

Teachers Resource Kit

R. STRAUSS

Horn Concerto No.2



Learning & Engagement
Stages 5 & 6

Horn Concerto No. 2 in E flat major by Richard Strauss

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

Horn Concerto No. 2 in E flat major by Strauss covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Art Music of the 20th and 21st centuries

Music for Large Ensembles (Group 1 or Group 2)

Music 1 Preliminary and HSC

An Instrument and its Repertoire

Music for Large Ensembles

Music of the 20th and 21st centuries

Technology and its Influence on Music

Music 2 Preliminary

Additional Topic: Music 1900 - 1945

Music 2 HSC

Additional Topic: Music 1900 - 1945

Background: Music 1900 - 1945

Historical Context

- The early 20th century was a time of revolt, with more fundamental changes to Western art music than any other time since the baroque era.
- The variety of musical styles of the early 20th century reflects the vast diversity of life during this time.
- Composers drew inspiration from an enormous variety of sources, including non-European, folk, American jazz, and past music.
- The United States became a potent force in music.
- Recordings, radio, and television became new modes for hearing music, bringing music to larger audiences and increasing the range of music available to everyone.
- Women and people of colour began to play major roles in professional music making.
- American colleges and universities have indirectly become important patrons of music.

Features of Music 1900 - 1945

1900 - 1945: An Age of Musical Diversity

- Vast range of musical styles during this time
- Musical influences drawn from Asia and Africa
- Folk music incorporated into personal styles
- Medieval, Renaissance, and baroque music “re-discovered,” performed, and recorded
 - Forms from earlier periods were imitated, but with 20th century harmonic and melodic practices.
 - Romantic music, especially Wagner, was seen as either a point of departure or a style to be avoided.

Musical Styles: 1900 - 1945

- Composers broke with tradition and rules.
 - Rules came to be unique to each piece
 - Some said the new music had no relationship to music at all
 - Sounds foreign to turn-of-the century ears are common to us now
- Key, pitch center, and harmonic progression practices of the past were mostly abandoned.

Pitch (Melody, Harmony and Tonality)

Melody

- Melodies are no longer tied to traditional chords, major or minor keys, or a tonal centre
- Melodies are unpredictable and may contain wide leaps
- Major and minor keys no longer dominate
- Melody may be based upon a variety of scales, or even all 12 tones
- Frequent wide leaps
- Rhythmically irregular
- Unbalanced phrases
- Melodies are difficult to sing or remember because they are very unpredictable

Harmony

- Fundamental changes occurred in the way chords are treated
- Traditional distinctions between consonance and dissonance were abandoned
- New chord structures and alternatives to the traditional tonal system were explored
- Before 1900: consonant (stable) and dissonant
- After 1900: degrees of dissonance
- New chord structures (e.g. polychords, fourth chords and tone clusters)
- In order to avoid the effect of tonal gravity, composers de-emphasized the dominant/tonic relationship

Tonality

- Alternatives to the traditional tonal system
- Composers used other scales (e.g. church modes, pentatonic, octatonic, and whole-tone)
- Composers abandon the idea of tonality
- New approaches to tonality include:
 - Polytonality – the use of two or more keys at the same time.
 - Bitonality – only two keys in use at the same time.
 - Atonality – the absence of any tonality or key (12-tone system).
- Tonality may revolve around a specific tone but lack other elements specific to key

Duration (Rhythm and Metre)

- Rhythm is one of the most striking elements of 20th century music, used to generate power, drive, and excitement.
- Rhythmic vocabulary expanded- composers were interested in unusual rhythms
- There was an increased emphasis on rhythmic irregularity and unpredictability; rapidly changing metres, polyrhythms and ostinatos are featured.
- New rhythmic ideas are borrowed from many sources:
 - Jazz (polyrhythm)
 - Folk music from around the world
 - European art music from the Middle Ages through to the 19th century
- Shifting meters and rapidly changing metres
- Irregular meter groups
- Ostinato (often used to stabilize a particular group of pitches)

Dynamics and Expressive Techniques

- Unusual playing techniques for sound effects, e.g.
 - *glissando*
 - flutter tonguing
 - *col legno*

Tone Colour (Timbre)

- Tone colour became extremely important and was used to create variety, continuity and mood
- Exploration of tone colour:
 - Composers wrote parts for instruments to be played at the extreme of their range.
 - Noise-like and percussive sounds are often used (typewriters, sirens, car brake drums, xylophone etc.).
 - Instruments may play at the extremes of their ranges
 - New ways of playing traditional instruments were explored (e.g. *col legno*)
 - Less emphasis on blended sound: individual tone colours are heard clearly
 - Composers wrote music for unconventional performing groups
 - The percussion section is expanded (xylophone, celesta, wood block etc become standard)
 - Piano often used to add a percussive edge to the sound of an orchestra (playing hard, drum-like sounds)

Texture

- Transparent textures with individual tone colours heard clearly
- Less emphasis on blended sound

Structure

- Forms from earlier periods were imitated, but with 20th century harmonic and melodic practices

Instrumentation of Music 1900 – 1945

Typical instrumentation:

- Composers wrote music for unconventional performing groups in which percussion plays a major role.
- Percussion instruments that become standard during the 1900's include: xylophone, celesta, wood block plus many more

What changed during this time:

- 1900 - 1945 was an age of musical diversity, featuring a vast range of musical styles
- Composers occasionally call for noisemakers (e.g. typewriters, sirens, car brake drums).
- In the early 20th century the piano is often used to add a percussive edge to the sound of an orchestra (playing hard, drum-like sounds). This contrasts to the use of the piano in the nineteenth century when composers wanted the instrument "to sing".

Techniques:

- 20th century composers often used unusual playing techniques for sound effects, e.g.
 - *glissando*
 - flutter tonguing
 - *col legno*

Work: *Horn Concerto No. 2 in E flat major* by Richard Strauss

Composer background

Richard Strauss (1864 - 1949)



Richard Strauss was a leading composer of the late 19th century and early 20th centuries and is considered one of the greatest German composers that ever lived. He began his musical training at an early age and established a career that lasted well over sixty years. His life and music span arguably the most turbulent period in human history: encompassing the Franco-Prussian War, the unification of Germany, and two world wars.

