The Western Classical Tradition

THE DEVELOPMENT OF THE SYMPHONY

This is a compulsory area of study which accounts for 40% of the Component 3 written exam at both AS and A Level. For this part of the course you will study the development of the symphony, both generally and through close analysis of set works.

What is the Western Classical tradition?

This tradition is generally understood to encompass the music of the Baroque, Classical and Romantic eras – and in a broader context, even perhaps beyond, from the Medieval era to the 2000s.

For the purpose of this examination, you are expected to know and understand the musical conventions and language of the time associated with the development of the symphony, throughout the Classical and early Romantic era for AS Level, and throughout both the Classical and Romantic eras for A Level.

Course Requirements

AS Level	A Level
Component 3: worth 40% of the full 88 marks for the written exam	**Component 3:** worth 40% of the full 100 marks for the written exam
Listening and Appraising exam Approx. 1 hour, 30 minutes	**Listening and Appraising exam** Approx. 2 hours, 15 minutes
Set work knowledge: Two **movements** of the symphony which has been selected for detailed study by your college or school.	**Set work knowledge:** Detailed study of four **movements** of the symphony selected for study by your college or school, plus a general knowledge of the second symphony.
General knowledge: The development of the symphony through the **Classical** era to the early **Romantic** era (1750-1830).	**General knowledge:** The development of the symphony through the **Classical** and **Romantic** eras (1750-1900).

Set works

Your teacher will choose which of these two set works you will focus on most, but for A Level you must have some knowledge of both of them:

Symphony No. 104 in D major, '*London*' by Haydn: **movements** 1 and 2 for AS, all four movements (i.e. the entire symphony) for A Level

OR

Symphony No. 4 in A major, '*Italian*' by Mendelssohn: movements 1 and 2 for AS, all four movements (i.e. the entire symphony) for A Level

This chapter will focus on the development of the symphony, with some hints and tips for study, including some example questions for your consideration.

What will the questions be like?

In the AS Level exam, there will be four questions in this section:

- An aural perception question, based on an unprepared extract of a symphony, with reference to a score. This will test your theoretical musical understanding of the elements.

- An aural perception question on an unprepared extract of a symphony with a skeleton score. This will include musical dictation, and associated questions e.g., on keys, chords, **cadences** and musical devices.

- A comparison question of two (unprepared) symphonic extracts. This will test your overall musical understanding of the periods set for study i.e. the development of the symphony.

- An analysis question on the set work which has been selected for study by your centre (i.e. either the Haydn or the Mendelssohn).

In the A Level exam, there will be three questions in this section:

- An aural perception question on an unprepared extract of a symphony with a skeleton score. This will include musical dictation, and associated questions e.g., on keys, chords, cadences, and location of errors.

- A detailed analysis question on the set work which has been selected for study by your centre (i.e. either the Haydn or the Mendelssohn).

- An essay-based question which assesses the knowledge of the development of the symphony 1750-1900, in relation to **both** set symphonies, to other relevant works and to the wider social, cultural and historical context.

> At both AS and A level, you will be allowed to take clean, unannotated copies of your chosen set work into the exam with you.

What exactly do I need to focus on?

- An understanding of the musical characteristics of the Western Classical tradition and how musical elements were used

- An understanding of how the symphonic genre and the orchestra developed, through examples from different composers from the **Classical** and **Romantic** periods (1750-1830 for AS, 1750-1900 for A level)

- An in-depth knowledge of the chosen set work (and for A level, a general understanding of the second set work).

So, let's start by considering what you need to know in terms of understanding the musical language of the Western Classical tradition. Your teacher will introduce and explain the music theory concepts related to this during the course of your study. Some of them (such as key signatures, **cadences**, or recognition of musical devices and **textures**) you may well already know and understand. What you will be required to do is recognise how composers have used these elements in the set works (and other symphonies during the Classical and Romantic eras) – and be able to recognise such elements and devices when listening to the music.

The musical elements – what you need to know...

Structure	In the Classical era, the emphasis was on proportion and balance. **Sonata form** became the most important structure, used to organise the music within **movements** (particularly first-movements) and in single pieces such as instrumental **overtures**. Romantic music enjoyed further exploration and freedom, with some symphony movements being particularly lengthy and written in a modified and extended structure. Such works sometimes relied on such devices as **motto themes**, recurring themes, and *idée fixe*. Closer links with the arts resulted in music which relied on an accompanying program to explain the content. **AS:** sonata form; slow movement forms; **minuet and trio**; **scherzo** **Additionally at A level: sonata rondo**, variation forms, **cyclic forms**, **programmatic** forms
Tonality	In the Classical era, the major tonalities were more widely used, and the minor keys used for contrast; one important change was the shift towards keys in the **subdominant** direction (i.e. centering around 'flatwards' keys). Romantic harmonies were more adventurous and **chromatic**, looking back in some ways to the work of J.S.Bach, but also pushing **tonality** to its limits with increasingly **dissonant** content. **AS and A level:** related keys and their function within the structure
Texture	In the Classical era, the **textures** became lighter and generally less complex, with much emphasis on **melody**-dominated **homophony**. Romantic music was often presented in textures which were more dense in terms of the orchestral resources, exploring the wider range of timbres and tone-colours. **AS: monophony**, **homophony**, **polyphony**, imitation, **counterpoint** and more complex combinations of musical lines **Additionally at A level: fugue**

SAMPLE PROOF PAGES

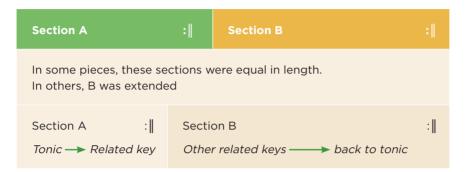|	
Melody / thematic development	In the **Classical** era, melodies tended to be shorter and simpler, with more balanced phrases (punctuated by **cadences**). **Romantic** themes were extremely lyrical and song-like. **AS and A level:** phrase structure, devices such as sequence, figuration, ornamentation, **augmentation** and diminution of thematic material, expansion/fragmentation of the theme, how themes are combined, **transposition** of themes, re-harmonisation and re-**orchestration** of themes, and so on.
Sonority	**AS and A level:** variety and contrasts of tone-colours, timbres, techniques
Harmony	In the Classical era, the **harmony** is more clearly defined, i.e. functional harmony. Keys are used to delineate sections in a composition, but are also an important element used to add colour and suggest emotion in the music. Romantic music used more complex chords, the harmonic function of which was sometimes ambiguous, and not so reliant on cadential definition. **AS:** typical progressions, **cadences**, chord inversions, **dominant** secondary/**diminished 7ths**, **cycle of fifths**, **chromaticism**, **modulation** and tonicisation **Additionally at A level: Neapolitan chords, augmented 6th chords**
Tempo/rhythm	Classical music employs a great deal of **rhythmic** figuration and repetition; the music of the Romantic era implied greater interpretive freedom with the use of **rubato** and changing time signatures. **AS and A level:** use of **accents**, simple and compound times, rhythmic devices such as dotted rhythms, **syncopation**, **hemiola**, divisions of the beat such as triplets, and so on.
Dynamics	**AS and A level:** all expressive directions and terminology become relevant, as a much greater range of expression is evident in the Classical and Romantic periods.
Instrumentation	In the Classical era, the orchestra increased in size and range of instruments as new developments were taking place. Eventually the harpsichord **continuo** fell out of use, and the woodwind section assumed greater importance in the orchestra. The Romantic orchestra expanded to mighty proportions in some cases, and continued developments in instrument-making enabled more flexibility, particularly with the brass instruments, which often dominated the **texture**. This was the era of the **virtuoso** performer.
Mood	There was more contrast found within Classical and Romantic works. Increasingly, composers were also known for incorporating nationalistic influences in their music.

An introduction to some classical structures

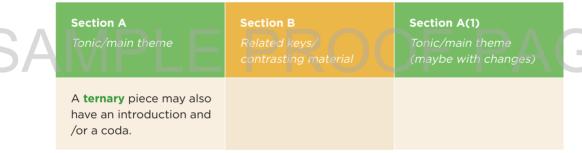Remember that all of these were subject to modifications when used by composers.

Binary Form

This structure is in two sections – section A and section B, both of which are repeated:

Section A :‖	Section B :‖
In some pieces, these sections were equal in length. In others, B was extended	

Section A :‖	Section B :‖
Tonic ➝ Related key	Other related keys ➝ back to tonic

Ternary Form

This structure is in three sections – section A, section B, then section A again (ABA). Section B may present contrasted (or slightly developed) material, section A may be altered on its return (if so, labelled A1).

Section A	Section B	Section A(1)
Tonic/main theme	*Related keys/ contrasting material*	*Tonic/main theme (maybe with changes)*
A **ternary** piece may also have an introduction and /or a coda.		

Note: If the second A section is exactly the same as the first, the composer sometimes did not write the music out again. Instead, the instruction *da capo* would be found at the end of section B – this simply means 'repeat from the beginning'. The performers would then repeat section A, and at the end of the section the word *fine* would be found, which indicated the 'end' of the piece. This was known as **da capo form**. (Many operatic arias written between 1650-1750 were organised in this way).

Rondo Form

This is a structure with a recurring section A, separated by contrasting sections called 'episodes' (ABACA).

Section A	Section B	Section A	Section C	Section A
Tonic/ main theme	*Episode 1/ contrast*	*Tonic/ main theme*	*Episode 2/ contrast*	*Tonic/ main theme*

Sonata Form

Even some of the compositions of the **Baroque** era showed signs of what was eventually to become recognised and accepted as **sonata form**: for example, some of Bach's **movements** in binary form move to the **dominant** or relative major at the end of the first section, with the second section sometimes much longer than the first and modulatory. There can be little doubt than sonata form had gradually emerged from the binary form of the Baroque.

