

Teachers Resource Kit

BEETHOVEN

Symphony No.6, Pastoral



Learning & Engagement
Stages 5 & 6

Symphony No. 6 in F major, Op. 68, Pastoral by Ludwig van
Beethoven

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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The Sydney Symphony Orchestra would like to express its gratitude to the following for their generous support of the Learning & Engagement program and the production of this resource kit:

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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

Symphony No. 6 in F major by Beethoven covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Music of the 19th century

Music for Large Ensembles

Music 1 Preliminary and HSC

Music of the Nineteenth Century

Music for Large Ensembles

Music 2 Preliminary

Mandatory Topics: Music 1600 -1900

Music 2 HSC

Additional Topics: Music of 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 5 Elective Music

Activities	Syllabus Outcomes	Ideas for Assessment
Activity 1: Listening and Musicology	5.7, 5.8, 5.9	Aural recognition of expressive techniques and composition techniques. Extended responses analysing motivic development.
Activity 2: Aural and Composition	5.4, 5.5, 5.6	Composition of two contrasting short excerpts that show an understanding of how Beethoven manipulated the concepts of music to depict water.
Activity 3: Composition and Performance	5.2, 5.4, 5.5, 5.6	Arrangement of a segment of Beethoven's Trio from a piano reduction for class ensemble performance.
Activity 4: Listening and Musicology	5.7, 5.8, 5.9	Analysis responses identifying instrumental roles and comparison with another work studied in class.
Activity 5: Aural and Performance	5.1, 5.2, 5.3, 5.7, 5.8	Perform a section of Movement 5 as part of an ensemble demonstrating an understanding of the role in the music

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for Assessment
Activity 1: Listening and Musicology	P2, P5, P7 H2, H5, H7	Aural recognition of expressive techniques and composition techniques. Extended responses analysing motivic development.
Activity 2: Aural and Composition	P1, P2, P3, P4, P5 H1, H2, H3, H4, H5	Composition of two contrasting short excerpts that show an understanding of how Beethoven manipulated the concepts of music to depict water.
Activity 3: Composition and Performance	P3, P5, P6, P8, P9 H3, H5, H6, H8, H9	Arrangement of a segment of Beethoven's Trio from a piano reduction for class ensemble performance.
Activity 4: Listening and Musicology	P2, P5, P7 H2, H5, H7	Analysis responses identifying instrumental roles and comparison with another work studied in class.
Activity 5 Aural and Performance	P1, P6 H1, H6	Perform a section of Movement 5 as part of an ensemble demonstrating an understanding of the role in the music

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for Assessment
Activity 1: Listening and Musicology	P4, P5, P6 H4, H5, H6	Aural recognition of expressive techniques and composition techniques. Extended responses analysing motivic development.
Activity 2: Aural and Composition	P3, P4, P5, P7 H3, H4, H5, H7	Composition of two contrasting short excerpts that show an understanding of how Beethoven manipulated the concepts of music to depict water.
Activity 3: Composition and Performance	P1, P2, P4, P7, P8 H1, H2, H4, H7, H8	Arrangement of a segment of Beethoven's Trio from a piano reduction for class ensemble performance.
Activity 4: Listening and Musicology	P4, P5, P6 H4, H5, H6	Analysis responses identifying instrumental roles and comparison with another work studied in class.
Activity 5 Aural and Performance	P1, P2, P8 H1, H2, H8	Perform a section of Movement 5 as part of an ensemble demonstrating an understanding of the role in the music

Background: Start of the 19th century

Historical Context

America, France and England all went from being absolute monarchies to a system based upon democracy and capitalist technology. The old order was dying and a new one emerging, as the elegance of the aristocratic traditions met the vigour of humanism and the rise of the middle classes. Out of this emerged the novel and the symphony, both destined to be modes of communication to audiences greater than had existed before.

- 1789 George Washington becomes president of USA
- Napoleonic Wars begin with invasion of Italy 1796 until his grand army is destroyed in Russia in 1812
- 1800 Beethoven's first symphony is performed in Vienna
- 1804 Napoleon Bonaparte pronounces himself Emperor of France.
- 1807 Slave trade abolished in Britain
- 1809 Uprising in Germany and Austria- war against Napoleon renewed.
- 1813 Blaxland, Wentworth and Lawson cross the Blue Mountains
- 1814 Stevenson builds the first steam locomotive
- 1825 the first railway opens and 1826 first steam ship crosses the Atlantic.
- 1827 Beethoven dies

Features of Late Classical/Early 19th century music

Music of this time had an increasing level of technical challenge as the individual virtuoso rose to fame. As countries asserted independence and fought over borders, nationalism became a key ingredient, and the rise of literature, art and poetry was often reflected in the symphonic poems and programme music. German literary movement *Sturm and Drang* of the late 18th century exalted nature, feeling, and human individualism and sought to overthrow the Enlightenment cult of Rationalism was being reflected in all art forms. In 1802-1806 music maintained the classical compositions conventions although breaking the rules became more common as composers began to work independently of patronage.

Pitch (Melody and Harmony)

- Melodies when present had clearly defined phrases punctuated by cadences and in symmetrical phrases – usually a statement answered by a balancing one, however pitch and rhythm motifs became more common
- Contrast between melodic ideas and key informed the structure
- Triadic chord shapes used. Each chord has a specific function and relationship to the tonality but more use of seventh chords and diminished chords. Chromatic sequences and use of diminished 7th chords became a modulation tool
- Mostly diatonic harmony, with chromatic alteration notes mainly reserved for modulation, or as passing notes or dramatic effect.
- Dissonance used for *sturm and drang* – tension and release in music.
- Modulation to keys a third higher or lower was a new feature
- Tonality while clearly identifiable, modulation was adventurous beyond the dominant, subdominant and related keys and transitions through unrelated keys became common.

Duration (Rhythm and Metre)

- Use of standardised, metrical rhythms influenced by folk dance, folk song and poetry and verse of the time.
- Music had clear pulse though composers experimented with tempo fluctuation and subdivision of the beat.
- Use of typical rhythmic devices such as ostinato, syncopation, rhythmic motif and hemiola.
- Development of rhythmic motif as a thematic and accompaniment tool became more common.

Dynamics and Expressive Techniques

- Scores now marked with more care and detail by composers following a dynamic plan.
- *sfz*, *crescendo* and *decrescendo* shaped phrases and sudden dynamic changes now possible and a wider range of dynamics used.
- Contrast in articulation between *staccato* and *legato* and attack types; use of pause and *rit.* and *accel.*

Tone Colour (Timbre)

- The orchestra was now established. Strings still the main body of instruments, but the woodwind section was a self-contained section in the orchestra with flutes, oboes, clarinets and bassoons as a regular addition with horns and used for solos and colouration contrast. Other instruments added for special effect.
- Exploration did not focus upon how instruments were played, but upon combinations of instruments and the resulting tone colours. Gradually more instruments were added as they were invented and capable of accurate tuning.
- As wind and percussion instruments were added composers explored even more sounds and emotions, and it helped them focus on their individuality and creativity.

