

Teachers Resource Kit

DVOŘÁK

Symphony No.7



Learning & Engagement
Stages 5 & 6

Symphony No. 7, Opus 70 by Antonin Dvořák
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 link

NSW Curriculum

Symphony No. 7 by Antonin Dvořák covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Music for Large Ensembles

Nineteenth Century Music

Music 1 Preliminary and HSC

Music for Large Ensembles

Nineteenth Century Music

Music 2 Preliminary

Mandatory Topic: Music 1600 – 1900

Music 2 HSC

Additional Topic: Nineteenth Century Music

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	Outcomes	Ideas for Assessment
Activity 1: Listening and Musicology	5.7, 5.8, 5.9	Ability to identify patterns and how they are explored, interpreting notation to answer the questions.
Activity 2: Aural and Performance	5.1, 5.2, 5.8	Notate a melody and rhythm patterns from dictation and recreate a tune following the expressive markings of a composer.
Activity 3: Composition	5.4, 5.5	Self-assessment of creative responses.
Activity 4: Musicology and Aural	5.7, 5.8, 5.9	Identify and compare the use of the concepts of music from a study of the score.
Activity 5: Composition and Performance	5.1, 5.2, 5.3, 5.6	Read and perform compound time rhythms individually and as a member of an ensemble

Stage 6 Music 1

Activities	Outcomes	Ideas for Assessment
Activity 1: Listening and Musicology	P2, P4, P6 H2, H4, H6	Ability to identify patterns and how they are explored, interpreting notation to answer the questions.
Activity 2: Performance	P1, P2, P4 H1, H2, H4	Notate a melody from dictation and recreate a tune following the expressive markings of a composer.
Activity 3: Composition	P3, P5, P8 H1, H5, H8	Self-assessment of creative responses.
Activity 4: Musicology and Aural	P2, P4, P6 H2, H4, H6	Identify and compare the use of the concepts of music from a study of the score.
Activity 5: Composition and Performance	P1, P2, P3, P8 H1, H2, H3, H8	Read and perform compound time rhythms individually and as a member of an ensemble

Stage 6 Music 2

Activities	Outcomes	Ideas for Assessment
Activity1: Listening and Musicology	P2, P5, P7 H2, H5, H7	Ability to identify patterns and how they are explored, interpreting notation to answer the questions.
Activity 2: Performance	P1, P2, P6, P7 H1, H2, H6, H7	Notate a melody from dictation and recreate a tune following the expressive markings of a composer.
Activity 3: Composition	P2, P3, P4, P5 H2, H3, H4, H5	Self-assessment of creative responses.
Activity 4: Musicology and Aural	P2, P5, P7 H2, H5, H7	Identify and compare the use of the concepts of music from a study of the score.
Activity 5: Composition and Performance	P1, P2, P3, P5 H1, H2, H3, H5	Read and perform compound time rhythms individually and as a member of an ensemble

Background: Nineteenth Century Music

Historical Context

In the 19th century, the industrial revolution, social upheaval and rejection of the authority of the church, created a new middle class. It was a time of the rise of the individual: man, the hero, the virtuoso. Continuing land ownership wars across the world fuelled the fires of nationalism.

A snapshot of events include:

- 1804 Napoleon Bonaparte pronounces himself Emperor of France.
- 1809 Uprising in Germany and Austria - war against Napoleon renewed.
- 1813 Blaxland, Wentworth and Lawson cross the Blue Mountains, opening Australia
- 1814 Stevenson builds the first steam locomotive
- 1825 the first railway opens and 1826 first steam ship crosses the Atlantic.
- 1827 Beethoven dies
- 1846 Great Potato famine in Ireland
- 1848 Karl Marx publishes *The Communist*
- 1859 Darwin publishes his *Origin of Species*
- 1865 Abolition of slaves in America and Klu Klux Klan is formed
- 1867 End of transportation of criminals to Australia
- 1878 Edison develops electric light
- 1880s The Austro-Hungarian wars created a conflict of cultures and identity
- 1890 Lumiere brother develop motion pictures
- 1893 New Zealand is the first country to give women the vote

Features of Nineteenth 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 depicting heroes, places, objects, and events.

Pitch (Melody and Harmony)

- Emphasis upon lyrical, songlike melodies
- Some composers still organised melody into balanced phrases, others like Wagner, created long, unbalanced phrases or continuous melody
- Harmonies were more adventurous and colourful with many added note chords (7ths, 9ths, 11ths etc) and use of chromaticism
- More adventurous use of augmented and diminished chord vocabulary
- Musical momentum was propelled by harmonic tension and release created using dissonance
- Harmony was a key tool in creating expressive and passionate works, which drew composers to dissonance and tension and release created by dissonance created dramatic tensions
- Folk music traditions found in some nationalist music e.g. motifs and modes
- Whilst music was tonal, and still created through major and minor scales. Modulations were adventurous, often unexpected and facilitations often using a diminished seventh chord, from which there are many resolutions.
- Works roamed a long way from the home key, and the dominant – tonic cadence became less important as the years passed.

Duration (Rhythm and Metre)

- Rhythmic tension created by cross rhythm and use of poly rhythms
- Virtuoso material used complex rhythmic beat subdivisions requiring great dexterity and coordination
- Use of rhythmic patterns from folk dances in nationalist works
- Rubato became a regular technique in performance

Dynamics and Expressive Techniques

- Composers began including details score markings to ensure maximum expressivity and communicate their intentions
- Wide range of dynamics and articulations used
- Expressive instructions became standard in terms of tempo and mood
- Dynamics and expressive techniques explore the timbres of the instruments and created an even wider pallet of sound for composers to draw upon

Tone Colour (Timbre)

- The orchestra expanded with many additional brass and percussion instruments becoming standard in symphonic music
 - Exploration of tone colour used for storytelling and nationalistic depictions through exploration of instrument range and combinations of instruments
 - Doubling of instruments to create new timbres
-