The general plan of sonata form (often to be found in first movements of sonatas, concertos, chamber music, some one-movement **overtures** and of course symphonies) is:

Sonata form – basic outline plan							
Exposition			**Development**	**Recapitulation**			
The **Exposition exposes** and presents the main thematic material.			The **Development develops** and explores the thematic material. New material may also be introduced.	The **Recapitulation recapitulates** and 'reminds' us of the original thematic material.			
First Subject S1 **Home Key** (Tonic Key)	**Transition passage** (Bridge passage) **Changing key**	**Second Subject S2** **Related key**	Exploring new keys while manipulating the thematic material (Usually ends with dominant preparation of the home key, ready for the return of I in the Recapitulation section)	**First Subject S1** **Home Key** (Tonic Key)	**Transition passage** (Bridge) now altered to stay in **Home key**	**Second Subject S2** Now in the **Home Key**	
A (slow) INTRODUCTION at the beginning, or a CODA at the end is often added to this structure							

There are many cases where this form is adapted slightly, in which case it becomes referred to as 'modified sonata form'. (This may involve something like the composer omitting the development section, and just including a link between the exposition and the recapitulation). Sonata form is sometimes referred to as 'first-movement' form as it is widely used to organise the material in the opening movements of symphonies, concertos, sonatas and string quartets.
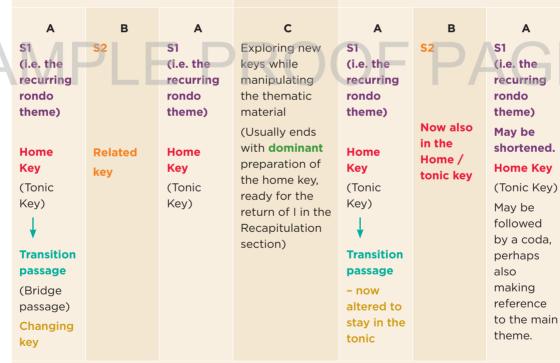
Sonata-rondo form

Sonata Rondo form is really what it says – a combination of sonata and the older rondo form.

Sonata-rondo form: basic outline plan						
Exposition			**Central section**	**Recapitulation**		
The **Exposition exposes** and presents the main thematic material.			The central section may: ■ **develop** and/or explore the previous thematic material; ■ introduce new material; ■ do both of the above	The **Recapitulation recapitulates** and 'reminds' us of the original thematic material.		
A	**B**	**A**	**C**	**A**	**B**	**A**
S1 (i.e. the recurring rondo theme) **Home Key** (Tonic Key) ⬇ **Transition passage** (Bridge passage) **Changing key**	**S2** **Related key**	**S1 (i.e. the recurring rondo theme)** **Home Key** (Tonic Key)	Exploring new keys while manipulating the thematic material (Usually ends with **dominant** preparation of the home key, ready for the return of I in the Recapitulation section)	**S1 (i.e. the recurring rondo theme)** **Home Key** (Tonic Key) ⬇ **Transition passage** **– now altered to stay in the tonic**	**S2** **Now also in the Home / tonic key**	**S1 (i.e. the recurring rondo theme)** **May be shortened.** **Home Key** (Tonic Key) May be followed by a coda, perhaps also making reference to the main theme.
Sonata–rondo form is often found in the final **movement** of multi-movement works such as symphonies, concertos, sonatas, and string quartets.						

Minuet and Trio **Form**

A minuet was a graceful French dance in $\frac{3}{4}$ time. Composers often composed these in pairs, and the second minuet became known as the 'trio' because it was often scored for just three instruments. The overall plan of this structure is **ternary** (i.e. minuet – trio – minuet), though each of the sections is in itself a binary or ternary design:

Section A – Minuet ‖: a :‖: b (a) :‖ *Main theme – tonic key*	Section B – Trio ‖: c :‖: d (c) :‖ *Contrasting material – new key*	Section A ‖ a ‖ b (a) ‖ *Main theme – tonic key, no repeats*
The minuet and trio was commonly found as **movement** 3 in symphonies of the **Classical** era. It was Haydn who stamped his personality on the minuet more than anyone else. Although the trio was not limited to just 3 instruments at that time, there was usually a clear change in instrumentation to provide a lighter contrast to the minuet.		

Note: Beethoven gradually displaced the minuet with the **scherzo** (though the term had been in existence for some time). The word, loosely translated, means 'joke', and it became established as a lively movement in fast $\frac{3}{4}$ time (conducted as one beat in a bar), still usually found as the third movement in a multi-movement work such as a symphony, usually with a contrasting trio section.

Theme and Variation

Another form where the content is clearly indicated in the title – the composer presents the initial theme, and then develops, contrasts and manipulates the idea in a variety of ways.

Theme – this itself may be in **binary** or **ternary** form	Variation 1	Variation 2	Variation 3	Variation 4

and so on…

Development of the Orchestra, 1750–1900

You need to understand the gradual evolution of the Classical and Romantic orchestras.

The **Baroque** orchestra consisted of at least 4 part strings (2 violins, viola and bass line or basso played by cello and double bass) with a **continuo** to provide the harmonic support. Wind parts were considered to be optional.

At the start of the 18th Century, it was possible to see a new format emerging, and by the end of the century, the standard **Classical** orchestra was recognised as 4-part strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons (playing independently and not doubling the bass), 2 or 4 horns, 2 trumpets and timpani. Some composers used larger and more unusual combinations of instruments; outside court circles, they had to use what was available to them: a system of **patronage** was the means whereby support was given to composers by the wealthy, royalty or the church. Composers basically worked on commission, to fulfill the demands required of them by their respective patrons.

> Make sure that you understand the characteristics of the early 'natural' brass instruments, the role of the **continuo**, and how families of instruments were used.

By the early 19th Century, technical developments facilitated improvements in tone and **pitch** range, and eventually the keyboard continuo fell into decline and violinist-conductors led the orchestra. Some **Romantic** composers expanded the orchestra to gigantic proportions.

Development of the symphony, 1750–1830 (AS), 1750–1900 (A Level)

The Age of Enlightenment, an intellectual movement of the 18th Century, affected all walks of life, including music: patronage for the arts was in decline, the rise of the middle classes ensured an increased interest in music and learning, and new, emerging audiences were keen for public concerts.

In France and Germany in the early 18th Century, a new style emerged out of the **Baroque** era. It became known as the **Rococo** period, an artistic movement that affected architecture, literature, theatre, and music. In music, the period generally refers to 1720–1770. Whether this is referred to as the 'late Baroque' or 'early Classical' is of no consequence. It relates to the lighter, simpler and more elegant style of composition which began to become popular: a clearer distinction between the **melody** and the accompaniment, a reliance on more basic harmonies which emphasised the **tonic** and **dominant**, **textures** which were less dependent on **polyphonic** procedures, and simpler, periodic musical phrases – often highly ornamented. In France the new style was called *'style galante'* with composers such as Jean Phillipe Rameau and François Couperin. Later composers such as C.P.E Bach, Domenico Scarlatti and Christoph Willibald Gluck wrote works that cut down on the overuse of ornamentation and decoration, which paved the way for the Classical era.

Other important terms:

- **Empfindsamer Stil** (*'tender/sensitive style'*) which was Germanic in origin. This was akin to the '*style galante'*, though it did not embrace the lavish ornamentation and was recognised by the use of **appoggiaturas**, 'sigh' figures and harmonic and melodic **chromaticism**, often associated with **adagio movements**. Composers included C.P.E. Bach, along with (among others) Carl Friedrich Abel, Carl Heinrich Graun and Johann Joachim Quantz.

The rococo style is very distinctive, in architecture and art as well as in music

- **Sturm und Drang** ('*storm and stress'*) was initially a literary movement, also derived from Germany. This emerged slighter later, and was popular in the 1770s, characterised in music through extreme contrasts in register and **dynamics**, instability of key, and exciting orchestral effects – features which were commensurate with **Classical** features of the time. In a number of ways 'Sturm und Drang' was a precursor of **Romanticism**. For example, Haydn wrote some works which could be regarded as being in this style: in his Symphony No.44 (acknowledged as being typical of his Sturm und Drang period) the tense character in the last **movement** is achieved through the fast tempo, contrast between the full orchestra (albeit limited to just horns, oboes and strings at the time) and the more stark, disjunct **contrapuntal** passages, the **staccato** unison idea and use of **tremolando** in strings.

Classical composers embraced the style galante, empfindamer stil and Sturm und Drang, ultimately weaving them together to create a style perfectly balanced in form and emotional content. Around 1750, the style was still being perfected; by 1770 certain characteristics started to become common, and these are features you need to know in terms of understanding the development of the symphony during the Classical and Romantic eras.

What is a Symphony?

The generally accepted understanding is that a symphony is an extended composition for orchestra.

The word sinfonia had been in use prior to this, and had been associated with a number of different types of composition, but it usually referred to the orchestral pieces of music used in an Italian opera – for example, as an **overture**, interlude or postlude. As we have

already noted, there were many changes taking place around 1750: the growth of the Italian opera **overture** into an orchestral work in three **movements** by such composers as Scarlatti led to the composition of similar works that were not intended for use in the theatre.

1750–1830 (Classical and early Romantic)

Society was changing and this affected the arts and, of course, music. There was a growth in public concerts intended for instrumental music, and composers had the opportunity to target the new concert-going audiences, and were not just beholden to their patrons; the symphony emerged as a new and important type of instrumental work.

Though they were initially in three movements, a four movement plan for the symphony soon became common:

- A **first movement** which was usually in **sonata form** (sometimes called sonata-**allegro**)
- A **second movement** which was slow, and perhaps in a form such as theme and variation
- A **third movement**, mostly a **minuet and trio**
- A **final movement**, perhaps a rondo (or sonata-rondo).

Works of this kind began to be written not only in Italy, but also in Vienna and Mannheim.

Mannheim

Around 1750, the court orchestra in Mannheim began to establish a musical reputation throughout Europe for its orchestral concerts, under the baton of the Czech composer Johann Stamitz (1717-1757).

He increasingly favoured the 4-movement plan and the audiences of the time delighted in some of the novel styling and unpredictable treatment of ideas:

- Strong thematic material
- Energised **rhythmic** drive
- Simple **tutti textures**
- Sudden loud and soft **accents**
- Sudden crescendos and diminuendos
- The Mannheim crescendo (a crescendo for the entire orchestra)
- The Mannheim climax (usually followed the Mannheim crescendo, and the instruments except the strings dropped out one by one)
- The Mannheim Rocket (a rising passage based on an arpeggio, together with a crescendo)
- The Mannheim Roller (a loud extended passage with an ascending **melody** over an **ostinato** bass)
- The Mannheim sigh (a pair of slurred notes with increased emphasis on the first)
- Mannheim birds (instrumental sounds which imitated birds in the solo passages)
- The Grand Pause (a sudden rest for everybody, before an energetic re-start).

In terms of the **orchestration**, Stamitz's symphonic works of the 1750s were written for strings, 2 horns and 2 oboes (sometimes replaced by flutes or clarinets). At times, he included the occasional solo lines for horns and oboes. He contributed to the development of sonata form, mostly in first movements but sometimes also in the finales – and occasionally in slow movements (if he did not use an overall ABA structure).

