? Think about texture, harmony/melody, dynamics and the two.

After the calmness of the secondary theme, the orchestra begins to hint at the return of the primary theme. At bar 182 the secondary theme finishes, turning back to C minor. We begin to hear minor

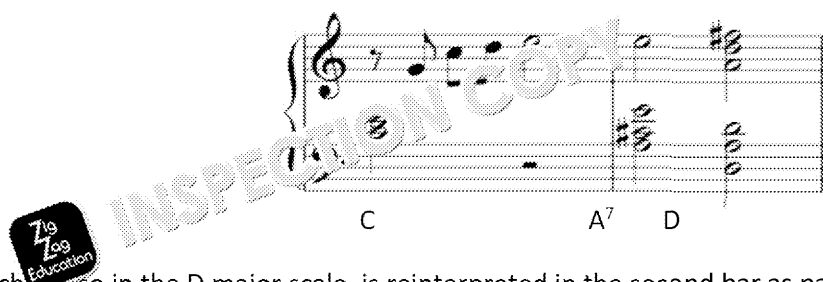


Figure 8: The primary theme, bars 182 – 189

Common Tone Modulation and Enharmonics

In the example above, the primary theme gradually shifts up – first from C minor to C major, then to D minor. The primary theme begins again in D minor.

The modulation is achieved through a technique called **common tone modulation**, which acts as the pivot between two keys, both of which have that note in their scale. In this example, the common tone is E. The melody uses E as a common tone between C major and D major, the interval of a second.



The E, which is also in the D major scale, is reinterpreted in the second bar as part of a perfect cadence into D major.

This is part of the technique Beethoven uses here, but he also uses enharmonic modulation.

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Enharmonic

When two notes are the same but spelt differently. For example, G \sharp and A \flat are the same note, but which spelling is used depends on the key signature and the context. In E \flat major you would use A \flat , not G \sharp .

Let's go back to the passage from the 'Eroica'.

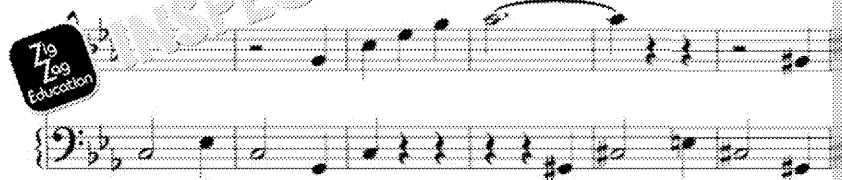


Figure 9: The primary theme, bars 182 – 189

First we hear the theme in C minor, the melody passing from the cello to violin. When this is held, the cello begins the melody again, this time a semitone up. The held A \flat as a G \sharp , its enharmonic equivalent and the correct spelling for the new key of C \sharp minor modulation is used again from bar 189 to 190, where the A \flat (the sixth degree of a C minor scale) as the 5th degree of a D minor scale.

This modulatory transition begins *pianissimo*, but continual *crescendos* bring us to the music solidifies into its new key of D minor. In the exposition Beethoven defines three themes; he now makes full use of them by combining all three in a dramatic

Activity 6

Look at the example on the next page. Before reading the text below, and What musical excerpts from the exposition can you find?

Here is what Beethoven includes from the exposition in bars 190–197:

- The minor variant of the *primary theme* continues throughout, played by double bass. The rhythm remains the same, although the shape is extended slightly at bars 194–197, where the arpeggiated D minor chord to an A \flat .
- The violins seamlessly dovetail between two parts. The second violin begins with a melody reminiscent of bar 7. Meanwhile, the 1st violin starts with *2b*, the second section (bar 65). The two switch between both roles throughout this section.
- Meanwhile, the winds and brass play a staccato crotchet figure, filling in the gaps between the two tied dotted minims. The chordal texture and rhythm evokes the *tertiary*

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Once again, Beethoven invokes 'struggle' through the restless modulation of the 'victory' through the bold statement of the combined themes from the ex

bars 198–201	<ul style="list-style-type: none"> The Dm statement of the combined themes is followed by a complex texture this with quaver notes played in the strings and wind while the first violin takes the semiquaver melody, still an arpeggio. Harmonically, the music introduces an F# from bar 198, forming a D7/F# which switches to a Gm 1st inversion a bar later, a pattern which is sustained. At bar 201 the lower string parts crescendo.
bars 202–209	<ul style="list-style-type: none"> The D7/F# from bar 201 is used to cadence to G minor, and suddenly the orchestra returns at <i>fortissimo</i>. The statement of the combined themes is now repeated in the



Development

The development is where a piece departs mostly radically from its original key further and further from E \flat – first through C, then Dm, and now Gm. How much further will it go?

bars 210–223	<ul style="list-style-type: none"> The statement in G minor ends as the E minor statement did, marked <i>piano</i>, with a <i>ritardando</i> and a violin melody. This time, however, the harmonic instability does not last a moment through multiple keys. Apart from bar 223, all the chords are sustained for perpetual movement and instability. Throughout this section there is a slow-building <i>crescendo</i>, and instrumentation. The brass enter at bar 218, along with the initial clarinet). A bar later, the 2nd bassoon shifts down an octave to chords, and at bar 222 the whole orchestra is marked <i>fortissimo</i>. At bar 223 the orchestra plays an F\flat augmented 6th. The B\flat in the French variant. This is used to resolve to E\flat in bar 224 (the <i>ritardando</i> shortly). Note the chromatic lines created by the harmony at bars 222–223: chromatically from D\flat to E\flat, while the bass moves in contrary motion.
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Activity 7

Below are the chords used in this 14-bar section. Get into pairs and choose one person (with the proper inversions), while the other plays the violin melody. Then have a look and compare them to the outer wheel of the circle of 5^{ths}. What do you notice?

Chords (bars 210–223)
(reading left to right)

	Cm/E \flat	G ⁷ /B
C ⁷ /B \flat	Fm/A \flat	C ⁷ /E
F ⁷ /E \flat	B \flat m/D \flat	E \flat ⁷ /D \flat
D \flat /F	F \flat aug 6 th (French)	

bars 224–239	<ul style="list-style-type: none"> As the music shifts from the F\flat augmented 6th of bar 223, it resolves to the dominant of the local tonic (A\flat). Upon reaching bar 224, there is an introduction of D\flats in bar 225 confirms that the music has now moved to the starting key, E\flat). At bar 238 the strings begin to introduce E\flats, suggesting a shift to A\flat.
bars 240–247	<ul style="list-style-type: none"> At bar 240 the wind and strings come out, leaving just the strings. The viola introduces a <i>ritardando</i>, a figure of leaps and dotted crotchets, a rapid <i>trill</i> accompaniment that bears some relation to the <i>trill</i>. The melody slowly passes upwards through the strings, the rapid <i>trill</i> continuing first in the cello before also moving up.
bars 248–252	<ul style="list-style-type: none"> As the fugato reaches an end, the harmony has once again shifted through a passage through D minor with a vii^o–i cadence, but this is only one of the most intense harmonic moments within the first movement, at the point (FOP).