Strauss was born into a wealthy and musical family. His father, Franz Strauss, was the principal horn player in the Munich Court Opera; and from an early age, he received high quality musical training. His early compositional style was inspired by Mozart, Haydn, and early Beethoven; and his later music was profoundly influenced by Wagner. Strauss's musical output was diverse, encompassing all types of classical compositional forms. The horn plays a dominant role in his compositions and his music sounds some of the most magnificent passages ever written for the instrument. Strauss composed two highly regarded horn concertos but achieved his greatest success with his operas and tone poems. His tone poems from the late 19th century and works such as: *Don Juan*, *Till Eulenspiegel*, *Also Sprach Zarathustra*, and *Death and Transfiguration* have all become repertory standards.

Work Background: *Horn Concerto No. 2 in E flat major*

Horn Concerto No. 2 in E flat major (1942)

Composed in 1942, Strauss dedicated his *Second Horn Concerto* to his father Franz Strauss - a celebrated horn virtuoso. The work premiered at the Salzburg Festival in 1943 and exemplifies Strauss' mastery of the elements of composition. The work is the most performed and recorded horn concerto of the 20th century and its complexity, difficulty, and beauty have made it revered as one of the most highly regarded pieces of the horn repertoire. Strauss composed the work towards the end of his career during World War II, a time in which he was struggling both physically and mentally. Despite finding it difficult to write music during this period, Strauss produced the *Second Horn Concerto* with relative ease. In his later years, Strauss seemed to turn back to his roots and composed music that was highly reminiscent of his early classical work. It was as if he was able to use his work to escape to a simpler time when the threat posed by the German government was not yet one of his cares, and he was younger and in good health. The *Second Horn Concerto* opens with a fanfare reminiscent of the *First Horn Concerto*, written by Strauss as a teenager in 1881. The piece then progresses into a series of virtuosic figures that range from light and playful exchanges with the orchestra to grandiose fanfares, all of which require a high level of mastery of the instrument.

Instrumentation of work

Strauss has employed a Classical style of orchestra in this concerto. Note: The ensemble horns are written in F and the solo horn part is written in E flat.

Woodwind	Brass	Percussion	Strings
2 Flutes	Solo Horn in E flat	Timpani	Violin I
2 Oboes	2 Horns in F		Violin II
2 Clarinets in B flat	2 Trumpets in B flat		Viola
2 Bassoons			Cello
			Double Bass

Listening guide

Overview

Horn Concerto No. 2 in E flat major by Strauss consists of three movements:

- Movement I:** *Allegro*
- Movement II:** *Andante con moto*
- Movement III:** *Rondo: Allegro molto*

Movement I: *Allegro*

Strauss's *Second Concerto* opens with a statement in E flat major. However, instead of remaining in this key, it cycles through the keys of D flat, G, B flat and back to E flat before beginning an almost cadenza-like passage. Throughout the concerto Strauss uses chord progressions that are based on triads, yet do not follow the traditional harmonic motion of the Classical era. The form of the first movement of the concerto is reminiscent of the large-scale non-forms that Strauss utilized in his earlier tone poems and is unified by different recurring melodic fragments (motifs). These motifs are transposed upon each repetition and traded between the accompaniment and the solo line. On first hearing, the structure of this movement seems somewhat rambling and highly eclectic. However, on closer examination it becomes clear that the movement is closely knit, loosely utilising a complex type of theme and variations form. This manipulation of traditional structures is typical of Strauss who was known for stretching forms into nearly unrecognizable conditions. The opening solo horn melody provides most of the musical material on which the first movement is based:

Motif 1 (bar 1 - 2, solo horn)



Motif 2 (bar 3 - 4, solo horn)



Motif 3 (bar 5 - 6, solo horn)



Motif 4 (bar 7, solo horn)



Motif 5 (bar 7- 8, solo horn)



Motif 6 (bar 96, solo horn)



These six motifs are developed throughout the first movement, constantly interweaving and appearing both melodically and used as contrapuntal material. E.g. Motif 1 and Motif 5.

In the first movement, Motif 1 is used melodically in bar 1 - 2 and bar 170 - 171 and as contrapuntal material in bar 55 - 56.

Motif 1 - used as melodic material

Bar 1 - 2, solo horn



Motif 1 - used as contrapuntal material

Bar 55 - 56, bassoons (Motif 1) & clarinets (Motif 3)



Motif 5 is also used both melodically in bar 7 - 8 and as contrapuntal material in bar 82 - 103 in the first movement.

Motif 5 - used as melodic material

Bar 7 - 8, solo horn



Motif 5 - used as contrapuntal material

Bar 82 - 85, solo clarinet & solo horn

chlich 8

Two staves of musical notation. The top staff begins with a dynamic marking 'p' and contains a complex melodic line with many slurs and ties. A circled number '8' is placed above the staff. The bottom staff contains a more rhythmic accompaniment, also starting with a dynamic marking 'p'.

Throughout the contrapuntal section (bars 82 -103), Motif 5 is treated as a fugue appearing in the following instrumental parts: solo clarinet, solo horn, solo cello, solo viola, solo oboe and solo flute. This fugal section is reminiscent of a Classical *sinfonia concertante* (a common type of orchestral music of the Classical era, normally in several movements, in which one or more solo instruments contrast with the full orchestra). The use of this earlier type of compositional structure was typical of Strauss towards the end of his career, when he turned back to his roots and composed music that was highly reminiscent of his early classical work.

Movement II: *Andante con moto*

The second movement is in a much more traditional Rounded Binary form (an A section followed by a B section and concluded by a truncated restatement of the original A section) and begins in the key of A flat major, the sub-dominant of the first movement.

The A section centres around one simple melody that is first introduced by the oboe and bassoon, then repeated by the horn. However, the movement does not stay conventional for long, as the B section modulates a tritone away into D major, which creates a very unsettling colour when the tone becomes darker and the theme changes.

