

Teachers Resource Kit

BEETHOVEN

Piano Concerto No.4



Learning & Engagement
Stages 5 & 6

Piano Concerto No. 4 in G Major, Op. 58 by Ludwig van Beethoven
Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO
(1941 – 2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

Syllabus links

NSW Curriculum

Piano Concerto No.4 in G major Op. 58 by Beethoven covers a range of topics from the NSW syllabuses:

Years 7-10 Mandatory and Elective

19th century Music

Music for Large Ensemble

Music 1 Preliminary and HSC

Music of the 19th century

Music for Large Ensembles

An Instrument and its Repertoire

Music 2 Preliminary

Mandatory Topic: Music 1600 - 1900

Music 2 HSC

Additional Topic: Music in the 19th century

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 4 Mandatory Music

| Activity/ Learning Experience | Syllabus Outcomes |
|--|---|
| Activity 1: Aural/Musicology/Performance | 4.1, 4.3, 4.7, 4.8, 4.9, 4.11, 4.12 |
| Activity 2: Aural/Performance/Musicology | 4.1, 4.2, 4.3, 4.7, 4.8, 4.9, 4.11, 4.12 |
| Activity 3: Aural/Performance/Musicology | 4.1, 4.2, 4.3, 4.7, 4.8, 4.9, 4.10, 4.11, 4.12 |
| Activity 4: Composition/Performance | 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.9, 4.11, 4.12 |
| Activity 5: Composition/Performance/Aural | 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.11, 4.12 |
| Optional Extension Activity: Musicology | 4.7, 4.8, 4.9, 4.10, 4.11, 4.12 |

Stage 5 Elective Music

| Activity | Syllabus Outcomes |
|--|---|
| Activity 1: Aural/Musicology/Performance | 5.1, 5.3, 5.7, 5.8, 5.9, 5.11, 5.12 |
| Activity 2: Aural/Performance/Musicology | 5.1, 5.2, 5.3, 5.7, 5.8, 5.9, 5.11, 5.12 |
| Activity 3: Aural/Performance/Musicology | 5.1, 5.2, 5.3, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12 |
| Activity 4: Composition/Performance | 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.9, 5.11, 5.12 |
| Activity 5: Composition/Performance/Aural | 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.11, 5.12 |
| Optional Extension Activity: Musicology | 5.7, 5.8, 5.9, 5.10, 5.11, 5.12 |

Stage 6 Music 1

| Activity | Syllabus Outcomes |
|---|--|
| Activity 1: Aural/Musicology/Performance | P1, P2, P4, P6, P10 H1, H2, H4, H6, H10 |
| Activity 2: Aural/Performance/Musicology | P1, P2, P4,P5, P6, P9, P10 H1, H2, H4, H5, H6, H9, H10 |
| Activity 3: Aural/Performance/Musicology | P1, P2, P4, P5, P6, P7, P8, P9, P10 H1, H2, H4, H5, H6, H7, H8, H9, H10 |
| Activity 4: Composition/Performance | P1, P2, P3, P4, P5, P6, P9, P10, P11 H1, H2, H3, H4, H5, H6, H7, H9, H10, H11 |
| Activity 5: Composition/Performance/Aural | P1, P2, P3, P4, P5, P6, P9, P10, P11 H1, H2, H3, H4, H5, H6, H7, H9, H10, H11 |
| Optional Extension Activity: Musicology | P2, P4, P5, P6, P7, P8, P10 H2, H4, H5, H6, H7, H8, H10 |

Stage 6 Music 2

| Activity | Syllabus Outcomes |
|--|--|
| Activity 1: Aural/Musicology/Performance | P1, P2, P5, P7, P10, P11 H1, H2, H5, H7, H10, H11 |
| Activity 2: Aural/Performance/Musicology | P1, P2, P3, P4, P5, P7, P10, P11 H1, H2, H4, H5, H7, H10, H11 |
| Activity 3: Aural/Performance/Musicology | P1, P2, P3, P4, P5, P7, P8, P9, P10, P11 H1, H2, H4, H5, H7, H10, H11 |
| Activity 4: Composition/Performance | P1, P2, P3, P4, P5, P6, P7, P10, P11, P12 H1, H2, H3, H4, H5, H6, H7, H10, H11, H12 |
| Activity 5: Composition/Performance/Aural | P1, P2, P3, P4, P5, P6, P7, P8, P10, P11, P12 H1, H2, H3, H4, H5, H6, H7, H8, H10, H11, H12 |
| Optional Extension Activity: <i>Musicology</i> | P2, P5, P6, P7, P8, P9, P11 H2, H5, H6, H7, H8, H9, H11 |

Work: *Piano Concerto No. 4 in G major Op. 5 (1805-06)* by Ludwig van Beethoven

Duration: 35:10 minutes (approx.)

| | | |
|--------------|-------------------------|-------|
| Movement I | <i>Allegro moderato</i> | 20:00 |
| Movement II | <i>Andante con moto</i> | 4:52 |
| Movement III | <i>Rondo: Vivace</i> | 10:18 |

Composer background

Ludwig van Beethoven (1770-1827)

“More than any other composer, he deserves to be called the Shakespeare of music, for he reaches to the heights and plumbs the depths of the human spirit as no other composer has done...”

The Oxford Companion to Music (2011)¹

Ludwig van Beethoven was born in Bonn, Germany in 1770 and died in Vienna in 1827. Like Mozart and Bach, he came from a family of musicians. In 1787, he briefly visited Vienna and studied with Mozart before settling permanently in the city in 1792, studying with Haydn and Albrechtsberger.

Unlike Mozart, Beethoven found composition difficult and was noted to have composed slowly and with lots of corrections. At this early stage Beethoven was known as a pianist and improviser, composing mainly for piano.

At about the age of 30, Beethoven's hearing began to deteriorate, leading to a period of great despair, notably documented in letters to family that is now referred to as the *'Heiligenstadt Testament'* (1802).

The *'Heiligenstadt Testament'* marks an important turning point in Beethoven's musical style. His works began to straddle the Classical and Romantic styles of music with greater prevalence to romanticism, heard through more intense emotion, power and heroism that was not present in his earlier works.

Beethoven extended Classical structures with greater internal variety and used more complex harmonic vocabulary with unexpected key changes and juxtaposition of unrelated chords. He gave greater range to dynamics and expressive techniques, with detailed markings in scores. His writing for piano was far more virtuosic than his predecessors, reflecting the improved technical capabilities of the piano at the time.

Beethoven grew up in a period when the pianoforte was replacing the harpsichord in keyboard dominance. In regards to the technology improvements of the time, the pianoforte was capable of producing a range of dynamic and one gradations, providing it with a carrying power suitable for larger concert halls and to be accompanied by larger ensembles.

Beethoven was the first composer never to write for harpsichord.

¹The Oxford Companion to Music, Publisher: Oxford University Press, Published online: 2011
Current Online Version: 2011, DOI: 10.1093/acref/9780199579037.001.0001, eISBN: 9780199579037

Work Background: *Piano Concerto No. 4 in G major Op. 58*

Piano Concerto No. 4, in G major, Op.58 (1805-06)

"[This concerto] is the most admirable, singular, artistic and complex Beethoven concerto ever"

- Review in the May 1809 edition of the *Allgemeine musikalische Zeitung*.²

Beethoven composed his *Piano Concerto No. 4 in G major* in 1805-06, dedicating it to his friend, student, and patron, the Archduke Rudolph.

Beethoven performed it in a private concert at Prince Lobkowitz's residence in Vienna before giving the public premiere at the Theater an der Wien in Vienna, on December 22, 1808.

This marathon concert in 1808 lasted over four hours and included the premiere performances of his *Choral Fantasy* and the Fifth and Sixth symphonies. It was also Beethoven's last appearance as a soloist with orchestra.

After this first performance, however, the concerto was neglected until 1836, when it was revived by Felix Mendelssohn.

Movement I: *Allegro moderato*

The first movement in G major opens with an intimate and convention defying introduction with solo piano for the first five bars. The orchestra answers, opening the piece to the real introduction of the first subject and concerto form.

Movement II: *Andante con moto*

A highly unusual and brief second movement in E minor that heralds a musical conversation between strings and the piano. It has often been thought of as a pictorial representation of Orpheus against the furies. Two contrasting, disparate voices who cannot seem to find common ground.

Movement III: *Rondo: Vivace*

The final movement in rondo form, is as expected, with lively energy, humor and virtuosity. New themes and antiphonal writing interspersed with virtuosic piano cadenzas propel the finale forward. The presto coda surges to an exuberant conclusion.

Points of note

- The first concerto at this time to begin with an introduction by the solo instrument rather than the orchestra.
- Unusual instrumentation and structure for the second movement.
- This concerto was somewhat overlooked, compared to No. 3 and No. 5.
- It was Beethoven's last piano concerto to be introduced by him publicly as the performer.

² *Allgemeine musikalische Zeitung*, 17 May 1809, Vol. 11, p. 523, can be sourced here: https://archive.org/details/bub_gb_R98qAAAAYAAJ/page/n21/mode/2up;

Summary of musical characteristics

- Three movements: fast-slow-fast
- Typical classical structure for *Movement I*: concerto form and *Movement III*: Rondo form. However, Beethoven did treat the melodic ideas with a greater deal of variety and thematic development than previous classical composers.
- Broad harmonic vocabulary, i.e. modulations to remote keys.
- Technically virtuosic writing for the solo piano (could not be performed on harpsichord).
- Wide range of piano tone colours exploited through contrasting articulations, dynamics and textures.