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Fugato

A short fugue which does not occur within a work specifically written as a fugue. It is a composition in which an initial theme is stated before being gradually taken up by other instruments at different pitches. In a fugato the thematic material is only repeated once.

Far-out point

A term frequently used by music historian Richard Taruskin. It is used to refer to a point where the harmony has been reached in a piece in relation to the starting point.

Once again, contrast proves to be most effective in this symphony. After a complex accompaniment and a long harmony, we now shift to a block chord, tutti texture and a rhythmic drive so prevalent in the exposition.

Bars 252–282

Covering 30 bars at once may seem like a lot, but the rate of harmonic change is fast. It is hammered out again and again, the slow descending progressions seeming to lead to confusion.

Chord	D°	Am/C	B ⁷	A#°	A°
Bars held	6	6	6	6	2

The D° followed by Am/C takes us towards the key of A minor. However, the descending secondary dominant of A minor – B⁷. E minor is the key we will eventually reach. Here in favour of two more diminished chords, the bass line sinking down a semitone to A°, the rate of harmonic change increases – the end is in sight. The C major chord brings a sudden moment of brightness to the harmony – a brief diversion before four bars have heard so far. The orchestra plays a (1st inversion) – but with an added E. three octaves, making the semitone clash against the F painfully obvious. For four out time after time. The C major disappears and we move to a B⁷(⁹) chord in the resolving the previous chord.

The piece now stabilises in E minor. Although on a keyboard, E minor may seem to be on the circle of 5^{ths}. They are at opposite sides from each other, completely unrelated.

The F/A in bars 280–284 functions as a **Neapolitan 6th**. The cadence to E minor (b) in its simplified form:

N₆-----V-----

Neapolitan 6th

A chord that is the flattened 2nd of the tonic; for example, in C minor this chord is major). It is often used instead of the ii and iv chords at a cadence, and in all keys. The 6th refers to the fact that the chord is usually cast in 1st inversion – so the major 3rd and the lowest note of the chord would be F.

Question 10

In the key of G major, what would the Neapolitan 6th chord be?

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bars 284–287	<ul style="list-style-type: none"> The texture thins to the string section only, a gradual <i>diminuendo</i> dropping the piece down to <i>piano</i>. The 2nd violin plays a C, turning the chord into a B⁷⁽⁹⁾. The violas sound that B is acting as the dominant 5th, taking us into E minor at bar 288.
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Bending the Rules – Another New Theme

The definition of the development section seemed fairly straightforward – a section in which exposition is developed and the harmony pushed to new levels. So far we have seen examples of this, but Beethoven has stretched this further than previous composers ever had. What is not mentioned though, is what Beethoven does next; he introduces an entirely new theme halfway through the development section.

So halfway through the development we have landed in the relative key of E minor, with a new theme thrown in to the mix to add further confusion.

The new theme (referred to here as the *development theme*) is calm, almost stately. It begins on downbeats (see bars 291 and 293) and a slow melodic line restores the stable 3/4 metre with eight-bar phrasing. The strings drop out, leaving the winds and strings to fill out the theme. The bassoon plays simply a pizzicato line in the double basses, while the parts play moving lines that outline the harmony. The texture has calmed down, with a gentle movement from tonic to dominant every two bars.

The 1st violin part still recalls the opening line, with its pedal note and syncopation. It is also a line shared at first by cello and 2nd violin bears a very similar shape to that of the primary theme.



Figure 10: Primary theme (bottom line) compared to the development theme (top line)

bars 288–303	<ul style="list-style-type: none"> The first appearance of the <i>development theme</i>. The melody is <i>legato</i>, and the oboes take the melody, while the 2nd violin and cello take the second line. At bar 294 the first statement of the development theme concludes. The harmony changes from E minor to a dominant 7th, and bar 295 moves to A minor. The eight-bar phrase is then repeated in the local subdominant, A minor. The texture is thickened slightly on the second utterance of the theme, with the bassoon and viola parts. The oboes drop out and the melody is taken over by the bassoons. The upper string parts play the syncopated accompaniment. The double basses continue to give a pizzicato accompaniment. On the 2nd beat of bar 303, the parts merge into a single line played in octaves, descending scale. This is used to modulate to C major.
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Going Home

Sixteen bars earlier we were in E minor, and Eb major seemed a long way away. When the development section ends, we need to be back in Eb. Beethoven has already begun to slowly move back towards Eb, then A minor, then C major. Where do you think the harmony will go next?

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bars 304–311	<ul style="list-style-type: none"> We now return to the primary theme, heard here in C major. The theme is first played in the strings, bassoon and oboe. Bars 305–306 are played in octave unison, bringing full attention to the primary theme. In bars 308–309 the theme's arpeggiated shape is expanded, the rising figure through two octaves in the lower parts. The brass enter at bar 308 with an inverted pedal on G, which continues to shift between tonic and dominant (bars 308–311)
bars 312 – 325	<ul style="list-style-type: none"> At bar 312 the expanded version of the primary theme is repeated, but the dominant 7th used in bars 310–311, the harmony now shifts to C minor. This is one step away from E\flat major, the relative major of C minor. Again the harmony plays two bars of tonic, two of dominant. At bars 316–317 the strings and wind play in octave unison, outlining a C major triad, then rising a semitone in bar 317 to the F major triad. This shape is then repeated harmonised on D\flat, and a final semitone shift to the leading note to F\sharp is reached at bar 320. The harmony does not stop at that, though – this is only a brief resting point. The harmony does the opposite of what it did in C – it transitions from major to minor (outlined in quaver broken chords by the strings and winds) at bar 321, to E\flatm, and this time the expanded arpeggiated figure abruptly stops at bar 325.

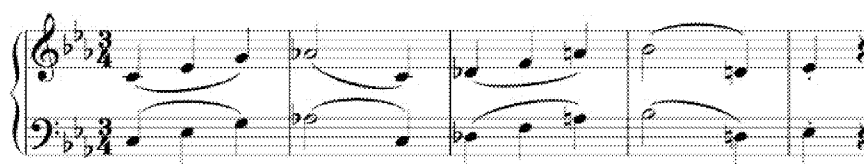


Figure 11: bars 317–20 – The modulation back to E \flat

As the development draws to an end, the tonic becomes increasingly prevalent, anticipating the primary theme in the tonic, which will mark the beginning of the recapitulation.

bars 326–341	<ul style="list-style-type: none"> The development theme returns, now in the key of E\flat minor. The melody is played by the clarinets, the bassoon and cello in the second line. As before, the theme modulates after the first eight bars, but this time it returns to E\flat major, G\flat. The strings and violin now take the melody as the other winds drop out. The strings play a <i>legato</i> accompaniment underneath. Throughout this theme a crotchet figure is featured in the violins. At bars 340–341 the harmony shifts back to E\flat minor through a V – i cadence (in its 2nd inversion).
bars 342–369	<ul style="list-style-type: none"> Excerpts of the primary theme begin on a dominant pedal in E\flat. The rhythmic theme dominates the phrase, although the four-crotchet figure in the flute is a tertiary theme's rhythm. At bar 350 the harmony shifts to V⁷/IV, marking a brief modulation to D\flat. Bar 358 shifts back to B\flat⁷, although the G\flats in the melody keep us firmly of the tonic for the time. At bar 362 the orchestra crescendos, reaching <i>fortissimo</i> at bar 366 on a dominant pedal (E\flatm) – this is held for four bars at <i>fortissimo</i>.