Opening A section

The opening A section is in two parts. It starts with the theme played by oboe 1 and bassoon 1 (bar 3 - 11) followed by a slightly varied repetition of this theme played by solo horn (bar 23 - 31). The theme is accompanied by strings. The cello plays a distinctive semiquaver figure (bar 3 - 11) which later becomes part of the theme melody (bar 13 - 20).

Opening A section - original theme

Bar 3 - 11, oboe 1 & bassoon 1

Musical notation for the original theme, bars 3-11, oboe 1 & bassoon 1. The notation is in A-flat major (two flats) and 3/4 time. It consists of two staves. The top staff is for the oboe and bassoon, and the bottom staff is for the cello. The melody is marked *p espr.* (piano, expressive). The melody is a simple, flowing line with a mix of eighth and quarter notes, often beamed together in groups of four.

Opening A section - variation of original theme

Bar 23 - 31, solo horn

Musical notation for the variation of the original theme, bars 23-31, solo horn. The notation is in A-flat major (two flats) and 3/4 time. It consists of three staves. The top staff is for the solo horn, and the bottom two staves are for the cello. The melody is marked *mf* (mezzo-forte). The melody is a slightly varied repetition of the original theme, with some changes in rhythm and phrasing. The bottom two staves show a distinctive semiquaver figure marked *p* (piano). The notation ends with a *dim.* (diminuendo) marking.

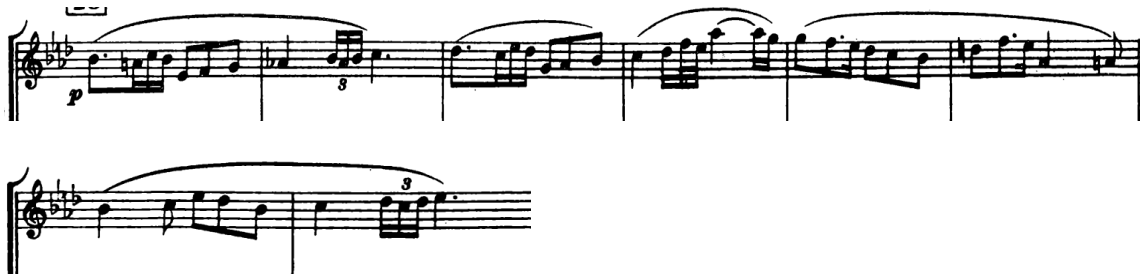
Opening A section - distinctive semiquaver figure used to accompany theme

Bar 3, cello

Musical notation for the distinctive semiquaver figure used to accompany the theme, bar 3, cello. The notation is in A-flat major (two flats) and 3/4 time. It consists of a single staff for the cello. The figure is a simple, rhythmic pattern of eighth notes, marked *p* (piano).

Opening A section - distinctive semiquaver figure becomes part of the theme melody

Bar 13 - 20, flute 1



B section

The tonality of the B section changes abruptly to the unexpected key of D major, a tritone shift from the opening A section. This new key is so totally removed from the former tonality that the contrast between the two sections could not be greater. The B section is essentially a long meandering theme in the strings which has added to it, occasionally, long chords in woodwinds and the solo horn. At bar 50 - 53 there is a four-bar transition which facilitates a return to the original key of A flat major for the closing A section.

B section - start of theme

38 - 40, violin 1

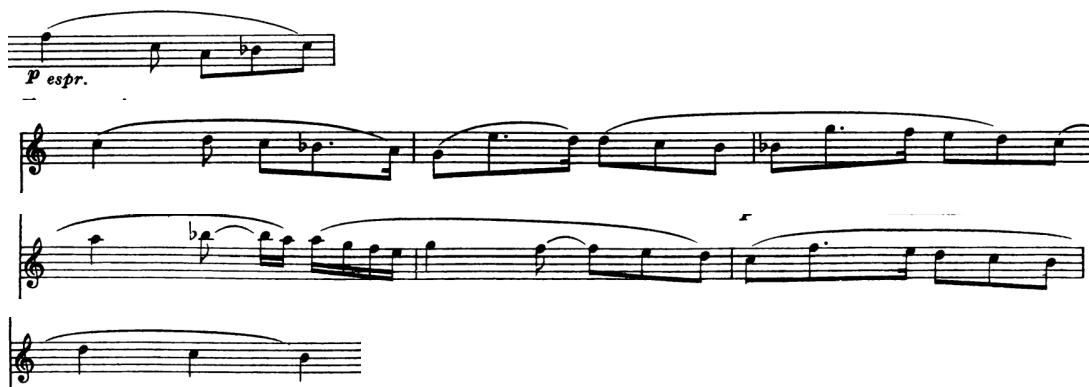


Closing A section

The closing A section starts with the solo horn playing a melody based on the solo horn melody from the opening A section, accompanied by figures from the meandering string theme heard in the B section. This contrapuntal writing serves to unify the B and A sections.

Closing A section - solo horn melody

Bar 54 - 61, solo horn



Closing A section- string accompaniment uses rhythmic figures from B section

Bar 54, strings

27 *espr.*
Tempo primo

The image shows a musical score for strings, starting at bar 27. It consists of five staves. The first staff has a box around the number 27 and the instruction 'Tempo primo' with 'espr.' above it. The music is in 6/8 time and features various rhythmic patterns, including triplets and sixteenth notes. Dynamics are marked with 'p' (piano) throughout the score.

Movement III: Rondo: Allegro molto

The third movement is a Rondo in 6/8. The basic structure of the Rondo can be reduced to ABACADA, but the movement breaks tradition in that the A section is more of a compilation of a collection of notes than a single recurring melodic phrase. The main A section is a series of motives that comprise broken chords, all revolving around the key of E flat major, but each section appears as a separate sort of Theme and Variations that differs every time. Each time the A section appears, it follows the basic, rollicking rhythm, though it is sometimes offset by half a bar, and cycles through different keys.