Texture

- Clarity was achieved through homophonic, chordal textures which supported melodic passages, often heard in higher voices.
- Polyphonic writing used in development passages and extended fugatos.

Structure

- Often melodies were made up of 4 x 4 balanced phrases, punctuated by cadences and using repetition of patterns to reinforce structure or form to the listener. At the times asymmetrical phrases of 3, 5 or 6 bar lengths to go against the stereotypes were used for special effect.
- The symphony standardised as a four separate movement form which composers began to explore and play with as the century progressed.
 - I. Allegro (fast) in sonata form
 - II. Andante (slower) in ternary or variation form and more melodic
 - III. Dance movement like Scherzo and Trio (moderate tempo) in that form
 - IV. Allegro (fast) in rondo or sonata rondo form
- Motivic development is a significant structural tool used by many composers
- Repetition of passages always had some variation

Instrumentation of the early 19th century

2 flutes, 2 oboes, 2 Clarinets, 2 Bassoons, 2 Trumpets, 2 Horns, 2 Timpani, Strings.

As the nineteenth century progressed:

- The orchestra began to grow. Larger string sections used than in symphonies of Mozart and Haydn and by end of the 19th century had almost 100 players
- Wind instruments were included and used for contrasting solo material and enhancing tone colour. woodwinds often used as an independent choir and clarinets were a regular feature of the orchestra.
- Brass and percussion gradually included with more instruments and more interesting parts. The horn became a favourite solo instrument.
- Three timpani and more began to be used expanding the role as modulation directions became more experimental
- Technological advances on instruments such as horns and clarinets expanded their melodic capabilities.
- Horn and wind instruments often had pedal notes to thicken texture, reinforce key and add oomph.
- Melodic material was shared across the string and woodwind players, despite the strings still maintaining the predominant role.

Work: Symphony No. 6 in F major, Op. 68, *Pastorale* by Ludwig van Beethoven

Note any translations of the title and list movements if applicable

Composer background

Ludwig van Beethoven (1770 - 1827)

Ludwig van Beethoven as born in Bonn Germany in 1770 was the predominant Western musical figure in the transitional period between the Classical and Romantic eras and is widely considered to be one of the greatest composers in the cannon. Like most 18th century musicians, Beethoven was born into the profession. Though at first quite prosperous, the Beethoven family became steadily poorer with the death of his grandfather in 1773, and the decline of his father into alcoholism. By age 11, Beethoven had to leave school and at 18 he was the breadwinner of the family. Trained in the Classical traditions of Haydn and Mozart, his art embraced the new spirit of humanism and nationalism found in the works his contemporaries in the world of literature. The ideals of the French revolution and the freedom of the individual. He was an accomplished pianist and conductor as well as a fine composer.

Though not a Romantic, he was considered the fountainhead of much that characterized the style of the composers who followed him, especially in his ideal of program or illustrative music and break with the traditional structural conformities. He was a considerable innovator, widening the scope of the sonata, symphony, concerto, and string quartet and the melodic and harmonic devices used to create them.

His personal life was effected by the isolation of deafness, and some of his most important works were composed during the last 10 years of his life when he was quite unable to hear. In an age that saw the decline of court and church patronage, he not only survived on the sale and publication of his works but was the first musician to receive a salary with no duties other than to compose how and when he felt inclined. When he died in Vienna in 1827, his state funeral was attended by over 20,000 people.

Work Background

Symphony No. 6 in F major Op. 68, Pastorale (1802 - 1808)

This symphony is considered the first “programmatic” symphony. It has 5 movements, each with a descriptive title

1. Awakening of happy feelings on arrival at the countryside
2. Scene by the Brook
3. Merry gathering of the country folk
4. Thunder, Storm
5. Shepherds Song: Thanksgiving after the storm.

From Beethoven's perspective, the Symphony was not considered an imitation of nature, but as a yearning for the peacefulness of mind gained from experiencing it, communicating those feeling through music. While there are obvious descriptive moments like the murmuring of the brook, bird calls and a storm, these are not the main purpose of this composition. The cuckoo-like motif in movement 2 was even quoted by Mahler in many of his

works. However, musicologists agree that Beethoven's intention was to express emotion: the joyfulness of being in the country; the energy and spirit in the folk dance; the fear then inner peace after the storm. The drama, tension and anguish of his other symphonies is absent, and the work is uncharacteristically calm, almost simplistic throughout.

The most interesting aspect of the symphony is perhaps the way the music is put together. The term "pastorale" in music had existed for over 100 years and implied the sleep of nature and drone of bag-pipes. Beethoven used it as an opportunity to step back to the roots of primeval nature, using repeated patterns with long passages of unchanging harmony and pitch fragments that slowly "germinate" and evolve. Harmonic movement and motivic development – not balanced phrased melodies and tonal traditions - determined the form. Beethoven created all sorts of sounds which later Romantics took as emblematic of nature.

There are many innovations evident in this work that capture Beethoven's 19th century pioneering spirit.

Instrumentation of work

Woodwind	Brass	Percussion	Strings
Piccolo	2 Trumpets	2 Timpani	Violin I
2 Flutes	2 Horns		Violin II
2 Oboes			Viola
2 Clarinets			Cello
2 Bassoons			Double Bass

Listening guide


Overview

Breaking with the symphonic convention this work is in 5 movements and the final three are joined together with out break.

Movement 1 - Awakening of happy feelings on arrival at the countryside

The first movement is in F major, a key long associated with pastorale movements, and in sonata form. The first subject is first heard in the violins 1 and 2.


The image shows a musical score for Violin 1 and Violin 2, measures 2 through 12. The score is in 2/4 time and F major. Measures 2-4 show the first subject in Violin 1, marked *p*. Measures 5-6 show the first subject in Violin 2, also marked *p*. Measures 7-12 show the first subject in Violin 1 and Violin 2, with dynamics increasing from *p* to *f* and a *cresc.* marking. The first subject is a folk-like tune consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

The opening 4 bars are answered by a similarly uncomplicated, folk-like tune that leads to 10 identical bars of birdsong like repetition  where only the dynamics change, allowing the idea to grow. The first material is passed around the orchestra, mostly the upper register instruments before a short bridge passage modulating into C major.

The second subject is a relaxed, legato descending melody which elongates and grows, again shaped by dynamics as it moves through the orchestra. This time it is answered by the cellos.

The image shows a musical score for the second subject, measures 13 through 16. The score is in 2/4 time and F major. The melody is a relaxed, legato descending line: G4, F4, E4, D4, C4, B3, A3, G3.

The coda is repetitive, and simple and clearly in the dominant, C major.