Instrumentation of work


| Woodwind | Brass | Percussion | Strings |
|------------------|------------|------------|-------------|
| 2 Flutes | 2 Horns | Timpani | Violin I |
| 2 Oboes | 2 Trumpets | | Violin II |
| 2 Clarinets in C | | Solo Piano | Viola |
| 2 Bassoons | | | Cello |
| | | | Double Bass |

Listening guide

Overview

Movement I: *Allegro Moderato*

| Bar/s | Audio Cues | Features |
|---------|-------------|---|
| 1 - 5 | 0:00 - 0:17 | <ul style="list-style-type: none"> • Introductory section in the tonic, G major, consisting of solo piano chordal passage in oblique motion, played <i>dolce</i> and at <i>piano</i> dynamic. • This introduction with solo piano, with such an understated theme is very unusual for the time. |
| 6 - 14 | 0:18 - 0:41 | <p>Orchestral Exposition</p> <ul style="list-style-type: none"> • Subject 1 - <i>arco</i> orchestral strings, omit double bass, 'echoes' the piano opening with similar rhythm and contour, yet this antiphonal response is in B major (mediant to tonic) and forms the whole first subject, heard as an extension of the piano introduction. • Stated in static and small movement and range between instruments, it has a softer dynamic (<i>pp</i>) which is punctuated with an <i>sf</i> in bar 10. • Bars 8-14 harmonically moves through a cycle of fifths to return to tonic, G major at bar 14. |
| 14 - 28 | 0:42 - 1:16 | <ul style="list-style-type: none"> • Development of Subject 1 - presented a major 3rd lower in violin I and accompanied by semiquaver motor rhythm in violin II. |

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|---------|-------------|---|
| | | <ul style="list-style-type: none"> • Double bass enters from bar 14, <i>pizzicato</i> on G tonic then <i>arco</i> doubling cello. • Subject 1 is doubled an octave higher in oboe (bar 14) and then flute (bar 16), in <i>stretto</i> with the lower strings (bar 15). • Rhythmic unison of the subject finally occurs in bar 21 where the whole subject is heard once, and syncopated melodic fragments pointing finally to a moment of stillness - concluding with tonic (G major) cadence point in bar 27. • Bar 28 immediately moves to the dominant (D major) where it begins to suggest a modulation as a secondary dominant into bar 29. |
| 29 - 40 | 1:17 - 1:45 | <ul style="list-style-type: none"> • Subject 2 is presented in A minor (unusual as it would normally be in the tonic key in concerto form or dominant in sonata form). • Subject 2 is first stated by violin I in bars 29 - 32, with propulsion from rhythmic triplets in violin II and viola. These triplets will become a rhythmic feature throughout the rest of the movement. • The four-bar theme opens with an ascending A minor triad followed by a descending sequence to the dominant.  <ul style="list-style-type: none"> • Oboe responds a minor third higher with subject 2 (in C major), followed by violin I once more, this time in the original tonic, G major, doubled in rhythmic unison by flute and bassoon. • At bar 40, subject 2 temporarily resolves to F sharp minor. |
| 41 - 73 | 1:46 - 3:10 | <ul style="list-style-type: none"> • Bridge or transition passage, moving through melodic and rhythmic fragments of subject 1 played by the strings. The modulatory passage moves through a cycle of fifths; beginning in F sharp minor at bar 40, resolving to B minor in bar 43, G major at bar 44, D major in bar 46, E major in bar 47, resolving to A major in bar 49, which in turn acts as secondary dominant to D major - where the violins develop subject 2 at bar 50, accompanied by tutti orchestra at <i>fortissimo</i> volume. |




- This brief development of subject 2 at bars 50 - 54, both rhythmically and melodically, could be argued to almost be a third theme as it is developed later in its own form.
- Bars 54 - 73 act as a cadential theme, following a series of perfect cadences in the tonic G major, signalling the movement to the piano exposition.
- Imitative descending semiquaver scalic runs from high to low pitch passes through the orchestra (flutes through to low strings) from bars 60 - 65.
- Tonic pedal (G) in cello/double bass for 6 bars finishes the orchestra exposition.


74 - 132


3:11 - 5:35

Piano Exposition

- At bar 74, piano enters with its 'proper' entrance of subject 1, presented as doubled single notes following the rhythm and articulation of the first two bars of the theme, however it is sequenced up in pitch for contrast.
- The treatment of the theme is more like a *development* than an *exposition*, as fragments of the theme on piano and by members of the orchestra interrupt embellished solo passages explored in a variety of keys.
- Piano plays interpolated development of fragmented subject 1 in bars 93 - 97.
- New solo material is presented by the piano at bar 105 in B flat major with triplet arpeggio accompaniment in left hand, hinting to Beethoven's similar lyrical and expressive solo piano writing to *Sonata Appassionata* and also what would later be heard in Movement II of his 5th Piano Concerto.
- Accompanying strings play the short-short-short long rhythm as an augmented development of bars 6 - 7 in subject 1. This rhythmic fragment possesses similarities to Beethoven's motif in his 5th Symphony.

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| | | <ul style="list-style-type: none"> At bars 119 - 122, the strings perform a development of bars 8 - 13 of subject 1. This rhythmically altered development in the dominant of D major provides a 'heroic' quality that Beethoven's middle period music was known for.  <ul style="list-style-type: none"> <i>Stretto</i> development of this fragment proceeds in the bassoon and clarinet in bars 123 - 126. |
| 134 - 169 | 5:36 - 7:04 | <ul style="list-style-type: none"> At bar 134, instead of the piano providing its statement of subject 2, it is once again an orchestral presentation in D minor played by the strings, followed by re-statement in flute and violin I in F major at bar 138. Piano responds with triplets and sequential scalar patterns to accompany oboe and bassoon continuing with subject 2 at bars 142 - 146 in C major. Further development of subject 1 and subject 2 with both juxtaposition and superposition of fragmented thematic material. Bars 164 - 169, the piano provides a short <i>cadenza-like</i> solo with chromatic runs and <i>trill</i> on C sharp and A, which finally leads to the piano's presentation of subject 2. |
| 170 - 191 | 7:05 - 8:05 | <ul style="list-style-type: none"> Piano begins its first full statement of subject 2 in A major with left hand triplet arpeggio figures and expressive, lyrical melody in the right hand. At bar 174, the orchestra responds with a <i>tutti</i> presentation of the bridge and cadential themes, developed from bars 56 - 73. This section moves from A major to D major by bar 188, where the 'D' pedal in cello and double bass provide the final modulation to the dominant to complete the <i>exposition</i>. |
| 192 - 230 | 8:06 - 9:48 | Development |

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| | | <ul style="list-style-type: none"> • Development section begins with a soft piano opening with a sequenced repetition of motif 1 (fragmented rhythm from subject 1, bars 6 - 7). • From bar 196, strings superimpose this with motif 2 (a fragmented idea based on subject 1, bars 8 - 13). • From bar 204, bassoon followed by oboe, and then flute continue with a <i>stretto-like</i> imitation of motif 1 to accompany semiquaver arpeggios in the piano. • These motifs continue to be developed while the piano explores tone colour and register shifts across a range of key changes, moving from F sharp to B sharp, to C sharp, eventually A major then landing on a C augmented chord, which heralds at piano solo chromatic run, finishing on a G sharp <i>trill</i> at bar 230, which leads into a development of the exposition modulatory passage in C sharp. |
| 231 - 252 | 9:49 - 10:49 | <ul style="list-style-type: none"> • Piano explores the descending scalar ideas from bar 60, now in C sharp major. This is accompanied by a <i>pizzicato</i> C sharp tonic pedal on motif 1 rhythm in double bass and cello. It begins to descend and then move to the woodwinds and horns for further <i>stretto</i> statements in bars 235 - 238. • Bar 243, the piano provides imitative semiquaver figures based on motif 2, while the orchestra plays various augmented and rhythmically altered and displaced versions of motif 1 that create syncopation. • Tutti orchestra provides a final cadence point at bars 251 - 252, from D major back to the tonic G major, with material from bars 3 - 5 of the piano introduction (also second half of subject 1). This return to G major heralds the <i>recapitulation</i>. |
| 253 - 274 | 10:50 - 11:49 | <p>Recapitulation</p> <ul style="list-style-type: none"> • Similar to the opening of the movement, piano begins the <i>recapitulation</i> with a repeat of the opening 5 bars of subject 1 in G major, but with an elaborated variation in rhythm and texture. The passage is more virtuosic with the semiquaver chordal arrangement.  |

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| | | <ul style="list-style-type: none"> • The strings re-introduce subject 1 in the mediant, B major, now with piano accompaniment. • The orchestra follows with similar development and fragmentation of subject 1 across a variety of tone colours and textural shifts. |
| 275 - 300 | 11:50 - 12:59 | <ul style="list-style-type: none"> • Subject 2 is stated by piano with greater development in rhythm and pitch expansion, playing in the new upper register of the instrument and with embellishment, as well as moving to the remote key of E flat.  <ul style="list-style-type: none"> • Bars 286 - 289, the 'heroic' development of subject 1 (bar 119 - 122) is re-stated in the strings in similar voicings, however now in the tonic, G major. • Woodwinds provide further development of this idea in bars 290 - 293, moving to the subdominant, C major. |
| 301 - 346 | 13:00 - 14:59 | <ul style="list-style-type: none"> • The orchestra repeats subject 2 in G minor (tonic minor) from bar 301 with violin I providing the melody and other strings accompanying. It then moves to oboe and bassoon at bar 304, followed by flute at bar 308. • The orchestra continues to provide fragments of subject 1 with ideas of motif 1 and motif 2 accompanying sequential scalar passages in piano. • From bar 331, an extended passage of the solo piano with chromatic runs followed by a trill on C precedes a final statement of subject 2 in solo piano in D major. • Tutti orchestra provide a series of unison tutti chords for a D major (dominant) cadence point. |
| 346 * | 15:00 - 18:41 | <p>Piano Cadenza</p> <p><i>*see separate score extract for notated cadenza based on the audio recording.</i></p> <ul style="list-style-type: none"> • Orchestra has a <i>general pause</i> while the piano provides a brief <i>cadenza</i> section that is not notated in the original score. • Beethoven did have three different written versions of the <i>cadenza</i>, but |

| | | |
|-----------|---------------|---|
| | | <p>did not specify which was preferred.</p> <ul style="list-style-type: none"> • The <i>cadenza</i> is considered to be described as <i>non-bravura</i>, another unconventional feature of the time. • This recording features thematic development of subject 1 and subject 2 with significant extension of subject 2 with a false 'return' to the <i>coda</i> before re-entry of the orchestra. • <i>Trill</i> on A signals this re-entry. |
| 347 - 370 | 18:42 - 19:58 | <p>Coda</p> <ul style="list-style-type: none"> • The orchestra returns in bar 347 to accompany the piano as it plays a re-statement of Subject 2 but with greater elaboration. • Bar 355 - 356 hears the final perfect cadence and return to G major to finish the movement. • At bar 356, the piano provides a re-statement of subject 1, similar to the opening 5 bars, but now in octaves and joined in unison by violin 1 and 2 in the tonic, G major. • The orchestra continues to extend treatment of subject 1, motif 1, while the piano provides virtuosic arpeggio and scalic runs. • Three tutti G major chords punctuate the finish of movement 1. |

