

Remote Learning Packet - Week 5

NB: Please keep all work produced this week. Details regarding how to turn in this work will be forthcoming.

April 27-May 1, 2020

Course: Music

Teacher(s): Mr. Zuno leonardo.zunofernandez@greatheartsirving.org

Weekly Plan:

Monday, April 27

- Read through the one-page biography of [Wolfgang Amedeus Mozart](#). Even though it is short, it has excellent information, so please read through it carefully.
- Answer the questions on p. 1 of the worksheet (Google Doc in our classroom, or on your own paper if necessary.)

Tuesday, April 28

- Read through the one-page biography of [Franz Joseph Haydn](#). Even though it is short, it has excellent information, so please read through it carefully.
- Answer the questions on p. 2 of the worksheet (Google Doc in our classroom, or on your own paper if necessary.)

Wednesday, April 29

- Read through the biography and related information on [Ludwig van Beethoven](#).
- Answer the questions on p. 3 of the worksheet (Google Doc in our classroom, or on your own paper if necessary.)

Thursday, April 30

- Please listen to one of the suggested listening links posted on Google Classroom and fill out a listening guide. Besides filling out the listening guide, please indicate why you chose this work.
- If Internet connectivity is not an option, please substitute this assignment with listening to WRR 101.1, and fill out the listening guide.

Friday, May 1

- Please listen to another suggested listening links posted on Google Classroom and fill out a listening guide. Besides filling out the listening guide, please indicate why you chose this work.
- OR Listen to [WRR 101.1](#) (on the radio or through online streaming) for 12 minutes and follow the next step.
- Please fill in the attached listening guide. Refer to a list of terminology provided, in order to use these terms accurately. Try to use terms that you have not yet used. If you need further clarity on any of these terms, please research them further and be ready to ask questions during our optional office hour.

This week, you don't have a detailed-view assignment sheet, because the worksheets are self-explanatory. Please reach out with questions about the readings or join us for office hours.

*A note about the concert review: For obvious reasons, you are no longer required to attend a concert. Instead of doing that, you will gather information from your listening log, listening guides, and your notes from the readings I provide. You will take many notes over the next few weeks, so it is important that you keep these organized. Your final project will include listening to a concert with a variety of classical music, and you will write a paper about it. You will be expected to use the terminology provided in the weekly handouts. In the meantime, try to get good-quality notes and a strong listening log.

If you already turned in your concert review, you will still be expected to do all of these assignments, and your final project will be somewhat reduced.

Reading on Franz Joseph Haydn (p. 178)

Please answer each of the following questions with 2-3 complete sentences for each question.

- 1) Did Haydn's family background involve music, like Mozart's family? How did Haydn start as a musician?

- 2) What was his position with the Esterhazy family? What kind of work did Haydn do?

- 3) What does "output" mean, and what kind of musical output reflects that Haydn was an incredibly hard worker?

- 4) How did Haydn's fame spread?

- 5) What kind of choral music did Haydn compose?

- 6) How is his music often described in terms of the character it often portrays?

- 7) Please list 4 major works you would like to listen to. (There is a list of major works at the very end of the biography.) Look up two of these for homework and enjoy the music. Mark with an asterisk the ones you listened to.

Reading on Ludwig van Beethoven

Please answer each of the following questions with 2-3 complete sentences for each question.

- 1) (p. 211) Why does the author (Joseph Kerman) list Beethoven among other great artists and poets? What is it about Beethoven that makes him one of the most impressive composers in all of music history?

- 2) (pp. 211-12) How is Beethoven's music rooted in *Classicism*, and in which ways is it different from the Viennese Classical style?

- 3) (p. 212) What historical event inspired Beethoven to write a symphony in honor of Napoleon Bonaparte? What made Beethoven change his mind about the dedication of this symphony? What is the title of this work?

- 4) (p. 213) Please describe some of the compositional devices Beethoven used to maximize musical elements to make great compositions?

- 5) (p. 214) Please name at least four setbacks that Beethoven had during his lifetime in terms of a difficult family life, personal challenges, etc. How did he overcome his difficulties?

- 6) (p. 214) How is his character and personality described in his biography? How do you think this comes across in Beethoven's music?

- 7) Please list 4 major works you would like to listen to. (There is a list of major works at the very end of the biography on p. 214.) Look up two of these for homework and enjoy the music. Mark with an asterisk the ones you listened to.