Development starts with the motif  and is concerned with exploring small figures and other motifs heard in the exposition. All grow into something else – a possible imagery from the blooming of nature in the countryside. Of note is the tonality: 12 bars of B flat which then shifts to a long passage in D major – quite an unrelated key. Then another unusual shift of G major moving down a third to E major. Whilst also a third, this has

a different harmonic effect. As in the exposition, these long passages that stay in the same tonality and harmonic language seem static, but the pitch and rhythmic figures explored moves the music forward.

This section approached tension and release in a very different way to his earlier symphonies. The transition back into the recapitulation is often a moment of great tension – even ending the development with a plagal cadence, rather than his use of an extended pedal and numerous repeating perfect cadences. The transition back into the recapitulation is often a moment of great tension and the music slips gracefully into the recapitulation.

Recapitulation returns to the material from the exposition; however, he plays with dynamics shaping and variation of tone colour and orchestration, instead of harmonic and melodic variation. The coda, like earlier moments in the movement reaches a brief climax and then fades away ending in a quiet, simple perfect cadence.

Movement 2 - By the brook

Beethoven's brook calmly flows forever in compound quadruple time, the lilting motion conveying serenity.



2 solo cellos represent the murmuring of the brook (above), below a fragment of an idea heard in the violins. This idea gradually germinates into a long flowing melody first heard in the cellos and violas, in the dominant key of F.

After a short bridge passage, the violin melody returns, with variation and is passed among the instruments. Of particular interest is the accompaniment “brook motif” which is flowing faster now but clearly a variation on the opening played by the 2 celli.



The opening 2 cello motif gradually germinates into a glorious, flowing melody first heard in the warm timbres of the bassoon, cello and violas, in the dominant key of F.



As it repeats, motifs sounding birdlike trills and calls are provided by the flute and oboes immersing the listener in a peaceful soundscape. A second melody in B flat introduced by the violins which is repeated and passed around the orchestra.



F major theme is then reheard in the winds the flute and the cellos accompanied by bird call like flourishes from the strings. This motif later is heard canonically across the orchestra.

Like a traditional sonata form an extended development section follows featuring all of the material heard earlier, though never repeated exactly as it was: with a new counter melody, in a new tone colour, change of instrumentation, an altered dynamic or accompaniment figure. The development takes us to distant pastures from the tonic B-flat major, as far as C-flat, yet the waters' flow is never disrupted.

The movement is not a true sonata form, despite beginning like one as there is no recapitulation. The constant unifying device below the melodic variations is the ongoing murmuring of the brook. Just when you think the movement is ceasing, the music recalls another of the earlier themes and on it goes. The movement ends with a famous example of birdsong where a nightingale (flute), cuckoo (clarinet), and quail (oboe), actually marked as such on the parts by the composer, are heard. At this point the brook stops flowing.

B. 6.

The movement ends quietly and peacefully soon after with the B flat melody motif heard across the higher instrumental timbres.

Movement 3 - Merry gathering of the country folk

Character of Movement 3 has a rustic dance feel from the very start and is loosely in scherzo and trio form, although the trio is heard again after the return to the scherzo.

The A section of the dance starts softly with 8 bars of *staccato crotchets* in the string answered by a lilting *legato* melody which includes the flute and oboe. Like an accordion, the bassoon is playing syncopated sustained pedal notes, doubled by the celli and basses who have a rhythmic accompaniment role.

Like a typical dance, this material is repeated, but then it is repeated again with the melodic material is extended into a swaggering dance with accents used to really emphasis the feeling of one beat in a bar. Suddenly the pair of horns, who have played a subservient role in the symphony to this point come to the fore taking up the "om-pah" accompaniment figure with the bassoons and this section ends strongly in a F major cadence.

The B section starts. Unusually the violins now have a strict 3 beat accompaniment role in their mid register and a solo oboe begins a melody which seems to have grown out of the oboeing lilting answer. This melody is a little syncopated against the rigid violin accompaniment, perhaps suggesting the tipsy state of the dancers:



It is supported by the second bassoon. Note on the repetition the clarinet starts to interject and then takes over the melody before the horn becomes the soloist. This movement really features the wind players, perhaps again as wind instruments and accordions (which also work by air creating the sound) are more likely to be playing at an outdoor folk dance.

The music builds to a Trio: a boisterous folk dance in a new tempo and duple time. This section acts as the trio. It is not in a strict scherzo and trio form, but the contrast is very clear, and the heavy string work creates a convincing, raucous contrast. While the key of F major remains, and the harmonic structure uses mostly primary triads, it is pitch material, duration, timbre and expressive techniques that achieve the change.

The rustic dance returns as it was in the start of the moment – but instead of ending then, the raucous trio section returns. Beethoven has manipulated a classical form to suit the program of the underlying story.

A return to the opening occurs again with an energetic coda and one could imagine the peasants dancing on for hours until a sudden stop on the dominant leads immediately into Movement 4. The celebrations end abruptly with sudden menacing rumble of distant thunder.

Movement 4 - Thunder, Storm

This movement captures the sounds and drama of a summer thunderstorm. It is made even more dramatic by the contrast it creates to the serenity and jollity of the previous movements. The movement is in an arc like form, chosen to support the program the approach – build up – peak then gradual subsidence of the storm.

The first indicators are a low, menacing tremolo rumble from the lower strings followed by a very soft, steady quaver rhythm melody in the violins that suggest the rain has begun:



This little passage ends in a diminish chord echoed by the descending lower strings and reed instruments. Another thunder rumble and the pattern occurs again, rising in sequence by a semitone. Then another semitone higher the lower strings thunder before suddenly the storm breaks. The entire orchestra, except the trombones (*trombone contano* on the score) play *ff*. Trumpets enter for the first time in the symphony and the bassline shivers with polyrhythmic unease.

A momentary lull after the initial tempest is interrupted by *sf* timpani and tutti chords and the rain builds again using repetition of a pattern derived from bar 1 of the rain motif above in sequence as the accompanying string rumble with an inexorably building *crescendo*. The tonality at this point is still uncertain however the minor tonality is becoming more evident.

With painstaking realism, building from just a few drops of rain to a great climax with thunder, lightning, high winds, created by extensive chromatic scales ascending and descending. and sheets of rain created by the descending arpeggiated passages in the strings. This also looks like driving sheets of rain on the score:



Much of the woodwind role is to play sustained and accented dissonant chords. The piccolo enters in its upper register, expanding the pitch range of the orchestra and piercing through the dense texture with an eerie shrieking timbre.

Finally at its absolute peak, the trombones enter on a *fortissimo* D flat. They hold sustained notes in octave and add to the depth of the timbre of the orchestra. The height of the storm has no discernible pulse – it is sustained or quickly repeated pitches trapping the movement on an F sharp diminished 7 chord which eventually resolves down a semitone to an F major 7 chord. From this point the music is marked *sempre dim* and we know the peak of the storm has passed.