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bars 370–381	<ul style="list-style-type: none"> We now enter the final bridge between the development and the same $C\flat$ chord, but the texture suddenly reduces dramatically – playing the same chord four times – a dotted minim each time. The strings play an arpeggio of the chord in octave unison. The same pattern is then repeated (with the addition of the clarinet). vii°/V resolves to V (bar 378), in turn taking us back to i ($E\flat m$ – In bars 378–381 the oboe holds a suspension for three beats in bar 378 (a B^6 suspension) and the horn in bar 380 (a 9 suspension). Meantime the strings play broken chords in octaves, but through rhythmic diminution of quavers.
bars 382–401	<p>The return to the major tonic is painstakingly slow. Four bars of section, as the strings play pizzicato Bbs. The oboe plays a suspension in the third bar.</p> <ul style="list-style-type: none"> Then the texture thins to the violins, playing a measured tremolo out in bar 388 as a $Bb^{7(9)}$ for two bars. Then we swing back to the suspension, playing just an $A\flat$ and $B\flat$. Once again, the winds and brass flesh out this chord to a full Bb^7. ... and the violins go back to the $A\flat$ and $C\flat$! They hold this for two bars and $B\flat$, which are held for another agonising four bars. By bar 398 <i>ppp</i>, barely even playing. Finally, at bar 400 the full orchestra swells to a <i>fortissimo</i> Bb^7 in the major, and the recapitulation begins.

The Horn's Entrance

This whole passage creates remarkable tension and expectation – especially for a horn player who would have been expecting the return to the main $C\flat$ quite some time by this point.

At bar 398 Beethoven once again breaks all convention by introducing the primary theme *before* the recapitulation has begun. The horn begins a *pianissimo* statement of the primary theme, which lasts for bars 400–402. This premature statement encapsulates the main theme as if the music no longer wait to return to the main theme.

When the section was first rehearsed, many thought this was a mistake, as one of the musicians wrote:

*At the first rehearsal of the symphony, which was horrible, but at which the conductor was correct, I stood beside Beethoven, and, thinking that a blunder had been made by the hornist count? – it's so obviously wrong!*⁶

Section 3 (Recapitulation)

After this false entry from the horn, we finally return in proper to the *recapitulation* of the primary *and* secondary theme in the tonic key, and follows the same structure as before. However, the harmony and finer details change, avoiding the modulations to the dominant that we saw in the development.

The recap begins at bar 402, with the primary theme once more in the cello. Now the primary theme, Beethoven expands it, repeating it in various keys and timbres. The same as before, entering on a syncopated G, but this time the note resolves down to F in bar 410 that leads to the first statement of the theme – first in F major (bar 412) played by the horn, then in $E\flat$ major (bar 420) played by the flute and first violin. This crescendos to two large statements of the theme in $E\flat$ – first at bar 434 with measured tremolo in the strings and an inverted pedal point in the bass, then at bar 444, now raised to *fortissimo*. The brass take the melody with tutti accompaniment in the strings, using the full ranges of instruments, pushing the flutes and violins up to a high G.

⁶ Taruskin, *History*, p. 667

The tutti statement of the primary theme leads abruptly into the secondary theme. This time, the secondary theme begins on B \flat , introducing the A \flat in the melody and the bass remained in E \flat major.

bars 452–471	<ul style="list-style-type: none"> 2a is restated in the tonic. At bar 464 the transition between 2a and 2b begins.
bars 472–489	<ul style="list-style-type: none"> Theme 2b is now played, following the transition to the tertiary theme.

Question 11

What key is it in at bar 492, and what is its relation to E \flat major?

bars 490–515	<ul style="list-style-type: none"> The tertiary theme begins, played in E\flat. At bar 506 the strings begin the gradual <i>crescendo</i> and diatonic scale built around a B\flat⁷ chord.
bars 516–538	<ul style="list-style-type: none"> The diatonic melody continues following the resolution to E\flat major, the fast string section with <i>sforzandos</i> giving a sense of 2_4 time. This culminates in the large chords at bar 530, played on beats 1–4 (bars 530–534) and then every other beat (bars 535–538). The final chord is E\flat major.
bars 539–560	<ul style="list-style-type: none"> However there is no need this time to modulate to the dominant, as the horns. This is answered by an augmented 6th (German) chord (second inversion – a $\frac{6}{4}$ chord) before beginning the same chord exposition (see bars 136–139). As before, the $\frac{6}{4}$ returns bars 540–544 at bar 551 – this time to E\flat major. The three crotchets at bar 554 (a D\flat⁷/E\flat) are followed by a brief exposition of the first theme used first to repeat the exposition, and then the development; here it carries us into the coda.

Coda

A coda is the ending section of a piece. As he does with the rest of this first movement, Beethoven expands the coda far beyond its customary length.

bars 561–568	<ul style="list-style-type: none"> After a quiet E\flat chord ends the recap, a <i>forte</i> chord on D\flat marks the beginning of the coda. The first half of the primary theme is played in the violin and the orchestra lapses to <i>piano</i> at bar 563. Then the theme sounds again, the orchestra now shifted down an octave and the strings now enter too as the orchestra moves to <i>fortissimo</i>, but once again the theme is played in the violin.
bars 569–584	<ul style="list-style-type: none"> Now down to <i>pianissimo</i>, the second violin begins the primary theme. The 1st violin plays short trills above, before moving into a conjunct melody. The oboe joins on the upbeat to bar 574, playing fragments of the primary theme. The harmony moves slowly through a descending bass line – C\flat (bars 573–576), then two bars of C\flat/B\flat, to two bars of Fm/A\flat (bars 577–580), and finally a three-note sequence that gradually shifts down to E\flat minor.
bars 585–598	<ul style="list-style-type: none"> The <i>development theme</i> returns at bar 585 for the final time. This time they did the first time this theme was played – the clarinet takes the melody and the strings play the bass line. The A\flat in the melody at bar 591 is used to form a B\flat⁷, and at bar 594 the theme is now in the minor key – just as the development theme was played in the first movement. The melody passes to the clarinets.

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Question 12

What scale is the bassoon playing from bar 598 to 606?

bars 599 – 605	<ul style="list-style-type: none"> As the bassoon and cello play a semitonal descending passage returns in the violins, first passed between the two, then played
bars 607– 687	<ul style="list-style-type: none"> A gradual build follows this as we return to the tonic. The basses play large leaps, as the flute, oboe, flute, bassoon and 1st violin play a gradually rising line, reversing the descent taken by the bassoon and cello. A steady eighth-note figure in the double basses and violas drives the build continues, the double basses and violas now shifting a major 7th, leaping from B\flat to A\sharp.
bars 619– 634	<ul style="list-style-type: none"> At bar 631 the orchestra goes into a four-bar pedal on the dominant cadence (bars 631–635).