Texture

- The 19th century completed the swing from a horizontal (contrapuntal) to a vertical conception of music
 - Emphasis upon harmony meant that composers were preoccupied with the power of the chord. They often focussed on luscious harmonies and tone colour, striving for an even richer sound
 - Texture grew thick and opaque, using dense chords and a mammoth orchestra
 - By the time of Mahler and Rachmaninov, the elaborate texture of late romanticism had reached a point that no further progress was possible
-

Structure

- The ordered balance of Classicism was abandoned in favour of freer forms, or a freer attitude to classical forms.
 - Use of through composed and arc structures as well as sonata form
 - The solo concerto, symphony, symphonic poem and other types of programme music were important symphonic genres, and large orchestras were used to accompany large scale oratorio, operas and requiems.
-

Instrumentation of Nineteenth century music

As concert halls grew, so too did the size of the orchestra, and the most exciting instrument of the time was the orchestra itself. Many woodwind and percussion tone colours were available and the number of players in each string section almost doubled from the early classical sizer. At its peak this was the size:

Woodwind	Brass	Percussion	Strings
Piccolo	8 Horns in F (7th and 8th doubling Tenor Tuba)	Timpani (1 player) Bass Drum	Violin I
3 Flutes		Tam-tam	Violin II
Alto Flute	4 Trumpets in F, C & Bb	Triangle	Viola
4 Oboes	3 Trombones	Tambourine	Cello
Cor Anglais	2 Tuba	Glockenspiel	Double bass
Piccolo Clarinet in D and E flat		Xylophone	
3 Clarinets in B flat and A		Tubular Bells	
Bass Clarinet			
4 Bassoons			
Contrabassoon			

Techniques of Orchestration

After the “rules of orchestration” observed by the classical composers, composers of this period followed Beethoven’s lead, to break the dominance of the violins and high wind in taking melodic roles. Celli and bass lines were divided and given individual parts. The woodwind section was expanded by the inclusion of piccolo, cor anglais, bass clarinet and sometimes contrabassoon. Additional percussion colours of cymbals, bass drum, and hand percussion like sleigh bells, finger cymbals and triangle were used for programmatic effects. The standard roles of instruments changed, the registers were explored and doubling of unusual combinations created new timbral effects.

Work: *Symphony No. 7, Opus 70* by Antonin Dvořák

Composer background

It is remarkable that the son of a butcher innkeeper, born in 1841 in a remote part of Bohemia should have found himself a sought-after composer musician in New York. His father was a competent singer, fiddler and zither player. As a boy, Dvořák soon picked up the violin, viola, piano and organ and even convinced his father to send him to the Prague Conservatory to further his music studies. There he found his place in the Provisional Theatre Orchestra as the Principal Viola and kept that position for nine years. He played under the baton of musicians like Smetana and Wagner. All the while he was working on something in secret: on developing his composition skills

His big breakthrough came when a music critic encouraged the thirty-something Dvořák to show his work to none other than Johannes Brahms, which he did. Brahms was impressed and recommended Dvořák to his own music publishers, who took him on for life.

His symphonies initially followed the classical traditions, After his 4th Symphony he began to develop his own style with clear phrase lengths and thematic ideas that were developed between the main and secondary themes as well as being worked into more complex development sections with contrapuntal elements.

Dvořák's music was always lyrical, and he could develop these ideas into formal musical structures with complex melodic and rhythmic patterns without losing the essential folk influences of his own Czech nationality. He continually assimilated traditions of western European symphonic ideas from Beethoven, Brahms, and Schubert with his own stylistic approach. He is considered a leader of the Nationalist movement in 19th century composition. By *Symphony No. 7* he was recognised as an international composer, having been commissioned by the Vienna Philharmonic for his *Symphony No. 6*.

Features of Dvořák's style include:

- Lyrical melodic writing
- Skilful combination of themes
- Clear and coherent formal structures
- Strong sense of national expression and colouring
- Use of the melodic and rhythmic characteristics of Czech folk music
- Juxtaposition of thematic ideas
- Use of rich chromatic harmonies

Work Background

Symphony No. 7 in D minor, Op. 70, B. 141 (1884-1885)

1. *Allegro maestoso*
2. *Poco Adagio*
3. *Scherzo. Vivace*
4. *Finale. Allegro*

Dvořák's *Seventh Symphony in D minor* enjoys a special status in the composer's series of nine symphonies. Its gloomy atmosphere is in direct contrast not only to its two neighbouring symphonies (No's. 6 and 8), but also to the majority of Dvořák's output. It is characteristic for its dramatic expression and sombre atmosphere of grave

uncertainty and obstinate defiance. It is distinguished for its absence of any Slav-inspired melodies which were characteristic for the composer's preceding works and with which his compositional style is associated.

The idea to abandon Slav folkloric inspiration in Symphony 7 was based on a rational decision to create a major work on the scale of Beethoven or Brahms which would triumph on the international music scene. As he because he came from Bohemia, his music was considered inferior to the German Romantic composers.

Despite its dramatic impact, this is also an intimate work where the composer examines the meanderings of his soul and the answers to elementary issues of human existence. Literature on Dvořák also often mentions a personal crisis he is supposed to have suffered in the first half of the 1880's because of his growing international prestige. The composer was apparently suddenly faced with having to resolve an inner conflict between his patriotism and cosmopolitanism, between the "service to his country" expected of him, and his ambition for international success, which led to a complete change of style.

According to other interpretations, the character of the symphony may also have been influenced by the troubled socio-political atmosphere of the time. This supposition is based on a note the composer wrote into the score beneath the main theme of the first movement: "This main theme occurred to me upon the arrival at the station of the ceremonial train from Pest in 1884." The note refers to the closely scrutinised visit to Prague by several hundred Hungarians and Hungarian Czechs. The highlight of the programme was a trip to see a performance at the National Theatre, but the whole event was more political than cultural in nature and involved widespread politico-nationalistic rallies in all the major towns and cities through which the train passed.