Wolfgang Amadeus Mozart (1756–1791)

Mozart was born in Salzburg, a picturesque town in central Austria, which today is famous for its music festivals. His father, Leopold, was a court musician and composer who also wrote an important book on violin playing. Mozart showed extraordinary talent at a very early age. He and his older sister, Nannerl, were trotted all over Europe as child prodigies; between the ages of six and seventeen, Wolfgang never spent more than ten successive months at home. His first symphony was played at a London concert when he was only eight years old.

But mostly Wolfgang was displayed at courts and salons, and in a somewhat depressing way this whole period of his career symbolizes the frivolous love of entertainment that reigned at midcentury. The future Queen Marie Antoinette of France was one of those for whose amusement the six-year-old prodigy would name the keys of compositions played to him, and sight-read music at the piano with a cloth over his hands.

It was much harder for Mozart to make his way as a young adult musician. As usual in those days, he followed in his father's footsteps as a musician at the court of Salzburg, which was ruled by an archbishop. (Incidentally, one of their colleagues was Joseph Haydn's brother Michael.) But the archbishop was a disagreeable autocrat with no patience for independent-minded underlings. Mozart hated working for him. In 1781, he extricated himself from his court position, not without an ugly scene, and set himself up as a freelance musician in Vienna.

It seems clear that another reason for Mozart's move was to get away from his father, who had masterminded the boy's career and now seemed to grow more and more possessive as the young man sought his independence. Leopold disapproved of Wolfgang's marriage around this time to Constanze Weber, a singer. (Mozart had been in love with her older sister, Aloysia—a more famous singer—but she rejected him.)

Mozart wrote his greatest operas in Vienna, but only the last of them, *The Magic Flute*, had the success it deserved. Everyone sensed that he was a genius, but his music seemed too difficult—and he was a somewhat difficult personality, too. He relied for his living on teaching and on the relatively new institution of concerts. Every year he set up a concert

at which he introduced one of his piano concertos. In addition, the program might contain arias, a solo improvisation, and an overture by somebody else.

But as happens with popular musicians today, Mozart seems (for some unknown reason) to have suddenly dropped out of fashion.

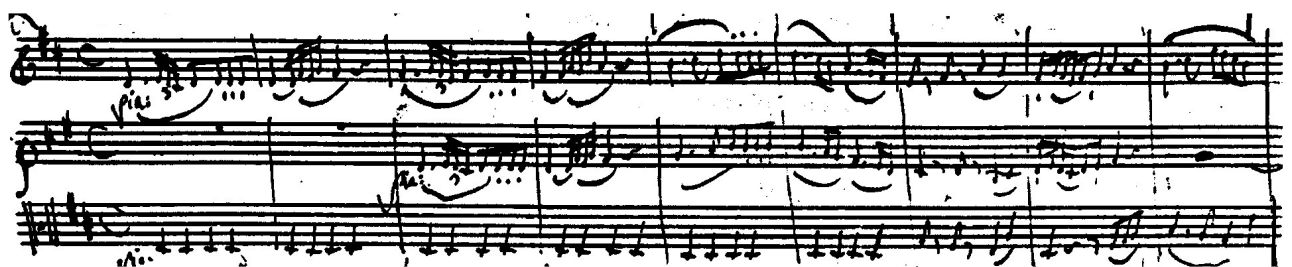
After 1787, his life was a struggle, though he did receive a minor court appointment and the promise of a church position, and finally scored a really solid hit with *The Magic Flute*. When it seemed that financially he was finally getting out of the woods, he died suddenly at the age of thirty-five.

He died under somewhat macabre circumstances. He was composing a Requiem Mass, that is, a Mass for the Dead, commissioned by a patron who insisted on remaining anonymous. Mozart became ill and began to think he was writing for his own demise. When he died, the Requiem still unfinished, a rumor started that he had been poisoned by the rival composer Antonio Salieri.

Unlike Haydn, the other great master of the Viennese Classical style, Mozart allowed a note of disquiet, even passion, to emerge in some of his compositions (such as the Symphony in G Minor). The Romantics correctly perceived this as a forecast of their own work. Once we recognize this, it is hard not to sense something enigmatic beneath the intelligence, wit, and sheer beauty of all Mozart's music.