Question 13

Describe the line in the flute and 1st violin in bars 628–630.

At bar 635 the cadence resolves to the tonic of E \flat , but the orchestra has subsided and the horn takes the melody of the primary theme. Meanwhile, the first violin begins a new melody. Its rhythm is similar to something we have already seen in them: 2b:



Figure 12: Comparisons of the first violin. Top line: bars 650–653. Bottom line: bars 628–630.

This accompaniment outlines the chords, and the primary theme is heard in its simplest form, oscillating between tonic and dominant.

The Heroic Victory

The primary theme now gradually builds, and the texture thickens bit by bit as we move forward. The cellos rejoin at bar 643 with broken chords: at the upbeat to bar 644 a triplet quaver figure. This, coupled with the high staccato melody line (sounding very military feel which has accompanied this entire movement).

At bar 659 this comes together in the final, triumphant statement of the primary melody; the timpani plays a roll at *forte*; the violins continue their scalic accompaniment for the first time, but the appearance of the heroic primary theme.

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<p>bars 667–684</p>	<ul style="list-style-type: none"> We enter a final transitional figure, with a chromatic bass line ‘struggle’ – G^{o7} to A^b, to A^{o7}, E^b/B^b to B^{o7} and C minor – before (bars 674–677). The cadence is $IV \text{---} \frac{6}{4} \text{---} V^7 \text{---} I$. But this seems to only lead to a similar figure to the one used at bar 57 to transition between the first and secondary theme (note the cello line in particular with its descending chromatic line). The music seems to falter for a moment. The cadence swells to a crescendo and suddenly hits <i>piano</i> at bar 677. As staccato quaver patterns return in the strings, the orchestra slowly begins the final cadence, lasting a full 11 bars. The first eight bars begin with syncopated, homorhythmic chords that gradually become crotchet chords on every beat.
<p>bars 685–695</p>	<ul style="list-style-type: none"> The final three bars reach the tonic of E^b, playing the chord three times (on the downbeat) – a figure that brings a symmetry to the movement by returning to the chords that began the piece.



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Structure

Below is the structure of the first movement, split into four sections (the length of each section receives its own section).

Activity 8

Compare the structure of the exposition with that of the recapitulation. What do you notice?

Exposition (bars 1–157)			
1–2	Signal		
3–44	Primary Theme	109–131	Variation on Primary Theme
45–83	2a + Transition (45–64)	132–147	Closing Figure
	2b + Transition (65–83)	148–155	Bridge
83–108	Tertiary Theme + Transition	156–157	Second Ending

The development is the longest section, lasting 254 bars.

Development (bars 158–401)			
158–169	Bridge	248–287	Variation on Primary Theme
170–181	Secondary Theme (2a)	288–303	Closing Figure
182–189	Transition (Modulatory First Theme)	304–325	Bridge
190–223	Combined Thematic Statement + Transitions	326–341	Second Ending
224–239	Secondary Theme (2b)	342–369	
240–247	Fugato	370–401	

Recapitulation (bars 402–560)			
402–451	Primary Theme	516–538	Variation on Primary Theme
452–489	2a + Transition (452–471)	539–554	Closing Figure
	2b + Transition (472–489)	555–560	Bridge
490–515	Tertiary Theme + Transition		

Coda (bars 561–710)			
561–564	Signal	607–634	Transition
565–584	Primary Theme	635–666	Primary Theme
585–598	Development Theme	667–695	Free
599–606	Variation on 2b	696–710	Ending Cadence

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Comparisons

Below are links to various recordings of the first movement of the 'Eroica'. Have a listen and compare them to each other, answering the questions below.

- 1: **BBC Proms 2012**
<https://www.youtube.com/watch?v=lnxT4S6wQf4>
- 2: **Berlin Philharmonic**
<https://www.youtube.com/watch?v=...Mvtfgec>
- 3: **Vienna Philharmonic**
<https://www.youtube.com/watch?v=W-uEjxxYtHo>
- 4: **New York Philharmonic**
<https://www.youtube.com/watch?v=tHvztnHOWEQ> (Part 1)
<https://www.youtube.com/watch?v=54WhugYCFag> (Part 2)
- 5: **Los Angeles Philharmonic**
<https://www.youtube.com/watch?v=pSsfO4geSs8>

Question 14

Listen to numbers 1, 4 and 5. Order them in tempo, from slowest to fastest.

Question 15

Listen to Part 1 of number 4. What do you notice about the exposition?

Question 16

Listen to number 2 (5:53–6:36) and number 3 (9:32–10:13) – bars 284–317. Answer the questions:

- a) In the development theme, which recording emphasises the *sfp* markings more?
- b) At bar 304 the oboe plays the primary theme with the strings. In which recording is this most audible?

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Exam Information and Revision

The assessment for Component 05: Listening and Appraising is a written exam with listening and analysis skills as well as your contextual understanding. The exam consists of three sections:

Section A (AOs 1 and 2)	Listening – aural extracts from unfamiliar works
Section B (AOs 1 and 2)	Analysis – comparison of aural extracts, understanding of musical language
Section C (AOs 3, 4, 5 and 6)	Essay – answer two questions

This makes a total of **120 marks** at A Level, for which you have 2 hours 30 minutes.

Section B consists of the two compulsory areas of study:

- **Area of Study 1:** Instrumental Music of Haydn, Mozart and Beethoven
- **Area of Study 2:** Popular Song: Blues, Jazz, Swing and Big Band

For Section B there are two series of questions which refer to the prescribed work. For questions relating to Area of Study 1, an aural excerpt is given. For questions relating to Area of Study 2, an aural excerpt is given but there may be no score to accompany it. You are asked to answer questions. No time limit is given to these questions.

It is important for you to be very familiar with the prescribed work so that you do not need the recording or the score. This will enable you to make the most effective possible use of the time. Crucially, you will need to know where the excerpt from the examiner comes from. The numbers may well be noted as '1–32', but will not necessarily reflect the first 32 bars.

You will be assessed on your ability to analyse musical elements and musical language, make judgements, as well as evaluate using your knowledge of the musical features and context of the music. You will also be assessed on your ability to connect music within its historical context.

A 10-mark question will ask you to explain, describe, discuss or evaluate the use of a musical feature in your comment within the context of the number as a whole. You will need to provide evidence and refer regularly to the score/aural extract to illustrate your answers.

One question will refer to a specific piece of music, asking you to describe, explain or evaluate musical elements and language. The second question will be contextual and ask you to place the piece of music within its historical context.

A guide for the assessment of your 10-mark

9–10 marks	An answer that is accurate and detailed, with a range of appropriate examples
7–8 marks	An answer that is clear, with appropriate examples
5–6 marks	An answer that is relevant, with some appropriate examples
3–4 marks	An answer that is sometimes relevant, with some examples that may be relevant
1–2 marks	An answer that is relevant, with limited examples
0 marks	Neither relevant nor worthy of credit

Revision Tip:

The revision chart at the end of this resource sets out the key features relating to each number. It is advisable for you to create your own extended revision tables for each number, with subheadings in a similar format to the given chart. This will enable you to add more detail, particularly in preparation for the exam questions.