Movement II: *Andante Con Moto*

| Bar/s | Audio Cues | Features |
|-------|-------------|---|
| 1 - 5 | 0:00 - 0:14 | <p>Theme 1</p> <ul style="list-style-type: none"> • Opening 5 bars string announcement in E minor is loud and violent, set in <i>heterophonic</i> unison. • This dramatic opening begins the conversation for the whole of movement 2. There is no real form but it could be argued as a theme and variation structure. • All other instruments besides strings and piano are tacet for movement 2. |

Andante con moto.

6 - 13

0:15 - 0:40

Theme 2

- Piano chordal response is in a quieter, more introspective manner.
- The player is also instructed to play with the *una corda* (soft pedal) uninterrupted during Movement II (until the cadenza) to ensure the softest sound is possible.
- Starts at the *dominant* (B) but returns to the E major *tonic* at bar 13.

... SOLO. *)

14 - 55

0:41 - 3:05


Development/Variation of Themes 1 and 2

- The strings return with 5 bar gruff interjection at the same pitch for bars 14 - 15, but providing an ascending C sharp *diminished arpeggio* and rhythmic fragment to end on A major at bar 18 (hinting a *secondary dominant* to D major).
- At bar 19, the piano continues the dialogue with another 8 bars of similar chordal melody, now at *pianissimo* and more expressive in nature. It is also now in D major (the dominant of the relative major).
- From bar 26, the interjections between the strings and piano become shorter and more frequent as their two ideas are fragmented.
- At bar 47, the piano seems to have 'won' as it is heard performing a longer and more fluid solo passage of left hand arpeggios and right hand descending and ascending scalic and sequential semiquavers.
- At bar 55 the piano staggers to a stop onto a B major (dominant) with *trills* in the right hand to complete the chord voicing to a *fermata*.
- At this point, the piano player is instructed to remove the *una corda* pedal -

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| | | <i>"due e poi tre corde"</i> , which is Italian for "two and then three strings". This allows for a greater <i>crescendo</i> into the <i>cadenza</i> . |
| 56 - 63 | 3:06 - 3:57 | <p>Cadenza</p> <ul style="list-style-type: none"> At bar 56, the piano now performs its <i>cadenza</i> at <i>fortissimo</i> and without the <i>una corda</i> pedal (providing a slightly louder volume but a different tone colour effect). A <i>C trill</i> is heard throughout this passage while the left hand provides <i>chromatic demi-semiquaver sextuplet</i> groupings to bar 60. the <i>una corda</i> stop is marked again for the <i>decrescendo</i> in bars 60 - 61 as the piano comes to rest at a delayed cadence from an arpeggiated E-minor chord in second inversion, to B major (dominant in root position), finally resolving to the tonic at bar 64. Sustain pedal is also used for greater resonance in these bars. |
| 64 - 72 | 3:58 - 4:52 | <p>Coda</p> <ul style="list-style-type: none"> The strings return in the tonic E minor with a subdued <i>pp</i> finish, as if the piano had won the argument. Cello and double bass provide soft fragments of the rhythmic <i>staccato</i> motif from the opening (theme 1), while the upper strings begin with a sustained tonic pedal then provide ideas from the piano theme. Piano has the final 'last words' with an arpeggiated and sustained E minor tonic chord while <i>tutti</i> strings also hold the tonic resolution. This E note provides the first note as segue to Movement III. |

Movement III: *Rondo: Vivace*

| Bar/s | Audio Cues | Features |
|--------|-------------|--|
| 1 - 10 | 0:00 - 0:09 | <p>Rondo Theme A</p> <ul style="list-style-type: none"> Theme A is presented by pianissimo orchestral strings in rhythmic unison from bars 1 to 10, structure in three sub-phrases (bars 1 - 4, 5 - 6, 7 - 10), providing a <i>vivace tempo</i> and steady <i>simple duple metre</i> articulated by short and repeated rhythmic figures. |

| | | |
|---------|-------------|---|
| | |  <ul style="list-style-type: none"> • Even though the key signature is G major, Theme A begins in the <i>sub-dominant</i> with C major triadic movement, both harmonically and melodically for the first four bar sub-phrase. It then moves from A minor to D major in bars 5 - 6, followed by a <i>perfect cadence</i> and ii, V, I progression in bars 7 - 10 to finally resolve the piece to G major for the final sub-phrase of Theme A. |
| 11 - 20 | 0:10 - 0:18 | <p>Piano Variation of Theme A</p> <ul style="list-style-type: none"> • Piano introduces a variation of Theme A immediately, following the same chord progression but with rhythmic variation. • Left hand piano is syncopated in initial short-long accompaniment grouping. • Piano is accompanied by solo cello. |
| 21 - 31 | 0:19 - 0:29 | <p>Orchestral Variation of Theme A</p> <ul style="list-style-type: none"> • Brief 4-bar statement by the strings, developing rhythmic ideas of Theme A and harmonic progression of the last 4 bar sub-phrase of the theme (bars 7 - 10), however the articulation is now contrasting with legato phrasing. • Dominant D pedal in violin II. • Bars 25 - 28, 4-bar response from piano and cello in harmonic and melodic 'echo' of the string statement. • Bars 29 - 31 is further dialogue between strings and piano, but now a fragmented conversation of the last rhythmic phrase of bar 24, extended with a final whisper of the 3 note rhythm from woodwinds, still in D major (dominant). |
| 32 - 60 | 0:30 - 0:56 | <p>Second Rondo Theme A</p> <ul style="list-style-type: none"> • Restatement in C major, but now in <i>tutti</i> orchestra and <i>fortissimo</i> dynamic. • C pedal in bassoon, cello and double bass. • Bars 41 - 48, sub-phrase 3 is extended (bars 7 - 10) for delayed resolution to G major tonic. • Bars 41 - 44 remain in D major with an orchestral statement extending bars 7 - 10, but with new rhythmic ideas that is then repeated by solo |

| | | |
|-----------|-------------|--|
| | | <p>piano in bars 45 - 48, resolving to E minor.</p> <ul style="list-style-type: none"> • Bars 49 - 52, <i>tutti</i> orchestra repeat the same development fragment from Theme A in E minor followed by another solo piano echo of the same material in bars 53 - 56. • Bars 57 - 60, follow a similar fragmented conversation between the orchestra and solo piano, as heard in bars 29 - 31. Final phrase of theme A, now in A major (tonic resolution from dominant E major) finally rests on a unison <i>pizzicato</i> A major chord on beat 1 in bar 61. |
| 61 - 79 | 0:57 - 1:12 | <ul style="list-style-type: none"> • First extensive piano solo seen as a new material separate from the Rondo Theme A. • Bars 61 - 67, piano plays ascending four-note semiquaver sequence pattern that provides a transition into new rhythmic movement in a 6/8 feel from bars 68 - 79. • <i>Pizzicato</i> strings accompany to provide further momentum. |
| 80 - 110 | 1:13 - 1:44 | <p>Theme B</p> <ul style="list-style-type: none"> • Piano introduces Theme B, consisting of a very lyrical right hand melody with a contrapuntal left hand line. • Cello pedal on D suggests D major key. • Bars 92 - 110, Theme B is developed by the orchestra in <i>canonic</i> or <i>stretti</i> texture, first stated by violin I and clarinet in bar 92, then violin II and bassoon in bar 95, followed by oboe and viola in bar 98 and flute and double bass in bar 100. Still centred around D major. |
| 110 - 160 | 1:44 - 2:34 | <ul style="list-style-type: none"> • Bars 110 - 159, piano solo with semiquaver broken chords, accompanied by quaver chords in the orchestra. • This section could be described as Theme C, however, it is more of a modulatory transition section that provides some fragments or hints of Theme A through rhythmic fragments of the rondo theme e.g. bars 142 - 146 and 150 - 153. • Strings and woodwinds provide a '<i>hocket</i>' and <i>antiphonal</i> effect in accompaniment. • Bar 160 - <i>cadenza</i> style piano descending <i>glissando</i> followed by an ascending chromatic run leads back to Theme A. |
| 161 - 216 | 2:35 - 3:28 | <p>Third Rondo Theme A</p> <ul style="list-style-type: none"> • Third statement of Theme A in <i>pianissimo</i> strings in C major, followed by |