First A section (A)

The first A section begins with the main motive in E flat, which cycles through G minor, B flat major, F flat major (enharmonically E major), G major, D minor, and then back to E flat major before the first B section begins.

As with the first movement, the third movement opens with a solo horn statement. These two opening solo horn melodies are different. However, they are both based solely on the notes of a C major chord.

Third movement - opening horn statement based on C major chord (Rondo theme)

The image shows a musical score for a solo horn statement. It is in 6/8 time and features a series of notes that form a broken chord. The dynamics are marked with 'p' (piano).

First movement - opening horn statement based on C major chord

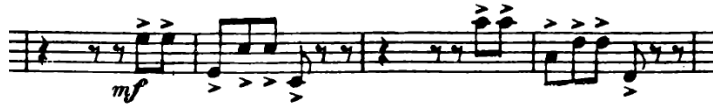
Bar 1 - 2, solo horn

The image shows a musical score for a solo horn statement. It is in 4/4 time and features a series of notes that form a broken chord. The dynamics are marked with 'p' (piano).

Another similarity between the *first* and third movements can be seen in the oboe solo from the opening of the third movement (bar 9 - 12). Here, the oboe plays a passage featuring a series of descending octave leaps. This is an inversion of the ascending octave leaps heard in the solo horn passage heard at the start of the first movement (bar 1 - 2).

Third movement - Opening A section - descending leaping octaves

Bar 9 - 12, oboe solo



First movement - Opening A section - ascending leaping octaves

Bar 1 - 2, solo horn



B section

The B section is essentially in E flat major and features a more relaxed mood. Strauss achieves this by using longer note values, such as dotted minims and dotted crotchets, in both the solo horn melody and in the string and woodwind accompaniment. These longer note values are contrasted by a continuous quaver accompaniment played by 1st violins. This allows Strauss to achieve a partial but not complete relaxation of the musical tension heard in the A section.

B section - theme featuring long note values

Bar 33 - 36, solo horn



B section - accompaniment featuring short note values

Bar 33 - 36, violin 1



Second A section (A')

The second A section begins with a motif based on the opening five notes of the rondo theme being used as the basis of a series of imitative entries throughout the orchestra, including the solo horn.

A' section - imitative entries based on the first 5 notes of rondo theme

Bar 66 - 67, tutti orchestra & solo horn



After this imitative section, Strauss begins a modulatory transition which prepares the listener both tonally for the coming key of B flat major (relative dominant of E flat major) and psychologically for the developmental quality of the C section. This transition section (bar 78- 95) features the descending octave figure played by solo oboe at the start of the third movement, accompanied by a new lyrical idea heard in cello and first horn (not solo horn).

A' section- transition section featuring descending octave figure

Bar 78 - 79, oboes & clarinets

A musical score for two staves, likely oboe and clarinet. The notation shows a descending octave figure: G4, F4, E4, D4, C4. The notes are beamed together. There are dynamic markings of *f* and *mf* and accents above the notes.

A' section- transition section lyrical accompaniment

Bar 80 - 85, 1st horn & cello

A single staff of music in treble clef showing a lyrical accompaniment. The notes are: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The notes are beamed together. There are dynamic markings of *cresc.*, *f*, and *mf*.

C section

The beginning of the C section emphasizes the dominant B flat major and is highly developmental, combining chromatic passages with intricate rhythmic exchanges between the solo horn and accompaniment, eventually emphasizing keys such as B major and D major before modulating back to E flat major for the next A section.

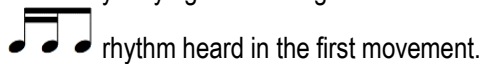
The C section opens with a short melodic motif played by solo horn (bar 96 - 99).

C section - opening solo horn motif

Bar 96 - 99, solo horn



This is followed by a development section (starting at bar 111) featuring the solo horn in a series of highly intricate rhythmic interchanges with the strings. Strauss combines and recombines several ideas to produce a constantly varying texture. E.g. the chromatic material from the opening solo horn motive (bar 98 - 99) with the



In the main thrust of the development (bar 123 - 126), Strauss achieves intensity of motion by combining the drive of the four dotted crotchets (bar 96 - 97) and the chromaticism (bar 98 - 99) from the opening horn solo with a brief *accelerando*.

C section - development of opening solo horn motif

Bar 123 - 126, solo horn and strings

Musical score for the development of the opening solo horn motif, bars 123-126. The score is for six parts: Cor. Solo in Mib, VI. I, VI. II, Vln., Vcl., and Cb. The key signature is two flats. The score includes dynamics such as *cresc.*, *ff*, *p*, and *fp*, and the instruction *accelerando*. A rehearsal mark '36' is present in the VI. I part. The strings play a rhythmic pattern of dotted crotchets, and the solo horn plays a chromatic line.

At the end of the C section (bar 127 - 159), Strauss juxtaposes the four basic motifs scattered throughout the earlier parts of this rondo. These four basic motifs, include: the descending octave motif originally played by oboe (bar 9 - 12); the motif based on the first 5 notes of the rondo theme originally played by solo horn (bar 66 - 67); a motif taken from the B section theme originally played by solo horn featuring longer note values (bar 33 - 36); and the chromatic motif from the opening horn solo (bar 98 - 99).

C section - combination of four basic motifs heard earlier in third movement

Bar 138 - 140, tutti orchestra

- descending octave oboe motif (red)
- motif based on the opening five notes of the rondo theme (blue)
- motif from the B section theme, featuring longer note values (pink)
- chromatic motif from the solo horn figure heard at the start of the C section (green)



Third A section (A'')

The third A section starts with the solo horn reviewing the rondo theme (bar 162 - 165), followed by the descending octave motif from the first A section. Strauss uses this descending octave motif to prepare the modulation from the home key (E flat major) to the sub-dominant key of A flat major at the start of the D section.

D section

The D section begins with the solo horn playing a relaxed and lyrical melody, similar to the B section. The first four bars of this opening horn melody are very similar in rhythm, direction, and contour to the cello/horn melody from the second A section (bar 80 - 85).