Chief Works: The comic operas *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte* (That's What They All Do), and *The Magic Flute* ■ *Idomeneo*, an *opera seria* ■ Church music: many Masses, and a Requiem (Mass for the Dead) left unfinished at his death ■ Symphonies, including the *Prague*, the G minor, and the *Jupiter* ■ String quartets and quintets ■ Concertos for various instruments, including nearly thirty much-loved piano concertos ■ Piano sonatas; violin sonatas ■ Lighter pieces (such as divertimentos, etc.), including the famous *Eine kleine Nachtmusik*

Encore: After Symphony No. 40, listen to the Clarinet Quintet and *The Marriage of Figaro* (Act I).



Mozart's musical handwriting

Franz Joseph Haydn (1732–1809)

Unlike so many other composers, Haydn did not come from a family of professional musicians. But his father, an Austrian village wheelwright, was a keen amateur musician. As a boy Joseph had a beautiful voice, and at the age of eight he was sent to Vienna to be a choirboy in St. Stephen's Cathedral. After his voice broke, he spent several difficult years as a freelance musician in Vienna before obtaining the position of Kapellmeister with Prince Paul Anton Esterházy, one of the most lavish patrons of music at the time.

After this, Haydn's career reflects the changing social situation in the later eighteenth century, when the old system of court patronage coexisted with an early form of the modern concert system. Indeed, there is no finer tribute to the system of court patronage than Haydn's thirty-year career with the Esterházy. The post of Kapellmeister involved managing and writing music not only for the prince's chapel (the *Kapell*) but also for his private opera house, his marionette theater, and for palace chamber music and orchestral performances. Haydn had a good head for administration. Hiring his own musicians, he was able over many years to experiment with the symphony and other genres and develop his style under ideal conditions.

Haydn's output is staggering. He composed 104 symphonies, 83 string quartets, numerous divertimentos, trios, and sonatas, and over 20 operas. He also had to write a great deal of music for baryton—a bizarre archaic instrument fancied by the next Esterházy prince, Nikolaus, which was something like a cello with extra strings that could be plucked, like guitar strings.

The Esterházy had a splendid estate some miles outside of Vienna, but Haydn's duties there did not prevent him from spending a good deal of time in the capital. In the 1770s his string quartets made a particularly strong impression in the metropolis. In the 1780s he befriended Mozart, and the two actually played together in an amateur string quartet.

Meanwhile the spread of Haydn's international fame accelerated with the growth of public concerts. At first his symphonies were picked up by French concert organizers (who paid Haydn nothing). Then in the 1780s his six *Paris* symphonies were commissioned for concerts in that city, and in the 1790s twelve *London* symphonies were written for two highly successful tours to Britain.

Toward the end of his life Haydn turned to choral music: six impressive Latin Masses for soloists, chorus, and orchestra, and two German oratorios inspired by Handel, *The Creation* and *The Seasons*, admired by his contemporaries as the apex of an exemplary career in music.

Haydn's most famous composition is a simple Austrian patriotic song:



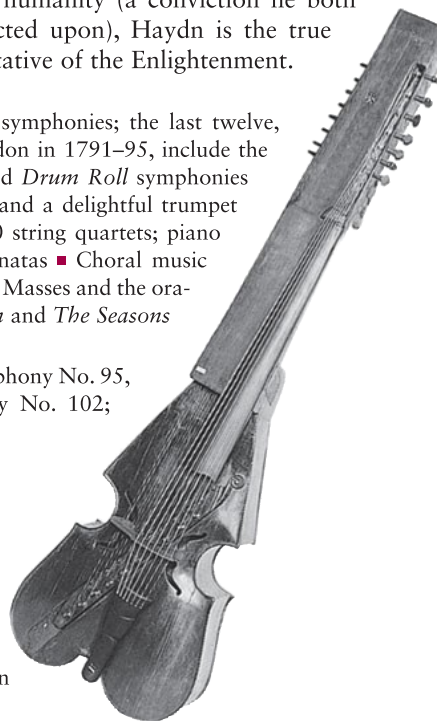
It appears with variations in his *Emperor* Quartet, Op. 76 No. 3 (1797). The tune was adopted for the German national anthem, "Deutschland über Alles," and for the hymn, "Glorious Things of Thee Are Spoken."