| | | |
|-----------|-------------|---|
| | | <p>repetition of earlier structure with piano solo and orchestral dialogue in bars 171 - 191).</p> <ul style="list-style-type: none"> • Bars 192 - 204, orchestra restates Theme A with the same preceding dialogue between the piano and orchestra. • Bars 205 - 216, same dialogue continues as before, however, it is now modulated to G minor. |
| 217 - 282 | 3:29 - 4:30 | <p>Variation of Theme A</p> <ul style="list-style-type: none"> • Piano solo repeats thematic ideas through another modulatory transition passage consisting of arpeggio semiquaver figures suggesting E flat major. • Strings accompany with augmented rhythmic patterns of the piano material. • Bars 225 - 228, woodwinds and <i>pizzicato</i> strings enter a conversation of fragmented theme A ideas before a repetition of the preceding piano passage, but now in B flat major, followed by modulation to F major. • Bars 237 - 249, another exchange of similar ideas which moves to F minor in bar 241, C major in bar 245, then finally resting on F sharp diminished 7 at bar 249. • Bars 249 - 281, piano provides the transition/cadential ideas (similar to bars 57 - 67 and bars 120 - 159), with fragments of the theme A rhythm interspersed in the orchestra. • Bar 282 - 297, solo piano unison semiquaver ascending chromatic figure leads into Theme B again. |
| 288 - 329 | 4:31 - 4:41 | <p>Second Theme B</p> <ul style="list-style-type: none"> • Return of '6/8-feel' lilting melodic idea on solo piano with <i>pizzicato</i> string accompaniment returns to lead into the main part of Theme B. • Bar 300, return of Theme B played by solo piano and pedal on solo cello. Now in G major. • Bars 312 - 330, development of Theme B in the same way as before with the orchestra in <i>canonic</i> or <i>stretti</i> texture, with entries in the same instrument order as the previous statement, but now centred around G major. |
| 300 - 391 | 4:42 - 6:07 | <p>Variation of Theme B</p> <ul style="list-style-type: none"> • Piano solo with semiquaver arpeggios moving through perfect cadences in G major. |

| | | |
|-----------|-------------|--|
| | | <ul style="list-style-type: none"> • Strings and woodwinds provide the similar hocket antiphonal effect in accompaniment as before. • Development through modulation to E flat major and fragmentary statements of theme A rhythms in imitation, at bars 362 - 367. • Bars 365 - 383, piano provides a rhythmic <i>ostinato</i> in metric displacement of Theme B fragments between right and left hands. • Low strings support this <i>ostinato</i>, developing other ideas from Theme B with modulation through cycle of fifths. |
| 392 - 403 | 6:08 - 6:18 | <p>Fourth Rondo Theme A</p> <ul style="list-style-type: none"> • Fourth statement of Rondo Theme A in F sharp minor diminished 7 harmony in <i>tutti</i> orchestra at <i>fortissimo</i>. |
| 403 - 427 | 6:18 - 6:47 | <p>Piano Variation of Theme A</p> <ul style="list-style-type: none"> • Further development of Theme A ideas with solo piano broken chord movement, ascending in pitch to the upper register of the piano. • Bar 413, strings enter with sustained G major harmony for a <i>diminuendo</i> and <i>ritardando</i> to a reflective pause before a short 1-bar piano <i>cadenza</i> at bar 417. • Bars 418 - 427, further development of Theme A through interpolated rhythm within the piano, key returned to C major. |
| 428 - 460 | 6:48 - 7:17 | <p>Orchestral variation of Theme A</p> <ul style="list-style-type: none"> • Fifth statement of Rondo Theme A back in original C major with <i>tutti</i> orchestra at <i>fortissimo</i>. • Bassoon, cello and double bass provide <i>syncopated</i> tonic C pedal. • Further development of Theme A sub-phrase ideas and fragments of Theme A rhythms, tonal centre suggests G major. • Bars 452 - 460, piano provides a unison triplet idea in F sharp major. |
| 461 - 501 | 7:18 - 7:58 | <p>Third Theme B</p> <ul style="list-style-type: none"> • Bar 461, piano enters with Theme B fragments in F sharp major with added accompaniment of <i>pizzicato</i> strings and sustain notes in oboe and bassoon. • Bar 473, oboe and bassoon play fragmented ideas from Theme B that are then imitated by cellos in bar 477 and violin I in bar 481. • A <i>tutti</i> orchestra in <i>forte</i> dynamic provide a Theme B development in rhythmic unison at bars 489-501. |

| | | |
|-----------|--------------|--|
| | | <ul style="list-style-type: none"> • The orchestra provides an ascending scalar idea that moves to an imperfect cadence of G major as dominant in bar 501. • This provides the sudden intense climax point for the piano's long-awaited final <i>cadenza</i>. |
| 502 - 510 | 7:59 - 8:55 | <p>Piano Cadenza</p> <ul style="list-style-type: none"> • Extended performance of Theme A and Theme B ideas with embellishment within the improvised <i>cadenza</i> bar. • Written bars 502 - 510, follow a series of <i>trill</i> figures around the suggestion of A minor and D major tonality. |
| 511 - 547 | 8:56 - 9:30 | <p>Piano and Orchestra variation of Theme B</p> <ul style="list-style-type: none"> • Bar 511, orchestra accompaniment re-enters with the triplet rhythmic idea returning in piano. • Bar 516, the piano continues the triplet melodic and rhythmic idea, which progresses into a semiquaver rhythmic and harmonic <i>ostinato</i> at bar 522, supporting a stagnant G major tonality. • Bars 521 - 531, horns provide a tonic sustain pedal while clarinet and bassoon, in rhythmic unison, provide theme B ideas. • Bars 531 - 538, Theme B fragments in woodwinds continue now in imitation with the piano. • Strings provide strong simple duple metre with <i>pizzicato</i> on every crotchet beat from bar 522. • At bar 532, the strings change to <i>arco</i> augmented rhythm and tonic G pedal in cello and double bass. |
| 548 - 555 | 9:31 - 9:40 | <p>Theme C</p> <ul style="list-style-type: none"> • Sudden new material in piano provides a contrasting thematic idea before finishing at a <i>tutti</i> pause and <i>trill</i> on D major. • This signals the lead into the <i>presto 'finale'</i> section of the movement and whole concerto. |
| 556 - 602 | 9:41 - 10:17 | <p>Presto section - Theme A and Coda</p> <ul style="list-style-type: none"> • Bar 570, final statement of Rondo Theme A in orchestra in C major. • Cadence theme to finish, transitions from C major as secondary dominant in bar 581 - 582, to return to G major tonic with fragments of theme A rhythm in bars 596 - 600. • Bars 584 - 595 juxtaposes Theme B ideas within the piano and orchestra |

with Theme A rhythms returning at bar 596 to ending.

- Movement finishes with a perfect cadence - three chords over three bars, in G major with *tutti* orchestra and piano.

Audio Excerpts

Access the Spotify playlist by visiting the following link:

[Piano Concerto No. 4, in G major, Op.58 \(1805-06\)](#)

| Excerpt No. | Movement | Bars | Time | Activity | Page |
|-------------|--------------|---------|-------------|--|--------------|
| 1 | Movement I | 1 - 29 | 0:00 - 1:16 | Activity 1 task 1 and 3 | 26 and 28 |
| 2 | Movement I | 29 - 32 | 1:17 - 1:26 | Activity 2 task 1 | 30 |
| 3 | Movement I | 29 - 73 | 1:17 - 3:10 | Activity 2 task 3 | 26 and 40 |
| 4 | Movement II | 1 - 52 | 0:00 - 2:29 | Activity 3 task 1 and Activity 4 task 1 | 41 and 47 |
| 5 | Movement II | 53 - 72 | 3:00 - 4:52 | Activity 3 task 3 | 46 |
| 6 | Movement III | 1 - 10 | 0:00 - 0:09 | Activity 5 task 1 | 49 |
| 7 | Movement III | 1 - 183 | 0:00 - 2:35 | Activity 5 task 2 | 50 |

Score Extracts

Score extracts are from Public Domain, IMSLP³: <https://imslp.org/wiki/Special:ReverseLookup/505958>

| Extract No. | Movement | Bars | Activity | Page |
|-------------|------------|---------|----------------------|------|
| 1 | Movement I | 6 - 13 | Activity 1 task 2 | 12 |
| 2 | Movement I | 29 - 54 | Activity 2 task 2 | 17 |

³ Score publisher: *Ludwig van Beethovens Werke, Serie 9: Für Pianoforte und Orchester, Nr.68*
Leipzig: Breitkopf und Härtel, n.d.[1862]. Plate B.68, Dover Publications, 1984.

Learning Activities

Activity 1: Musicology, Aural and Performance

Movement I: *Allegro moderato*

The tasks in this learning activity are designed to assist students in developing their understanding of the first Movement.

Students will:

- Become familiar with the repertoire in preparation for a concert experience.
 - Develop a deeper understanding of the work in terms of its musical features and stylistic characteristics within the historical context.
 - Develop their listening/aural skills through responding to the music and analysing score excerpts.
-

Task 1: Musicology and Aural

Study **Score Extract 1** (bars 1 - 29) before listening to **Audio Excerpt 1** (0:00 - 1:16).

1. Name the instruments that play in score order and identify the number of players per part.
2. a) Research the characteristics of the typical Classical Period orchestra, i.e. size of the ensemble, instrumentation, etc.
b) Is Beethoven's orchestra in this piece typical of the Classical Period?

Listen to **Audio Excerpt 1** (0:00-1:16) while following **Score Extract 1** (bars 1 - 29) and answer the following questions:

3. a) In what key is the opening of Movement I?
b) How is the tonality reinforced in bars 1 - 5?
4. Movement I is in *Concerto Form*, or *Sonata-Allegro Form*.
a) Research this form in regard to the first movement of a classical concerto.
b) Is it unusual for the solo instrument to begin a concerto? Why do you think Beethoven did this?

Task 2: Aural and Performance

- Subject 1 (bars 6 - 13) in violin I is notated below.

The musical notation shows two staves of music in G major, 4/4 time. The first staff (bars 6-8) is marked *pp*. The second staff (bars 9-13) is marked *sf*, *pp*, and *p*. The notation includes various note values, rests, and dynamic markings.