While it cannot compete in popularity with his *New World Symphony* its overall conception, gravity and masterful formal treatment, make it a significant example of symphonic writing which ranks alongside some of the most important works in the post-Beethoven development of the symphonic genre.

Instrumentation

Interestingly, despite many other instruments at his disposal, Dvořák chose to stick with a late classical orchestration, like that used by Beethoven or early Brahms symphonies.

Woodwind	Brass	Percussion	Strings
2 Flutes	4 Horns	Timpani	Violins 1
2 Oboes	2 trumpets		Violins 2
2 Clarinets	3 trombones		Viola
2 Bassoons			Cello
			Double Bass

Listening guide

Overview

Movement 1

Exposition

The character of the first movement in sonata form is set by its main theme. Its sombre introduction set against the sustained rumbling D from the horns, timpani and bases is kept within the range of a fourth interval and is reminiscent of the proverbial “calm before the storm”. The melody is first heard in the celli and violas.



At this point, Dvořák reuses the sextuplet figure as an accompaniment, which along with the trill in the flute make the mood calm and serene. Unusual for sonata form, while the second subject dies away, the first subject resurfaces, at first as fragments from different sections of the orchestra and then in full.

The second subject then returns in an expanded version played by the whole orchestra. Another rhythmic transformation of the earlier horn figure is morphed into 2 even quavers. This new figure leads into the development. The first subject theme is broken down further into one bar cells to create new motifs for development.

Development

The development in the first movement is one of the most dramatic of Dvořák's entire output. It begins with the second subject in B minor, followed immediately by the first theme. All the elements from the exposition can be heard tossed around the ensemble. The development grows and grows until it climaxes right into the recapitulation.

Recapitulation

Beginning with the whole orchestra playing the first subject theme in D minor, the exposition material returns in a condensed version from its first statement. The second subject returns in D major (tonic major), and it develops into a violent coda which is further dramatized by an *accelerando*. The sextuplets become increasingly important and at one point are disrupted by hemiolas. The dynamics are loud, and the full orchestra is active sharing around fragments of material heard previously. The final *fortissimo* has the sextuplet in the horns and violas.

The first movement ends with one of the composer's most imaginative resolutions: the drama of the coda, becoming more intense towards the climax, suddenly recedes, and the music ebbs away resignedly in the same spirit in which the movement began. It ends with the first subject theme in the cellos which slowly fragments over a rumbling pedal just like the opening.

Movement 2

The second movement, *Poco adagio*, introduces a certain sense of calm.

A Section

In Ternary form, the A section starts with a lyrical introduction played by a solo clarinet accompanied by the other woodwind and *pizzicato* strings.



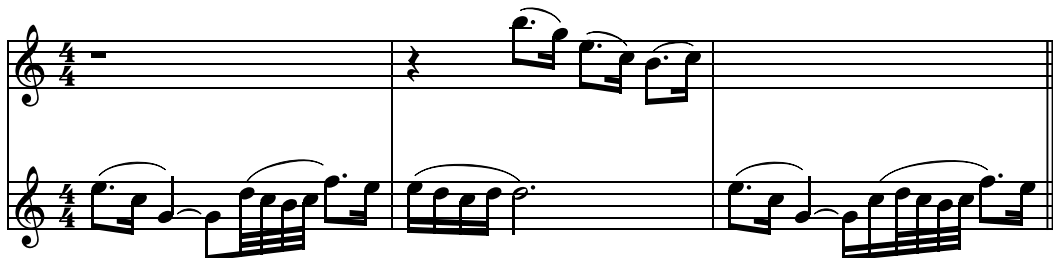
This is answered by a rising sequence in the strings which leads into the A section theme introduced by the flute and oboe:



The music seems to come to a halt and a dramatic contrasting idea is introduced in the violins and violas and again Dvořák uses fragments of his idea as a bridge to lead into a full string section version of this theme in F major. This section closes with a dotted rhythm figure played *fortissimo* with dissonances. A downward sequence by the strings leads into the

B Section

This is a theme introduced by the horn at bar 32. This idea is answered in the next bar by the flute and oboe before the horn takes over the theme again. It becomes a duet between these instrument groups above a sparse string accompaniment.



The opening 3 notes of this theme become a link into a fuller tutti passage. This is followed by a dramatic tutti variation of theme B in F minor. The clarinet and horn return with fragments of the theme in a major key, followed by the bassoon and flute then the violins. The tension and dynamics build, and the theme B fragmented motifs are heard above a series of unstable chords. These resolve and the flute takes the lead in a series of sequence passages duetting with the string in a short question and answer passages. The fragments transition over a dominant C pedal into the return of the tonic key.

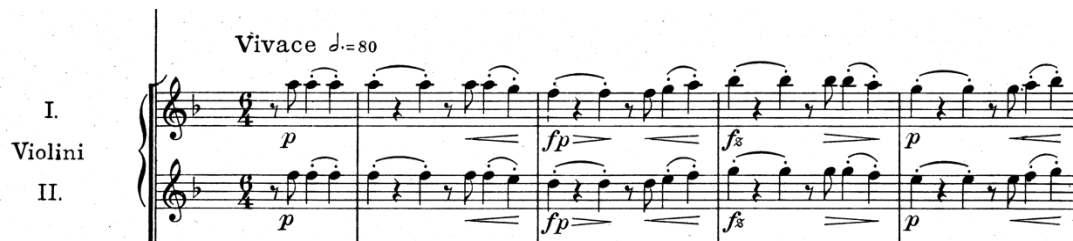
Theme A returns in the celli with a fuller background of accompaniment from the winds in an ostinato accompaniment pattern. The contrasting idea is heard next in the violins and violas which quickly turns into a dramatically rising sequence, passing through several keys again as the dynamics and texture build. The coda is marked by a climactic arrival in F major where theme B fragments can be heard in the horn and strings. The work ends with the clarinets opening introduction theme. Firstly, by the oboe then with the clarinet added. The rising sequence from the opening occurs this time in the winds, and the violin and flute play theme B fragments to the final cadence chords in F major.