One of the most attractive personalities in the gallery of the great composers, Haydn was shrewd but generous-minded, humorous, always honorable, and though fully aware of his own worth, quite ready to praise his young, difficult colleague, Mozart. "Friends often flatter me that I have some genius," he once said—without contradicting them—"but he stood far above me."

Haydn's music combines good-humored simplicity of melody with a very sophisticated delight in the manipulations of musical form and technique. No composer has ever enjoyed a (musical) joke more. In his reasonableness, his wit, and his conviction that his art should serve humanity (a conviction he both expressed and acted upon), Haydn is the true musical representative of the Enlightenment.

Chief Works: 104 symphonies; the last twelve, composed for London in 1791–95, include the *Surprise*, *Clock*, and *Drum Roll* symphonies
 ■ A cello concerto and a delightful trumpet concerto
 ■ Over 80 string quartets; piano trios and piano sonatas
 ■ Choral music in his late years: six Masses and the oratorios *The Creation* and *The Seasons*

Encore: After Symphony No. 95, listen to Symphony No. 102; Trumpet Concerto.



Baryton

CHAPTER 15

Beethoven

If any single composer deserves a special chapter in the history of music, that composer is Ludwig van Beethoven (1770–1827). Probably no other figure in the arts meets with such a strong universal response. People may pity van Gogh, respect Michelangelo and Shakespeare, and admire Leonardo da Vinci, but Beethoven instantly summons up a powerful, positive image: that of the tough, ugly, angry genius staring down adversity and delivering one deeply expressive masterpiece after another. Beethoven’s music has enjoyed broad-based, uninterrupted popularity from his own day to the present. Today its place is equally secure with casual listeners and with the most learned musicians.

There is a sense, furthermore, in which music may be said to have come of age with Beethoven. For despite the great music that came before him—by Bach, Mozart, and many other composers we know—the art of music was never taken so seriously until Beethoven’s symphonies and sonatas struck listeners of his time as a revelation. They were almost equally impressed by the facts of his life, in particular his deafness, the affliction that caused him to retire from a career as a performing musician and become solely a composer.

A new concept of artistic genius was evolving at the time, and Beethoven crystallized this concept powerfully for his own age. No longer a mere craftsman, the artist suffers and creates; endowed not just with greater talent but with a greater soul than ordinary mortals, the artist creates for humanity. Music is no longer merely a product of bodily parts like the ear or the fingers. It flows from the highest reaches of the artist’s spirit.

1 Between Classicism and Romanticism

Beethoven is special in another sense, in the unique position he occupies between the eighteenth-century Viennese Classical style and nineteenth-century Romanticism. Beethoven’s roots were firmly Classical. He was a student of Haydn when the latter was at the height of his fame. Beethoven remained committed to the principles of the Classical style until the end of his life.

Committed to the *principles* of Classicism—but not to every one of its features, and certainly not to the mood behind it. There is almost always a sense of urgency and striving in Beethoven’s music that makes it instantly distinguishable from Haydn’s or Mozart’s. It can be very violent; it can be solemn, severe, or exceptionally gentle. These qualities emerged in response to Romantic stirrings that are the subject of our next chapter.

“There is much to be done on earth, do it soon! I cannot carry on the everyday life I am living; art demands this sacrifice too. Rest, diversion, amusement—only so that I can function more powerfully in my art.”

From Beethoven’s journal, 1814

The French Revolution

Romanticism, as we shall see, was originally a literary movement. Though well under way by the beginning of the nineteenth century, it was not yet influential in Vienna; and, in any case, Beethoven did not have a very literary sensibility. At the root of Romanticism, however, lay one great political upheaval that made an enormous impact on the composer's generation. This was the French Revolution. Beethoven was one of many artists who felt compelled to proclaim their sympathy with the ideal of freedom symbolized by that cataclysmic event.

When the Parisian crowd stormed the Bastille in 1789, Beethoven was a highly impressionable eighteen-year-old, already grounded in liberal and humanistic ideals. In 1803 his admiration for Napoleon Bonaparte as hero of the revolution led him to an extravagant and unprecedented gesture—writing a descriptive symphony called *Bonaparte*. Retitled the *Eroica* (Heroic) Symphony, it was the decisive breakthrough work of Beethoven's maturity, the first work to show his full individual freedom as an artist.