D section - lyrical theme, similar to cello/horn melody in B section

Bar 201- 204, solo horn



This theme melody is accompanied at various times by three motifs heard previously in the third movement, the:

- descending octave motif originally played by oboe (bar 9 - 12)
- motif based on the first 5 notes of the rondo theme, originally played by solo horn (bar 66 - 67), and
- motif taken from the B theme originally played by solo horn featuring longer note values (bar 33 - 36).

The motif based on the first 5 notes of the note rondo theme also appears in the solo horn part heard at the end of section D (bar 236 - 238).

D section - 5 note rondo theme motif in horn solo

Bar 236 - 238, solo horn



Final A section (A''')

Throughout this final A section, the opening Rondo theme and the 5 note rondo theme motif is presented in several different instrumental parts. The final A section ends with a highly chromatic passage out of which the dominant key (B flat major) emerges at the start of the coda. The coda opens with the solo horn playing the same material which began the C section. Following this all the motives presented in the course of the Rondo are reviewed in quick succession, allowing the coda to serve not only also as a virtuosic finale but also as a formal summation of the third movement.

Performance videos from YouTube: *Horn Concerto No. 2 in E flat major* by Strauss

I. Allegro

<https://youtu.be/QWI8xrbbOQk>

R. Strauss *Horn Concerto No.2* - 1M (1/3)

Soloist: Radek Baborák

II. Andante con moto

<https://youtu.be/-rJTnQhKmOE>

R. Strauss *Horn Concerto No.2* - 2M (2/3)

Soloist: Radek Baborák

III. Rondo: Allegro molto

https://youtu.be/Fc0OPFV_ awc

R. Strauss *Horn Concerto No.2* - 3M (3/3)

Soloist: Radek Baborák

Audio Excerpts

Access the Spotify playlist by visiting the following link:

https://open.spotify.com/album/3xHbamVkX2qEtm5ltwVjw1?si=608ilzy-SYOFF16m_nnXxw&nd=1

Excerpt No.	Movement	Time	Activity	Page
1	Movement I: Allegro	2:17 – 2:39	Activity 1 task 2	24
2	Movement I: Allegro	3:15 - 4:11	Activity 1 task 2	24
3	Movement I: Allegro	0:00 - 0:25	Activity 2 task 2	27
4	Movement I: Allegro	0:26 - 0:49	Activity 2 task 3	28
5	Movement II: Andante con moto	0:00 - 1:14	Activity 3 task 1	29
6	Movement II: Andante con moto	2:59 - 4:07	Activity 3 task 2	30
7	Movement II: Andante con moto	1:45 - 2:28	Activity 4 task 1	32

Score Extracts

Score extracts are from Public Domain, IMSLP [https://imslp.eu/files/imglnks/euimg/0/0f/IMSLP127748-PMLP49110-Richard Strauss - Horn Concerto No. 2.pdf](https://imslp.eu/files/imglnks/euimg/0/0f/IMSLP127748-PMLP49110-Richard_Strauss_-_Horn_Concerto_No._2.pdf)

Excerpt No.	Movement	Bars	Activity	Page
1	Movement I: Allegro	bar 55 - 64	Activity 1 task 2	24
2	Movement I: Allegro	bar 82 - 102	Activity 1 task 2	24
3	Movement I: Allegro	bar 1 - 10	Activity 2 task 2	27
4	Movement II: Andante con moto	bar 1 - 16	Activity 3 task 1	29
5	Movement II: Andante con moto	bar 38 - 53	Activity 3 task 2	30
6	Movement II: Andante con moto	bar 3 - 11	Activity 4 task 2	34
7	Movement II: Andante con moto	bar 23 - 31	Activity 4 task 2	34
8	Movement II: Andante con moto	bar 54 - 64	Activity 4 task 2	34

Learning Activities

Activity 1: Performance, Score Reading and Composition

Movement I: *Allegro*

In this activity you will:

- Perform the six main motifs that form the basis of the first movement
- Locate these main motifs in excerpts from the score
- Compose and perform your own short piece based on these main motifs

Task 1: Performance

'It is above all the music of Strauss's old age which demonstrates most clearly his ability to create music of classical clarity and perfection of form... (In his second horn concerto), the themes are not, indeed, so much "unfolded" in the classical sense as "illuminated" from different angles.'

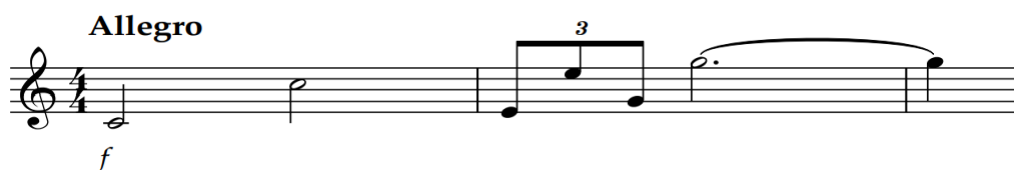
Ernst Krausse, "*Richard Strauss, the Man and His Work*", trans. John Coombs (London: Collet's 1964) p. 183.

Aim: To familiarise students with the six main motifs that constantly interweave throughout the first movement.

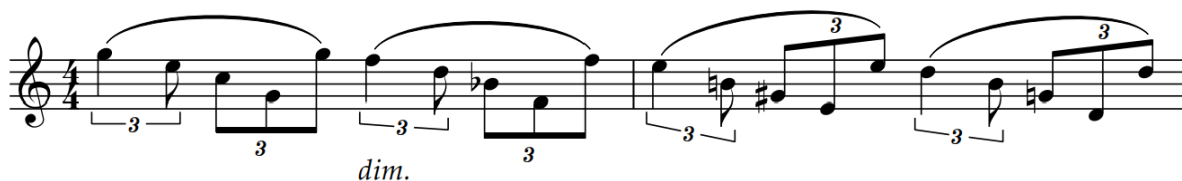
Perform the motifs notated below on available instruments.