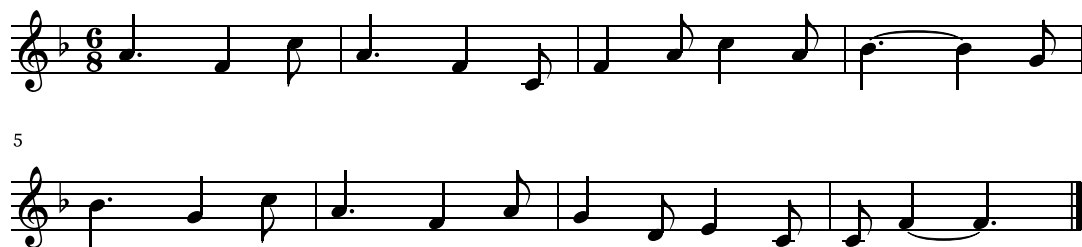
The storm eventually passes, with an occasional peal of thunder still heard in the distance identified by the fragments of material heard earlier in the movement. And the sun breaks through with a solo oboe theme that is repeated with a consonant, soothing harmonisation.



A solo flute which rises out of the texture leading the audience into the final movement. Like the end of the 3rd movement, this link seems to be punctuated by bird calls from the woodwind instruments.

Movement 5 - Shepherds Song: Thanksgiving after the storm

The movement is in sonata rondo form, which means that the main theme appears in the tonic key at the beginning of the development as well as the exposition and the recapitulation. It has a symmetrical eight-bar theme, representing the shepherds' song of thanksgiving. The compound duple time signature suggests joyful dancing.



The finale, which is in F major, is in a lilting compound time. Firstly the clarinet, then the solo horn transition with a repeating arpeggio figure into the main theme quietly introduced by the violin 1. They are accompanied by sustained wind chords and plucked strings, floating high above the pitch of the accompaniment

As this theme repeats Beethoven changes the orchestration and accompaniment, slowly building the song into a whole ensemble texture, not changing the harmonies but building the register and density of the ensemble as the theme appears in a number of instruments.

A second part to the first subject is first heard in the cello and violas and it becomes an important motif for development throughout the movement.



This contrasts with the opening theme in its use of leaps and more joyful tone colour. The next new theme is this introduced by the oboes and clarinets:



These ideas are the musical material from which the whole movement is made.

The development has a fugal feel as Beethoven builds the texture with the instruments answering each other using material from the exposition in a contrapuntal style. He also overlaps fragments of each theme building to a return of the first subject in the winds with an additional semiquaver countermelody is also featured in the violins which again is treated fugally in the string parts as the winds continue with the shepherd's song theme. This too builds gradually into a tutti that slowly winds down to a return the opening theme.

Each musical climax is resolved in a joyous descending pattern, keeping with the serene and happy mood of the first three movements.

The coda starts quietly with the opening theme in the celli, basses and bassoons and gradually builds to an ecstatic culmination for the full orchestra (minus "storm instruments") with the first violins playing very rapid triplet *tremolo* on a high F. There follows a fervent passage suggestive of prayer, marked by Beethoven *pianissimo*, *sotto voce*; most conductors slow the tempo for this passage.

After a brief period of calm and reduced orchestration the music slowly winds down to a return of the opening theme, still in F major but with augmented rhythm extending each 2 bar phrase. The work ends with a sustained tonic pedal over which the opening bird calls return and concludes with a two *fortissimo* F major chords.

Audio Excerpts

Access the Spotify playlist by visiting the following link: <https://open.spotify.com/album/1kGJis704qkvZIWOIsKjA0>

Excerpt No.	Movement	Time	Activity	Page
1	1 - Awakening of happy feelings on arrival at the countryside	0:00 - 0:19	Activity 1 task 1	20
2	1 - Awakening of happy feelings on arrival at the countryside	0:00 – 1:00	Activity 1 task 2	21
3	1 - Awakening of happy feelings on arrival at the countryside	1:16-1:24	Activity 1 task 2	21
4	1 - Awakening of happy feelings on arrival at the countryside	5:16 – 7:57	Activity 1 task 3	22
5	2 - Scene by the Brook	11:59 – 12:12	Activity 2 task 1	23
6	3 - Merry gathering of the country folk	4:30 – 5:13	Activity 3 task 1	25
7	4 - Thunder, Storm	0:00 – 0:51	Activity 4 task3	29
8	5 - Shepherds Song: Thanksgiving after the storm	0:17 – 0:34	Activity 5 task 1	31

Score Extracts

Score extracts are from Public Domain, IMSLP

[https://s9.imslp.org/files/imglnks/usimg/e/e8/IMSLP516705-PMLP1595-Beethoven -
Symphony No.6 Mvt.I \(ed. Unger\) \(etc\).pdf](https://s9.imslp.org/files/imglnks/usimg/e/e8/IMSLP516705-PMLP1595-Beethoven-_Symphony_No.6_Mvt.I_(ed._Unger)_etc.pdf)

Extract No.	Movement	Bars	Activity	Page
1	4 - Thunder, Storm	1 - 35	Activity 4 task 3	29
2	4 - Thunder, Storm	94 -155	Activity 4 task 3	29

Learning Activities

Activity 1: Listening and Musicology


This activity is to familiarise the students with the first movement through listening and score observation activities.

Task 1: Listening

This score was revolutionary in many ways. The melodies have detailed articulation and the dynamics have been carefully planned out. Use the score excerpt below to answer the questions.

The image shows a musical score excerpt for a symphony, consisting of 12 bars. The score is written for six parts: Violin 1, Violin 2, Vla/Cello, Vn. (Violoncello), Va. (Viola), and Vc. (Violoncello). The key signature is one flat (B-flat) and the time signature is 2/4. The first bar is marked with a fermata. The second bar is marked with a fermata. The third bar is marked with a fermata. The fourth bar is marked with a fermata. The fifth bar is marked with a fermata. The sixth bar is marked with a fermata. The seventh bar is marked with a fermata. The eighth bar is marked with a fermata. The ninth bar is marked with a fermata. The tenth bar is marked with a fermata. The eleventh bar is marked with a fermata. The twelfth bar is marked with a fermata. The score is divided into two systems of six bars each. The first system includes Violin 1, Violin 2, and Vla/Cello. The second system includes Vn., Va., and Vc. The first bar of the first system is marked with a fermata. The second bar of the first system is marked with a fermata. The third bar of the first system is marked with a fermata. The fourth bar of the first system is marked with a fermata. The fifth bar of the first system is marked with a fermata. The sixth bar of the first system is marked with a fermata. The seventh bar of the second system is marked with a fermata. The eighth bar of the second system is marked with a fermata. The ninth bar of the second system is marked with a fermata. The tenth bar of the second system is marked with a fermata. The eleventh bar of the second system is marked with a fermata. The twelfth bar of the second system is marked with a fermata.