Movement 3

The third movement, *Scherzo*, in A-B-A form.

The main section is structured around a highly rhythmical main theme, yet its dance-like character is relative to a contrasting countermelody and its potential cheerful spirit is suppressed by the fundamental key of D minor.

Moreover, towards the end of part A, the torrent of music progressively draws in increasingly dramatic elements based firstly upon a triplet idea that soon become duplets but returns to triplets.



B - Trio

This theme has the strings playing dotted rhythms with the woodwind playing motifs resembling bird calls. This becomes a new idea played by alternating winds. The last section of this is a descending swelling phrases and dotted rhythms below the bird calls returns before the woodwind theme is restated. Fast ascending chromatic notes to the dominant transition into the Scherzo.

The Scherzo theme returns with the countermelody in D minor as before. The end of the scherzo is manipulated to end in the tonic. As with all of Dvořák's symphony fragments of ideas from earlier in the movement can still be heard. The triplet motive is used to bring the movement to a climax when the duplets return and lead into the final D minor cadence.

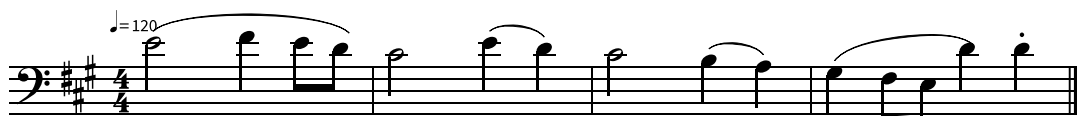
Movement 4

The fourth movement in Sonata Form with an abridged recapitulation.

The opening theme in D minor is introduced by the clarinet doubled by the horn and cello which becomes a chorale style played by the strings and lower winds.



Motifs from this tune lead to a restatement by the flute and clarinet followed by a tutti statement of this theme in D minor with trumpet flourishes. A modulating bridge passage is led by the strings in a low register leads to the second subject in A major which is announced by triplet flourishes in the woodwinds.



This cheerful theme is introduced by strings then the woodwind. Immediately Dvořák begins to fragment it into motifs which are tossed between the instruments and the music builds to a forte statement of this tune. The exposition ends in A major.

The development is introduced by the triplet motif on the clarinet. *Staccato*, *pizz* strings alternate mysteriously with *legato* upper wind voices. The tension builds as the bass line rises chromatically with the dynamics. The first subject is heard in E minor with added flourishes, dotted rhythms and dramatic brass chords before settling into C minor then F minor as fragments of the first subject are heard in imitative writing. As he transitions into the recapitulation motivic diminution (shortening) can be heard, building the expectation of something new coming.

A tutti D minor return of the first subject is announced strongly against a horn counter melody. This continues very much as the exposition until the second subject is heard in the tonic major. This builds to a joyous ending passing into F major before returning into D minor, then D major. The extended coda is based upon fragments of the first subject modulating in sequence and with some rhythmic displacement over a dominant pedal on A.

Strong tutti chords lead to an *accelerando* as the coda comes to an end with a full tutti rendition of the second subject in D major to end the work.

Audio Excerpts

Access the Spotify playlist by visiting the following

link: <https://open.spotify.com/album/04QIOqVPSBfi38NUui6AA4>

Excerpt No.	Movement	Time	Activity	Page
1	1. Allegro maestoso	0:00 - 1:30	Activity 1 task 2	19
2	2. Poco adagio	0:00 - 0:45	Activity 2 task 1	24
3	4. Finale. Allegro	0:00 - 1:00	Activity 4 task 1	29
4	4. Finale. Allegro	1:26 - 1:33	Activity 4 task 2	29
5	4. Finale. Allegro	1:26 - 2:15	Activity 4 task 2	29
6	4. Finale. Allegro	2:14 - 2:20	Activity 4 task 3	29
7	4. Finale. Allegro	2:14 - 2:55	Activity 4 task 3	29

Score Extracts

Score extracts are from Public Domain, IMSLP

[Movement 1: Allegro maestoso](#)

[Movement 2: Poco adagio](#)

[Movement 3: Scherzo. Vivace – Poco meno mosso](#)

[Movement 4: Finale. Allegro](#)

Extract No.	Movement	Bars	Activity	Page
1	1. Allegro maestoso	bar 11 - 42	Activity 1 task 2	19
2	4. Finale. Allegro	bar 1 - 42	Activity 4 task 1	29
3	4. Finale. Allegro	bar 66 - 69	Activity 4 task 2	29
4	4. Finale. Allegro	bar 103 - 106	Activity 4 task 3	29

Learning Activities

Activity 1: Listening and Musicology

This activity is to familiarise the students with material from the first movement and to examine Dvořák's use of motivic development.

Task 1: Score Reading


Study this excerpt from the opening of the symphony **without** listening to the movement and answer the questions.

Allegro maestoso ♩ = 66

1. What is the time signature and what does it mean?
2. Which family of instruments is playing this? Identify a clue in the music that help you know.
3. The melody is doubled in the bottom 2 lines. What is the interval between the parts?
4. What is the key of the excerpt?
5. Describe the harmony in this excerpt.
6. What words best describe the texture of the excerpt?
7. What is the tone colour of the excerpt? How does Dvořák create this?

Task 2: Listening

Listen to the opening of the first movement, what are the 2 intervals played by the horn in **Score Extract 1** (bar 11 – 42) bars using **Audio Excerpt 1** (0:00 – 1:30).

1. Identify the transposing instruments playing in this movement.
2. What are the two intervals played by the horns using this rhythm 
3. What rhythmic effect is created by the strings in bar 12-14?

4. How has the rhythm from the opening bar been used in bar 16-17?
5. There is a feeling of stop/start in the section from bar 15- 25. How is this achieved?
6. Where does this rhythmic motif come from and how used from letter A on?