EXAMPLE WORK:

Johann Stamitz: Symphony in D major, Opus 3 No.2 (1750-1754)

Scored for: 2 horns, 2 flutes, 2 oboes, 2 bassoons, strings and **continuo**. Available on IMSLP – the online Petrucci Music Library, which can be found at imslp.org

Movement 1: Presto (**Allegro**) D major
Stamitz sometimes used a modified concerto form for the first movements and this is evident here as this includes 3 sections with no repeats (like the 3 tuttis of the older concerto form) – section 1 modulates to the **dominant**, followed by a 'solo' interlude with new material, concluding with section 3 back in the **tonic** key. The harmonic content and melodic phrasing is simple (with regular 4-bar patterns), and the opening pedal D is typical of the old opera symphony, where this device was used to create suspense before the opera started. The handling of figuration is rapid with familiar patterning of ideas and strongly marked **rhythms**. Texturally the music is quite freely handled.

Movement 2: (Andantino) G major
This is for strings and continuo only and is organised into a binary structure, with its characteristic two repeated sections. Note the distinctive rhythmical features here which provide interest.

Movement 3: (Menuetto – Trio) D major-G major
Both sections are in binary form; note the use of solo instruments in the trio.

Movement 4: (Prestissimo) D major
This is organised in extended binary form, scored for the full orchestra, illustrating textural variety and contrast in the working. As with movement 1, note the contrasts in **dynamics** and expression.

Other composers also important in ushering in the **Classical** symphonic style were: Matthias Georg Monn, (1717-1750), who dropped the continuo in his later works and extended the contributory role of the woodwinds; Carl Ditters von Dittersdorf (1739-1759), whose symphonies are in some respects similar to Haydn's in their use of humour, folk-like material and asymmetrical phrases, and Georg Christoph Wagenseil (1715-1777), notable for his skilful construction of thematic material.

Your studies of early symphonies must also include two of the sons of J.S. Bach.

J.C. Bach (1735-1782) initially worked in the realm of opera, but his symphonies are among the most impressive part of his output and he was well respected by later composers. C.P.E. Bach (1714-1788) wrote symphonies in the new German style, and it is possible to note the more refined and intricate working in his orchestral music which still did not demonstrate a clear handling of functional form and harmonic work.

ADDITIONAL LISTENING
Tip: Look for the scores to these works at imslp.org
- **C.P.E. Bach: Symphony in E minor (1756) www.youtube.com/watch?v=3mmvr50IXBc**
- **Wagenseil: Symphony in D major, WV 368, Symphony in D no 374 www.youtube.com/watch?v=BJFu1Z_o-9k**
- **J.C.Bach: Symphony in B♭ major (1774) www.youtube.com/watch?v=GyR-dXq2YIs**

SAMPLE PROOF PAGES

1750-1830 (The Classical to Early Romantic Era)

Who were the main symphonic composers during this time?

- **Franz Joseph Haydn (1732-1809)**
- **Wolfgang Amadeus Mozart (1756-1791)**
- **Ludwig van Beethoven (1770-1827)**
- **Franz Schubert (1797-1828)**
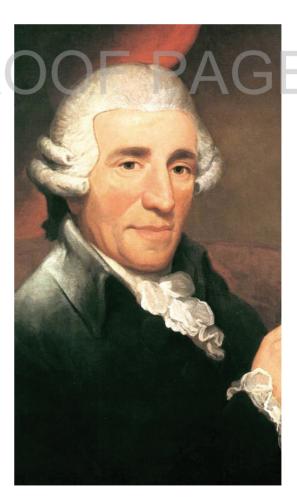- **Felix Mendelssohn (1809-1947)**

Haydn and Mozart were the first to perfect the symphonic style and they were influenced by each other. Haydn is fondly remembered as the 'Father of the Symphony', and his work in this genre shaped the symphony as we recognise it today. His most famous symphonies were composed at the end of his life, after Mozart had died; it is interesting to note that these works bear the influence of the younger composer. Mozart began his symphonic career by composing symphonies in the manner of Haydn; soon his individuality and personal genius shone through and his final works are orchestral masterpieces of note. Beethoven expanded his earlier models to produce expanded and more dramatic works, with Schubert and Mendelssohn in much the same position though increasingly starting to infuse the content with musical features characteristic of the **Romantic** era.

Haydn

Haydn composed over a hundred symphonies, and it is his works that offer the most extensive development of the genre from 1760-1780 (and after). His position and duties at Esterhazy are well documented, and also his opinion that he was 'forced to become original'. He experimented with musical form, and did much to establish the conventional structure as we understand it; however, many of the movements he wrote were a mixture of several forms.

Background notes on the **Classical** era, Haydn's musical style and a detailed analysis of Haydn's London Symphony are available on the Eduqas website: www.eduqas.co.uk/qualifications/music/as-a-level

For extended research, an analysis of the first two movements of the 'Drum Roll' symphony is also available on the WJEC website – as part of the AS Level specification for Wales: http://resources.wjec.co.uk/Pages/ResourceByArgs.aspx?subId=21&lvlId=1

Joseph Haydn (his first name, Franz, is not usually used)

Much of Haydn's early symphonic work relied on the generally accepted idioms of the time, though it was more akin to the Viennese 'charm' than the excitement of the Mannheim style: he employed concertante parts in the manner of the old concerto, yet utilised rounded binary form; he occasionally included slow introductions to his works. Among the first he wrote when he was initially hired by Prince Esterhazy were *Le Matin, Le Midi* and *Le Soir* – all three had four **movements** and included minuets.

In the 1760s his works were more substantial and he wrote more symphonies in minor keys; the following three are all associated with his early 'Sturm und Drang' period.

HAYDN EXAMPLE WORKS:

Symphony No.26 (c. 1768) 'Lamentatione'

D minor: scored for 2 oboes, 2 horns, 2 bassoons, timps, strings (no independent part for bass) and continuo (harpsichord).

This symphony is associated with the composer's 'Sturm und Drang' period and was interesting in a number of ways.

Movement 1: Allegro assai con spirito $\frac{4}{4}$. **Sonata Form**; D minor ⟶ D major

Movement 2: Adagio (chorale) $\frac{2}{4}$. Extended binary form, F major.

Movement 3: Menuet (F major/D minor) e Trio (D major) $\frac{3}{4}$. Both sections are in binary form.

Symphony No.49 (1768) 'La Passione'

F minor: scored for 2 oboes, 2 horns, bassoon, strings and continuo.

The four movements follow the old sonata da chiesa pattern: slow, fast slow (minuet), fast. This was the last time Haydn organised the movements this way in a symphony.

Movement 1: Adagio, $\frac{3}{4}$ – F minor

Movement 2: Allegro di molto, $\frac{4}{4}$ – F minor

Movement 3: Menuet e Trio, $\frac{3}{4}$ – F minor/F major

Movement 4: Presto, $\frac{2}{2}$ – F major

Symphony No.44 (1772) Trauer-Symphonie

E minor: scored for 2 oboes, bassoon, 2 horns (in E and G), **continuo** (harpsichord) and strings.

Movement 1: Allegro con brio, $\frac{4}{4}$ (**sonata form**)

Movement 2: Menuetto (E minor, which is a double **canon**): **Allegretto** (E major), $\frac{3}{4}$.

Movement 3: Adagio, $\frac{2}{4}$. E major, with the strings muted.

Movement 4: Presto, $\frac{2}{2}$. Sonata form; is quite **contrapuntal** in nature and is in E minor.

Note: Because all the **movements** have the same **tonic**, the work is described as **homotonal**.

Haydn's six 'Paris' symphonies (written 1785-1786) consolidated his style in this genre:

- Three of the works began with a slow introduction (a feature which began to appear more frequently, seemingly to add a serious tone for opening)
- In terms of the organisation, there was evidence of refinement and control in terms of defined structures, as Haydn was increasingly concerned with planning the tonal organisation and achieving shape and character:
  - sonata form was used for the opening movements (which often demonstrated striking character)
  - slow movements still demonstrated binary form characteristics (though sometimes the working was more free and presented, without repeats, with colourful use of the orchestra in the alternation of tutti and solo groups)
  - variation form was also used in some slow movements (including double variation)
  - all were in four movements and included **minuets and trios** as the third movement in the plan
  - finales were often rounded binary (though Haydn did not always stick to this)
  - within sonata form, **monothematic** movements were frequently evident
  - thematic contrasts were overshadowed by relentless **rhythmic** momentum, intense harmonic progressions and driving **modulations**
  - preparation for the modulation to the **dominant** was a feature.

The 'London' symphonies

Haydn's crowning glory in terms of his symphonic output, however, were the twelve so-called 'London' Symphonies (written 1791-1795). These are sometimes referred to as the 'Salomon' symphonies after Joseph Salomon, the man who brought Haydn to London and commissioned these works. They offer nothing new and are probably no more advanced in terms of the compositional style, but they are the works undoubtedly held as the standard in **Classical** symphonies. They were composed for the orchestra arranged by Salomon which consisted of about 40 performers in total. The music was scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings, apparently with Haydn still choosing to direct from the harpsichord in some performances.

Noteworthy features of the 'London' symphonies (which included symphonies Nos. 93-104):

■ Some of these symphonies have become known by their names e.g. 'Surprise', 'Military', 'Clock' (because of the **pizzicato** strings and bassoon ticking idea in **movement** 2), 'Drum Roll' and 'London'

■ **Structure**: Haydn consolidated strong forms which were to influence later composers: apart from No. 95, all begin with a slow introduction, which generally exhibited extensive musical invention, some introducing motifs to be used in the movement itself; first movements were in **sonata form** and exhibited total control, tonal order and thematic development, or employed '**monothematic**' techniques (such as in movement 1 of the 'Clock'). All these symphonies were in four movements. Haydn often used sonata–rondo form in the finales (such as in the 'Clock'); he was also fond of variation structure (e.g. double variation in movement 2 of the 'Drum Roll')

■ **Tonality**: All were in a major key (No. 95 started in C minor, but ended in C major) – however, note his fondness for a **tonic** minor introduction, followed by the **exposition** in the tonic major key

■ **Harmony**: Mostly **diatonic** and functional and using progression of chords which was occasionally slow (each chord lasted for longer which gave the music a sense of direction); chromatic inflection was built into the functional system; a highly sophisticated technique became apparent, with sudden **modulations**, use of suspensions, diminished, **augmented** and Neapolitan chords, and devices such as extended sequences based on secondary dominant chords (as seen in the slow movement of the 'London')

■ **Melody**: Themes were co-ordinated within the tonal plan: note the use of scalic movement, arpeggios in the figuration, and a graceful style; he also included rustic themes (for example in the trio of the 'Clock')

■ **Texture**: Reliance on **homophonic** presentation, but **contrapuntal** textures were also employed (for example **fugue** in the finale of the 'Clock')

■ **Instruments**: Instruments are used with originality (for example the opening drum roll, and the use of horn at the start of the finale in Symphony No. 103; the 'Military' symphony, when S1 is introduced by just flutes and oboes, the use of **divisi** violas and clarinets in movement 2, and the incorporation of Turkish instruments – triangle, cymbals and bass drum). Sometimes Haydn wrote out the repeats to include changes of instrumentation (Symphony No. 102, movement 2) which added further contrast and interest.