Note: Transposed parts have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments (see teacher resource section).

Motif 1 (bar 1 - 2, solo horn part)



Motif 2 (bar 3 - 4, solo horn part)



Motif 3 (bar 5 - 6, solo horn part)



Motif 4 (bar 7, solo horn part)



Motif 5 (bar 7 - 8, solo horn part)



Motif 6 (bar 96, solo horn part)



Task 2: Score Reading

Aim: To locate the composer's use of the six main motifs in the first movement.

Read **Score Extract 1** (bar 55 - 64) and listen to **Audio Excerpt 1** (2:17 – 2:39).

Refer to the notation of the six main motifs provided in Activity 1 task 1 to help you answer the following score reading questions.

- 1a. Identify the two motifs used in bar 55 - 56 and name the instrument/s that perform them.
- 1b. Do these two motifs appear again later in this excerpt? If so, where? What instrument/s now perform these motifs?
- 2a. Identify the motif used in **bar 57 - 58** and name the instrument/s that perform this motif.

2b. Does this motif appear again later in this extract? If so, where? What instrument/s now perform this motif?

Read **Score Extract 2** (bar 82 - 102) and listen to **Audio Excerpt 2** (3:15 - 4:11).

Refer to the notation of the main motifs provided in task 1 to help you answer the following score reading questions.

1. Identify the motif used in **bar 82 - 87** and name the instrument/s that perform this motif.
2. Describe the treatment of this motif by the composer in **bar 82 - 87**.
3. Identify the motif used in **bar 92 - 102** and name the instrument/s that perform this motif.

Task 3: Composition

Aim: To compose a short piece of music based on the six motifs from the *first movement*.

This composition can be completed as a group performance project or completed individually using a music notation program of your choice. Note: All six motifs must be included somewhere in your final composition.

1. Form groups of 2 - 4 (try to include a mix of instrumentation in each group) or individually set up a music notation score.
2. Choose an overall structure for your composition (binary, ternary or rondo form).
3. Experiment with different ways of combining the six motifs.

Explore the following ideas:

- combine motifs together in a different order to create a new melody
 - layer motifs on top of each other
 - use a motif as the basis of a fugue
 - select a fragment from a motif with interesting features to develop
 - different tempi, articulation patterns, dynamic levels, textures & tone colours
4. Create a formal plan for your composition by completing a table, such as the one provided below. Remember to use all six motifs somewhere in your piece.

Section	Brief description of who will play what and when in each section
A	
B	
A	
C	
A	

5. Perform your composition live to the class or submit a recording of your performance to your teacher or submit a fully notated score of your final composition.
6. Complete a self-evaluation based on your final composition. Consider the following:

- Did the composition have a clear overall structure?
- Did the composition include all six motifs?
- Did the composition use the motifs in interesting and successful ways?
- Identify at least one aspect of the composition that you thought was particularly effective.
- Suggest at least one way in which the composition could be improved and/or developed further.

Activity 2: Musicology, Score Reading and Aural

Movement I: *Allegro*

In this activity you will:

- Research the transition of the horn from the natural horn to the modern horn
 - Answer score reading questions based on the solo and ensemble horn parts
 - Complete a melody dictation based on an excerpt from the solo horn part
 - Complete a transposition activity based on a short excerpt from the solo horn part
-

Task 1: Musicology

Aim: To develop the student's understanding of the horn.

Create a PowerPoint presentation or podcast based on:

1. The transition from natural horn to the modern horn.
2. How the transition from natural horn to modern horn changed the way that music was composed for this instrument.
3. Famous horn players.
4. Famous pieces of music written for the horn.
5. Using the information that you have discovered, create a 'horn favourites' playlist. Your playlist should include 5 famous horn pieces and cover a range of musical styles.

Extension activity: Analyse the composer's use of the music concepts in a 2 minute excerpt from one piece in your 'horn favourites' playlist.

Task 2: Score Reading

Aim: To develop the student's understanding of how the horn is used in an excerpt from *Horn Concerto No. 2* by Strauss.

Read **Score Extract 3** (bar 1-10) and listen to **Audio Excerpt 3** (0:00 – 0:25).

1. Describe the tone colour of the horn in this excerpt. Does the tone colour change? If so, how?
2. In what transposition is the solo horn part written?
3. In what transposition are the ensemble horn parts written?
4. The opening fanfare played by the solo horn in **bar 1 - 2** features what interval?
5. On what arpeggio is the opening fanfare based? (written pitch)
6. Name and define the compositional technique featured in the solo horn part in **bar 3 -4**.
7. Identify the motif used in **bar 5 - 6** and the instrument/s that perform this motif. Refer to the notation of the main motifs provided in Activity 1 to help you.
8. How does the character of the solo horn melody change in **bar 1 - 4**?
9. How does the composer use dynamics and articulation to achieve this change?

10. Identify the two motifs that are interwoven together to form the solo horn melody in **bar 7 - 10**. Refer to the notation of the main motifs provided in Activity 1 to help you.
11. The solo horn melody in **bar 9** is based on a development of which of these motifs?
12. The solo horn melody in **bar 10** is based on a development of which of these motifs?

Task 3: Melodic Dictation

Aim: To develop the student's melodic dictation skills.

Audio Excerpt 4 (0:26 - 0:49)

Notate the pitch of the solo horn part (bars 12 - 19) from the first movement using the rhythm provided on the music staff below. The teacher will need to cue when the solo horn begins.

Allegro

Horn in E \flat

E \flat Hn.

Optional Extension Task: Transposition

Aim: To develop the student's understanding of transposition from horn in E flat into concert pitch.

Transpose the opening two bars of the E flat solo horn part into concert pitch on the music staff below. The starting note has been given for you.

Allegro

Horn in E \flat

Concert Pitch

Activity 3: Aural and Composition

Movement II: *Andante con moto*

In this activity you will:

- Discuss the composer's use of the music concepts to create a specific mood in selected excerpts from the second movement.
 - Compose and perform a short original piece inspired by a family member or close friend.
-

Task 1: Aural

Aim: To develop the student's understanding of how music concepts can be manipulated to create a specific mood.