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Top Tips

1. A free score of the symphony can be downloaded at www.imslp.org. It would be useful to have off excerpts for revision purposes. Use specific revision techniques that work for you, such as maps, lists, tables, sugar paper with sections of the score separated with rubber bands, posters and, Wordles.
2. Complete as many practice questions, exercises and listening tasks as you can to build your strength, and areas to develop your answering.
3. Record yourself listening to the symphony and remember where they appear within the symphony.
4. Listen to each section often and with a significant degree of focus. Avoid 'background listening' and ensure your score is with you at all times.
5. Create detailed revision summaries as you go.



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Revision Summary Table

	Exposition	Development	
Melody	<ul style="list-style-type: none"> The primary theme begins with a triad, but the quick resolution of the $\text{C}\sharp$ in the bass creates the dissonance that permeates the movement throughout the movement 	<ul style="list-style-type: none"> Premature entry of the horn playing the primary theme in $\text{E}\flat$ (bar 398) creates tension and increases the expectation of the return to the tonic 	<ul style="list-style-type: none"> No new material introduced – existing motifs and tonic
Harmony	<ul style="list-style-type: none"> Frequent use of dominant pedals, augmented 6ths, and delaying resolution to create maximum tension Circle of 5^{ths} is often used to transition through several keys C^7 chord (bar 128) is used as a secondary dominant, resolving to a F^6_4 cadence that is interrupted by an augmented 6th 	<ul style="list-style-type: none"> Bar 280 is one of the most dissonant moments of the 1st movement – an F major chord (first inversion), with an added E in the higher parts. The chord, which functions as a Neapolitan 6th, is never properly resolved The section that begins at bar 210 uses a series of inverted chords to increase the harmonic instability of the section 	<ul style="list-style-type: none"> The primary theme in $\text{E}\flat$ major recapitulates the recapitulation 2b takes over the relative
Tonality	<ul style="list-style-type: none"> Modulates to the dominant $\text{B}\flat$ (bar 45); at the first ending, it modulates back to the tonic, $\text{E}\flat$ 	<ul style="list-style-type: none"> Begins with chromaticism in the strings – ends in the <u>tonic</u> $\text{E}\flat$ The development theme takes us to the far-out point, to the distant key of E minor. 	<ul style="list-style-type: none"> All the themes are restated
Structure	<ul style="list-style-type: none"> Introduction of the primary theme (bar 3), secondary theme, (2a at bar 45, 2b at bar 65), and tertiary theme (bar 83) 	<ul style="list-style-type: none"> Introduction of the new development theme at bar 288; shape bears relation to the primary theme 	<ul style="list-style-type: none"> The first theme then tertiary
Sonority	<ul style="list-style-type: none"> Opening chordal statement uses the full orchestra; after this the first full tutti occurs at bar 37, with an utterance of the primary theme The primary theme originates in the strings; it is then taken up by the cello The melodic line passes between the strings and wood instruments and the 1st violin 	<ul style="list-style-type: none"> The development theme first gives the melody to the oboes (bar 288), then the strings (bar 296), then clarinets (bar 326) From bar 248 the entire orchestra gradually joins in, swelling to a large tutti sound with block chords 	<ul style="list-style-type: none"> By bar 434 the themes are fully established The primary theme begins the exposition flute 434

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	Exposition	Development	
Texture	<ul style="list-style-type: none"> The secondary theme is homophonic, with a simple accompaniment in the strings and a melody that passes between parts The tertiary theme is a simple chordal texture 	<ul style="list-style-type: none"> All the themes from the exposition are combined at bar 190 Fugato derived from 2a at bar 240 The development theme uses two-part writing, with the melody line and a counter-line that moves in contrary motion 	<ul style="list-style-type: none"> The texture remains homophonic in the exposition Theme 3 is a simple chordal texture with fast movement
Rhythm	<ul style="list-style-type: none"> Early syncopation in the 1st violins immediately creates rhythmic instability Each theme has a strong rhythmic identity: <ul style="list-style-type: none"> The primary theme emphasises the $\frac{3}{4}$ time signature the most, with strong minims on the downbeat followed by a simple crotchet rhythm 2a begins on the 2nd half of the bar, with a crotchet rhythm; 2b is a crotchet followed by two semiquavers The tertiary theme is the simplest rhythmically, mostly made up of repeated crotchets; it relies instead on detailed dynamic marking and harmonic movement for its interest 	<ul style="list-style-type: none"> Section at bar 252 loses all sense of $\frac{3}{4}$, with prolonged and continuous syncopation; this continues with the strings' gradual resolution at bar 284 – as it starts on the 2nd beat, the listener is left confused about where the downbeat is taking place The rhythm of the primary theme is used by as many parts at bar 342, allowing for a build-up that clearly focuses on the primary theme Bar 373/378 – an example of rhythmic diminution in the strings 	<ul style="list-style-type: none"> As the music moves into the development, the feeling of the first movement is maintained The rhythmic patterns are used throughout (bar 58)
Dynamics	<ul style="list-style-type: none"> Detailed dynamic marking for the tertiary theme (bar 83) 	<ul style="list-style-type: none"> <i>ppp</i> markings are used at bar 398 to maximise the tension of the return of the primary theme 	<ul style="list-style-type: none"> <i>sf</i> marking at bar 43

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Practice Exam Questions

Section B, Part A Questions

1. Analyse how Beethoven uses melody, harmony, tempo and rhythm to represent the storm.

<https://musopen.org/music/1033/ludwig-van-beethoven/symphony-no-3>

Audio: 00:00–00:55

2. Describe how the extract shows how Beethoven moves away from the Classical style of harmony and tonality.

<https://musopen.org/music/1033/ludwig-van-beethoven/symphony-no-3>

Audio: 03:06–04:30

Section B, Part B Questions

3. Explain how Beethoven was breaking new ground in his compositional style.
4. Compare and contrast the presentation of thematic material in the recapitulation and exposition.
5. Discuss the extent to which Beethoven departs from the traditional sonata form of Mozart.

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Symphony N°3

I

L.van B

Allegro con brio $\text{♩} = 60$

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

3 Corni in Es

3 Trombe in F

Timpani in Es-B

Violino I

Violino II

Viola

Violoncello

Contrabbasso

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10

Fl.

Ob.

Cl.

Cor (Es)

Vl.

Vla.

Vc.

Vc.

Zig Zag Education

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p

sf

p

c

c

c

c

20

Fl.

Ob.

Cl.

Fg.

Cor (Es)

v.l.

Vla.

Vc. & Cb.

Bassi

Zig Zag Education

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p

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96

40

Fl.

Ob.

Cl.

Fg.

Cor.
(Es)

Tr.
(Es)

Timp

Vl.

Vla.

Vc. e
Cb.