> The 'London' symphony is one of your set work options for this component. For detailed notes and analysis of this work, go to the Eduqas website: http://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rlid=687

Mozart

Mozart was a prolific composer whose musical style was influenced by a great variety of music which he encountered on his travels as a young boy.

Though perhaps he was less adventurous than Haydn in the experimentation with musical structure, he was to achieve a personal musical style that was distinguished by

formal perfection, melodic character and imaginative control of **harmony** and **texture**. He wrote 41 numbered symphonies between 1764 and 1788, though additional similar compositions have been described as 'unnumbered' symphonies. Early experimentation with writing for orchestra is seen in the various divertimenti and serenades which bear evidence of rather slim thematic material, a light approach to texture and mechanical figuration.

In the late 1770s and early 1780s, Mozart wrote:

- Symphony in D 'Paris' K.297 (1778)
- Symphony in B♭ K.319 (1779)
- Symphony in C K.338 (1780)
- Symphony in D 'Haffner' K.385 (1782)
- Symphony in C 'Linz' K.425 (1783)
- Symphony in D 'Prague' K.504 (1786)

Wolfgang Amadeus Mozart

Some of these were in three **movements**, with the movements following without a break – just like the Italian **overture**.

EXAMPLE WORK:

'Prague' Symphony: Symphony No.38

D major: scored for double woodwind, 2 horns, 2 trumpets and strings.

This is in three movements, all in **sonata form**, though (unusually for the time) it has no minuet. In Prague where the work was first performed in 1757 audiences were accustomed to three movement symphonies (fast-slow-fast), which followed the style of the Italian opera overtures. This work depends more on the arrangement and development of motifs than on the organic development of thematic material.

Movement 1: **Adagio** introduction, followed by **Allegro** in $\frac{4}{4}$ time, D major. (Mozart only does this in two other symphonies). This is quite an original structure, bearing some resemblance to **ritornello** structure, and with S2 being a version of S1; the **development** also includes **contrapuntal** working of motifs.

Movement 2: Andante in G major, $\frac{6}{8}$ time. This includes contrasting moods and interesting harmonic and textural moments.

Movement 3: Finale – presto, $\frac{2}{4}$ time in D major. This is a lively and boisterous movement which features the flute. It is in two sections, both of which are repeated.

Mozart's last 3 symphonies, nos. 39-41, were all completed in 1788 in the space of about three months. These seemed to have been influenced by Haydn's 'Paris' symphonies as they had the same large dimensions.

■ Symphony No.39 in E♭ major, K.543

■ Symphony No.40 in G minor, K.550

■ Symphony No.41 in C major – 'Jupiter', K.551

These symphonies are scored for slight variations on the standard **Classical** orchestra – all include just one flute, no.39 uses a pair of clarinets in place of the oboes, and there are no trumpets or timps in the G minor symphony. **Sonata form** is used in most **movements**, generally embodying the expected structural characteristics, and there was an increasing tendency to assign weight to the finale.

There is a tremendous amount of thematic material presented in the movements, and melodies are more lyrical than those of Haydn – at times the thematic development was even more lyrical than the initial ideas. The use of **rhythm** was often interesting (e.g. the cross-**accented hemiola** rhythm within the 3-bar phrases in the Minuet of the G minor symphony). He was less adventurous than Haydn in his choice of keys, though each Mozart symphony begins with a clear declaration of the **tonality**; the harmonies are more chromatic than those found in Haydn, and sound richer and fuller because Mozart fills out the inner parts of the **texture**. Texturally, it is interesting to observe the complexity of some passages, particularly the amount of **contrapuntal** working in the G minor symphony, and of course the fugal textures which provide substance to the texture rather than controlling the structure. For example, the finale of the 'Jupiter' presents no fewer than five subjects, which are combined in different ways (including inversion and **stretto**) with a coda that includes invertible five-part **counterpoint** 'without parallel in the symphonic literature' (New Grove).

LISTEN

Listen to these symphonies, following the scores, available at imslp.org

Try notating some of the melodies without looking at the score (for example the opening theme of the G minor symphony). As you listen, make observations on the way in which the musical elements have been used by the composer: the style of the melody, the use of the instruments, the rhythmic devices, the harmonic content and the textures.

Beethoven

In the symphonic genre, Beethoven found established forms which he was more than happy to use.

He expanded the structures, but did not change them, and in doing so he paved the way for the **Romantic** movement. He concerned himself with the creation of germinal motives which offered opportunities for fuller development, and substituted the minuet with the **scherzo** as the 3rd movement, which offered a difference in mood, pace and rhythm.

Beethoven's compositional style has been recognised as falling into three periods of development. The first lasts until about 1802, and includes the first symphony:

EXAMPLE WORK:

> ### Symphony No.1, Op.21 (1765)
>
> **C major: standard Classical orchestration**
>
> This work is **Classical** in spirit and shows the influence of Haydn, though it includes interesting features in terms of the structure (particularly in the extended codas for **movements** 1, 2 and 4). Prominence is given to the woodwind instruments and **dynamic** shading is subtle (note the frequent use of sforzandi).
>
> **Movement 1: Adagio** molto introduction – this actually begins in F, moves to G in bar 4, and hovers around C before C is finally established in the **allegro** con brio, which is in **sonata form**. S1 is military in character; S2 is quite operatic with instrumental dialogue between the flute and oboe. The **development** section is explorative in terms of the **harmony**, moving to remote tonal centres, and musically building to a turbulent section mid-movement.
>
> **Movement 2:** Andante cantabile con moto, $\frac{3}{8}$ – F major (**subdominant**). **Contrapuntal** writing is in evidence here as Beethoven looks back to the formal dance-style of the 18th Century, and the movement begins with a **fugal** idea. The entire orchestra is used, and the movement is also in sonata form.
>
> **Movement 3:** Is in the character of a **scherzo**, (entitled a minuet, though labelled 'Allegro molto e vivace'. $\frac{2}{4}$, C major. It uses the musical scales and **triads** from the first movement as motivic material.
>
> **Movement 4:** Adagio – allegro molto e vivace, $\frac{2}{4}$ (C major). Sonata form. Note the musical humour here as this opens with the violins attempting to play a scalic idea, progressing one note further with each attempt; the two dramatic pauses towards the end are resolved in a simple march.

Beethoven's second style period includes symphonies numbers 2–8, though the second symphony was transitional in terms of Beethoven's symphonic development. Numbers 4, 7 and 8 are written for the standard Classical orchestra and display craftsmanship, worthy of consideration in terms of their structural, harmonic and textural content.

The middle period works exhibited more in the way of expansion and development:

■ There was extended use of forms, and a tendency to mix forms (i.e. sonata–rondo); the development sections assume more importance as the material is manipulated through textural variety, **polyphonic** devices and extensive **modulation**, and the coda becomes a further opportunity for thematic

Ludwig van Beethoven

development and expansion. In some works, there was less division between the two subject groups in the **exposition**, and he favoured short initial motifs that were capable of later development. Beethoven seemed intentionally to blur the dividing lines between sections in the attempt to unify the ideas.

> D.J. Grout says of Beethoven 'This capacity to organise a large amount of contrasting material into a unified musical whole is one of the chief marks of Beethoven's greatness.'

- The music in these works held a very dramatic and personal quality, which demonstrated an assured style of composition and included **rhythmic syncopation** and **dynamic** outbursts. He brought earlier forms and style to fruition with a new spirit, and introduced subject groups, using short melodies or motifs with an ability to prioritise the development of one idea (for example in the 5th symphony).

- Beethoven often slowed down the rate of harmonic change, thus giving individual chords increased meaning and establishing a strong sense of key: complex chords were more effective in many ways – generally simple in application, but feeling intense, and including remote and unusual **modulations** in the content.

- A recognised feature of Beethoven's work here was the energetic rhythmic drive and insistence of the ideas. Original patterns went on for longer, and the content manipulation of the themes was interesting.

- Minuets were eventually recognised and labelled as **scherzos**, with trios that were a world away from the grace and eloquence of Haydn.

- Texturally, it is possible to note the increased feeling of breadth and vastness achieved by the wide harmonic spacing and often leisurely style of the melodies. The use of **counterpoint** was evident.

- The size of the orchestra was also increased in some symphonic works of this period.

BEETHOVEN SYMPHONIES IN FOCUS:

Symphony No.3 (1803/4) *'Eroica'*

E♭ major: scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns (E♭, C and F), 2 trumpets (in E♭ and C), timps and strings.

This has been considered to be something of a revolutionary work, as it broke new ground. It is long and complex.

Movement 1: Allegro con brio, $\frac{3}{4}$, in **sonata form**. The **triadic** nature of the simple opening statement, initially played by the cellos, offered opportunity for later variation and development. In total, 5 other themes are presented in the exposition, and a new theme is also introduced in the **development** section (which later returns in the coda). The extension of the coda is a main structural feature, with its unexpected harmonies and contrasting dynamics. Each idea seems to unfold out of the previous, showing his ability to organise a large amount of material into a unified musical whole.

Movement 2: Entitled 'Funeral March' in C minor (the **submediant** minor), including **fugato** treatment of the material. This starts with a basic three part song form which extends into a very long movement, including episodes in major keys. The double-basses clearly suggest the sound of drums.

Movement 3: Allegro vivace – a sprightly **scherzo** (one in a bar), full of **rhythmic** vitality, with a trio featuring the three horns (one more than in any of his other symphonies, except the 9th where there are 4). Another long movement (probably twice as long as any comparable third movement by Haydn). This movement is interesting because of the variety of **dynamics** and use of **syncopation**.

Movement 4: Allegro molto, a **theme and variations**. The theme is based on his own ballet music from *Prometheus*, though this is not heard until the 3rd variation. The amount of development here is impressive and imaginative, and the working contains fugally developed episodes and coda. Note the surprising change of tempo towards the end of the movement, when the winds embark on a variation of the theme. In the last presto, the horns again feature to present a hunting version of the theme.

Symphony No.5, Op.67 (1804-1808)

C minor: in addition to the standard Classical orchestration, the orchestra includes piccolo, contrabassoon and 3 trombones in movement 4.