Before Beethoven could send the symphony off to Paris, liberal Europe received an ominous jolt: Napoleon crowned himself emperor of France. Beethoven scratched out the dedication on his score in a fury, and his feelings for Napoleon and France were never the same again. But idealism dies hard. To many at the time, the French Revolution still stood for an ideal of perfectibility—not so much of human society (as Beethoven himself acknowledged by deleting Napoleon's name) as of human aspiration. That ideal, too, is what Beethoven realized by his own triumph over his deafness. The point was not lost on those of his contemporaries who were swept away by his music.

And that is what listeners have responded to ever since. Listening to the *Eroica* Symphony, we sense that it has less to do with Napoleon than with the composer's own self-image. The quality of heroic striving and inner triumph is what emerges so magnificently in Beethoven's most famous compositions.



Storming the Bastille, a contemporary engraving of the most famous event of the French Revolution



The revolution betrayed, as painted by Jacques-Louis David: After crowning himself emperor, Napoleon crowns his wife, Josephine, empress of France in 1804. Today this huge (20 by 30 feet) and pompous painting repels some viewers almost as much as the actual event it depicts enraged Beethoven.

2 Beethoven and the Symphony

As we have said, what sets Beethoven instantly apart from Haydn or Mozart is his mood of excitement and urgency. This he achieved by maximizing virtually all musical elements. Higher and lower registers, sharper syncopations, stronger accents, harsher dissonances yielding to more profound resolutions—all of these are found in Beethoven's music. He made new demands on instruments, expanded the orchestra, and stretched Classical forms to their limits.

Given all this, it is not surprising that this composer should be especially associated with the symphony, the most public of Classical genres, with the greatest range of expression, variety, and sheer volume. In fact, Beethoven wrote fewer symphonies (nine) than piano sonatas (thirty-two) or string quartets (sixteen)—and no musician would rank these works any lower than the symphonies. But at the height of his career, from around 1800 to 1810, even many of his piano sonatas and string quartets sound like symphonies. The torrents of sound Beethoven summoned up in these works demanded whole new techniques of piano and string playing.

“His clothes were very ordinary and not in the least in the customary style of those days, especially in our circles. . . . [Beethoven] was very proud; I have seen Countess Thun on her knees before him begging him to play something—and he would not. But then, Countess Thun was a very eccentric woman.”

An old lady remembers the young Beethoven (1867)

Ludwig van Beethoven (1770–1827)

Probably the first musician to make a career solely from composing, Beethoven was regarded as a genius even in his lifetime. Like Mozart, he followed his father as a court musician; the Beethovens served the archbishop-elect of Bonn in western Germany. But Ludwig's father—unlike Wolfgang's—was a failure and an alcoholic who beat the boy to make him practice. A trip to Vienna to make contacts (he hoped to study with Mozart) was cut short by the death of his mother. Still in his teens, Beethoven had to take charge of his family because of his father's drinking.

Nonetheless, Bonn was an “enlightened” court, ruled by the brother of Emperor Joseph II of Austria. The talented young musician could mix with aristocrats and audit classes at the liberal University. The idealism that is so evident in Beethoven's later works—such as his Ninth Symphony, ending with a choral hymn to universal brotherhood—can be traced to this early environment.

Compared to Mozart, Beethoven was a slow developer, but by the age of twenty-two he had made enough of an impression to receive a sort of fellowship to return to Vienna, this time to study with Haydn. He was soon acclaimed as a powerful virtuoso pianist, playing his own compositions and improvising brilliantly at the palaces of the music-loving aristocracy of that city. He remained in Vienna until his death.

After the age of thirty, he became progressively deaf—a devastating fate for a musician, which kept him from making a living in the traditional manner, by performing. The crisis that this caused in Beethoven's life is reflected by a strange, moving document (called the “Heiligenstadt Testament,” after the town where it was written, in 1802) that is half a proclamation of artistic ideals, half suicide note. But Beethoven overcame his depression and in 1803 wrote the first of his truly powerful and individual symphonies, the Third (*Eroica*).

Beethoven all but demanded support from the nobility in Vienna, who were awed by his extraordinarily forceful and original music as well as by his uncompromising character. An alarmingly brusque and strong-willed person, he suffered deeply and seemed to live for his art alone. His domestic life was chaotic; one anecdote has him pouring water over himself to cool off in summer and being asked by his landlord to leave. (He moved an average of once a year.) By the end of his life he was well known in Vienna as an eccentric, teased by street boys.