Read **Score Extract 4** (bar 1 - 16) and listen to **Audio Excerpt 5** (0:00 - 1:14).

This task is based on an excerpt from Section A.

1. Describe the overall mood of this excerpt.
2. Describe how the **concepts** of music are used to create this mood.

Music Concept	Explain how concept used to create this mood
Pitch	
Duration	
Dynamics and Expressive Techniques	
Tone colour	
Texture	
Structure	

Task 2: Aural

Aim: To develop the student's understanding of how tension can be created through the manipulation of music concepts.

Read **Score Extract 5** (bar 38 - 53) and listen to **Audio Excerpt 6** (2:59 - 4:07).

This task is based on an excerpt from section B.

1. Describe the overall mood of this excerpt compared to the previous excerpt heard from Section A (Activity 3, task 1).
2. With reference to the **concepts of music**, describe how **tension** is created in this excerpt.

Focus Concept	Explain how concept is used to create tension
Pitch	
Duration	
Dynamics and Expressive Techniques	
Tone colour	
Texture	
Structure	

Task 3: Composition

Aim: To compose a short original piece inspired by a family member or close friend.

Note: This task can be completed: as an improvisation activity, using free DAW software (e.g. Audacity) or fully notated using any music notation program of your choice.

Follow the steps below to assist you:

- i) Choose a family member or close friend to base your piece on.
- ii) List at least three personality traits to describe your person.
- iii) Identify ways that you could use the music concepts to depict each personality trait.
- iv) What musical instrument/s and/or voice/s does your person prefer?
- v) Research the pitch range and other special qualities of their preferred instruments/voices? What could you use in your own composition?
- vi) What style/s of music does your person prefer?
- vii) Research the musical characteristics of their preferred musical style/s. Which of these could you include in your own composition?
- viii) How could you project your own personality into the composition?

Activity 4: Performance, Score Reading and Composition

Movement II: *Andante con moto*

In this activity you will:

- Perform the theme from the second movement as a class ensemble.
 - Compare/contrast three presentations of the main melody in the second movement.
 - Improvise different phrase endings to fit given opening melodic phrases.
-

Task 1: Performance

Aim: To perform the theme from the second movement as a class ensemble or in small groups.

The arrangement below is based on the theme from the second movement (bar 23 - 31).

1. Listen to **Audio Excerpt 7** (1:45 - 2:28) whilst following the performance arrangement sheet music.

2. As a class ensemble or in small groups, perform the theme using available instruments.

Note: Transposed parts for the melody, harmony, countermelody & bassline have been provided for: B flat instruments, E flat instruments, F instruments, alto clef instruments and bass clef instruments (see teacher resource section).

Theme from Horn Concerto No. 2, mvt 2

Richard Strauss

Andante con moto ♩ = 80

Melody *mf*

harmony *mf*

countermelody *mf*

bassline *mf*

Piano *mf*

Chord markings: Fm , A^b , $B^b m/D^b$, A^b/E^b , $E^b 7$

2

5

mel. *dim.* *mp*

harm. *dim.* *p*

c-mel. *dim.* *p*

bass *dim.* *p*

Pno. *dim.* *p*

Chord markings: A^b , C^7 , Fm , $B^b m$, A^b/E^b , E^b , A^b

Task 2: Score Reading

Aim: To compare/contrast three presentations of the main theme in short score excerpts from the second movement.

Read **Score Extract 6** (bar 3 - 11)

1. Identify the instrument/s that perform the main melody in **bar 3 - 11**.

Read **Score Extract 7** (bar 23 - 31)

2. Identify the instrument/s that perform the main melody in **bar 23 - 31**.

Read **Score Extract 8** (bar 54 - 64)

3. Identify the instrument/s that perform the main melody in **bar 54 - 64**.
4. Look carefully at the second half of the main melody in each of these three presentations. What do you notice?

Task 3: Composition and Performance

Aim: To develop student's understanding of how to compose a successful melody.

On your preferred instrument, create different phrase endings to fit each of the starting melodic phrases notated below. Perform your complete melodies live to the class or submit a recording or submit a fully notated score of each melody to your teacher.

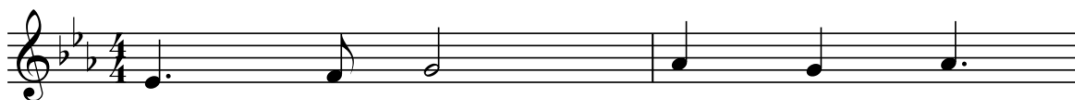
Extension Task: Composition

Compose an accompaniment part to fit each melody.

Starter Phrase 1:



Starter Phrase 2:



Starter Phrase 3:



Activity 5: Musicology and Composition

Movement III: *Rondo: Allegro molto*

In this activity you will:

- Identify the musical characteristics of the 18th century and late 19th/early 20th century (Music 1900 - 1945).
- Write an extended musicology response based on the use of 18th century and late 19th/early 20th century (Music 1900 - 1945) in Strauss's *Second Horn Concerto*.
- Compose your own short piece combining two contrasting musical styles: 18th century music (classical period) and Music 1900 –1945 (late 19th/early 20th century).

Task 1: Musicology

Aim: In this activity you will identify the musical characteristics of the 18th century and late 19th/early 20th century (Music 1900 - 1945).

Categorise the musical characteristics listed below as representing either the 18th century (Classical period) or Music 1900 - 1945 by placing a tick in the correct column.

Tip: Read the information provided at the start of this workbook under the heading “Features of Music: 1900 - 1945” (including the information in the table about the music concepts), to help you to complete your answer.