Written during the time of the Napoleonic wars, this symphony has often been linked with Beethoven's famous comment 'I will grapple with Fate; it shall not overcome me'. In this work, Beethoven achieves a rhythmic and thematic **cyclical** relationship between the movements.

Movement 1: Allegro con brio in **sonata form**. Dominated by the well-known opening four-note motif (also identified in the other movements). Unison horns announce S2. The **exposition** is repeated (a typically Classical convention).

Movement 2: Andante, and in A♭ major – the **subdominant** of the relative major key of E♭ major. A welcome contrast to the dramatic opening. This movement is a set of variations, with two themes (double variation form).

Movement 3: An allegro scherzo, in **ternary** form plus coda. As expected, the trio is in C major and includes **contrapuntal textures**. Note the dynamic contrasts and writing for instruments.

This movement links directly to movement 4, with a coda that also functions as a transition to introduce movement 4.

Movement 4: Allegro, in a variant of sonata form. The use of the orchestra is noteworthy here, with addition of the 3 trombones, piccolo and contra-bassoon. Straightforward harmonic work clarifies the vague nature of the preceding material. Furthermore, a version of the horn theme from movement 2 is revisited. The majestic march theme returns, finally concluding in C major.

Symphony No.6, Op.68 (1808) Sinfonia *'Pastorale'*
In five movements with subtitles for each movement.

**F major: scoring is light, mainly for double woodwind, horns and strings.
Note the addition of piccolo in movement 4 and 2 trombones in 4 and 5.**

Beethoven considered this 'more the expression of feeling than painting', and parts are certainly programmatic in nature. The title and programmatic elements are still secondary in terms of the symphonic working. The composer himself warned that the descriptions were not to be taken literally.

Movement 1: *'Awakening of joyful feeling on arrival in the country'*
Fast, and in **sonata form**, this begins with a drone bass (open 5th) representing folk music or a rustic dance; this simple opening theme also offers much potential for development procedures later; indeed S1 is built up of motifs which are all important. The mood is relaxed, with harmonies sustained over bars at times. Towards the end of the movement, clarinet and bassoon anticipate the village band of the 'peasants' merrymaking' in movement 3.

Movement 2: *'Scene by the brook'*
Slow. This is in $\frac{12}{8}$, B♭ major (**subdominant**), and again in sonata form. Note the recurring silences in the first theme. In the coda, the flute, oboe and clarinet imitate bird calls.

Movement 3: *'Peasants' merrymaking'*
Scherzo and trio. This includes a reliance on dance-like melodies as the music portrays the scene with delightful touches of solo instrumental colour (particularly winds and horn). The movement ends abruptly as the peasants notice that a storm is about to break.

Movement 4: *'Storm'*
This is entirely programmatic, in F minor and based on a variety of figures. With lower strings depicting dark clouds, 2nd violins suggest raindrops before the storm breaks, with more agitated figuration in winds and thunderclaps in timps. The simple oboe **melody** at the end of this movement brings an end to the storm and an ascending scale on flute leads into the finale.

Movement 5: *'Song of thanksgiving after the storm'*
Once again, Beethoven is adventurous with the form which is sonata-rondo (back in the **tonic** key); in $\frac{6}{8}$ time and includes much use of variation.

In 1824, the 9th symphony was completed and this fell securely into Beethoven's third style period. It was on a grander scale than anything previously; each movement was longer, and the tonal content more varied.

Symphony No.9, Op.125, (1823/4) *'Choral'*

D minor: scored for the largest orchestra Beethoven ever used. To the standard Classical orchestration, he added a further 2 horns (4 in total), 3 trombones in movements 2 and 4. In movement 4, additionally – piccolo, contrabassoon, bass drum, triangle and cymbals, plus SATB soloists and choir. Gigantic proportions in comparison to anything heard previously.

Movement 1: A dramatic **allegro** – and interesting interpretation of **sonata form** that intrigues from the open pianissimo section through to the final coda. At first, it feels as if the key is A major by implications of the bare 5th; D minor is not firmly established until bar 17. The main theme is presented in both major and minor versions. The pace of harmonic change is generally slow, and this adds solemnity to the content. The **development** includes a triple **fugue** and the thematic material is presented in a variety of ways, with great variety in the figuration, and lots of motivic ideas evident. The structure is not as clearly defined as in previous works (even tonally), with no distinction between sections. As in the third symphony, the coda is like another complete development section and includes use of the chromatic 4th.

Movement 2: This is the **scherzo**, labelled molto vivace. Written in triple time, but with **accents** that make it feel like quadruple time. Note (as in the 8th symphony) the tuning of the timps an octave apart. It is a substantial movement in terms of the proportions, the central section (i.e. the trio) is somewhat similar to the same section in his 2nd symphony. The scherzo section itself conforms to the principles of sonata form within the overall **ternary** structure. The trio introduces the trombones for the first time in the movement.

Movement 3: An **adagio** movement, loosely in double variation form. **Romantic** in spirit, with main harmonic changes noted only in the modulatory sections.

Movement 4: Allegro/andante/allegro. The decision to include vocal resources in this movement posed problems for Beethoven. He needed to decide how to conclude this symphony, and his solution was to quote from the previous three movements. It transpires as a huge rondo-finale, probably the most intricate movement he ever wrote. The inclusion of a chorus in the last movement, with the 'Ode to Joy' theme, was innovative. The movement begins with quotes from the previous movements before incorporating the choral idea. The overall structure is unusual:

1. Begins with a violent and **dissonant** passage
2. Lower strings are given a number of 'quasi-operatic' passages (suggesting the human voice) offering brief reminders of material from the three preceding movements
3. Solo baritone delivering similar phrases, gradually with the chorus being included in the **texture**
4. Orchestral **exposition** of the main theme in four 'stanzas'
5. Reminder of the opening dissonant passage
6. Bass **recitative**
7. Orchestral/choral section –'Joy' theme including an instrumental section which is a double fugue
8. New theme for chorus and orchestra
9. Double fugue utilising both themes
10. Complex and extended coda section.

SAMPLE PROOF PAGES

AS/A LEVEL MUSIC STUDY GUIDE

It must be remembered that Beethoven bridged two eras of music. He was respected by every subsequent composer – and the character of his music was the stuff of the early nineteenth century. He was always indebted to the instrumental forms of the **Classical** period, and extended their ideals to the limit, and even beyond as he inspired the spirit of **Romanticism**. The way that Beethoven inspired others may be seen in the way he developed his thematic material, through his dramatic and emotional style seen in the way he used contrasting **dynamics** and effects, his use of harmonic **dissonance** and adventurous **modulations**, and the powering force of his relentless **rhythmic** ideas (the use of **accents**, **syncopation** and so on), and musical figuration.

Early Romantic composers

How to follow in the steps of Beethoven? Not an easy task, by any means – and increasingly it seemed that composers were avoiding the issue.

Composers began to react against the existing formal conventions, and began to write in alternative genres to that of the symphony, as they became increasingly interested in and influenced by literature. The Romantic movement began in the late-eighteenth century as a literary movement in Germany, when writers were captivated by medieval romance, adventure, pictorial images of nature, by folk-lore and the mystical – and this was to spread throughout Europe. Some composers started to write what became known as symphonic **tone-poems** instead of symphonies. Melodies became more expressive, harmonies more colourful and the writing for orchestra increasingly sonorous, with exploitation of the timbral qualities of instruments, and experimentation in terms of rhythm and **texture**, dynamics and expression.

Some important features of the time were:

- further decline of the old patronage system,
- the increasing popularity of commercial opera and public concerts
- music education and a more accessible approach to music for the middle classes
- the popularity of exceptionally gifted **virtuoso** performers (such as Liszt)
- appearance of the music critic and music journalist, particularly noted through the introduction of magazines and newspapers.

For the purpose of AS study, the main composers of the early Romantic era included Schubert and Mendelssohn.

Mendelssohn

Between 1830-1833, Mendelssohn composed three symphonies of importance:

- Symphony No.3 in A minor, Op.56 – '*Scotch*'
- *Symphony No.4 in A major, Op.90 – '*Italian*'
- Symphony No.5 in D minor, Op. 107 – '*Reformation*'.

*This is one of your set work options for this section of the exam.
For detailed notes and analysis of this symphony, go to the Eduqas website:
http://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rIid=687

Felix Mendelssohn

Franz Schubert

As you can see, all these symphonies had titles and some kind of **programmatic** meaning, but they did not have a programme as such. Mendelssohn continued to compose within conventional classical forms and styles, described by D.J. Grout as 'Classical by disposition, but with a special gift for **Romantic** scene-painting.'

Schubert

Schubert was influenced by Haydn, Mozart and Beethoven. He is remembered as a 'lyrical' composer, evident in his many songs, and also in his symphonies, as the thematic content always delights. In terms of structure, he was perhaps rather over-dependent on repetition, and the developmental passages sometimes disappoint. In the realm of harmony, he was more adventurous, fond of moving to the key a major 3rd below the tonic, and he enjoyed the contrast between tonic major and tonic minor. There are two symphonies of note by Schubert:

Symphony No.8 (1822), known as the '*Unfinished*'. It is in B minor and has only two **movements**; he started a third movement, but it never amounted to a great deal. Despite that, it remains a well-known and frequently performed work, with some interesting use of harmonies and imaginative exploration of the material. Schubert never actually heard it performed as it was not premiered until 43 years after its composition.

The first performance of Symphony No.9 (1828) was not given until 11 years after Schubert's death. This work is known as the '*Great*', is in C major and is unusually long for the period. It includes colourful writing for the orchestra, some interesting structural features and a profusion of melodies to interest the listener. In both these works, the trombone became an essential part of the scoring.

A LEVEL EXTENSION
1830–1900 (the Romantic period)

For A Level, you must study everything which has come before in this chapter, and also the Romantic period, from 1830-1900, as covered from here to the end of the chapter.

During this time, no one composer led the way in terms of style. It was a period of change and emancipation which allowed for further musical and artistic creativity. Nationalism became important as composers used elements of folk music to express their cultural background. Compositions became longer, musical resources and the orchestra were expanded, and composers experimented with instrumental sonorities and effects; there was also continued exploration in **harmony** which involved the extended use of **chromaticism** and **dissonance**.

Who were the main symphonic composers during this time?