1. Label the first bar with an appropriate tempo marking and indicate where any variation of tempo occurs on the score using the appropriate symbols.
2. Listen to the first 12 bars of the symphony and mark on the dynamics using **Audio Excerpt 1** (0:00-0:19)
3. Listen again and mark on the articulation – legato and staccato notes in the violin 1 and 2 parts.
4. What is the tonic or tonal centre of this excerpt?
5. Identify the chords that occur on each crotchet beat in bars 9 - 12
6. What cadence occurs between bars 11 and 12?

7. One of the most interesting features of this symphony is the fact that it seems to grow out of small motifs. The first 2 are found in the violin part in bars 1 and bar 2. Discuss how these motifs are used in the first 12 bars.
8. What harmonic device occurs twice in the first 8 bars of the piece?
9.  is a motif used frequently by Beethoven, including one of his most dramatic moments in another symphony. Do you know which one?
10. Listen now to **Audio Excerpt 2** (0:00-1:00) of the symphony and discuss how Beethoven has used composition techniques to slowly build the symphony

Task 2: Musicology

This movement is in Sonata Form

1. What is sonata form?
What are the sections in sonata form and what happens in them?
2. What key would you expect the second subject to be in in sonata form?
What specific key would that be for this symphony?
3. The second subject is first heard in the violins starting at bar 4 in the excerpt below. On manuscript, complete bar 4 and add bars 5 6 and 7 as a dictation. **Audio Excerpt 3** (1:16-1:24)



4. How does this theme contrast with the first subject theme from Task 1?
5. The movement was labelled by Beethoven "Awakening of happy feelings on the arrival at the country side"

Listen to the first 3 minutes of the movement and discuss how Beethoven uses the concepts of music to create the impression of :

- a. The awakening
- b. Happy feelings

Task 3

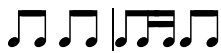
The development section of a sonata form movement is the opportunity for a composer to really show off their skills developing material they have already introduced in the exposition.

Listen to the development section **Audio Excerpt 4** (5:16 – 7:57).

How are these motifs from the exposition used in the development section?

Identify at least three composition techniques in your answer.

Motif 1



Motif 2



Activity 2: Listening and Composition

Exploring how the concepts of music are manipulated by Beethoven to create his program through a study of the second movement, *By the brook*.

Task 1

The bird sound passage is a well-known example of programmatic writing.

Audio Excerpt 5 (11:59 – 12:12)

The musical score shows three staves: Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The key signature is B-flat major and the time signature is 12/8. The Flute part is labeled 'Nachtigall.' and features a melodic line with a trill. The Oboe part is labeled 'Wachtel.' and features a rhythmic pattern. The Clarinet part is labeled 'Kukuk.' and features a rhythmic pattern.

- Listen to the bird sounds of the nightingale, quail and cuckoo by searching for them online.
- How accurately has Beethoven captured these?
- These birds are not common in Australia. What are the common birds in your area?
- Listen to birds like the common Koel, King Parrot or Sulphur Crested Cockatoo, Butcher Bird or a Noisy Minor Bird using the internet to search for recordings.
- How would you notate these sounds in a way that other musicians could understand and recreate them?

Task 2: Composition

Whilst his prior symphonies were important for Beethoven's exploration of structure and harmony, this one is important because of his revolutionary approach to instrumentation and orchestration, particularly in regard to composing program music.

His depiction of a brook took 2 forms – slower lapping water played by 2 celli where the chord only changes every two bars

The musical score shows two staves of music, both featuring a slow, lapping water pattern with a chord that changes every two bars.

And as more agitated yet graceful theme that moves throughout the orchestra based upon semiquavers which suggests a faster rate of harmonic change.



Note that neither of these two brook themes stay the same for long, moving through new keys and registers to suggest the ever changing movement of the brook.

Watch this one minute silent video of the mangroves in Darwin

<https://www.youtube.com/watch?v=At-U7KOPzcM>

- a) Note that it has 3 sections
 1. a large body of water gently lapping against the tree
 2. a smaller section of more turbulent water in an alcove amongst the mango roots
 3. a scene lapping water – the bigger body of water, with glinting sunlight.

- b) Compose a motif that would be suitable to use to show the larger body of water gently lapping and another that captures the more intimate and turbulent area around the roots.

Task 3: Composition

Use this structure above to create a ternary for piece using available technology where each section lasts for 20 seconds where the two different motifs represent A and B.

Consider how you can add the sunlight glinting to the return of the A section.

Join your work together to create a one-minute composition. Note that on the video each section was approx. 20 seconds long, so your music should provide a good accompaniment for this footage.

Play the soundtracks for the class and evaluate the strengths and weaknesses of each composition.

Optional Extension task

Stage 5

Listen to other symphonic music inspired by water during the period 1600-1900 such as *The Moldeau* by Smetana; *The Water Goblin* by Dvorak; *The Hebrides Overture* by Mendelssohn; *The Overture to the Flying Dutchman* by Wagner.

Stage 6

Many Australia contemporary composers are inspired by water. Compare this Beethoven movement with one of these such as:

- *Nabunum's Water* by Melody Eotvos
- *Shadows in the Water* by Mark McEnroe
- *The River* by Christopher de Groot

Activity 3: Composition

This activity is based upon the Trio of the Third Movement.

Task 1: Score Reading

Listen to the Trio from Movement 3 of the Pastoral Symphony while following the 32 bar piano reduction provided on page 26 - 27. **Audio Excerpt 6** (4:30 – 5:13)

As you listen to it look at how the musical material is shared between the 4 hands of the piano.

Task 2: Performance

Select an ensemble of 4-6 instruments using the available instruments in your class, or writing for an ensemble in your school. Make a list of instruments and research their range, how they read music and discuss with the musicians their ability levels to make sure you write something they can play.

Look at the piano reduction, which contains all the key material from the piece and decide how you will distribute the musical material between the instruments.

Task 3

Arrange the excerpt for the instruments you have chosen.

Suggested length of Arrangement: Stage 5 first 8 bars only
Stage 6 Prelim 16 bars
Stage 6 HSC. 32 bars

Before you start number the bars on the piano reduction and set up your own score using notation software, starting with the required number of bars, time signature, key signature and lines for the instrumental parts you are writing for.

Optional Extension task

- Rehearse the ensemble and work with the musicians to refine and develop the piece.
- Discuss with the players what is difficult and what might work more efficiently
- Then compare it with the original trio score from Beethoven's symphony.
What similarities/differences do you find?

Beethoven Symphony No. 6 Piano Score Arrangement

Piano 1

Allegro.

f *f* *f* *f* *f* *f* *f* *f*

f

ff

sempre più f *ff* *p*

Piano 2

Allegro: $\text{♩} = 132$

The musical score is written for a grand piano and consists of three systems of two staves each (treble and bass clef). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The key signature has one flat (B-flat). The first system begins with a forte fortissimo (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The second system continues this pattern, with a triplet of eighth notes in the right hand. The third system concludes with a 'sempre più *f*' instruction, indicating a continuous increase in volume, and ends with a piano (*p*) dynamic. The piece concludes with a double bar line and a 3/4 time signature.