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A musical score for the song 'The Rose Tree'. The score is written for a full orchestra and voice. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Horns (Cor. (Es)), Violin (Vl.), Viola (Vla.), and Voice (Vc. Cb.). The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into measures by vertical bar lines. The lyrics 'The Rose Tree' are written below the voice part. There is a large, stylized watermark 'INSPIRATION' across the center of the page. A small logo for 'Zig Zag Education' is visible in the bottom left corner.

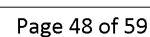
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210

Fl.

Ob.

Fg.

Cor.
(Es)

Vl.

Vla.

Vc.
Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

p

p

p

cresc.

p

Fl.

Ob.

Cl.

Fg.

Cor.
(Es)

Vl.

Vla.

Vc.
Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

f

f

cresc.

f

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Musical score for 'The Rose Tree' (Op. 10, No. 10) by Franz Schubert. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (Es)), Violin I (Vl.), Violin II (Vla.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score is in 3/4 time, key of B-flat major, and consists of 220 measures. The tempo is marked 'Allegretto' and the dynamics range from 'ff' (fortissimo) to 'p' (piano). The score includes a 'Zig Zag Education' watermark.



Glossary of Terms

Augmented 6th	A chord with an augmented 6 th interval between the root and another note within the chord. For example, an A \flat augmented 6 th chord has F \sharp and C \sharp in the chord. It is the flattened 6 th of the tonic, and usually resolves to the dominant.
Baroque period	Lasting from around 1600–1750, the Baroque period is recognised by its use of counterpoint and polyphony. Notable composers include J.S. Bach and Vivaldi.
Bourgeoisie	The new middle class society. Unlike the aristocracy, who were hereditary, the bourgeoisie were men and lawyers who worked in the rapidly expanding economy.
Cadence	The end of a musical phrase, marked by a harmonic sequence. Cadences include 'perfect' (V–I), 'plagal' (IV – I), 'imperfect' (V–I) and 'delayed', e.g. V–vi).
Chromatic	The use of notes that do not normally belong within the key signature provides an unexpected melody/harmony. Chromaticism was used extensively in the nineteenth century. A <i>chromatic scale</i> is a scale that moves by semitone at a time.
Classical era	Generally regarded as running from 1750 to the early 1800s, the Classical era follows the Baroque period and just before Romanticism . The Classical era is characterised by a clear structure and a homophonic texture. Notable composers include Haydn, Mozart and Beethoven.
Circle of 5^{ths}	A harmonic device used for modulatory passages. The 'circle of fifths' is closely related to your starting chord on either side of it.
Coda	The end of a piece, acting as an extended cadence.
Common tone modulation	A technique for modulation. For a full description see p. 2.
Diatonic	When no accidentals (sharps/flats/naturals) are used, the melody/harmony is simply diatonic. It does not depart from the key that the piece is in.
Development	The second section of sonata form. The main themes are developed and the tonal harmony is used.
Dovetail	Switching a line from one instrument to another with no loss of continuity.
Double-stopping	A technique in which string players play two strings at the same time (e.g. double-stopping notes simultaneously. This can also be used to play three or four strings at once (triple-stopping or quadruple-stopping).
Enharmonic	When two notes are the same but spelt differently. For example, F \sharp and G \flat are enharmonic equivalents; they are the same note, but which one you use depends on the key signature and chord that is being formed (in E \flat major, F \sharp would be used).
Exposition	The first section of sonata form. The main themes are introduced and repeated.
Far-out point	A term frequently used by music historian Richard Taruskin to refer to the most distant points harmonically reached in a piece in relation to the starting point.
Fugato	A short fugue which does not occur within a work specifically written as a fugue. It is a form of composition in which a single initial theme is stated and then taken up by multiple voices at varying pitches. In a fugato the theme is repeated a few times.
Homophony	A texture in which one melody and accompaniment. Most common in the nineteenth century.
Homorhythm	When all instruments playing are playing the same rhythm.
Kapellmeister	German word for someone in charge of the music within a court or church. The position of some importance until the tradition began to decline in the eighteenth century.

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Neapolitan 6th	A chord that is the flattened 2 nd of the tonic; for example, in C minor this chord would be D \flat (the Neapolitan chord is major). It is often used instead of the ii chord in a cadence, and most frequently used in minor keys. The 6 th refers to the 6 th note of the chord is usually cast in 1 st inversion – so if the Neapolitan 6 th were D \flat the 6 th note of the chord would be F.
Polyphony	A texture made up of several lines moving in contrary motion. This texture is more complex than homophony, and is most commonly found in the Baroque period.
Romanticism	The period following on from the Classical era. Early Romanticism was approximately 1800 to 1820 and saw a gradual growing complexity in harmonic, rhythmic and instrumental techniques used. It also reflected a growing awareness of how composers were perceived and how their compositions were received.
Recapitulation	The third section of sonata form. The thematic material of the exposition is repeated with all themes now played in the tonic key.
Secondary dominant	A dominant chord that is the dominant of the dominant (V/V).
Sigh	A melodic phrase that resolves downwards.
Sublime	A term often associated with Romanticism. Unlike the simplistic beauty of the Classical era, Romantic music aimed to inspire awe and terror—to represent the sublime and the impossible.
Symphony	An elaborate musical composition for full orchestra, typically in four movements, one of which is traditionally in sonata form.
Symphonic binary form	Also known as sonata form. The form was developed by Haydn and used in the first movement of a symphony.
Syncopation	When a rhythm is 'offbeat' – i.e. a weak beat is stressed instead of the stronger beat.
Tutti	All instruments of the orchestra playing together.

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Answers to Activities and C

Activity 1

Responses include:

- A more dramatic opening in the Fifth – more sense of struggle and emotion (Romanticism)
- Heavier reliance on thematic material in the Fifth
- The First begins with a simple, chordal texture, before moving to a homophonic texture
- More difficult harmony used from the beginning of the Fifth
- Brass is more prominent in the Fifth Symphony

Activity 2

Classicism	Romanticism
Representation	Expression
Beautiful	Sublime
Small	Infinite
Materialism	Greatness
Aristocracy	Bourgeois
Performing Virtuoso Composer	Isolated Genius Composer

Activity 3

The interval is an augmented 6th. Although it looks like a 7th, we call it a 6th because the next

Activity 4

This list is not exhaustive: other examples are available

- Tutti: bars 37, 55, 65, 79, 109, 124, 144
- Syncopation: bars 7 (1st violin), 28, 71 (wind),
- Interrupted cadence: bars 132–133
- Chromaticism: bars 6–7 (cello), 31, 44 (wind), 86–88 (strings), 95–97 (strings), 99 (parts)

Activity 5

- *Texture*: The lower string parts play a similar quaver accompaniment to before. The first just crotchet notes every time the harmony changes, without the staccato arpeggio. The wind parts play a staccato quaver line – an ascending scale in C major. The brass hold the development statement of 2a, as they did in the exposition, although it is now doubled.
- *Harmony/Melody*: The theme is now played in the key of C major. The melody passes the way as the exposition, although at bar 177 the 1st violin keeps the melodic figure as a quaver pattern. The homorhythmic passage from the exposition is omitted.
- *Dynamics*: The dynamics remain fairly true to the exposition, with the parts still marked *forte*. The dynamics are used this time, though, for the parts playing the staccato quaver figure.
- *Instrumentation*: The instrumentation used remains virtually unchanged.