7. What 2 types of scale can be found in the string parts in bar 31?
8. Dvořák has three ways of creating syncopation in the excerpt. What are they?
9. There are several score markings used in the excerpt. Find a bar where the following are marked and explain what it requires the performer to do.

Direction	Bar	Meaning
<i>Maestoso</i>		
<i>Marcato</i>		
<i>divisi</i>		
<i>fz</i>		
<i>a2</i>		
<i>Con forza</i>		

10. Write a paragraph explaining how this excerpt is typical of composition and orchestration techniques characteristic of C19th music.

Task 3: Musicology

Dvořák is famous as a composer who used motif development constantly in his work, building a whole symphony movement from a couple of ideas.

This is the original idea:



How has the motif been developed in these excerpts?

Bars 9-14

Musical score for Bars 9-14. The score is for a symphony orchestra and includes the following parts: Cl.I.II.B (Clarinets in B-flat), Fag. I.II. (Bassoons), I.II.F Cor. (French Horns), III.IV.D (Trumpets in D), I. Viol. (Violins), II. Viol. (Violas), Vle (Violoncello), Vlc. (Violone), and Cb. (Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The score shows the development of a motif across these instruments. The Clarinets and Bassoons play a rhythmic pattern of eighth notes. The French Horns, Violins, and Violas play sustained chords. The Violoncello and Violone play a rhythmic pattern of eighth notes. The Double Bass plays a rhythmic pattern of eighth notes. Dynamics include *pp*, *cresc.*, and *f*. Performance instructions include *pizz.* and *arco*.

Bar 21-26

Musical score for Bar 21-26. The score is for a symphony orchestra and includes the following parts: I. Viol. (Violins), II. Viol. (Violas), Vle (Violoncello), Vlc. (Violone), and Cb. (Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The score shows the development of a motif across these instruments. The Violins and Violas play a rhythmic pattern of eighth notes. The Violoncello and Violone play a rhythmic pattern of eighth notes. The Double Bass plays a rhythmic pattern of eighth notes. Dynamics include *ff*, *fz*, *f*, and *p*. Performance instructions include *divisi*.

This musical score page covers bars 56 to 60. The instruments and parts are as follows:

- Flute I & II (Fl. I. II.):** Treble clef, playing a melodic line with accents and a forte (*f*) dynamic.
- Oboe I & II (Ob. I. II.):** Treble clef, playing a melodic line with accents and a forte (*f*) dynamic.
- Clarinet I & II (Cl. I. II. B):** Treble clef, playing a rhythmic accompaniment with accents and a forte (*f*) dynamic.
- Bassoon I & II (Fag. I. II.):** Bass clef, playing a rhythmic accompaniment with accents and a forte (*f*) dynamic.
- Trumpet I & II (I. II. F. Cor.):** Treble clef, playing a melodic line with accents and a forte (*f*) dynamic.
- Trumpet III & IV (III. IV. D):** Treble clef, playing a rhythmic accompaniment.
- Trumpet I & II (Trbe I. II. D):** Treble clef, playing a rhythmic accompaniment.
- Trumpet I & II (I. II. Trbni):** Bass clef, playing a rhythmic accompaniment with accents and a forte (*f*) dynamic.
- Trumpet III (III. Trbni):** Bass clef, playing a rhythmic accompaniment with a forte (*f*) dynamic.
- Timpani (Timp. D, A):** Bass clef, playing a rhythmic pattern with trills and a forte (*f*) dynamic. A bracket indicates a change to B and F for the second half of the page.
- Violin I & II (Viol. I. II.):** Treble clef, playing a melodic line with accents.
- Viola (Vle.):** Bass clef, playing a rhythmic accompaniment with triplets.
- Violoncello (Vlc.):** Bass clef, playing a rhythmic accompaniment with triplets.
- Double Bass (Cb.):** Bass clef, playing a rhythmic accompaniment.

Key markings include accents (*acc.*), forte (*f*), and dynamic markings like *a2* (second octave). The score is in 4/4 time and features a key signature of one flat (B-flat).

Bar 221-224

Musical score for measures 221-224, featuring Violins I and II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and D major. The key signature has two sharps (F# and C#). The tempo is marked *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

The score consists of five staves:

- I. Viol. I:** Treble clef, D major. Measures 221-224 show a melodic line with slurs and accents. Dynamic marking *mp* is present in measure 224.
- Viol. II:** Treble clef, D major. Measures 221-224 show a melodic line with slurs and accents. Dynamic marking *mp* is present in measure 224.
- Vle:** Alto clef, D major. Measures 221-224 show a melodic line with slurs and accents. Dynamic marking *mp* is present in measure 224. The instruction *divisi* is written above the staff in measure 224.
- Vlo.:** Bass clef, D major. Measures 221-224 show a melodic line with slurs and accents. Dynamic marking *mp* is present in measure 224. The instruction *pizz.* is written below the staff in measure 224.
- Cb.:** Bass clef, D major. Measures 221-224 show a melodic line with slurs and accents. Dynamic marking *mp* is present in measure 224. The instruction *pizz.* is written below the staff in measure 224.

Activity 2: Aural and Performance

This activity is to familiarise the students with the second movement of the symphony and perform an orchestra.

Task 1: Melodic Dictation

Complete the introductory theme played by the clarinet using **Audio Excerpt 2** (0:00-0:45)

The first staff contains the following notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), followed by a gap, then G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

- What other woodwind instruments are accompanying this theme?
- How are the strings playing their notes?
- Write from dictation the first 4 bars of the string bassline. The first bar is given

4/4 G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter) | | | ||

- The tempo of this movement is marked *poco adagio*. What does that mean?

Task 2: Performance

Learn to play these key themes from the second movement on a keyboard or your own instrument.

Introduction theme

Learn the notes, then listen to the opening again and mark on the dynamic plan.