■ **Hector Berlioz (1803-1869) – French**

■ **Robert Schumann (1810-1856) – German**

■ **Franz Lizst (1811-1886) – Hungarian**

■ **Anton Bruckner (1824-1896) – Austrian**

■ **Johannes Brahms (1833-1897) – German**

■ **Peter Ilyich Tchaikovsky (1840-1893) – Russian**

■ **Antonín Dvořák (1841-1904) – Czech**

■ **Gustav Mahler (1860-1911) – Austrian**

■ **Richard Strauss (1864-1949) – German**

The compositional style of the German composer Richard Wagner (1813-1833) as seen in his music-dramas undeniably had a profound effect on other composers; he wrote in a symphonic way, but did not write symphonic works.

What new terms or forms do I need to know for this period?

■ The **symphonic poem**, or **tone-poem** is an orchestral work, symphonic in style, but in one continuous form with different sections illustrating an additional programme which is linked to an idea or extra musical source. The term was first used by Liszt about his thirteen one-**movement** pieces in this genre.

■ **Cyclic form** is when the composer uses the theme from the opening movement elsewhere, and at the end of the piece, or in the 'finale', which tended to shift the emphasis from the opening to the end of a work.

■ The **idée fixe** was a term initially coined by Berlioz, and refers to a recurring theme which represented a particular idea, or person. The concept is the same in the use of **thematic transformation** (Liszt) and **leitmotif** (Wagner).

Berlioz

Here we find a composer who was ready to challenge the symphonic form – and he succeeded in doing so. His writing for the orchestra was experimental, really interesting and forward-looking for his time.

In 1829, he composed the original 'Episode in the Life of an Artist' (*Symphonie Fantastique*). It was in five **movements**, the intentions of which were each clearly explained in the accompanying text; the piece was autobiographical, as the composer wrote of his unhappy relationship with Harriet Smithson, an actress. The music still held to the symphonic principles held by Haydn (perhaps modified by Beethoven) and most of the movements can be appreciated in **Romantic** style without the programme. Nevertheless, this was a new departure in symphonic terms and is notable particularly for his use of the **idée fixe** and in terms of orchestral colour, sudden contrasts, harmonic effect, use of **syncopation**, lyricism in the slow movement and

Hector Berlioz

writing for percussion. Four tuned timpani were used in the slow movement to produce chords, and tubular bells were employed in the finale.

Symphonie Fantastique (1829)

Movement 1: *Reveries, Passions*
This begins with a long, slow introduction which is almost as long as the fast section which follows. Violins introduce the idée fixe which recurs throughout the work, and the treatment of the theme is imaginative. The **development** presents a new theme for oboe (heard with the idée fixe in **counterpoint**). Different visual ideas emerge – for example, there is a march-like passage, and a religious style passage evident in the inclusion of slow chords which represent an organ playing.

Movement 2: *A Ball*
This illustrates the composer's understanding of orchestral **sonority** and lyricism. Unusually, harps are included in the score which presents a waltz-like theme; the **texture** is string-based with the occasional wind chord to provide added colour, including a clarinet solo which reminds us of the idée fixe.

Movement 3: *Scenes in the Country*
This includes two **scherzos**. The first one begins with the duet between the cor anglais and off-stage oboe, painting the picture of two shepherds calling out to each other across the valley. Then, a unison **melody** paints the picture of solitary main figure, and wind instruments later imitate bird calls.

Movement 4: *March to the Scaffold*
The opening is interesting as each note is given to a different instrument, and the **orchestration** is expanded to include extra bassoons, trombones, tubas, cymbal and bass drum. The opening bars present a two-note motif for timps and **divisi** double basses, creating a menacing chord; other features of interest include ideas in the upper register of the bassoons, and the various counterparts presented in the first thematic section. The 2nd thematic section is presented as a march, characterised by dotted **rhythms**, brass and explosive percussion effects.

Movement 5: *Dream of a Witches' Sabbath*
There are two contrasting themes (one violent, the other solemn) which eventually combine in **contrapuntal** fashion. This shows the influence of Beethoven (particularly the 9th symphony). The grotesque transformation of the **idée fixe**, inventively painted by the orchestra e.g. the 8-part upper strings at the start, the lower strings suggesting darker meaning, the inclusion of the Gregorian chant (the Dies Irae), the ringing of the bells, chaotic responses from woodwind, a **fugal** presentation of the witches' theme and aggressive syncopated interjections from brass. Note the use of *col legno* which eventually brings the woodwind trills on every main note along with effective **dynamic** contrasts.

In earlier symphonic works by Haydn and Beethoven, the initial theme grew and developed, increasing in depth and meaning; with Berlioz the meaning was evident from the outset, as the theme has programmatic significance. Unity between all **movements** was achieved in this way. Effective orchestral work was realised through the program rather than through key or inventive development of the initial ideas; the theme 'transformed' and the meaning explained in the programme. For example, consider the way that the theme of the last movement is distorted to represent the character of the witches.

FURTHER LISTENING

- *Harold in Italy*, 1834 (said to be based on Byron's 'Childe Harold') included a solo viola part and a theme that is meant to represent the main character, Harold. It is in four movements, without a programme, but each with a title which explains the idea behind the musical content)
- *Romeo and Juliet*, 1839/40 (This is a large scale choral symphony, with original use of form).

Berlioz's use of the orchestra broke new ground. He portrayed his total understanding of the medium by achieving effects of orchestral colouring previously unrealised (e.g. 8 pairs of kettledrums to produce chords in the Dies Irae of his *Requiem*). He mixed the timbres, and employed same-type instruments for effects, delighted in the clarity of solo sound as well as mass orchestral power, and enjoyed antiphonal, doubling and unison writing for instruments. He wrote his *Treatise of Modern Instrumention and Orchestration* in 1844.

Schumann

Schumann injected his piano compositions with symphonic grandeur, but did not really achieve similar success in his symphonic works, of which there are four. Probably the best known symphonies are Symphony No.1 in B♭ (1841) and Symphony No.4 in D minor (1841, but revised in 1851).

He kept quite close to traditional practice, though 4 horns and trombones were employed. Structurally, all the movements of the D minor are to be performed as one continuous whole, i.e. without a break between movements. He also connected the **movements** with the same themes, clearly concerned with the overall unity of the piece (in the manner of Berlioz). Stylistically, there was at times a lack of effective orchestral colour, but moments of harmonic richness and exciting progressions; harmonies sometimes moved more quickly and more intricately, though figuration was perhaps less imaginative. He seemed to manage smaller forms with more success than the larger structures.

Robert Schumann

Liszt

Liszt was a brilliant virtuoso pianist. As a composer, he admittedly wrote much that was 'flashy'; however, we must also appreciate his compositions that are explorative and pushed the boundaries, at times demonstrating harmonic and rhythmic originality.

He became the conductor of the orchestra at Weimar in 1848 and then produced a number of important symphonic works: two **programme** symphonies, and 12 shorter '**symphonic poems**'. He was said to be the first person to use the term **programme music** and he used what he called 'metamorphosis' or 'transformation' of themes (the same concept as the **leitmotif** of Wagner and the **idée fixe** of Berlioz). This was a device he used to extend the initial material in different ways and associate the listener with the main idea or character in the program. Stylistically, his use of the orchestra was more important than thematic development as such, and within his work he often chose to slow down the rate of harmonic change to give a broader effect – using more chromatic content than Beethoven, often giving the effect of remote **modulation** (consider his use of 2nd inversion chords) – and concentrating on the quality of a single chord, allowing the feeling of key to grow from a single starting point.

Franz Liszt

EXAMPLE WORK:

Faust Symphony

This work is scored for double woodwind (plus piccolo); a large brass section comprising 4 French horns, 3 trumpets, 3 trombones and tuba; timps and various percussion; organ, harp and strings; tenor soloist and male (TTB) choir. It premiered in 1857, was dedicated to Berlioz and conducted by Liszt.

Liszt was influenced by literature and it seemed perhaps unsurprising that he was tempted to compose music on the legend of Faust as presented by Goethe. The piece contains three **movements**: 'Faust' (in **sonata form**), 'Gretchen' (3-part form) and 'Mephistopheles' (a **scherzo** in 3 part form followed by an extra **development** section and a coda.). Themes are transformed according to the program.

In the first movement, the opening idea includes all the notes of the chromatic scale. The second idea in the woodwind undergoes a series of transformations in the work and he combines his thematic ideas skillfully. In 'Gretchen' he uses solo groups of instruments within some **contrapuntal textures**; **orchestration** is delicate, with interesting use of woodwind and strings and much use of sequence. In the third movement, more transformations of the Faust theme are in evidence, with ideas sometimes scattered through the different instruments, and a quite remarkable distorted **fugue** created out of the themes. Three years after completing the orchestral score, Liszt composed an additional section for a more solemn ending, scored for tenor solo and male voice chorus.

FURTHER LISTENING

Listen also to the 'Dante' symphony (first performed in 1857).

Liszt's **symphonic poems** were written between 1848 and 1858. Each of the 12 symphonic poems had titles which indicated the subject matter (though not the inner structure – which remained symphonic), though the relationship between the title and the content varies. Liszt used the programme to explain to the audience how his ideas were combined in different movements. Some were originally intended as **overtures** (e.g. *Tasso. Lamento e Trionfo; Orpheus; Prometheus; Hamlet)* with perhaps the most famous of these being *Les Préludes*, which was originally intended as an overture for a choral work but eventually re-titled after a poem by Lamartine. The music came first, followed by the suggestion of ideas explained in the programme as Liszt later offered an interpretation of his music. The work is in four parts which reflect different moods. What is particularly interesting is the manner in which the composer 'transforms' the themes to produce an extended structure.

Bruckner

Bruckner composed nine symphonies and was influenced by Beethoven and Wagner, though he wrote lyrically, like Schubert, and melodically he was typically Romantic in nature. He continued to organise his works into four movements and expanded the dimensions to monumental proportions, though he still used an orchestra of double woodwind, 2 trumpets, 4 horns, 3 trombones, tuba, timps and strings.

His use of **harmony** is often chromatic and Wagnerian. Structurally, his symphonic works lacked the intensity of structure witnessed in the **Classical** works, with 'cyclic' style finales that recall material from the previous **movements**, and his structural methods were described as unorthodox by some as he used melodic variation and transformation of themes to extend the ideas. However, his symphonies all follow the conventional four-movement plan and none are explicitly programmatic. He was fond of a 'modified' **sonata form** and presented a number of thematic groups in the construction; he employed chorale-like themes, and in the slow movements, often utilised ABA¹B¹A² lied form, and included **scherzos** as third movements.