- Play Subject 1 on your instrument.
 - Compare the piano introduction in bars 1 - 5 to bars 6 - 14. How are these ideas for Subject 1 similar and/or different? Make reference to the concepts of music in your response.
- Analyse the chord progression in bars 8 - 14 in the table below. Bar 8 has been provided to assist you.

| Bar No. | Bar 8 | | | Bar 9 | | | Bar 10 | | Bar 11 | | Bar 12 | Bar 13 | | Bar 14 |
|----------|-----------|-------|-----------|-------|---|---|--------|---|--------|---|--------|--------|---|--------|
| | 1 | 2 | 4 | 1 | 2 | 4 | 1 | 4 | 1 | 2 | 1 | 1 | 4 | 1 |
| Chord | B maj | E maj | A maj | | | | | | | | | | | |
| Position | first inv | root | first inv | | | | | | | | | | | |

- Individually or in pairs, play through these chords on a keyboard instrument.
- Comment on Beethoven's use of harmony in these bars.

Task 3: Aural

Listen to **Audio Excerpt 1** (0:00 - 1:16) again while following **Score Extract 1** (bars 1 - 29) and answer the following questions:

- How is Subject 1 developed in bars 14 - 29? Complete the table below, describing the manipulation of each musical concept.

| | |
|---------------------------------|--|
| Pitch | |
| Duration | |
| Texture | |
| Dynamic & Expressive Techniques | |
| Tone Colour | |

- From this analysis, what can be identified as the main motifs in Subject 1 that Beethoven utilises throughout Movement I? Mark these below.

The image shows two staves of musical notation for Subject 1 in G major, 2/4 time. The first staff contains bars 1 through 4, starting with a piano (*pp*) dynamic. The second staff contains bars 5 through 8, starting with a fortissimo (*sf*) dynamic, followed by a piano (*pp*) dynamic, and ending with a mezzo-forte (*p*) dynamic. The notation includes various note values, rests, and phrasing slurs.

Optional Extension Tasks: Composition, Aural and Musicology

1. Arrange Subject 1, bars 6 - 14, as voiced in the string parts, to be played on class instruments. Perform the arrangement as a whole class or in small ensembles. Further extension could involve arranging bars 1 - 14.
2. Rewrite bars 6 - 14 for solo piano with similar voicings to the opening 5 bars. Learn to play Subject 1 or get someone in the class who plays piano to play your arrangement.
3. Using the full score of Movement I, investigate three other sections where subject 1 is developed. Mark these on your score, then record details of the bar numbers, the instruments playing and briefly how it has been developed.
4. Compare the opening of Beethoven's *Piano Concerto No. 4* to the opening of his *Piano Concerto No. 5*. Study the differing opening piano passages and discuss the findings with the class or in a written response for the teacher.

Activity 2: Aural, Performance and Musicology

Movement I: *Allegro Moderato*

The tasks in this learning activity are designed to assist students in developing their understanding of Movement I.

Students will:

- continue to gain familiarity with the repertoire in preparation for a concert experience.
- develop a deeper aural discrimination through melodic dictation.
- participate in performing music as a large and/or small ensemble.
- develop listening/aural skills through responding to the music and analysing score excerpts.

Task 1: Melodic Dictation

Without the score, listen to **Audio Excerpt 2** (1:17 - 1:26) several times to complete the 4 bar melody dictation of Subject 2, as stated by violin I, below.

Some pitch and rhythm has been given to assist you in your answer.

Violin I

p

Task 2: Performance

As a class, perform the given arrangement of bars 29 - 54 on available instruments.

Class Arrangement - Movement I (b. 29-54)

Allegro moderato.

C Instrument part 1
C Instrument part 2
Bb Instrument
Eb Instrument
Horn in F
Tuned percussion part 1
Tuned percussion part 2
Bass TAB
Bass

p

p

p

p

p

p

p

p



Allegro moderato.

C part 1
C part 2
Bb Inst.
Eb Inst.
Hn.
Tuned perc 1
Tuned perc 2
Bass TAB
Bass

p

p

p

p

p

p

p

p

10

C part 1

C part 2

Bb Inst.

Eb Inst.

Hn.

Tuned perc 1

Tuned perc 2

Bass TAB

Bass



16

C part 1

C part 2

Bb Inst.

Eb Inst.

Hn.

Tuned perc 1

Tuned perc 2

Bass TAB

Bass

Musical score for Class Arrangement - Movement I (b. 29-54). The score is arranged for a full band and includes the following parts:

- C part 1**: Treble clef, starting at measure 22.
- C part 2**: Treble clef, starting at measure 22.
- Bb Inst.**: Treble clef, starting at measure 22, marked *f*.
- Eb Inst.**: Treble clef, starting at measure 22, marked *ff*.
- Hn.**: Treble clef, starting at measure 22.
- Tuned perc 1**: Treble clef, starting at measure 22, marked *mf*.
- Tuned perc 2**: Treble clef, starting at measure 22, marked *ff*.
- Bass TAB**: Bass clef, starting at measure 22, marked *f*.
- Bass**: Bass clef, starting at measure 22, marked *f*.

The score features various musical notations including slurs, accents, and triplets. The key signature is one sharp (F#) and the time signature is 4/4.

Class Arrangement - Movement I (b. 29-54)

C Instrument part 1

Allegro moderato.

Musical score for C Instrument part 1, starting at measure 29. The score is in 4/4 time and features the following elements:

- Measure 29**: Starts with a *p* (piano) dynamic.
- Measure 4**: Contains a triplet of eighth notes.
- Measure 10**: Features a complex rhythmic pattern with slurs and accents.
- Measure 16**: Includes a *poco cresc.* (poco crescendo) marking.
- Measure 22**: Ends with a *f* (forte) dynamic.

The score is written in treble clef with a key signature of one sharp (F#).

C Instrument part 2

Class Arrangement - Movement I (b. 29-54)

Allegro moderato.

p

6

8

10

pp

15

poco cresc.

19

22

f

Class Arrangement - Movement I (b. 29-54)

Bb Instrument

Allegro moderato.

3 *p* 2 *p*

10

15 *poco cresc.* 2

22 *ff* 3 3

Class Arrangement - Movement I (b. 29-54)

Eb Instrument

Allegro moderato.

4 *p*

7 3 3

10 3 3 3 *pp*

15 *poco cresc.*

18 *f*

22

Horn in F

Class Arrangement - Movement I (b. 29-54)

Allegro moderato.

3
p

10
pp

17
poco cresc. *f*

22

Tuned percussion part 1

Class Arrangement - Movement I (b. 29-54)

Allegro moderato.

3
p

4

6

10
poco cresc.

18

22
mf

Tuned percussion part 2

Class Arrangement - Movement I (b. 29-54)

Allegro moderato.

3

p

7

10

16

poco cresc.

19

22

ff

3

3

Bass TAB

Class Arrangement - Movement I (b. 29-54)

Allegro moderato.

p

5

10

16

22

f

Bass

Class Arrangement - Movement I (b. 29-54)

Allegro moderato.

p

5

10

16

poco cresc. - - - - -

22

f

Task 3: Aural and Musicology

Study **Score Extract 2** (bars 29 - 73) while listening to **Audio Excerpt 3** (1:17 - 3:10).

1. Identify three ways in which Subject 2 contrasts with Subject 1.
2. a) What is the key of subject 2?
b) What is the relationship between this key and the tonic key of Movement I?
c) Is this usual for *Concerto/ Sonata-Allegro* form?
3. Describe how the two presentations of subject 2 at bars 37 - 40 and bars 50 - 54 are different from the original subject 2 statement?

| Bars 37 - 40 | Bars 50 - 54 |
|--------------|--------------|
| | |

Optional Extension tasks – Composition

1. Rewrite subject 2 from bars 29 to 36 for solo piano (two hands). Compare your own piano version of subject 2 to Beethoven's statement in bars 170 - 174.
2. After completing an in-depth study of subject 1 and subject 2 in terms of the Classical and Romantic stylistic characteristics (taking particular note of the structure and contour of the melody, phrasing and harmony), compose your own 'subject' (8 - 10 bars) in the style of Beethoven. This can be written for solo piano or a small string ensemble.

Activity 3: Aural, Performance and Musicology

Movement II: *Andante con moto*

The tasks in this learning activity are designed to assist students to further develop their understanding of Movement II.

Students will:

- Continue to gain familiarity with the repertoire in preparation for a concert experience.
 - Develop a deeper understanding of the compositional features and programmatic ideas within the repertoire through listening, performance and composition activities based on the main themes.
 - Participate in performing music in small and/or large ensembles, experimenting with audio.
 - Develop a deeper understanding of the technological advancements of instruments and how that impacts a musical context.
-

Task 1: Aural

Study **Score Extract 3** (bars 1 - 52) before listening to **Audio Excerpt 4** (0:00 - 2:29).

1. a) What is the key and tempo of Movement II?
b) How does this key relate to the concerto key of G Major?
c) Is the key and tempo a usual choice for concerto form?

Listen to **Audio Excerpt 4** (0:00 - 2:29) while following **Score Extract 3** (Bars 1 - 52).

2. There are many musical scholars who believe this second movement is a programmatic work connected to the Greek story of “*Orpheus in Hades*”, specifically, *Orpheus taming the Furies*.

“Any reader who has made a close study of the second movement of this concerto is aware that to try to relate this work to any of the recurring forms of slow movements of Classical concertos is futile. My own conviction is that any attempt to analyze the form of this movement without constant reference to its Orphic program is equally futile...In my opinion, to analyze this work without program misses the point of the form.”⁴

It is thought that the piano represents Orpheus who is taming the Furies (the strings) at the gates of Hell.

- a) Briefly research the Greek characters of Orpheus and the Furies.
3. From this information, the opening bars 1 - 13 could be heard as an antiphonal conversation or dialogue between these characters.