Activity 6

Excerpts from the three themes of the exposition themes are included. For full details see

Activity 7

The chords move anticlockwise around the outer spoke of the wheel, from G all the way to F \sharp , as the harmony moves to an F \sharp .

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Activity 8

The ordering of the themes is exactly the same. Although superficial detail is changed, the exposition and recapitulation is exactly the same.

Question 1:

- The strings remain largely the same, with a slight expansion to the violins
- The wind gains additional instruments in each section – the flutes gain a piccolo, the bass clarinet, and the bassoons a contrabassoon. Each of these expands the ranges (except the piccolo which expands upwards). These instruments were often only used in the Romantic period.
- The brass doubles the number of horns to four, the same as the number in modern orchestras. Trombones and tubas are also added – the tuba – massively expanding the brass section.
- Similarly, the percussion section gains a lot of new instruments, including the bass drum, snare drum, cymbals, and glockenspiel. Tuned percussion also becomes commonplace, including the glockenspiel and xylophone.

Question 2:

The advanced technology increased the versatility and range of instruments such as the brass section. As the Romantic Era began, composers began to experiment more with these new opportunities, writing for bigger orchestras and new instruments.

Question 3:

G and E \flat

Question 4:

b – To play a measured tremolo

Question 5:

B

Question 6:

A $^{\flat 7}$ /B \flat

Question 7:

Both parts are to play the same theme

Question 8:

The precise dynamic markings and articulation in all parts leave very little room for interpretation from the performers. Instead, performers would have been expected to follow the score exactly as written.

Question 9:

C 7 – the secondary dominant

Question 10:

A \flat /C

Question 11:

C minor – the relative minor

Question 12:

A chromatic scale

Question 13:

Legato, conjunct melody

Question 14:

(From slowest to fastest)

Question 15:

There is no repeat – it starts with a time bar

Question 16:

a – recording 2; b – recording 1

Indicative Content for Sample Questions

Answers should be marked using the indicative content provided in conjunction with the indicative content for the sample questions. This is based on the OCR materials but you should always refer to the OCR mark schemes for up to date information for the examination.

AO3 and AO4 are marked equally in three questions.

9–10	Answer is accurate and detailed, with a range of appropriate examples
7–8	Answer is clear, with a range of appropriate examples
5–6	Answer is relevant, with some appropriate examples
3–4	Answer is sometimes relevant, with some examples that may not be appropriate
1–2	Answer is weak, with limited examples
0	Nothing worthy of credit

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Sample Essays

Practice Exam Question 1

1. Analyse how Beethoven uses melody, harmony, tonality and rhythm to represent conflict in the first movement of his Symphony No. 3, 'Eroica'.

Ludwig van Beethoven was one of the best-known composers of the eighteenth century. He composed many famous works such as the Fifth and Ninth symphony. He was a composer and received training with another famous composer, Joseph Haydn.

Beethoven had three stages in his personal life. In the middle stage he had a reaction to his personal suffering loss. Beethoven was an emotive and expressive composer who extended them in terms of melody, harmony and tonality. Beethoven's work formed a bridge from the Classical to the Romantic era. The complex and Beethoven explored links between different tonalities. Many composers admired Beethoven's skill, creativity and new expression of the music, and a move away from the sublime.

Beethoven took the Classical symphony and extended it, though he often kept the length of the symphonies may account for the fact that Beethoven only composed three symphonies.

Beethoven shows the effect of conflict regularly in his 'Eroica' symphony. The first movement is in a chromatically altered C#. This was also an imbalanced phrase. Beethoven uses leading notes to suggest different keys and uses pedal notes to prolong the tension.

[This answer contains a variety of accurate details about Beethoven and the crucial elements of the question. The candidate explores this in some detail, but it is not directly to the question. The use of musical elements, but the candidate leaves this until the final paragraph. (though accurate) would lead to approximately 3/10.]

To provide an accurate and high quality answer, students would need to refer to the following points:

- Two strong chords from tutti orchestra firmly establish the tonic – and with the orchestra
- Primary theme enters at bar 3 in the cello – written with a triadic shape and is
- Unexpected drop to C#, which interrupts the triumphant opening. Shows the battle to endure.
- Disrupts firmly established Eb, which shifts to C# in bar 7
- Harmony becomes unstable
- Bars 3–7 – five-bar phrase – unbalanced phrasing
- 1st violins enter at bar 7 playing syncopated rhythm – rhythmic disruption
- Suspension held until 1st violins resolve to Ab at bar 10, forming a Bb7 chord
- Opening phrase concludes with a perfect cadence at bars 14–15 in Eb – seeming
- Bar 15 – theme taken over by winds and horns, then it is split in two
- The second half is passed back and forth between 1st violins and the wind section. Notes tell us that the tonality moves through F minor and Ab major.
- Bar 22 – French augmented 6th followed by Bb (augmented dominant)
- Bars 23–28 – pedal note on cello prolongs return to the tonic. Cello maintains a steady note to blur the metre.
- Over this, series of block chords, several syncopated chords disrupting the 3/4 time
- Dominant prolongs in bar 35 with ascending Bb7 scale from winds and 1st violins
- Bar 36 – seemingly resolved conflict where full orchestra is played for the first time
- Primary theme here in full. Second half of the theme is repeated in bars 41–42, in major.
- Bar 44 – another augmented 6th chord forms a suspension that resolves onto F major.

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Practice Exam Question 2

2. Describe how this extract shows Beethoven moving away from the Classical tradition and tonality.

Ludwig van Beethoven is considered to be one of the most prominent composers of the early Romantic era. His revolutionary music style inspired a new era of Romanticism. This era saw an increase in complexity in harmonic, rhythmic and melodic writing, and a profound change in what was perceived and what their compositions were supposed to express.

Beethoven begins this section with a chromatic string passage with the 2nd violin in octave unison. This continues on A \flat in bar 158, leading into a three-note chord in the oboes. The suggested harmony here is an A \flat augmented 6th chord, an unresolved harmony which represents the harmonic and tonal suspension at the start of this section.

Further examples are found in bar 164, where the harmony stalls and avoids resolution. Instead, strings play broken chords of G 7 over a pedal in the bass. At bar 168, the key changes to G major, which is very distant from the tonic key of E \flat . In bar 170 the second horn plays a chord supposed to be the tonic of G major, which is revealed to be the dominant as there is no resolution in bar 171.

Beethoven uses two common tone modulations (a single note which acts as a pivot) to further distort the harmony and move further away from the tonic of E \flat . The first modulation ends on A \flat but gradually shifts to C \sharp minor with a restatement of the theme in the first horn forms as G \sharp , its enharmonic equivalent. The second modulation uses the A \natural (6th degree of C \sharp minor) now functioning as the 5th degree of a D major key, as the theme begins again in the key of D major.