The first staff contains: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff contains: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Theme A

Learn to play this theme with the dynamics indicated

The musical notation for Theme A is presented in two staves. The first staff contains measures 1 through 4. Measure 1 starts with a piano (*p*) dynamic and features a crescendo hairpin. Measure 2 is marked fortissimo (*fz*). Measure 3 is marked *dim* with a decrescendo hairpin. Measure 4 ends with a piano (*p*) dynamic. The second staff contains measures 5 through 8. Measure 5 begins with pianissimo (*pp*) and features a crescendo hairpin. Measure 6 is marked fortissimo (*f*). Measure 7 includes a fingering '5' above a note. Measure 8 concludes the theme with a final double bar line.

Theme B

Learn to play this simplified version of Theme 2 (bars 1 and 2) followed by the more ornamented version in bars 3 and 4

The musical notation for Theme B is a single staff with four measures. The first two measures (bars 1 and 2) are a simplified version of Theme 2, featuring a steady eighth-note pattern. The last two measures (bars 3 and 4) are a more ornamented version, featuring a more complex eighth-note pattern with some grace notes.

Task 3: Listening and Performing

Below is the part played by the timpani in the second movement.

Note:

- The part only has 2 notes to play F and C.
- When the instrument has a few bars rest, they are grouped, and the number of bars is shown (e.g., 8 bars of rest at the beginning)
- To help the timpanist know where the music is up to, small notes called cues are included on their part. When they hear the instrument play the small notes, they know to be ready to play. (e.g. the last 2 bars of line 1)
- Just like a wind or string instrument, the timpani is able to execute several dynamic and expressive techniques. E.g. the opening note it plays in a roll on the note F that starts loud, becomes immediately soft and then decrescendos.

Listen to the second movement as you follow the part, identifying where the timpani is playing.

Then try performing it as a body percussion activity, using your left leg as the F and right leg as the C and your hands as the timpani mallets.

II

Poco adagio (♩ = 56)

Timpani in F & C

8

Corni II&IV *p* *cresc.* [in F & C]

fp

11 **A** *pp* 17 *p* *dim.* *pp* **B** *pp*

33 *tr* 2 3 4 5 6 *f* [*<*] *ff*

41 *ff* *p* *pp* **C** [C muta in E]

45 12 Cor. I *tr* **D** *dim.* *p dim.* *pp* *f* 3

64 5 *tr* [E muta in C] *Trbi* *tr* *tr* *pp* *ff* *ffz* [*>*] *p* [*>*] *pp*

96 8 1 *tr* 1 *fz* [*>*] *pp*

Task 3

Dvořák extends his material through several motif development techniques.

Explain what each of these techniques are:

Motif technique	Explanation
Exact repetition	
Fragmentation	
Diminution	
Augmentation	
Extension	
Rhythmic variation	
Inversion	
Retrograde	
Displacement	

Choose one or two of the motifs from this symphony and write a short piece that explores the motif using some of the techniques above.

(NB the motifs are all included in the Listening outline at the start of the resource)

Activity 4: Musicology and Listening

Students analyse the score. The score reading and listening tasks in this activity are based upon movement 4.

Task 1: Musicology

Use **Audio Excerpt 3** (0:00 – 1:00) and **Score Extract 2** (bar 1 - 42) to complete this task.

Study the score and answer the following questions:

1. What instruments play in the opening bars of this movement?
2. What is the opening interval played by the cello in bar 1?
3. In bar 2, the *tr* over the timpani note indicates the player needs to do what?
4. Which note is unexpected in bar 2 and why is it unexpected?
5. From bar 9 the texture changes. Describe the texture from bar 9 - 16.
6. What harmonic device is used in the bass line from bar 9 - 16?
7. What pitch are the horns in D playing in bar 9?
8. Which instruments have the main melodic role in bars 25 - 30?
9. What clef is used by the bassoon in bar 26? Rewrite the bassoon part from bar 26 - 28 in treble clef.
10. Discuss the use of dynamics in this excerpt.

Task 2: Musicology

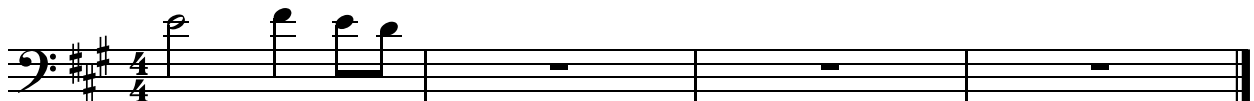
Use **Audio Excerpt 4** (1:26 - 1:33) and **Score Extract 3** (bar 66 - 69) to complete the questions below about the fourth movement.

1. Describe the sound the strings make with this theme.
2. What expressive techniques are marked on the score to ensure they create the sound Dvořák wanted?
3. What happens in the bar of rest at the end of the excerpt above?
4. Why is the part marked *In tempo*? What does this mean?
5. What are the last 3 chords played by the strings?

Now listen to **Audio Excerpt 5** (1:26 - 2:15) and discuss how Dvořák uses the four bars from both task 1 and task 2 in this passage.

Task 3: Melodic Dictation

Listen to **Audio Excerpt 6** (2:14 - 2:20) to complete the cello theme melodic dictation. **Score Extract 4** (bar 103 - 106)



The cello dictation was in A major.

Now listen to **Audio Excerpt 7** (2:14 – 2:55). How does Dvořák explore tonality in this excerpt?

Activity 5: Composition and Performance

Students play through rhythmic drills in preparation for rehearsing and performing a class arrangement.

Task 1

- Teacher to clap some 6/4 rhythm patterns for the class to echo.
Review what this time signature means and how it is grouped.
- Learn to play the following rhythms in 6/4 time.



- Ask the class to compose their own 4 bar pattern in this time signature then challenge their neighbour to clap it.
- Hemiolas are a fundamental rhythmic technique found in much of Dvořák's music. This is a rhythmic technique where two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and duple metre.



Task 2

Learn to play the arrangement of the opening 40 bars of the Scherzo arranged for 4 percussion lines on the following page.

This is a reduction of the rhythmic patterns of the piece and allows the students to see the rhythmic texture and how the material is developed and shared amongst the instruments.