⁴ Jander, Owen (1985). "Beethoven's 'Orpheus in Hades': the *Andante con moto* of the Fourth Piano Concerto". *19th-Century Music*. 8 (3): 195–212.

- a) Referring to bars 1 - 5, list musical aspects of the strings that may represent the Furies in the table below.

| Feature | Musical aspect/s of the strings |
|---------------|---------------------------------|
| Tempo | |
| Rhythm | |
| Phrasing | |
| Articulation | |
| Dynamics | |
| Melodic range | |
| Harmony | |

- b) List the musical aspects of the piano dialogue in bars 6 - 13 that may represent Orpheus.

| Feature | Musical aspect/s of the piano |
|---------------|-------------------------------|
| Tempo | |
| Rhythm | |
| Phrasing | |
| Articulation | |
| Dynamics | |
| Melodic range | |
| Harmony | |

4. How does Beethoven develop this dialogue to build tension, as well as possible resolution between the piano and string parts, from bars 14 - 46?

Task 2: Performance

1. On available instruments, as a class or in small groups, perform the arrangement of bars 26 - 46 in antiphonal dialogue between two groups of performers. Perform with the original intended musical expression for the two themes.

Group A

Andante con moto. ♩ = 60

Musical score for Group A, measures 1-6. The score is in 4/4 time and marked *Andante con moto*. The tempo is indicated as ♩ = 60. The score consists of four staves. The top two staves are marked *molto cantabile pp*. The bottom two staves are marked *f sempre staccato*. The score includes dynamic markings such as *pp* and *f*, and articulation marks like slurs and staccato.



Musical score for Group A, measures 7-10. The score is in 4/4 time. The top two staves are marked *p dim.* and the bottom two are marked *sempre dim.*. The score includes dynamic markings such as *p dim.*, *sempre dim.*, *pp*, and *ppp*, and articulation marks like slurs and staccato.

Class Arrangement - Movement II (b. 26-46)

Group A **Andante con moto.** ♩ = 60

Group B

7

p dim. *sempre dim.* *pp* *ppp*

p dim. *sempre dim.* *pp* *ppp*

p dim. *sempre dim.* *pp* *ppp*

p dim. *sempre dim.* *pp* *ppp*

2. a) In the same groups, experiment with changing the mood of these themes. Think about different dynamics, tempos and articulations.

b) Play the altered arrangement, discussing the different moods and the ways they have been achieved through the musical concepts.

Task 3: Musicology

Score Extract 4 (bars 53 - 72)

Audio Excerpt 5 (3:00 - 4:52)

Score Extract 6 (written cadenza for Movement I)

1. The piano cadenza written for Movement II (bars 55 - 62) uses the full capabilities of the modern piano *una corda* pedal.
 - a) Research the evolution of the pianoforte and in particular the different pedals that were devised and their purpose. Compare these to the limitations of the predecessor, the harpsichord.
 - b) What effect did the *una corda* pedal have on this cadenza section and why did Beethoven give the instructions provided on **Score Extract 4** (bars 53 - 72)?
2. Find other composers around the same time writing for piano and if they used similar capabilities.
3. Compare this to piano composition from later 19th century composers (e.g. Chopin, Schumann, Brahms). How did composition for piano evolve further? What do you notice or hear? You may wish to compare specific *cadenzas* from these composers to Beethoven's. Use Beethoven's written *cadenza* for Movement I (Score Extract 6) as a guide.
4. Research if there have been any other significant technological changes to the pianoforte instrument since the late 1800's and if so, what impact this may have on composition for the piano.

Optional Extension tasks: Composition and Musicology

1. Arrange bars 6 - 13 and/or bars 19 - 26 of the piano part for a small ensemble for instruments of your own choice.
2. Research other aspects of this concerto that incorporate the improved or new technologies of the pianoforte at the time.
3. Write a musicology essay that discusses how Movement II musically represents Orpheus in Hades, taming the Furies. Discuss in detail with reference to the concepts of music and incorporate relevant score examples to support your answer.

Activity 4: Composition and Performance

Movement II: *Andante con Moto*

The tasks in this learning activity are designed to assist students to further develop their understanding of Movement II.

Students will:

- continue to gain familiarity with the repertoire in preparation for a concert experience.
 - develop a deeper understanding of the compositional features and programmatic ideas within the repertoire through composition and performance activities based on Beethoven's work as a model.
 - participate in performing music in small and/or large ensembles.
-

Task 1: Composition

Listen again to **Audio Excerpt 4** (0:00 - 2:29) while following with **Score Extract 3** (bars 1 - 52).

1. Using the performance arrangement of the opening of Movement II from task 2 in Activity 3 as a guide, as well as Beethoven's original scoring, compose your own original piece for two contrasting or opposing themes for two instrument groups.
 - a) The composition should be structured as a dialogue between two contrasting 'characters' or themes.
 - b) Decide on your two contrasting characters/themes. These can be thought of as actual characters - real or fictitious; or more generally as moods or feelings. Brainstorm what specific characteristics you would like to represent and how you might achieve this musically.

| | Character 1 / Theme 1 | Character 2 / Theme 2 |
|--|-----------------------|-----------------------|
| General idea/ description/ characteristics | | |
| Pitch | | |
| Rhythm | | |
| Dynamics | | |
| Expressive techniques | | |
| Tone colour | | |
| Texture | | |

- c) Identify the best suited instrumentation for both themes and list these below, including what role they may have within each theme (e.g. melody or accompaniment). You may need to consider what instruments or sound sources you have available in your class.
- d) With this information, begin by composing a short motif or melodic idea that best represents each character (i.e. Two short ideas in total - one for character 1, one for character 2). Each character theme should be 1 - 2 bars in length.
- e) Devise at least two developments of each of the character/thematic motifs/melodic ideas (e.g. fragmentation, extension, rhythmic variation, inversion, retrograde, etc).
- f) Construct your composition of 8 - 10 bars (Extension: create a longer composition of 16 - 32 bars). Introduce the two themes (2 - 4 bars) then devise a structure that incorporates these themes and the two developments devised (4 - 6 bars) in a dialogue/conversation. Make sure you include all musical aspects from the brainstorming table.

Task 2: Performance

1. In groups or as a class, perform your compositions.
2. After each performance, discuss the musical representation of each character and how each composition has been structured, including what the main motifs are and how they have been manipulated.
3. Evaluate each composition. What was successful/unsuccessful? What could be done to make them more effective musically? If the compositions were notated, discuss and evaluate the notation used.

Optional Extension Tasks: Musicology

1. Research whether other composers wrote music for the same story of *Orpheus in Hades* and compare their work to Beethoven's second movement.
2. Evaluate whether Beethoven's depiction is successful. Give reasoning and musical evidence for your response.
3. Source readings and musicological articles by music scholars (e.g. Owen Jander) that support or deny the inspiration for Movement II. Based on these writings and historical evidence as secondary sources, as well as your own primary observations from the score, write your own position response and/or theory to Beethoven's musical program of Movement II.

Activity 5: Composition, Performance and Aural

Movement III: *Rondo: Vivace*

The tasks in this learning activity are designed to assist students to develop their understanding of Movement III.

Students will:

- Continue to gain familiarity with the repertoire in preparation for a concert experience.
- Develop an understanding of rondo form and the compositional features that comprise the rondo theme in this movement through listening, composition and performance activities.
- Participate in performing music in small and/or large ensembles, experimenting with sound.

Task 1: Composition and Performance

Listen to **Audio Excerpt 6** (0:00 - 0:09).

1. As a class, or in groups, arrange the opening *Rondo Theme* (bars 1-10), from Movement III, for class instruments.

Vivace.

Violino I.
Violino II.
Viola.
Bassi.



2. Perform the arrangement as a whole class or in groups.

Task 2: Aural

Study **Score Extract 5** (bars 1 - 183) while listening to **Audio Excerpt 7** (0:00 - 2:35).

1. Describe the *Rondo Theme* (bars 1 - 10) referring to the features below.

| Feature | Description |
|------------------|-------------|
| Tempo | |
| Rhythm | |
| Phrasing | |
| Melodic patterns | |
| Contour | |
| Harmony | |

2. Research and define *Rondo Form* and its musical characteristics, particularly in the context of classical music and final concerto movement performance.
3. a) Examine **Score Extract 5** (Bars 1 - 183) and circle or highlight each appearance of the material from the *Rondo theme* in **Audio Excerpt 7** (0:00 - 2:35).
b) How is the *Rondo theme* used in this section?
4. Discuss the development of texture in this section, in particular, how it is used in the *Rondo theme* (A section) in bars 1 - 80, and then how it contrasts in the B Section, in bars 81 - 110.

Task 3: Composition

1. a) Examine how the piano solo in bars 11 - 20 develops the *Rondo theme* in bars 1 - 10.
b) Compare this also to bars 21 - 30 that follow with further development.
2. Compose your own 10 bar variation of the original *Rondo theme* for solo piano.
3. Perform it for the class (or have someone perform it). Ask the class to identify the techniques of variation used.

Optional Extension Tasks – Aural and Composition

1. Examine the whole of Movement III and map out the *Rondo Form* structure. Highlight every use of the theme, as well as describing the use of thematic motives for unity, and each episode material for contrast.
2. Compose a contrasting 10-bar 'episode' for solo piano, modelling Beethoven and this movement. The episode could be a development of the 'B' section theme (bars 80 - 91) or a new idea.
3.
 - a) Arrange your *Rondo theme* variation and 10 bar episode for class instruments to perform.
 - b) Add the opening *Rondo* bars 1-10 ('A') by Beethoven followed by the (A') variation and B section.
 - c) Perform in the following structure: A, A', B, A.

Optional Extension Activity: Musicology

Task 1

Study the two piano cadenzas from Movement I (**Score Extract 6**) and Movement III (**Score Extract 7**) written by Beethoven.