Like many leftists—for the French Revolution invented the left as we know it—Beethoven grew more conservative in later years. After life in Vienna was disrupted by French occupations, he went into a slump and kept himself going writing music for counterrevolutionary celebrations. Ironically, he was never so famous or so well off. He came out of the slump to write some of his greatest music, but it was mostly beyond the comprehension of his contemporaries.

Beethoven had an immense need to receive and to give affection, yet he never married, despite various love affairs. After he died, passionate letters to a woman identified only as his “Immortal Beloved” were found; we now know she was the wife of a Frankfurt merchant. In his later years Beethoven adopted his own orphan nephew, but this was a catastrophe. His attitude was so overprotective and his love so smothering that the boy could not stand it and attempted suicide.

Beethoven had always lived with ill health, and the shock of this new family crisis hastened his death. Twenty thousand attended his funeral; his eulogy was written by Vienna's leading poet.

Taste in many matters has changed many times since Beethoven's lifetime, but his music has always reigned supreme with audiences and critics. The originality and expressive power of his work seem never to fade.

Chief Works: Nine symphonies, the most famous being the Third (*Eroica*), Fifth, Sixth (*Pastoral*), Seventh, and Ninth (*Choral*) ■ The opera *Fidelio* (originally called *Leonore*), for which he wrote four different overtures; overtures to the plays *Egmont*, by Goethe, and *Coriolan* ■ Violin Concerto and five piano concertos, including the “Emperor” (No. 5) ■ 16 string quartets ■ 32 piano sonatas, including the *Pathétique*, *Waldstein*, *Appassionata*, and the late-period *Hammerklavier* Sonata ■ Mass in D (*Missa solennis*)

Encore: After Symphony No. 5, listen to the “Moonlight” Sonata; Sonata in A-flat, Op. 110; Symphonies No. 6 and 9.



We can approach Beethoven's “symphonic ideal” through his Fifth Symphony, written in 1808. Three main features of this work have impressed generations of listeners: its rhythmic drive, its motivic consistency or unity, and the sense it gives of a definite psychological progression. The first feature can be grasped at once, the second by the end of the opening movement, and the third only after we have experienced all four of the symphony's movements.

7 *Rhythmic drive.* Immediately apparent is the drive and blunt power of the rhythmic style. Beethoven hammers the meter, piles accent upon accent, and calculates long time spans with special power: a far cry from the elegance and wit of the Classical style.

7 *Motivic consistency.* During the first movement of the Fifth Symphony, a single motive is heard constantly, in many different forms. They are not random forms; the motive becomes more and more vivid and significant as the work proceeds. People have marveled at the “organic” quality of such music, which seems to them to grow like a plant’s leaves out of a simple seed.



7 *Psychological progression.* Over the course of the Fifth Symphony’s four movements, Beethoven seems to trace a coherent and dramatic psychological progression in several stages. “There Fate knocks at the door!” he is supposed to have said about the first movement—but after two eventful middle stages, Fate is nullified in the last movement, trampled under by a military march.

In Beethoven’s hands, the multimovement symphony seems to trace an inspirational life process, one so basic and universal that it leaves few listeners unmoved. This was, perhaps, the greatest of all his forward-looking innovations.

The Scherzo

Another of Beethoven’s technical innovations should also be mentioned. On the whole, Beethoven continued to use Classical forms for his symphonies and other multimovement works. As early as his Second Symphony, however, he replaced the traditional minuet with another kind of movement, which he called the *scherzo* (scáir-tzo). This is a fast, rushing movement in triple meter—inherited from the minuet—and in the basic minuet-and-trio form, **A B A**. Beethoven’s scherzos sometimes go so fast that they need more repetitions to make their point; **A B A** can be extended to **A B A B A**.


The word *scherzo* means “joke” in Italian. Beethoven’s brand of humor is very different from, say, Haydn’s: It is broad, brusque, jocular, even violent. Originally associated with the court of Louis XIV, the minuet still stood for eighteenth-century formality and elegance; one can see why Beethoven rejected it. The scherzo became an ideal vehicle for Beethoven’s characteristic rhythmic drive. See page 219.