FURTHER LISTENING
- **Symphony No.4 in E♭ major, 1874 revised 1888**
- **Symphony No.7 in E major, 1881-3 revised 1885.**

Brahms

Brahms took many years to pen his first symphony, ever-aware of the need to follow in Beethoven's footsteps. In his disciplined and traditional use of forms, he used Classical techniques of motivic development and counterpoint, yet infused the Romantic spirit with his colourful, rich (and sometimes dark) use of harmony, a Schubertian sense of lyricism, complex rhythmic combinations (for example use of polyrhythms), and colourful and rich contrasts of orchestral sonority.

In all, he eventually composed four symphonies, and all are worthy of your attention. He is described as 'conservative' in his musical style – but don't be misled. There is much of depth and interest in a Brahms symphony, and he filled the symphonic structures with interest, working hard to make the musical figuration functional.

Johannes Brahms

Overall, the symphonies are scored for double woodwind plus contrabassoon, 2 trumpets, 4 horns, 3 trombones, timps and strings (there is a violin solo at the end of movement 2 in the first symphony).

Background notes on Brahms' musical style, and a detailed analysis of the finale of his first symphony is available on the WJEC website, as this movement is one of the choices of set works for A level music (specification for Wales):
http://resources.wjec.co.uk/Pages/ResourceByArgs.aspx?subId=21&lvlId=1

EXAMPLE WORK:

> ### Symphony No.1 in C minor, Op.68 (1876)

Movement 1: Sostenuto-**allegro**. An extended introduction contains the germinal seeds from which later thematic ideas grow. The movement is in **sonata form** though the **development** section introduces new thematic material; the **recapitulation** follows a reasonably predictable path though with some surprises, and the final bars hark back to the introduction. The movement ends peacefully in C major.

Movement 2: Andante sostenuto. This is in E major, and brings a beautiful theme for the oboe, later to be developed by other instruments. Brahms combines some unusual but effective solo colours here e.g. the combination of the solo violin and 1st horn in the re-statement of the **melody**.

Movement 3: Allegretto. **Ternary form**, in A♭ major (**subdominant** of the relative key of E♭ major). The first clarinet theme is made up of two 5-bar phrases, the second of which is an inversion of the first, followed by a secondary theme scored for woodwind. This movement includes a number of changes in mood which builds up before the opening theme returns; however, the movement ends with another reference to the middle section.

Movement 4: Note the use of **cyclic** devices (i.e. the horn-call of the introduction). This is a substantial movement which shows originality: detailed notes on it are available online (see note above).

Other points of interest:

■ The first movement of Symphony No.2 in D major is in sonata form and is based on the melody formerly composed for his *Wiegenlied* (i.e. Brahms' Lullaby); movement 2, the **adagio** movement, is in B major (the **submediant** of the **tonic** or major version of the related minor) and is in sonata form. The transformation of motives is interesting. Movement 3 is a **scherzo** in G major (**subdominant**), and the substantial sonata form finale is also worthy of note.

■ In Symphony No.3 in F major, listen out for the **motto theme** which is used to unify the work: F–A/A♭–F (meant to signify 'Frei aber Froh' – 'free but happy'). The first movement is in sonata form, the second in modified sonata form and in the **dominant** major (C major). The choice of the dominant minor for movement 3 is presented with reduced **orchestration** and yet another complex sonata form movement is used for the finale.

■ The four movements of Symphony No.4 in E minor present some unique features in terms of organisation and development. The first movement is in sonata form with no repeat of the **exposition**; the andante is in the tonic major (which begins and ends with hints of the Phrygian **mode**) and modified sonata form (with no development section). The scherzo is a C major movement in a sonata form with a shortened recapitulation section and little reference to S2 in the development and coda, while the finale is a rare example of a symphonic **passacaglia** which emerges as a set of thirty variations based on a theme by J.S. Bach.

Dvořák

Dvořák's symphonies were quite traditional in concept, yet different from his Germanic counterparts. He was influenced by Brahms, though his music is in some ways more reflective of nationalist ideas. His melodies were infiltrated with dance rhythms of the Bohemian folk dances, and his work shows the influence of folk music, control of structural elements and orchestral colour. In all, he composed nine symphonies, of which the last two are particularly noteworthy.

Symphony No.8, Op.88, (1889) in G major: the first rather unconventional **movement** presents lots of thematic ideas, the 2nd movement is said to be based on an earlier piano solo by the composer, the 3rd movement is a delicately styled waltz, and the finale is a **theme and variations** movement which starts with a trumpet fanfare and goes on to include rondo-like features within the structure.

Antonín Dvořák

EXAMPLE WORK:

Symphony No.9 *'From the New World'* 1893

E minor: scored for 2 flutes, 2 oboes, cor anglais, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, strings and percussion (timps, triangle in movement 3, cymbals in movement 4)

Dvořák was working in America from 1892-5. He was greatly influenced by the native American music and the spirituals, and he wanted to reflect this in the piece. The thematic material includes folk-like elements and syncopated rhythms, presented through a colourful orchestral palette and **dynamic** contrasts, supported by harmonies that varied from effectively simplistic with **modal** flavourings to richly chromatic substance.

Movement 1: An **adagio** introduction precedes sonata-**allegro** form, though the **recapitulation** brings back the themes in unexpected keys, closing with an explosive coda based on the 3rd theme.

Movement 2: Largo in the key of D♭ major. This is in **ternary form**, influenced by Longfellow's *Hiawatha.* (The slow theme was later adapted into the spiritual-like song '*Goin' Home*'.)

Movement 3: Scherzo and trio in E minor. The *Hiawatha* influence continues as this movement portrays the 'wedding feast'; apparently inspired by an American-Indian warrior's dance. The trio bears all the characteristics of his homeland with a theme which is actually styled in the manner of a Czech folk-song.

Movement 4: Allegro con fuoco in E minor (again in sonata-allegro form) demonstrates the **cyclic** structure as the music brings back themes from the earlier movements. Ends in E major.

Tchaikovsky

Tchaikovsky was a composer perhaps most famous for his ballet music and concert **overtures**. His symphonies essentially followed the German **Romantic** tradition, and were a kind of mix between the symphony and the **symphonic poem**; however, he rather struggled with **sonata form** and did not follow it strictly. Perhaps this was because it did not fit in with the Russian style of writing, which was to deal with things in smaller sections which either repeated or proceeded immediately from one idea to the next. He did not really seem to care for **programme music**. His work sometimes displayed Wagnerian intensity, and like Brahms he used traditional devices and presented normal phases of stylistic development.

Peter Ilyich Tchaikovsky

SAMPLE PROOF PAGES

In this genre, he composed six numbered symphonies and a programmatic symphony entitled *Manfred* (which was inspired by Byron's poem of the same name). His main orchestral works are his last three symphonies. These were scored for double woodwind (plus piccolo), 4 horns (including the new valve-horn), 2 trumpets, 3 trombones and tuba, timps (3 in symphony no.5) (plus bass drum, cymbals, triangle in symphony no.4, and tam-tam in no.6) and strings.

Symphony No.4, is in F minor (Op.36, 1877). Note the horn 'Fate' motif and $\frac{9}{8}$ time in **movement** 1, a very long movement organised according to a complete series of 3rds (i.e. F–A♭–B–D–F) which emphasise the **rhythm** and textural elements between the rhythm of the 'Fate' motif and the gentler waltz idea; a charming slow movement in B♭ minor (**subdominant** minor); **pizzicato** string writing in movement 3, and the Russian folk-song included in movement 4 along with reminders of the earlier Fate motif.

Symphony No.6 is in B minor ('Pathétique', 1893). Sonata form is evident in movement 1, though unconventionally, the music is in E minor to start – note the contrasts of moods,

divisi writing for instruments and the way that Tchaikovsky transforms and develops ideas; **movement** 2 is influenced by Russian folk music and uses the dance structures of the minuet/**scherzo** (with central trio) but is in $\frac{5}{4}$ time; movement 3 is a march in $\frac{4}{4}$ ($\frac{12}{8}$), and the finale is a very sad '**adagio**' movement, which recalls ideas from the opening movement. This symphony was first performed only weeks before the composer died. He had said that the symphony had a programme which would remain a mystery – some have suggested that perhaps it was simply a reflection of his own personal situation.

In terms of his style, note:

- Colourful though essentially simple **orchestration** in the manner of Berlioz which used same-**sonority** instruments for a block of sound rather than a mixture, and with vivid solo passages

- Extremely tuneful content, often with thematic material that was already complete, therefore not opening itself up for further development in the manner of the conventional **sonata form** plan. His work tended to be organised in contrasting sections, with all elements working together to result in a coherent and unified whole.

Mahler

Mahler wrote nine symphonies, and like Bruckner, they were of gigantic proportions. He demonstrated the ability to write sensitively for the orchestra. He provided detailed programmes with the first four symphonies, but these were later withheld. In four of his symphonies he also uses voices.

He was influenced by Beethoven and Wagner and despite the inclusion of operatic and programmatic elements in his work, he kept to the tradition of a symphony being in distinct movements, the last of the line of the German symphonists since Haydn. However, he was preoccupied with poetry, song and philosophy and that influenced his ideas; he was a composer of songs, and lyrical skills are found in his symphonic writing, such as use of folk song in the scherzo, and incorporation of some of this early song material in the later symphonic works where a song theme or text was sometimes used as a structural device. He depended on many programmatic elements, but retained the **Classical** concept of a symphony as a work in several movements governed by the requirements of the musical organisation.

Gustav Mahler

He adopted a similar stance to Bruckner in the slow movements, and like many of the other **Romantic** symphonic composers, the weight of interest is found in the finales of his works, where he referred to earlier themes – even using similar themes across symphonies ('**cyclic**' practice). He embraced the exploration of new keys and sometimes did not return to the **tonic** home key at all (ending the symphony in a different key to what it began). The works are very long and structurally complex.

Only the first four of Mahler's symphonies fall into the period up to 1900 as required by the A level specification. It is worth considering the orchestration in each one as the requirements are so great.

- Symphony No.1 in D major (1887-8). Scored for a large orchestra of about 100 musicians, though not all are used in every **movement**. In its final form, there are four movements and extended proportions are also evident in terms of the musical structure.

- Symphony No.2, in C minor/E♭ major, (1897) *'Resurrection'*. Again scored for extremely large orchestra, including voices. The work has 5 movements, and lasts between 80-90 minutes. Movement 1 is long and detailed, 2 is in the style of a slow waltz (or Austrian folk-song), 3 and 4 adapt ideas from his song-cycle *Das Knaben Wunderhorn,* and the finale presents an orchestral depiction of the day of Resurrection, followed by an impressive setting of a Resurrection ode (by the German poet Klopstock).

- Symphony No.3 in D minor/F major (1893-6). The scoring requirements are again immense – and the work has 6 movements in all: the first is colossal and the remaining 5 shorter, though each presenting interesting moments in terms of mood (2 and 5), **rhythm** (3), scoring and **cyclic** techniques (4).