1. Using Score Extract 6 and Score Extract 7, analyse where and how the thematic material from each movement is used in the cadenzas.
2. Compare the two piano cadenzas. Discuss the similarities and differences.
3. a) Select one piano cadenza and compare it to a 19th century style piano cadenza.
b) Which features in Beethoven's piano cadenza are Classical in style, and which features are beginning to move into 19th century style writing.

Task 2

1. Watch two contrasting performances of each movement of *Piano Concerto No. 4* on Youtube.

Suggested links⁵:

Movement I:

Daniel Barenboim and Staatskapelle Berlin, conducted by Barenboim.

<https://www.youtube.com/watch?v=R4eWa6sdqBA>

Mitsuko Uchida and the Israel Philharmonic Orchestra, conducted by Zubin Mehta

<https://www.youtube.com/watch?v=yKQLWLpxueA>

Movement II:

Krystian Zimerman and the Vienna Philharmonic conducted by Leonard Bernstein.

<https://www.youtube.com/watch?v=9cPTURzDAYY>

Mitsuko Uchida and the Israel Philharmonic Orchestra, conducted by Zubin Mehta

<https://www.youtube.com/watch?v=3Pq0Q86Bbw>

Movement III:

Hélène Grimaud and the Paris Orchestra, conducted by Christoph Eschenbach

<https://www.youtube.com/watch?v=8siki1iGkU0> (time code: 26:26)

Daniel Barenboim and Staatskapelle Berlin, conducted by Barenboim.

<https://www.youtube.com/watch?v=3uN1eHh4FNY>

2. a) Select one movement and write a review of the two performances.

⁵ Accessed 27 November 2022

- b) Comment on the performer's interpretation, including stylistic interpretation and expressive techniques, within the appropriate musical context.
- c) Evaluate the performer's ensemble awareness e.g. their awareness of the role as soloist and ensemble member in a concerto, including comments on communication with orchestra and conductor and staging.
- d) In the review, make a judgement about both performances in regards to the above criteria and the overall success of the performance.

Suggested Answers and Teaching Notes

Activity 1

Teaching Notes

- Task 1 can be done as a pre-class research assignment in preparation for the study of the full concerto. It could also be completed individually or in small groups and the findings presented through a class discussion or presentation.
- Task 1 provides a good opportunity to highlight the changes Beethoven was making between the classical and romantic styles in this work.
- Task 2 could be done individually, in pairs or small groups. The chord realisation task may be best to do with students at instruments so they can play through notes to help name the chords and their positions. Teacher guidance may be necessary for non-keyboard players or junior stage 4-5 students without a strong harmonic analysis background.
- To assist students who are new or in the early stages of chordal analysis, a simple worksheet about chords and inversions may be necessary to complete before doing Task 2.
- At the end of Activity 1, students should have a strong familiarity with the first subject in the first movement of the concerto.

Task 1: Musicology and Aural

1. flute (2), oboe (2), clarinet in C (2), bassoon (2), horn in G (2), solo piano, violin I, violin II, viola, cello, double bass.
2. a) typical classical orchestra consisted of 30 - 40 players (but slightly varied between countries) with the following configuration:
Strings - violin I, violin II, viola, cello, double bass
Woodwinds - 2 flutes, 2 oboes, 2 clarinets, 2 bassoons
Brass - 2 horns, 2 trumpets
Percussion - timpani
b) mostly typical, however, no timpani or trumpets in *Movement I* (full configuration only in *Movement III* - which is unusual).
5. a) G major
b) The opening bar consists of root position G major chords repeatedly played on piano, followed by a dominant (D) to tonic (G) progression in bar 2.
6. a) Research should lead to the fact that traditionally, all first movements of classical concerto are in 'Concerto Form', or 'Sonata-Allegro' Form.
b) Yes it was unusual. Classical concertos usually opened with the orchestra stating the concerto theme. Beethoven could have done this because, contextually, he was moving into a new way of thinking in the 19th Century and perhaps was gaining confidence to experiment and not follow the classical 18th Century structures that had existed for so long.

Task 2: Aural

- a) Compare the piano introduction in bars 1 - 5 to bars 6 - 14. How are these ideas for Subject 1 similar and/or different? Make reference to the concepts of music in your response.

Bars 6 - 14 are similar through rhythm and articulation. It starts with the same rhythmic pattern as in bars 1 - 3, but the phrases are extended in bars 9 - 14. Articulation has the same slur and staccato patterns.

Bars 6 - 14 are different in pitch and harmony - begins in B major, not G major. Tends to similarly use subdominant and dominant harmony but rather than finishing on the dominant (F) in bar 5, bar 14 returns to the tonic (perfect cadence).

2.

| Bar No. | Bar 8 | | | Bar 9 | | | Bar 10 | | Bar 11 | | Bar 12 | Bar 13 | | Bar 14 |
|----------|-------|-------|-------|-------|-------|-------|--------|-------|--------|-------|--------|---------|-------|--------|
| Beat/s | 1 | 2 | 4 | 1 | 2 | 4 | 1 | 4 | 1 | 3 | 1 | 1 | 4 | 1 |
| Chord | B maj | E maj | A maj | A maj | D maj | G maj | C maj | G maj | D maj | G maj | A min | D maj 7 | G maj | G maj |
| Position | 1st | root | 1st | 1st | root | 1st | root | 1st | 2nd | root | 1st | root | 2nd | root |

4. Uses closely related keys - moving to subdominant and dominant from B major using the cycle of 5ths/4ths to progress back to G major.

Task 3: Aural

1. How is Subject 1 developed in bars 14 - 29? Complete the table below, describing the manipulation of each musical concept.

| | |
|-----------------|--|
| Pitch | <ul style="list-style-type: none"> Returns to G major. Main melodic line is stated now in flute, violin I. Single note melody. Accompaniment has a semiquaver motor rhythm idea in violin II. Cellos and double bass - in stretto enter in bar 16 with lower pitch of the theme. Continues to modulate through statements - e.g. bar 19 D major. |
| Duration | <ul style="list-style-type: none"> Fragments and develops the opening bars 1-2 bars, 6 - 7 in rhythm. Same tempo, however, more semiquaver accompaniment makes momentum build. Bars 23 - 25 rhythm replicates and develops bars 8 -14 rhythms and contour. |
| Texture | <ul style="list-style-type: none"> Thickens. Melodic voices in stretto/imitation from bar 16 with cello and double bass against flute and violin I. |

| | |
|--|--|
| | <ul style="list-style-type: none"> • Builds in texture as instruments are added to bar 27 climax. |
| Dynamic & Expressive Techniques | <ul style="list-style-type: none"> • Continues to use the slur and staccato articulation feature. • Crescendos and <i>forte</i> changes from opening <i>piano</i>. • Also frequent <i>sf</i> in bars 23 - 25. |
| Tone Colour | <ul style="list-style-type: none"> • Theme presented in flute and violin I, no piano. • More material moved to cello and double bass. • Tutti orchestra statement at bars 23 - 27. |

2. Main motifs:

The image displays two staves of musical notation in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a *pp* dynamic marking. Two red rectangular boxes highlight specific motifs: the first box covers measures 2 and 3, and the second box covers measures 4 and 5. The second staff begins with a *sf* dynamic marking, followed by a *pp* dynamic marking, and then a *p* dynamic marking. A red rectangular box highlights measures 2 and 3 of this staff. A measure number '5' is written above the first measure of the second staff.

Activity 2

Teaching Notes

- Task 1, melody dictation, can be used as Music 2 exam practice, i.e. under timed conditions. Depending on student experience and stage/level, guide them in how to best approach the dictation in terms of hearing pitch and rhythmic patterns. For younger students you may wish to provide more playings and/or perform the main melody in a solo setting on piano for them to isolate intervals and rhythm more easily.
- Task 3 could be completed as an informal class discussion while they are participating in the task 2 performance activity. Students could deduce musical features from the arrangement activity to answer most of task 3.
- At the end of Activity two, students should have a strong familiarity with the second subject and the overall form of the first movement of the concerto.

Task 1: Melodic Dictation



Task 2: Aural and Musicology

Study **Score Extract 2** (bars 29 - 73) while listening to **Audio Excerpt 3** (1:17 - 3:10).

| Bars 37 - 40 | Bars 50 - 54 |
|---|--|
| <ul style="list-style-type: none"> • Modulated to G major. • Stated in flute, bassoon, violin I • Thicker texture with 3 doubling the theme. | <ul style="list-style-type: none"> • Moving between G major and dominant D major. • Presented in violins I and II. • Closer together in pitch range and Similar tone colour presented to earlier but now harmonised with violin II. • <i>fortissimo</i> dynamic • Some intervals are inverted (move in opposite direction) so contour has slightly changed. • Rhythmically developed with added notes and shorter rhythms in bars 52 - 54. |

Activity 3

Teaching Notes

- Task 1 can be done as a pre-class research assignment in preparation for the study of Movement II OR it could be done together as a class.
- Task 1 provides a good opportunity to highlight the interesting antiphonal writing Beethoven chose for his second movement - so different from any other composers of his time.
- Task 2 should further highlight this dialogue between instrument groups through the practical performance task. Get students to experiment with their sounds and swap between groups. This will lead to a good discussion of instrument tone colours and how they can be manipulated to suit specific purposes and moods. Activity 4 in the next section is a composition task based on this antiphonal writing.
- Task 3 extends interested students on how Beethoven used the piano of his time - writing for its new capabilities. This task would perhaps suit HSC Music 1 and Music 2 students as a research activity. If there are other instrumentalists in the class, you could get them to initially discuss the pedal features in the cadenza of Movement II and then get students to research the technological advancements of their own instrument. This could be a research assignment they could then present to the class.