The harmony continues further from the tonic as the tonality switches to G major. This harmonic instability continues from bars 210 to 222, shifting through multiple chords and inverted positions, ending this section a sense of perpetual movement and instability.

[This answer would be graded as 9–10 marks. There is a clear structure to the answer, with an introduction, placing Beethoven's approach within the context of early Romanticism, an exploration of harmony and tonality in this extract with several accurate references to specific musical features, and a secure ability to write analytically.]

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Practice Exam Question 3

3. Describe how Beethoven was breaking new ground in his compositional style.

Beethoven's music is widely characterised as 'sublime', a term related to Romanticism which recognises Beethoven's crucial responsibility in transforming the history of music from the Classical to the inspiring, profound and majestic music that would come to define the Romantic era.

Beethoven's stylistic approach to composition is divided into three stages. The first stage is the three stages that Beethoven began in 1793, when he began to compose in a new and more ambitious style. It can be no coincidence that his approach was influenced by the realisation that music was becoming permanent and permanent, his resolve in reflecting the struggles of his own time to come to a conclusion. It was Beethoven who enabled music to depart from being a mere work of art to represent the heroism, struggles and strife of the time.

Beethoven largely follows the form, melodic devices, phrasing and textures of the Classical tradition, though it is in the form that Beethoven expands and reworks with thematic material in new and ingenious ways, as demonstrated in his Third Symphony. The fact that the symphony has this title suggests a celebration of life and despair.

The opening theme has a triadic shape akin to a fanfare which introduces the first movement. It surprises us with the chromatic ending of the phrase. This phrase is transformed in the second movement: in sequence with this time a rising chromaticism it is introduced as a new theme in the development and heard in unison before being triumphantly reintroduced as a sign of renewed strength.

Within this first subject, Beethoven introduces the antagonist with strong contrasts. He created a hemiola which sounds a forceful duple meter. It also introduces the expansion, and Beethoven introduces rhythmic disruption through to the end of the first subject.

Within the development section of the symphony, Beethoven explores tonal contrasts and the main motif. This is achieved through dissonances – statements in remote keys. Throughout the development section the battle continues on; for example, the octave reach but deflected by another offbeat accent. Finally, the resolution comes where the original theme is immediately followed by two statements in its original key, the battle.

[This answer would be graded as 9–10 marks. There is a clear structure to the answer, with relevant information and musical examples from a specific piece. The answer accurately introduces Beethoven who is considered to have moved music into a new era of Romanticism and suggests his compositional style. The example used from his Third Symphony is appropriate to reflect how Beethoven treats thematic material and even the use of melody, his

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Practice Exam Question 4

4. Compare and contrast the presentation of thematic material in the recapitulation and exposition.

Beethoven took the conventional sonata form of the opening movement of the *Eroica* and extended it, but also broke new ground. In terms of the recapitulation, that Beethoven does a little differently. In bar 400 + the horn enters early with the opening theme from the exposition which we first hear in bar 3. We would expect the second subjects to be in the tonic key, but this happens, showing the same structure as the exposition but in a way we would normally expect from the recapitulation.

Beethoven also changes the way that the themes are played, using different instruments. The keys used are F major, D \flat and E \flat . In bar 459 the second subject changes in key initially, but the A \flat in bar 456 shows the tonic stays as E \flat . The third theme is heard in bar 490 in the tonic so the structure is the same as the exposition.

[The answer would be graded as 4–5 marks. There is some attempt to answer the question relating to how thematic material is presented in the recapitulation. There are two main points, but the answer is relevant with some appropriate examples.]

Correct information or missing information includes:

- Bar 398 – false entry from horn of the primary theme – premature statement
- Harmony and finer details of primary theme change – avoiding the modulation to the exposition
- Recap begins at bar 402 with primary theme in cello
- Violin entry at bar 406, same as exposition, entering on syncopated G but this time on a C 7 in bar 410
- This leads to repetition of theme in different timbres:
 - F major (412 – horn and basses)
 - D \flat (bar 420 – flute and strings)
 - large statement (434 with tremolo strings, inverted pedal in brass)
 - E \flat (444 – body with tutti accompaniment).
- Transition leads immediately into secondary theme as occurred in the exposition. The A \flat in melody at bar 456 shows the key remains in E \flat major
- 464, transition between 2a and 2b begins
- 472–489: theme 2b in C minor now followed by transition to tertiary theme
- Bars 490–515: tertiary theme begins, now played in E \flat (tonic)
- 506: strings begin gradual *crescendo* and diatonic passage in 3 rd s, built here around the tonic
- Culminates in the large chords at bar 530 played on beats 2 and 3 (530–534) and the Final chord now an vii/v – A o7 .
- 539–560: No need this time to modulate to the dominant, so bar 539 sees E \flat in 6 th (German) at bar 540
- It resolves to an E \flat (2 nd inversion) before beginning the same chromatic ascent
- As before, the 6_4 returns (bar 549) before resolution (bar 551) this time to E \flat .
- Three crotchets at bar 554 (D o7 /E \flat) are followed by bridge section of six bars. In the exposition, then transition to development. Here it carries on into the coda.

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Practice Exam Question 5

5. Discuss the extent to which Beethoven departs from the traditional sonata form.

Joseph Haydn is remembered as the 'father of the symphony', which became instrumental music in the Classical era. Haydn composed 104 and Mozart gradually evolved through the Classical era and moved into a four-movement structure. The sonata form was established as sonata form, which was a new structural device created and structured as follows:

- Exposition: the two subjects are introduced in the tonic and dominant.
- Development: the two themes are developed with rhythmic, melodic and harmonic changes. The key then passes through related keys, mostly through the circle of fifths.
- Recapitulation: the original themes return, with both in the tonic.

Beethoven largely followed this structure, but expanded it, particularly the development section. He added harmonic, rhythmic and tonal instability. This occurs immediately after the exposition, moving from the tonic of E \flat to C \sharp creating an unbalanced phrase and distorting the structure. From bars 15 to 22, Beethoven moves through F minor and A \flat rather than the expected G major. The second subject is inconclusive and arrives in the dominant without a traditional cadence. This acts as a pivot into B \flat major, which is the key. Unexpectedly, the key shifts to G minor in bars 65–74 and there is, unusually, no repeat of the exposition.

Beethoven expanded development to new levels as the length increased, and further. Initially, Beethoven used related keys but he moves away from the traditional structure. Beethoven uses techniques such as a common chord modulation to move from C \sharp to D minor. In bars 202–209, there is a modulation to G minor. In the new theme – initially in C \sharp major, but bar 190 starts moving away from the key. The tone modulation is to E minor then D minor, and there is continued harmonic instability. Beethoven introduces a new theme within the development section, which is not traditional sonata form. Not only that, but it is in the distant key of A major.

[This answer would be graded as 9–10 marks. There is a clear structure to the answer, starting with an introduction, placing the sonata form within the context of its tradition. Clear details show how Beethoven is moving away from traditional sonata form. The answer covers the scope, but it includes the details required.]

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