Activity 4: Listening and Score Reading

Whilst his prior symphonies were important for exploration of structure and harmony, this one is important because of his revolutionary approach to orchestration. This study of Movement 4, Thunder, Storm examines his approach to orchestration as a composer at the beginning of the Romantic period in the early 19th century and considers how his approach broke with traditions of his Classical predecessors.

Task 1

Compare Beethoven's orchestra (started in 1802) with Haydn (the Father of the Symphony) last symphony from 1795, seven years earlier.

Beethoven	Haydn
Piccolo	2 Flutes
2 Flutes	2 Oboes
2 Oboes	2 Clarinets
2 Clarinets	2 Bassoons
2 Bassoons	2 Horns
2 Horns	2 Timpani
2 Trumpets	Strings
2 Trombones	
2 Timpani	
Strings	

The piccolo, trumpets and trombones have been added to extend the sonority of the classical orchestra.

Predict how Beethoven might use these instruments specifically in his storm movement

Task 2

Revise this information about orchestration, that Beethoven's teachers followed in the Classical period:

- Strings continued to be the basis of the orchestra
- The harpsichord gradually went out of fashion as the orchestra grew, and keyboard instruments were no longer a mainstay of the ensemble.
- Wind instruments were included and used for contrasting and enhancing tone colour.
- Brass and percussion were reserved for tutti passages
- A pair of timpani tuned to the tonic and dominant was a standard addition.
- Horns were valveless used crooks to extend the range of notes possible on the instrument
- Horn and wind instruments often had pedal notes or binding notes to thicken the texture and reinforce key
- By the end of the period the clarinet was a regular part of the orchestra
- Melodic material was mostly presented in the higher pitched instruments

As a class, discuss a work from the Classical period you have studied so you know the constraints under which a symphony worked and the expected roles each instrument had in the ensemble.

Look at Beethoven's score and discuss which of these instrument role conventions he kept and which he challenged.

<http://vmirror.imslp.org/files/imglnks/usimg/e/e8/IMSLP28604-PMLP01595-beethoven-sym-6-mvmt4-ccarh.pdf>

Discuss the roles of the instruments in this movement. Notice especially where Beethoven brings in his piccolo, trumpets and trombones.

Task 3

Now study the **Score Extract 1** (bar 1-35) **Audio Excerpt 7** (0:00 – 0:51) and answer the following questions:

1. What brass instruments are included in this movement?
2. What does Timp. F-C mean?
3. What is the tonality of the opening violin line? Why is it difficult to decide?



4. What playing technique is used by the cello and basses in bars 1-2? What other bass clef instrument uses a similar technique and what is that called?
5. Describe the melody played by the 2nd violins in bars 3-6. How does this contrast with what the first violins play above them?
6. Look at the cello and bass line bar 21-35 and describe what is happening with the note values and the effect it creates.
7. What do you notice about the pitch of the celli and bass parts in this passage?
8. The tension in this movement builds as Beethoven manipulates the pitch, texture and dynamics. Explain how is achieved in each of those areas:
9. Where does the first climax of the music occur?
How do you know?
10. What chord is played in bar 21?

Now look at **Score Extract 2** (bar 94 -155) to answer the question. This is the peak of the storm and its gradual passing.

11. Repetition is an important technique for building tension. How has Beethoven used repetition in bars 94-110?

12. Dissonance is another key feature of this passage. What dissonant chord can be heard in bar 107?
13. The roar of wind is heard in the strings in bars 95 - 102.
Describe how Beethoven has achieved this effect.
14. What bar do the trombones enter? Describe their part.
15. What is meant by *sempre piu f* (bar 103) and *sempre dim.* (bar 119)
16. From bar 119 the storm starts to abate or move away.
How does the music reflect this?

Optional Extension task

Stage 5

Compare this movement from Beethoven's *Pastorale Symphony* with some other pieces depicting an orchestral storm.

Some examples you might choose from include:

- Vivaldi *Winter* from the *Four Seasons Movement III*
- Haydn *Symphony No. 39 Sea Storm Movement I*
<https://www.youtube.com/watch?v=KqldFizIXzw>
- Britten *Four Sea Interludes IV Storm*:

Stage 6

- Listen to Khachaturian *Ganyeh Ballet Suite Storm* movement
<https://www.youtube.com/watch?v=EXcISv-uH30>

In what ways might Khachaturian have been influenced by Beethoven's storm in his own composition?

Activity 5: Listening and Performing

These activities are to familiarise the students with the key melodic material of the last movement and by playing an arrangement of the first 50 bars of the movement, understand how Beethoven shares the material across the ensemble.

Task 1: Melodic Dictation

Complete the 8 bar melodic dictation of Shepherds hymn of thanksgiving, which is the key theme of the final movement which is played by the first violins **Audio Excerpt 8** (0:17 – 0:34).



Task 2

Learn to play the three key motifs from the final movement

1.



5



2.



3.



Task 3

Performing the opening of the final movement of the *Pastorale Symphony* as a class ensemble from the arrangement provided.

Pastorale Symphony V

Allegretto

Concert pitch

The musical score is arranged for five parts, numbered 1 to 5. The key signature is one flat (B-flat) and the time signature is 6/8. The score is divided into two systems. The first system contains measures 1 through 7. The second system starts at measure 8 and continues to the end of the page. Dynamics include *pp* (pianissimo) and *p* (piano). The score features various rhythmic patterns, including dotted rhythms, eighth notes, and sixteenth notes, with some parts having rests.

15

2

Musical score for measures 15-20, featuring five staves. The score is in a key with one flat (B-flat) and a 4/4 time signature. The first staff (1.) contains a melodic line with eighth-note patterns. The second staff (2.) has a melodic line with a *mf* dynamic marking. The third staff (3.) features a rhythmic accompaniment of eighth notes. The fourth staff (4.) has a rhythmic accompaniment of eighth notes with some rests. The fifth staff (5.) contains a bass line with eighth notes and rests. Crescendo and decrescendo hairpins are used in the second, third, and fourth staves.

21

Musical score for measures 21-26, featuring five staves. The score continues in the same key and time signature. The first staff (1.) has a melodic line with eighth notes. The second staff (2.) has a melodic line with a *mp* dynamic marking. The third staff (3.) has a rhythmic accompaniment of eighth notes with a *mf* dynamic marking. The fourth staff (4.) has a rhythmic accompaniment of eighth notes with a *mf* dynamic marking. The fifth staff (5.) contains a bass line with eighth notes and rests.

Musical score for measures 26-30, consisting of five staves. The music is in a key with one flat (B-flat) and a common time signature. The first staff (1.) features a continuous eighth-note pattern. The second staff (2.) has a similar eighth-note pattern. The third (3.) and fourth (4.) staves contain a melodic line with slurs and ties. The fifth staff (5.) is a bass line with eighth-note patterns.