- Symphony No.4 in G major (1899-1900). This is a shorter though popular four-movement work scored for a smaller orchestra without trombones or tuba. Again, there is a variety of percussion instruments, and there is a part for soprano in the finale. The entire work is built around a song, "*Das himmlische Leben*", originally written in 1892.

Mahler's preoccupations with the balance of fulfillment and pleasure against grief and anguish is found in many of his works, and as D.J. Grout states: 'In his symphonies he attempted – not always with success – to join sophistication with simplicity, to juxtapose the most lofty, wide-ranging cosmic conceptions and struggles with lyricism, Austrian folk-song, nature painting, popular dance-rhythms, chorale themes, marches, elements of parody, the spooky and the grotesque.'

Richard Strauss

Like Mahler, Strauss was also a well-known conductor and perhaps the most famous of the German 'post' Romantic composers. In his symphonic compositions, he preferred the symphonic tone-poem, the Romantic ideal, and was influenced by Berlioz and Liszt. His tone-poems are similar to the model used by Liszt.

Of particular significance are the early **symphonic poems**, including: *Don Juan* (1888), *Tod und Verklärung* (1889), *Till Eulenspiegel* (1895), *Also Sprach Zarathustra* (1896 – the opening theme of which became famous after its use in the 1968 film *2001: A Space Odyssey*), *Don Quixote* (1897), and *Ein Heldenleben* (1898).

Richard Strauss

EXAMPLE WORKS:

Till Eulenspiegel

A popular work based on an old German story, this was about a peasant folk-hero and prankster called Till Eulenspiegel. It is a programmatic **tone-poem** scored for a large orchestra, expanding on the triple woodwind usual at the end of the century and employing quadruple woodwind instruments; it builds to 8 horns and 6 trumpets by the end of the piece, 3 trombones and tuba, 5 timps and various percussion (including a rattle) and strings. Further explanatory information states 'Till Eulenspiegel's Merry Pranks, After the Old Rogue's Tale, set in Rondo Form for Large Orchestra.'

The music which describes the main character is convincing and consists of two themes. The work has a prologue and epilogue, perhaps consistent with folk-lore. Rondo form is evident though not in the classical sense, as its use is very free; it is described so because of the continuing recurrence of the two main themes.

Ein Heldenleben

It has been suggested that this work is probably autobiographical in nature, and it contains more than 30 quotations from his earlier works. In terms of the scoring there are 3 flutes (plus piccolo), 3 oboes (plus cor anglais), 4 clarinets (including E♭, soprano and bass), 3 bassoons (plus contrabassoon); 8 horns, 5 trumpets (plus 3 off-stage at one point), 3 trombones, tenor tuba and tuba; timpani and various percussion including tam-tam; strings, 2 harps and a solo violin part.

The piece is through-composed, with 6 main divisions that were once given titles, though may not always be indicated today. The work displays elements of **sonata-rondo** form, and is reliant on **leitmotifs**.

Strauss' works show the influence of Wagner, both in his use of **harmony** and in the way he harnessed the power of Wagner's opera-orchestra for the concert hall. He was also influenced by Berlioz and Liszt. Like Mahler, he embraced gigantic forces in terms of the **orchestration**, but as a composer he was also influenced by Mozart, and was still able to demonstrate the delicate **textures** akin to chamber music, including a stylistic figuration which is still relatively Classical in spirit. His music is constructed according to symphonic conception, at times using well defined forms (such as the rondo in *Till Eulenspiegel* or the variations in *Don Quixote*). He also used 'transformation of themes', sometimes combining his ideas in a **polyphonic** manner again in the style of Wagner.

AS Level Component 3 Practice Paper

Area of Study A: Western Classical Tradition

In the exam, you will be given **four** questions for this part of the paper. The first two will be divided into around 6 to 8 parts (a-f or perhaps a-h), and worth **13 marks** and **10 marks** respectively. Both of these will require you to listen to extracts of unprepared works and answer short questions about them or fill in missing elements from the score.

The third question is an essay question, you will hear two extracts of unprepared works and be required to compare them: they are likely to be from different eras of the period of study. This question will be worth **10 marks** and will require you to use your more general knowledge about the genre.

Finally you will have a choice between two questions, depending on which is your chosen work for study from the two set works. For this part of the paper you are allowed to have an unannotated copy of the score for your chosen work. Again you will be asked a number of short questions, adding up to a total of **15 marks**.

Here we have given you one example paper. Sample assessment papers are also available to download from the Eduqas website, and you should practise answering these as much as possible

Listen to an extract from a symphony by Haydn

Listen to the music at this link, from the start of the video until 40 seconds in:
www.youtube.com/watch?v=JESXMWrwzVQ

1. A piano reduction is printed below. The extract will be played **twice** with a **1 minute** pause between each playing and a **5 minute** silence after the final playing for you to complete your answer.

    You now have 30 seconds to read the questions.   [13]

(a)　State the full name (e.g. F minor) of the key in which the extract begins.　[1]

....

(b)　State the full name (e.g. F minor) of the key in which the extract ends .　[1]

....

(c)　Name the two treble instruments playing the theme throughout this extract.　[2]

1. ....

2. ....

(d)　Identify the type of melodic movement heard in bars 1 and 2.　[1]

....

(e)　(i) Identify the cadence heard in bars 6–8 ....　[1]

(ii) Identify the harmonic device heard in bars 17-18 ....　[1]

(f)　Indicate whether the statements below are **true** or **false.**　[3]

Musical Statements	True or False
The dynamic at the start of the piece is *pianissimo*	
The tempo of the extract is *Andante*	
The ornament used in bar 9 is an acciaccatura.	

(g)　Name the chord used in bar 6.　[1]

....

(h)　Identify the following intervals (e.g. minor 3rd), as indicated on the score.　[2]

(i) Between the two notes, bar 12^1 – 12^2 in the bass clef ....

(ii) Between the two notes, bar 12 in the treble clef ....

TIPS

■ As you can see, these questions relate to your overall musical and theoretical understanding. Make sure that you have completed plenty of practice questions and tasks to understand the requirements and the terminology.

■ Don't rush – but don't panic! Work out the chords of the key on the side of the score if it helps.

■ Don't write your answers while the music is playing – jot the answer in pencil, and carry on listening and following the score carefully.

■ Use the time in between the playing to write your answers.

Listen to an extract from Symphony No.28 by Haydn

Listen to the music at this link: www.youtube.com/watch?v=I0BU4Rrmt_M –
The extract begins at 5 minutes and 7 seconds.

2. An outline of the score is printed below. The extract will be played **5 times** with a
1 minute pause between each playing and a **2 minute** silence after the final playing for
you to complete your answer.

You now have 30 seconds to read the questions. [10]

(a)   State the full name of the key (e.g. F♯ minor) in bar 7.   [1]

....

(b)   Name the key and cadence in bars 29-30.   [2]

(i) Key ....

(ii) Cadence ....

(c)   Write in the correct note lengths for the given pitch/note-names in bar 15.   [2]

....

....

(d)   Complete the violin part in bars 19-21. The note lengths have been given to you.   [3]

....

....

....

(e)   Give the bar and beat number of a dominant 7th chord in bars 1-18.   [1]

....

(f)   Give the bar number of a harmonic suspension in the extract.   [1]

....

SAMPLE PROOF PAGES

TIPS

- You may have some time to look over the score after the previous questions and before this extract starts. Use the time wisely: establish the key, work out the chords and make notes in pencil.
- As with the previous question, always keep your focus. For example, don't go writing in the answer for what the key or cadence is (even if you get excited that you know the answer!) Make a quick note, then write in your answer during the time allowed between playings of the extract.
- It is especially important that you prepare yourself for the rhythmic or melodic dictation part of the question. **Remember**, this is one part of the question which **must** be completed as you listen. Work to improve your dictation skills on a regular basis so that you can write notation efficiently and quickly.
- Look out for patterns, and repetition of ideas.

Listen to the music at these two links: www.youtube.com/watch?v=2js0LXNWhZI and www.youtube.com/watch?v=_X9UEYDeTE0

3. You will now hear 90 seconds of music from each of the openings of two movements from two different symphonies. The first was composed in 1772 (early Classical era), the second was composed in 1822 (early Romantic era).

Compare the stylistic features of each era which can be heard in the extracts.   **[10]**

In your answer you must refer to:

• Dynamics

• Orchestration

• Tonality/Harmony

• Any other features you consider relevant

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SAMPLE PROOF PAGES

Set work

4. You must either answer the question on the Haydn, or the question on the Mendelssohn.
    You will need an unannotated score.   **[15]**

Either HAYDN's 'London' Symphony (movements 1 and 2),

or MENDELSSOHN's 'Italian' Symphony (movements 1 and 2)

HAYDN's 'London' Symphony

(a)   The 2nd movement of this symphony is in a: [1]

        Binary structure   **Rondo structure**   **Tripartite structure**

(b)   The texture at the start of the movement is: [1]

        Contrapuntal   **Fugal**   **Homophonic**   **Unison**

(c)   Which woodwind instruments are used to a lesser extent in this movement?   [1]

        ....

(d)   State 2 ways in which the opening phrase 'a' is changed in bars 17-32.   [2]

        1. ....

        2. ....

(e)   This symphony was first performed in: [1]

        1785   **1795**   **1805**   **1815**

(f)   Identify the section which begins in bar 38.   [1]

        ....

(g)   Describe Haydn's use of harmony and tonality in bars 38–56.   [5]

        ....

        ....

        ....

        ....

        ....

(h)   Explain some ways in which Haydn develops the thematic material in
        bars 98–112.   [3]

        ....

        ....

        ....

MENDELSSOHN's 'Italian' Symphony

(a)   The 2nd movement of this symphony is in: [1]

       An extended binary structure

       An overall arch structure

       Sonata form structure

(b)   The texture at the very start of the movement is: [1]

       Contrapuntal   **Fugal**   **Homophonic**   **Monophonic**

(c)   Name two places where the opening motif is heard later in the movement.   [2]

       1. ....

       2. ....

(d)   This symphony was first performed in: [1]

       1803   **1813**   **1823**   **1833**

(e)   State the key of the movement.   [1]

       ....

(f)   Describe Mendelssohn's use of harmony and tonality in bars 45–56.   [5]

       ....

       ....

       ....

       ....

       ....

(g)   (i) Identify the section which begins in bar 57.   [1]

       ....

       (ii) Compare this material with its first appearance in the movement.   [3]

       ....

       ....

       ....