Scherzo

The score is written in 6/4 time and consists of three systems of music. The instruments are Percussion 1-4 and Piano 1-4.

System 1 (Measures 1-4):

- Perc 1:** Starts with a half rest, then plays a rhythmic pattern of eighth notes: $\text{quarter} \text{ eighth} \text{ quarter} \text{ eighth}$. Dynamic: *p*.
- Perc 2:** Starts with a half rest, then plays a rhythmic pattern of quarter notes: $\text{quarter} \text{ quarter} \text{ quarter} \text{ quarter}$. Dynamic: *p*.
- Perc 3:** Starts with a half rest, then plays a rhythmic pattern of quarter notes: $\text{quarter} \text{ quarter} \text{ quarter} \text{ quarter}$. Dynamic: *p*.
- Perc 4:** Starts with a half rest, then plays a rhythmic pattern of eighth notes: $\text{quarter} \text{ eighth} \text{ quarter} \text{ eighth}$. Dynamic: *p*.

System 2 (Measures 5-8):

- P1:** Starts with a half rest, then plays a rhythmic pattern of eighth notes: $\text{quarter} \text{ eighth} \text{ quarter} \text{ eighth}$. Dynamic: *mf*.
- P2:** Starts with a half rest, then plays a rhythmic pattern of quarter notes: $\text{quarter} \text{ quarter} \text{ quarter} \text{ quarter}$. Dynamic: *mf*.
- P3:** Starts with a half rest, then plays a rhythmic pattern of sixteenth notes: $\text{quarter} \text{ eighth} \text{ quarter} \text{ eighth}$. Dynamic: *mp*.
- P4:** Starts with a half rest, then plays a rhythmic pattern of eighth notes: $\text{quarter} \text{ eighth} \text{ quarter} \text{ eighth}$. Dynamic: *mp*.

System 3 (Measures 9-12):

- P1:** Starts with a half rest, then plays a rhythmic pattern of eighth notes: $\text{quarter} \text{ eighth} \text{ quarter} \text{ eighth}$. Dynamic: *p*.
- P2:** Starts with a half rest, then plays a rhythmic pattern of quarter notes: $\text{quarter} \text{ quarter} \text{ quarter} \text{ quarter}$. Dynamic: *p*.
- P3:** Starts with a half rest, then plays a rhythmic pattern of eighth notes: $\text{quarter} \text{ eighth} \text{ quarter} \text{ eighth}$. Dynamic: *mf*.
- P4:** Starts with a half rest, then plays a rhythmic pattern of eighth notes: $\text{quarter} \text{ eighth} \text{ quarter} \text{ eighth}$. Dynamic: *mf*.

Musical score for measures 13-16, parts P1-P4. The score is written for four parts: P1, P2, P3, and P4. P1 starts with a piano (*pp*) dynamic and plays a rhythmic pattern of eighth notes. P2 enters in measure 14 with a piano (*pp*) dynamic. P3 and P4 enter in measure 15 with a piano (*pp*) dynamic. In measure 16, P3 and P4 both have a *cresc.* (crescendo) marking. The score ends with a double bar line in measure 16.

Musical score for measures 17-20, parts P1-P4. P1 enters in measure 17 with a *cresc.* marking. P2 enters in measure 18 with a *cresc.* marking. P3 and P4 enter in measure 19 with a *cresc.* marking. In measure 20, P1, P2, and P3 all have a *mf* (mezzo-forte) dynamic marking. P4 has a *mf* marking in measure 20. The score ends with a double bar line in measure 20.

Musical score for measures 21-24, parts P1-P4. P1 has a *dim.* (diminuendo) marking in measure 21. P2 has a *cresc.* (crescendo) marking in measure 21. P3 and P4 have a *f* (forte) dynamic marking in measure 22. The score ends with a double bar line in measure 24.

25

3

Musical score for measures 25-28. The score consists of four staves labeled P1, P2, P3, and P4. P1 and P2 have melodic lines with accents and dynamics like 'cresc.' and 'mp'. P3 has a melodic line with a key signature change. P4 has a rhythmic accompaniment of eighth notes. Dynamics include 'mp' and 'cresc.'.


29


Musical score for measures 29-31. The score consists of four staves labeled P1, P2, P3, and P4. P1 has a melodic line with a triplet and dynamic 'p'. P2 has a melodic line with a triplet and dynamic 'p'. P3 has a rhythmic accompaniment of eighth notes with dynamic 'pp'. P4 has a melodic line with dynamics 'pp' and 'p'. Dynamics include 'pp', 'p', and 'P'.


32

Musical score for measures 32-35. The score consists of four staves labeled P1, P2, P3, and P4. P1 has a rhythmic accompaniment of eighth notes with dynamic 'f'. P2 has a melodic line with a triplet and dynamic 'f'. P3 has a rhythmic accompaniment of eighth notes with dynamic 'f' and 'cresc.'. P4 has a melodic line with a triplet and dynamic 'f'. Dynamics include 'f', 'cresc.', and 'pp'.

36 4

P 1. 


P 2. 


P 3. 

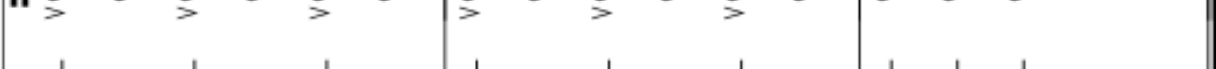
P 4. 

39

P 1. 

P 2. 

P 3. 

P 4. 