LUDWIG VAN BEETHOVEN

Symphony No. 5 in C Minor, Op. 67 (1808)



Beethoven composed his Fifth Symphony together with his Sixth (*Pastoral*) for one of the rare concerts in which he was able to showcase his own works. This concert, in December 1808, was a huge success, even though it ran on for five hours and the heating in the hall failed.

First Movement (Allegro con brio) Motivic consistency, as we have said, is a special feature of Beethoven’s work. The first movement of the Fifth Symphony is famously saturated by a single rhythmic motive, . This motive forms the first theme in the exposition and it initiates the bridge. It is even heard as

a subdued background to the lyrical, contrasting second theme; and it emerges again at full force in the cadence material:

Allegro con brio

First theme *gva*

Bridge FRENCH HORNS

Second theme STRINGS *p*

Cadence theme

WINDS

STRINGS

WINDS

STRINGS

FULL ORCHESTRA

ff Motive Motive

f Motive *sf* *sf* *sf* *p* Motive Motive

ff Motive Motive Motive Motive etc.

Motive Motive

The motive then expands further in the development section and continues growing in the long coda.

How is this different from Classical motivic technique? In such works as Mozart's Symphony No. 40, a single motive is likewise developed with consistency and a sense of growth. But Beethoven's use of the same device gives the Fifth Symphony its particular gripping urgency. The difference is not in the basic technique but in the way it is being used—in the expressive intensity it is made to serve. It is a Classical device used for non-Classical ends. Let us see how this works.

Exposition The movement begins with an arresting presentation of the first theme, in the key of C minor (shown above). The meter is disrupted by two fermatas (a fermata \frown indicates an indefinite hold of the note it comes over). These give the music an improvisational, primal quality, like a great shout. Even after the theme surges on and seems to be picking up momentum, it is halted by a new fermata, making three fermatas in all.

The horn-call bridge (see above) performs the usual function of a bridge in an unusually dramatic way. That function is to cement the new key—a major key—firmly and usher in the second theme effectively.

The second theme introduces a new gentle mood, despite the main motive rumbling away below it. But this mood soon fades—Beethoven seems to brush it aside impatiently. The main motive returns in a stormy cadence passage, which comes to a satisfying, complete stop. The exposition is repeated.

Development The development section starts with a new eruption, as the first theme makes a (very clear) modulation, a modulation that returns to the minor mode. There is yet another fermata. It sounds like the crack of doom.

For a time the first theme (or, rather, its continuation) is developed, leading to a climax when the ♪♪♪♪ rhythm multiplies itself furiously, as shown to the right. Next comes the bridge theme, modulating through one key after another. Suddenly the *two middle pitches* of the bridge theme are isolated and echoed between high wind instruments and lower strings. This process is called **fragmentation** (for an example from Mozart, see page 172). The two-note figure fragments further, and the echoing process shrinks down to just one note:

ff

WINDS

WINDS

WINDS *dim.*

ff STRINGS

STRINGS

STRINGS *diminuendo (quieter)*

Beethoven is famous for the tension he builds up in retransitions, the sections in sonata form that prepare for the recapitulations (see page 169). In the Fifth Symphony, the hush at this point becomes almost unbearable. Finally the whole orchestra seems to grab and shake the listener by the lapels, shouting the main motive again and again until the first theme settles out in the original tonic key.

Recapitulation The exposition version of the main theme was interrupted by three fermatas. Now, in the recapitulation, the third fermata is filled by a slow, expressive passage for solo oboe, a sort of cadenza in free rhythm. This extraordinary moment provides a brief rest from the continuing rhythmic drive. Otherwise the recapitulation stays very close to the exposition—a clear testimony to Beethoven’s Classical allegiance.

Coda On the other hand, the action-packed coda that follows is an equally clear testimony to Beethoven’s freedom from Classical formulas.

In the exposition, we recall, the stormy cadence passage had been defused by a satisfying Classical cadence and a complete stop. At the end of the recapitulation, the parallel passage seems to reject any such easy solution. Instead a new contrapuntal idea appears:

STRINGS, FRENCH HORNS

sequence

Compare the bottom contrapuntal line of this example with the first theme, as shown on page 216. Here the four main-theme *itches* (G Eb F D) are played in the bridge *rhythm* (♩♩♩ | ♩ | ♩), so that GGG–Eb FFF–D becomes GGG–Eb F F D. Then the two middle notes Eb and F—the common ground between the themes—are emphasized by a long downward sequence.