Musical score for measures 31-34, consisting of five staves. The music continues in the same key and time signature. Dynamics are indicated: *mf* (mezzo-forte) and *mp* (mezzo-piano). A crescendo hairpin is shown at the bottom of the page, starting under measure 31 and ending under measure 34. The first staff (1.) has rests in measures 32 and 33. The second staff (2.) has a sixteenth-note pattern in measures 32 and 33. The third (3.) and fourth (4.) staves have melodic lines. The fifth staff (5.) has a bass line with rests in measures 32 and 33.

Musical score for measures 35-38, featuring five staves. The score includes dynamic markings *f*, *mp*, and *mf*. The notation includes various rhythmic patterns and rests.

Musical score for measures 39-41, featuring five staves. The score includes dynamic markings *f* and *mf*. The notation includes various rhythmic patterns and rests.

Musical score for measures 42-45, consisting of five staves. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f* (forte) and accents. The first staff (1.) features a melodic line with slurs and accents. The second staff (2.) has a similar melodic line with a *f* marking. The third staff (3.) contains a melodic line with a slur and an accent. The fourth staff (4.) has a melodic line with a *f* marking. The fifth staff (5.) is a bass line with a *f* marking.

Musical score for measures 46-49, consisting of five staves. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *f* (forte) and accents. The first staff (1.) features a melodic line with slurs and accents. The second staff (2.) has a similar melodic line with a *f* marking. The third staff (3.) contains a melodic line with a slur and an accent. The fourth staff (4.) has a melodic line with a *f* marking. The fifth staff (5.) is a bass line with a *f* marking.

1.     

1.     

Pastorale Symphony V

Allegretto

Concert pitch

1. *pp*

12

20

26

33

41 *mf* *f* *f*

46

49

Detailed description: This system contains the first 49 measures of the piece. It begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music starts with a whole rest for 11 measures, followed by a melodic line starting at measure 12. Dynamics include *pp* at measure 12, *mf* at measure 41, and *f* at measures 41 and 42. The system ends with a double bar line at measure 49.

Pastorale Symphony V

Allegretto

Concert pitch

2. *pp* *pp*

13

23 *mf*

29 *mp*

33 *mp*

37 *mf*

42 *f*

48

51

Detailed description: This system contains measures 2 through 51. It continues the melodic line from the first system. Dynamics include *pp* at measures 2 and 13, *mf* at measure 23, *mp* at measures 29 and 33, *mf* at measure 37, and *f* at measure 42. The system ends with a double bar line at measure 51.

Pastorale Symphony V

Allegretto

Concert pitch

Musical score for the first part of the piece, measures 3 to 49. The score is written in a single staff with a treble clef and a key signature of one flat. The time signature is 6/8. The piece begins with a piano (*p*) dynamic. The melody features a mix of quarter and eighth notes, with some rests. The dynamics range from piano (*p*) to fortissimo (*ff*). The score ends with a double bar line.

Pastorale Symphony V

Allegretto

Concert pitch

Musical score for the second part of the piece, measures 4 to 51. The score is written in a single staff with a treble clef and a key signature of one flat. The time signature is 6/8. The piece begins with a piano (*p*) dynamic. The melody features a mix of quarter and eighth notes, with some rests. The dynamics range from piano (*p*) to fortissimo (*f*). The score ends with a double bar line.

Pastorale Symphony V

Allegretto

Concert pitch

5. 
13 *pp*

22 

29 

37 
37 *mf* *mf*

46 
46 *f*

51 
51

Pastorale Symphony V

Allegretto

B flat part

1. *pp*

12

20

26

33 *mf* *f* *f*

41

46

49

Pastorale Symphony V

Allegretto

B flat part

2. *pp* *pp*

13 *mf*

23 *mp*

30 *mp*

35 *mp*

40 *mf*

44 *f*

49

Pastorale Symphony V

Allegretto

B flat part

Musical score for the B flat part of the first movement of Pastorale Symphony V, measures 3 to 51. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It includes dynamic markings such as *p*, *pp*, *mf*, and *f*, and features various musical notations including slurs, accents, and phrasing slurs.

Pastorale Symphony V

Allegretto

B flat part

Musical score for the B flat part of the second movement of Pastorale Symphony V, measures 4 to 51. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It includes dynamic markings such as *p*, *mf*, *mp*, and *f*, and features various musical notations including slurs, accents, and phrasing slurs.

Pastorale Symphony V

Allegretto

B flat part

5.  *pp*

13 

22 

29  *mf* *mf*

37  *f*

46 

51 

Pastorale Symphony V

Allegretto

E flat part

Musical score for the E flat part of Pastorale Symphony V, measures 1 to 51. The score is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a rest for 11 measures, followed by a melody starting at measure 12. Dynamics include *pp* (pianissimo) at measure 12, *mf* (mezzo-forte) at measure 31, and *f* (forte) at measure 38. The piece concludes at measure 51.

Pastorale Symphony V

Allegretto

E flat part

Musical score for the E flat part of Pastorale Symphony V, measures 2 to 50. The score is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins at measure 2 with a melody. Dynamics include *pp* (pianissimo) at measure 13, *mf* (mezzo-forte) at measure 22, *mp* (mezzo-piano) at measure 28, *mp* at measure 33, *mf* at measure 37, and *f* (forte) at measure 41. The piece concludes at measure 50.

Pastorale Symphony V

Allegretto

E flat part

Musical score for the E flat part of Pastorale Symphony V, measures 3 to 51. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a dynamic marking of *p* (piano) at measure 3 and ends with *pp* (pianissimo) at measure 10. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) at measures 25, 32, and 40. The score concludes with a double bar line at measure 51.

Pastorale Symphony V

Allegretto

E flat part

Musical score for the E flat part of Pastorale Symphony V, measures 4 to 50. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a dynamic marking of *p* (piano) at measure 4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) at measures 23, 30, and 35; *mp* (mezzo-piano) at measure 35; and *f* (forte) at measures 45 and 48. The score concludes with a double bar line at measure 50.

Suggested Answers and Teaching Notes

Activity 1

Teaching Notes

- Whilst this is an exercise in arranging and not requiring original composition, it is developing skills in musical creativity, making creative judgements and problem solving, understanding how to write for instruments and technical proficiency with a notation software. It will also be useful material to add to the composition portfolio.
- Some students may find this easy once they start and wish to complete the whole work. It may be an idea to give different groups different sections so that a full performance of the whole 32 bars can be undertaken.