Scherzo

Perc 1 $\text{H } \frac{6}{4}$

5 *p*

10 *mf*

15 *p* *pp*

20 *cresc.* *mf*

25 *dim. - -* *cresc. - -*

29 *cresc.*

34 *p*

37 *f*

Perc 2 $\text{H } \frac{6}{4}$

6 *p*

11 *dim. - -*

19 *pp* *cresc.*

24 *mf*

29 *cresc.*

34 *p*

37 *f*

Scherzo

Perc 3 $\text{H} \frac{6}{4}$

7 *mp*

11 *mf*

16 *p* *pp*

20 *cresc.* *mf*

23

28 *f* *cresc.*

31 *pp*

34 *cresc.*

38 *f*

Perc 4 $\text{H} \frac{6}{4}$

5 *p*

10 *dim.*

16 *pp*

20 *cresc.* *mf*

24 *mf*

28 *mp* *cresc.*

33 *pp*

38 *f*


Suggested Answers

Activity 1

Task 1

1. Compound duple, 6/8 time meaning 2 dotted crotchet beats per bar.
2. Strings: use of alto clef indicated viola; the top 2 lines are bracketed indicating the same instrument.
3. It is in unison except in bar 5 and 6 where the viola adds an additional 3rd above the melody line.
4. D minor is suggested by the key signature, however there is a lack of C sharp suggesting the Dorian mode.
5. The accompaniment is a pedal note on the tonic D; there is an A minor chord in bar 5 and 6 and the last chord of the excerpt is dissonant. (For the extension. Students: D, F sharp, A, C, E flat = F sharp dim7 over a tonic pedal.)
6. The texture is homophonic and sparse
7. The tone colour is dark and mysterious. This is achieved through low dynamics, the use of *tremolo*, the melody in a low register and the modal tonality.

Task 2

1. Clarinets, horns (2 different keys) trumpets
2. The perfect 8th, dim 5th
3. The shortening of the rhythmic figure creates a hemiola
4. The pair of semiquavers is an *anacrusis* still, but also are placed at the start of the bar through repetition. The figure seems to have been shuffled around.
5. There stop/start is created by brief periods of silence, short phrases that are left unanswered, repetition of a pattern in sequence, but with a silence at the end, not as a continuous dramatic effect.
6. The motif:  is derived from the violin part in bar 26 and 28. Dvořák uses the pattern in imitation, in sequence as a type of question and answer between different tone colours. Initially it has a descending contour but becomes the beginning of a new melodic idea in the oboe at bar 33. It is played with both detached and slurred articulation. It is used as a transition figure to modulate using sequences.
7. D natural minor descending and chromatic
8. Using a rest, placing a short note before a longer one on the strong beat, using of accents.
9. There are several score markings used in the excerpt. Find a bar where the following are marked and explain what it requires the performer to do.

Motif technique	Explanation	Motif technique
<i>Maestoso</i>	Bar 1	Play majestically
<i>Marcato</i>	Bar 16	To give it some additional articulation, emphasised above the other notes around it.
<i>divisi</i>	Bar 25	Divide up the notes in the part between players

<i>fz</i>	Bar 29 (many examples through score)	Play with sudden force (Sforzando.)
<i>a2</i>	Bar 24	Also, the second player – after a solo section the second player doubles with the first player
<i>Con forza</i>	Bar 38	Play with force, heavily and accented sound

10. Use the characteristics of 19th century music and orchestration information contained at the start of the resource.

Task 3

Motif development:

Bar 9 - 14: The motive is heard in parallel thirds with added accents. The horns imitate the end of bars 2 as a dotted figure.



Bar 21 - 28: The pair of semiquavers are displaced from the first to the third beat of the bar in bar 23. The motif in the violins and violas in bar 23 is imitated on the second beat by the violas. That motif is then fragmented, and the “two semiquavers – quaver” motif becomes a dramatic figure in the violas. The bar of 6 quavers has an ascending contour and moves by 3rds in bar 26.

Bar 56 - 60: The brass develops the idea of the long note followed by 2 semiquavers but with the dot as a harmonic accompaniment. This dotted figure is added into the second bar of the motive to include a dotted quaver semiquaver in the woodwind melody. The violas have it at the start and end of their bars at 57 and 58. The 6 even quavers are an arpeggiated accompaniment in the celli and bass.

Bar 221 - 224: The “crotchet - two semiquaver” figure has an additional semiquaver in the violins for each beat in bar 221 - 222. The original 2 semiquaver figure is heard in the violas at bar 222. The even 6 quavers are diminished into 6 semiquavers heard first in the violas then with a hemiola in the violin 1 in bar 223.

Activity 2

Task 1

1.



5



5. The texture from bar 9 - 16 becomes homophonic, moving in block chords like a hymn or chorale. It is dense due to the close voicing but light because it is only played by half the ensemble at a *pianissimo* volume.
6. A pedal note
7. A
8. In bar 25 - 30 the first flute and first clarinet have the main melodic material.
9. A tenor clef is used.



10. The dynamics change constantly and vary from *pp* to *ff*. There is the effect of a lot of tension and release using crescendo and diminuendo over 2 bar phrases, which also help to shape the phrases. Drama is added by frequent use of *fp*. Dvořák ensures key musical material can be heard through dynamic control.

Task 2

1. The strings are making a strong, heavy sound in a low register moving as one
2. The score is marked very loud and *marcato* meaning that each note needs to be well marked
3. In the bar of rest the strings are answered by the wind instruments playing in a higher register
4. *In tempo* means to return to the original speed after the slowing down (*rit*) in the previous bar
5. The last 3 chords played by the strings are A, D, A7

The material from task 2 is repeated in a higher register by the violins with a triplet at the start and doubled in the clarinet. The *staccato* attack is used throughout the accompaniment below it and a counter melody is added in the woodwind above it.

Task 1 material then follows using the first 3 notes only heard across the orchestra and then interjecting with a triplet motif, *staccato* crotchets can be heard in the accompaniment.

Task 3

Cello theme:



The theme moves through several keys in sequence, both major and minor. After a repetition of the cello theme by the woodwind it ends with accidentals in F sharp major and then in 2 bar phrases which alternate from major to minor. He then uses chromatic sequences and finally arrives back in A major at the end of the excerpt.

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 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 (f)	Loud
Fortepiano (fp)	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.
Hemiola	Where the natural accents in a bar are altered by the rhythm from a feeling of 3 to a feeling of 2.
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 (p)	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 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.