The sequence evolves into a sort of grim minor-mode march—a moment of respite from the endless thematic evolutions of the main motive. A final, defiant appearance of the original theme leads this time to continuations that are unexpectedly poignant. But the very end of the movement consists of affirmative cadences, built once again out of the main motive.

The Remaining Movements The defiant-sounding final cadence of the first movement feels like a standoff at the end of a heroic struggle. Beethoven now builds on this feeling to give the impression of a dramatic psychological progression, another characteristic feature of his symphonic writing.

The later movements of the Fifth Symphony feel like responses to—and, ultimately, a resolution of—all the tension Beethoven had summoned up in the first movement. We are never allowed to forget the first movement and its mood, not until the very end of the symphony, mainly because a form of the first movement’s rhythmic *motive*, ♩♩♩♩, is heard in each of the later movements. This motive always stirs uneasy recollections. Furthermore, the later movements all refer to the *key* of the first movement. Whenever this key returns in its original minor mode (C minor), it inevitably recalls the struggle that Beethoven is said to have associated with “Fate knocking at the door.” When it returns in the major mode (C major), it signifies (or foretells) the ultimate resolution of all that tension—the triumph over Fate.

“Went to a German charitable concert [the American premiere of Beethoven’s Fifth Symphony]. . . . The music was good, very well selected and excellently well performed, as far as I could judge. The crack piece, though, was the last, Beethoven’s Sinfonia in C minor. It was generally unintelligible to me, except the Andante.”

Diary of a New York music lover, 1841

“I expected to enjoy that Symphony [Beethoven’s Fifth], but I did not suppose it possible that it could be the transcendent affair it is. I’ve heard it twice before, and how I could have passed by unnoticed so many magnificent points—appreciate the spirit of the composition so feebly and unworthily—I can’t imagine.”

Diary of the same New Yorker, 1844

Elements of Music

- The elements of music are combined to make a piece complete.
- It is the way that the elements are combined that gives a song/piece from various styles and genres their distinctive sound.
- The following table gives ways in which the different elements may be described.

Elements	Definition	How it can be described
Melody	The organisation of the notes.	Ascending, descending, treble, bass, repetitive wide/small range, stepwise, based on a scale, based on a triad, has sequences.
Rhythm	The arrangement of the relative lengths and shortness's of notes.	Long, short syncopated, repetitive, accented, regular, irregular, dotted, even, polyrhythmic
Metre	The reoccurring patter of accents or stress in the music. This is indicated by a time signature	Simple, Compound, Complex, duple, triple, quadruple
Harmony	The use of chords – usually to support a melody	Small/large number of chords, repetitive pattern, 12 bar blues, ice cream progression
Structure/ Form	The plan of a piece	Through composed, Binary (A.B.) Ternary (A.B.A) Rondo (A.B.A.C.A) Theme and variations, Verse/chorus, strophic form, introduction, phrase, section, coda
Texture	Refers to how many layers or voices are in a piece	Monophonic – one part. Also applies to doubling parts at an octave. (Thin) Homophonic – many – notes moving as part of a chord. Polyphonic – many. Many parts moving and stopping independently of each other (thick)
Timbre	Each instrument/voice has its own distinctive tone colour	Warm, bright, dull, metal, brilliant,
Tempo/ speed	The speed of the music	Fast slow, moderate, changing, speeds up, slows down, rallentando, accelerando
Dynamics/ Volume	The loudness or softness of the music	From very, very, soft through to very, very, loud, crescendo, diminuendo
Performing Media	Who or what is performing the music	Stings, winds, brass, percussion, keyboards, electronic. Voices – male, female
Tonality/ Modality	Its tone/key centre	Major, minor, modal, atonal

STYLE in MUSIC and the ELEMENTS of MUSIC

MUSICAL ANALYSIS WORKSHEET

SONG TITLE: _____

STYLE: _____

Element	Description
PITCH/MELODY	
TONALITY	
FORM/STRUCTURE	
HARMONY	
DURATION/RHYTHM	
TEMPO	
DYNAMICS	
TIMBRE/TONE COLOR	
TEXTURE	
PERFORMANCE MEDIA	
METER	