Task 1

1. Tempo marking is *allegro ma non troppo* – fast but not too fast. There is a *rall* or slowing down in bar 3 to the pause then the original tempo returns in bar 5
2. Dynamics and articulation are marked below

The image shows a musical score for Violin 1 and Violin 2, measures 2 through 12. The score is in 2/4 time and F major. The first system (measures 2-6) features Violin 1 with a *p* dynamic and Violin 2 with a *p* dynamic. The second system (measures 7-12) features Violin 1 with a *cresc.* marking and *f* dynamic, and Violin 2 with a *cresc.* marking and *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

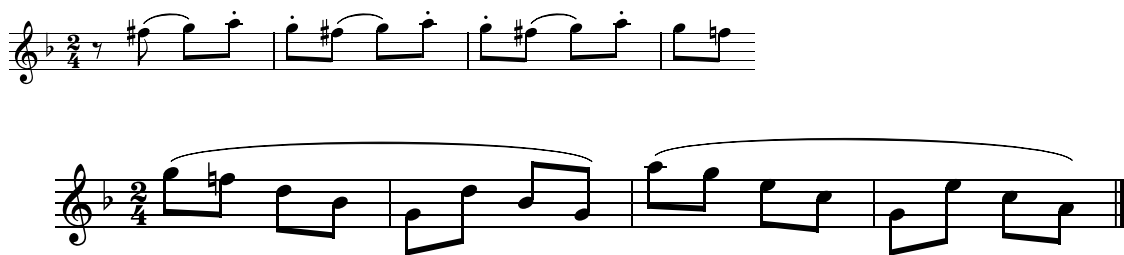
3. The tonality is F major
4. Chords F F | C7 F | Bb F | C
5. Imperfect
6. Bar 1 become the lead into the second phrase, now legato in second violin in bar 5 and 7. The contour of the 2nd bar pattern changes in bar 8 and repeats in bar 12. The 3 quavers are changed into 2 semiquavers then 2 quavers bar 6.
7. Pedal note of the tonic, like a drone.
8. *Symphony No 5* opening 3 notes.

9. He builds the movement by starting quietly with only 2 instruments over a drone. Tension builds through repetition of patterns while the dynamics slowly increase. More and more instruments are added until the tutti play the opening 4 phrase in a dense homophonic texture.

Task 2

1. Sonata form is a plan used by composers to structure a larger piece of music that is a type of ABA but with more complex compositional ideas and very long sections. It has 3 sections, an exposition where the main thematic material is introduced, a development section where the material is developed and the composer shows off their skill working through modulations and exploring orchestration, then the music returns to the original first section in a recapitulation.
2. The second subject is usually in the dominant, in this symphony C major.
3. Second subject dictation

Given



4. The melody is *legato* and based upon arpeggio shapes, it is a pair of descending phrases, the second being almost a sequence of the first. The tempo is constant in the second subject. The first subject has a narrower range and is more tuneful, and more fragmented. It uses a mixture of legato and staccato notes.
5. The awakening: The music starting softly and hesitantly with the pause, the gradual build up of dynamics and texture which motif and harmony repeat is like coming to consciousness arriving at full consciousness when the whole orchestra is playing the theme.
6. Happy feelings are suggested in the use of a major key, the dancelike bounce of the compound duple time signature, the light texture, the business in the orchestra where each instrument is contributing to the motif sharing, like excited people all wanting to be part of something. The simplicity of the themes and lack of dissonance.

Task 3

Motif 1



Motif 2



In the development of the first movement the three motives are developed using techniques such as repetition, sequence, fragmentation and extension. Different instruments imitate each other using the motif like a call and response. And sometimes the motifs are used polyphonically. The first 2 bars of motif 1 is repeated without the

ending; the 2nd bar of motif 1 is used to build tension repeating in a B flat arpeggio for many bars in the strings, the flute, violins, oboe, later lower strings then the strings in unison. So the register and texture of the sounding of the motif changes. Likewise motif 2 is heard in imitation around the ensemble in the second part of the development and sometimes with the last bar of motif 1 tacked on the end.

Activity 4: Listening

Task 2

Notice especially where Beethoven brings in his piccolo, trumpets and trombones.

Task 3

1. 2 horns in F, 2 trumpets in E flat, alto and tenor trombone.
2. 2 timpani tuned to the notes C and F
3. D flat major is suggested despite the key signature because of the additional G flat. However in bar 4 the D flat becomes a natural so the tonality is ambiguous.
4. Cello and bass use *tremolo*. The timpani also makes a similar sound using rolls.
5. The 2nd violin melody has a regular quaver pattern that moves predominantly by step. The 1st violin melody is in a higher pitch uses longer note values, syncopation and repetition and begins with the interval of a tritone. It plays legato then *staccato* when playing the scale passage.
6. The celli are playing quintuplets and the basses are playing semiquavers – creating a 4 against 5 polyrhythm ostinato. Given the low register and the clashing of pitch with the different note values it creates a low grumbling or trembling, however they are playing the start of each crotchet pulse at the same time.
After starting the pattern on an F and repeating it for 4 bars the pattern is repeated in sequence moving slowly upwards by major seconds until the arrival at B flat.
7. The pitch shapes gradually rise in sequence building tension, repetition of patterns and pedal notes create tension. The dynamics surprise with sudden violent accents, and extreme changes which also keep building to the climax of the movement. The gradual addition of more and more instruments also build drama as the texture, volume and range of pitches grow.
8. Bar 21 as the whole orchestra is playing at a *fortissimo* and the texture is the densest it has yet been in this movement.
9. F minor
10. Repetition in bar 94-110 includes: repetition of short rapid notes on the same pitch, repetition of sustained chords in the wind doubling of chromatic movement in the strings, and repetition of the bass line motif from bar 105 on the F sharp pedal
11. The dissonant chord in bar 107 is F sharp diminished 7th (F A C E flat)
12. The roar of the winds is created in the chromatic scale passages that move down the almost 2 octaves before working their way around the same few notes at the lower register of the instrument. The use of dynamics *sfp* and *crescendo* also help shape the sound of the wind coming and abating.
13. The trombones enter at bar 106. They play a very loud sustained D flat in octaves
14. *sempre piu f* = always with loudness and *sempre dim* = always becoming softer

15. From bar 119 the moving on of the storm is depicted through a gradual reduction in the number of instruments playing, gradually lightening the texture, taking away the long loud sustained dissonant strings, removing the piercing piccolo and the blast of the trumpets and trombones. Many of the events that were heard earlier return in a sort of reverse order like the driving sheet of rain but with less mounting tension. The general pitch register of the sound drops. In the later bars the semiquaver movement which has been so present ceases and becomes more intermittent and the winds play a slow and lyrical major key section.

Activity 5

Teaching Notes

- The parts are in C and B flat and E flat and one line is in bass clef.
- Consider the skill level of the student when allocating the parts. .

Task 1: Melodic Dictation

The image shows two staves of musical notation. The first staff is in 6/8 time and contains a melody of eight notes: G4, A4, Bb4, C5, Bb4, A4, G4, and F4. The second staff is in 5/8 time and contains a melody of eight notes: G4, A4, Bb4, C5, Bb4, A4, G4, and F4. The key signature for both staves is one flat (Bb).

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, i.e. 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 are 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.