Task 1: Aural

1. a) E minor, *Andante con moto* - walking pace with movement.
b) Relative minor.
c) Yes - slower 2nd movement and modulation to closely related key. What is unusual is the orchestration.
2. a)

| Feature | Musical aspect/s of the strings |
|---------------|--|
| Tempo | <ul style="list-style-type: none"> • Moderate but feels faster as note lengths are short and staccato used |
| Rhythm | <ul style="list-style-type: none"> • Short notes and staccato, brief rests between phrases • Very short and detached. |
| Phrasing | <ul style="list-style-type: none"> • Quite angular phrases in contour • Either one 4 bar phrase, or two 2 bar sub phrases • Similar contour connecting them |
| Articulation | <ul style="list-style-type: none"> • <i>Sempre staccato</i> |
| Dynamics | <ul style="list-style-type: none"> • <i>Forte</i> |
| Melodic range | <ul style="list-style-type: none"> • Close range between string parts and note a wide range used for each part. • Stays to the lower register of all instruments |
| Harmony | <ul style="list-style-type: none"> • Clearly E minor tonality presented with B (V) and C (vi) harmonic hints but resolves in bar 5 on tonic E minor in 2nd inversion. |

b)

| Feature | Musical aspect/s of the piano |
|---------------|---|
| Tempo | <ul style="list-style-type: none">• Same tempo but longer note values used which makes it feel slower• Also cantabile and rubato style playing contributes to slower feel |
| Rhythm | <ul style="list-style-type: none">• Longer note values - mainly crotchets to begin with |
| Phrasing | <ul style="list-style-type: none">• Two 4 bar balanced phrases - bars 6 - 9 and bars 10 - 13 |
| Articulation | <ul style="list-style-type: none">• <i>Molto cantabile, legato</i> slurs• Score indication for pedalling - both <i>una corda</i> (soft pedal) and <i>ad. lib. sustain pedal</i>. |
| Dynamics | <ul style="list-style-type: none">• <i>Pianissimo</i> dynamic. |
| Melodic range | <ul style="list-style-type: none">• Middle register of piano.• Range not larger than an octave between notes. |
| Harmony | <ul style="list-style-type: none">• Theme and chords present B major tonality. |

3. Shorter phrases and more frequent conversing between the sections and themes creates a build in tension. The softened dynamics of the strings in bars 38 - 46 and loss of *staccato* at bar 44 - 46 with piano finally taking over with its own uninterrupted melody provides a sense of resolution

Task 3: Musicology

1. a) The *una corda* pedal makes the hammers only strike one string to produce a softer sound. Beethoven may have used this because he wanted to 'show-off' this new technology and the piano part suited a softer sound. He may have liked the sound better.

Activity 4

Teaching Notes

- Task 1 composition can be completed in small groups or individually depending on the student level and/or class size.
- Depending on the resources available, the composition may be completed through hand-written notation or just via improvised notes and graphic scores. Some students may wish to use computer notation software, e.g. *Sibelius*, *Finale* or *Musescore* to complete task 1.
- Depending on how the composition is notated and completed by students, task 2 can be performed live or the computer software score file viewed and played to the class for discussion.
- It may be worth considering getting students to swap their compositions with other groups/students for the performances to really evaluate the musical effectiveness of both the ideas and notation.

Task 2: Aural

| Feature | Description |
|-------------------------|--|
| Tempo | <ul style="list-style-type: none"> • <i>Vivace</i> - fast, with energy |
| Rhythm | <ul style="list-style-type: none"> • 2/4 metre, short notes, repeated patterns - long-short • Music propelled by the 2 semiquaver pattern at the end of each bar into the strong first beat crotchet • Short rhythms emphasised by <i>staccato</i> |
| Phrasing | <ul style="list-style-type: none"> • 10 bar theme • Can be broken into 2 phrases: bars 1 - 4 and bars 5 - 10 or 3 phrases: bars 1 - 4, bars 5 - 6, bars 7 - 10 |
| Melodic patterns | <ul style="list-style-type: none"> • First phrase is static on the tonic C major chord then follows a broken C major triad moving up • Second phrase moves mostly in steps and thirds, with triadic patterns used • Sequence in bar 5 • Moves through the notes of the chords. |
| Contour | <ul style="list-style-type: none"> • Static opening, ascends in bars 4 – 5 • Descends in bars 5 – 6 • Starts low and ascends again in bar 7 followed by a descending pattern to final cadence in bar 10 • Conjunct movement throughout |
| Harmony | <ul style="list-style-type: none"> • Opens in C major bars 1 – 4 • Bars 5 - 6 is A minor to D major • Remains in D major (secondary dominant to G bar 7) before moving to G major (bar 8) • Perfect cadence in G major in bars 9 - 10 (ii, V, I progression). |

1. a) Some examples: Piano – bars 11- 20; Strings – bars 21 - 24; Piano – bars 25 - 28; woodwinds, brass, violin I and II – bars 32 – 40
 - b) Some examples: decorated and texture change - e.g. extra notes, ornamentation in piano (bars 11 - 20 and bars 25 - 28) Fragmented and shifted in pitch - e.g. strings bars 21 - 24. Thicker texture and dynamic change to *ff* bars 32 - 40.
2. *Rondo theme* in bars 1 - 80 - mostly homophonic and thickens from the start to full tutti statement of the *Rondo theme* at bar 32.

B Section, in bars 81 - 110 - polyphonic presentation of the theme first in thin 2 layers with just piano and drone in cellos. Again thickens into 92 - 110; the B theme is presented in imitation/canon or stretto statements in the orchestra, focusing on the first 4 notes of the B theme.

Task 3: Composition

- 1 a) The piano plays the melodic notes from violin I an octave higher, with embellishment or extra notes at the end of each bar. Left hand adds a *syncopated* rhythm to the theme. Use of *trills*, no *staccato*.
 - b) Bars 21 - 24 is strings only again but providing a fragment of phrase 2. Now *legato* articulation rather than *staccato*. All string parts provide individual layers for melody and accompaniment rather than in rhythmic unison. Bars 25 - 28, piano re-enters with more elaboration of the same fragmented phrase an octave higher and same contour as an 'echo' or response to the strings. Bars 29 -30 1-bar fragments in call and response again between strings and piano.

Activity 5

Teaching Notes

- Task 1 could initially start with clapping through the rhythm or even getting more advanced students to write out the rhythm and/or pitch as a dictation.
- Some of the Task 2 aural questions on describing the opening rondo theme could be presented as a class discussion while students are completing task 1.
- Task 3 composition should develop students' knowledge of the rondo theme and how it has been developed through the earlier score study and listening. This could be done individually or in small groups. If there is no piano player in the class, the teacher may be able to assist with the performance, or if composed on computer software notation, the audio could be played from the software.
- Task 3 and some of the extension composition activities could be combined and taken even further for high potential differentiation - students compose their own original rondo form (e.g. ABACA) piece for piano or combination of instrumentation suitable for students' level of learning.

Optional Extension Activity: Musicology

Teaching Notes

- The extension activity is designed to extend students who are quite proficient performers and who may like to consider performance interpretation.
- Task 1, in studying the cadenzas, students can develop an understanding of the somewhat improvisatory nature of cadenzas and also pianistic changes throughout the 18th and 19th centuries. This may also appeal to Senior elective composition students, particularly those writing for piano, wishing to write in an idiomatic and/or virtuosic way.
- Task 2 is an excellent activity for Music 1 elective performance students and also Music 2/ Music Extension students who are needing to complete performance reviews and provides a good study and comparison of ensemble awareness in performance.

Glossary

| Musical term | Definition |
|--------------------------------|---|
| a2 | Two instruments play the given pitch. |
| Accompaniment | The part of the music that is not the main theme or tune, but the musical support. |
| Da capo | From the beginning. |
| Dissonant | The term describing the sound when notes played simultaneously do not blend together but clash. |
| Duration | Referring to the rhythmic aspects of music, length of sounds or silence. |
| Dynamics and expression | Volume and choice of how the sound is made. |
| Expressive techniques | Ways of playing or articulating a sound often related to the interpretation of a style. |
| Extended Techniques | When a player is required to play their instrument in an untraditional manner, such as blowing into a trumpet without the mouthpiece or tapping the belly of a stringed instrument. |
| Forte (<i>f</i>) | Loud |
| Fortepiano (<i>fp</i>) | To commence a note loudly and becoming very soft immediately after. |
| Graphic Notation | A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation. |
| Legato | Smoothly |
| Melody | Tune |
| Metre | The way that the beats are grouped in a piece of music, ie the number of beats in a bar |
| Orchestra | A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor. |
| Ostinato | A repeating pattern – may be rhythm only or rhythm and pitch. |
| Pentatonic Scale | A scale consisting of five notes only – the most common being the 1 st , 2 nd , 3 rd , 5 th , and 6 th notes of the scale. |
| Piano (<i>p</i>) | A dynamic marking meaning soft. |
| Pitch | The relative highness or lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts). |
| Pizzicato | A technique used by string players where the sound is made by plucking the string rather than bowing it. |

| | |
|-------------------------------------|--|
| Program music | Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program. |
| Sequence | A pattern that repeats at a higher or lower pitch. |
| Sforzando piano (<i>sfp</i>) | To accent the start of the note loudly, then become suddenly soft. |
| Soundscape | Compositions of organised sounds which describe a scene of a place. |
| Staccato | Playing a note so that it sounds short and detached. |
| Structure (form) | The plan underlying the construction or the design of a piece of music. Structure relates to the ways in which sections of music sound similar or different. |
| Texture | The layers of sound in a piece of music. |
| Timbre/Tone Colour | The particular features of a sound which distinguish one sound (instrument or singer) from another. |
| Tuned and Untuned percussion | Tuned percussion refers to percussion instruments which play specific pitches such as xylophones. Untuned percussion instruments include shakers, triangles and other instruments with no definable pitch. |