Musical Characteristic	18 th century (Classical period)	Music 1945 1900 -
Melodies are predictable and easy to sing		
Composers abandon the idea of tonality		
Less emphasis on blended sound: individual tone colours are heard clearly		
Balanced and symmetrical phrases		
Gradual dynamic changes introduced (crescendo and decrescendo)		
Melodies are no longer tied to traditional chords, major or minor keys, or a tonal centre		
Increased emphasis on rhythmic irregularity and unpredictability		
Melodies are tuneful and easy to remember		
Less emphasis on blended sound		
Unbalanced phrases		
Composers broke with tradition and rules		
Composers de-emphasized the dominant/tonic		

relationship		
Rhythm used to generate power, drive, and excitement		
New chord structures and alternatives to the traditional tonal system were explored.		

Task 2: Musicology - Extended Written Response

Aim: To develop student's skills in writing an extended musicology response.

In his later years, Strauss seemed to turn back to his roots and composed music that was highly reminiscent of his early classical work.

Discuss this statement in terms of the *Second Horn Concerto*, making specific reference to the third movement. Use musical examples from the score to support your points.

Tip: Read the information under the following headings, provided at the start of this workbook, to help you complete your answer:

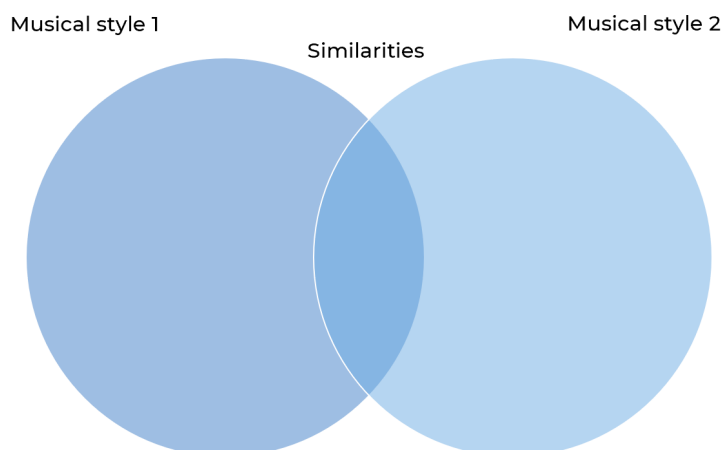
- "Work Background",
- "Listening Guide Overview"
- Activity 5, task 1 answers

Task 3: Composition

Aim: To compose your own short piece combining two contrasting musical styles: 18th century music (classical period) and Music 1900 - 1945 (late 19th/early 20th century).

Note: This task can be completed: as an improvisation activity or fully notated using any music notation program of your choice.

1. Research and listen to a variety of repertoire to identify the musical characteristics of these two musical styles. What are the similarities and differences between your chosen styles? Summarise your findings in a Venn diagram.
2. Consider how you can explore the combination of these two musical styles in an original piece of music.



Which features would you choose to focus on? How can you balance the use of features from each style and those they have in common?

3. Complete a composition scaffold to plan out a structure for your composition. Aim to achieve a balance of unity and contrast.
4. Through improvisation on your preferred instrument, create 1 or 2 melodic and/or rhythmic ideas that can be used as themes in your composition.
5. Manipulate these themes to create a short composition juxtaposing the two contrasting musical styles within a single piece.

Reflection

1. Was your composition successful in combining the two musical styles? Why/why not?
2. Identify any musical material that you could now further develop or adapt from this activity to incorporate into your music 2 core composition.
3. Paste your 'juxtaposing different musical styles' composition experiment into your music 2 core composition portfolio and document your reflection on the activity.

Suggested Answers and Teaching Notes

Activity 1: Performance, Score Reading, Composition and Musicology

Teaching Notes

- Transposed parts for each motif are included in teacher's resource section for B flat instruments, E flat instruments, F instruments, Alto clef instruments & Bass clef instruments.

Task 1: Performance

Aim: To familiarise students with the six main motifs that constantly interweave throughout the first movement.

Perform each of the motifs notated below on available instruments.

Note: Transposed parts have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments.

See transposed parts provided on the following pages.

Strauss: *Horn Concerto No.2*

First movement, Six main motifs

C instruments (Treble clef)

Motif 1 (bar 1-2, solo horn part)

Allegro

f

Motif 2 (bar 3-4, solo horn part)

dim.

Motif 3 (bar 5-6, solo horn part)

p *cresc.* *f*

Motif 4 (bar 7, solo horn part)

p

Motif 5 (bar 7-8, solo horn part)

p

Motif 6 (bar 96, solo horn part)

espr.
mf

Strauss: *Horn Concerto No.2*

First movement, Six main motifs
Bb instruments

Motif 1 (bar 1-2, solo horn part)

Allegro

f

Motif 2 (bar 3-4, solo horn part)

dim.

Motif 3 (bar 5-6, solo horn part)

p *cresc.* *f*

Motif 4 (bar 7, solo horn part)

p

Motif 5 (bar 7-8, solo horn part)

p

Motif 6 (bar 96, solo horn part)

espr.
mf

Strauss: *Horn Concerto No.2*

First movement, Six main motifs

E♭ instruments

Motif 1 (bar 1-2, solo horn part)

Allegro

f

Motif 2 (bar 3-4, solo horn part)

dim.

Motif 3 (bar 5-6, solo horn part)

p cresc. f

Motif 4 (bar 7, solo horn part)

p

Motif 5 (bar 7-8, solo horn part)

p

Motif 6 (bar 96, solo horn part)

mf espr.

Strauss: *Horn Concerto No.2*

First movement, Six main motifs

F instruments

Motif 1 (bar 1-2, solo horn part)

Allegro



Motif 2 (bar 3-4, solo horn part)



Motif 3 (bar 5-6, solo horn part)



Motif 4 (bar 7, solo horn part)



Motif 5 (bar 7-8, solo horn part)



Motif 6 (bar 96, solo horn part)

espr.



Strauss: *Horn Concerto No.2*

First movement, Six main motifs

C instruments (Alto clef)

Motif 1 (bar 1-2, solo horn part)

Allegro

f

Motif 2 (bar 3-4, solo horn part)

dim.

Motif 3 (bar 5-6, solo horn part)

p cresc. f

Motif 4 (bar 7, solo horn part)

p

Motif 5 (bar 7-8, solo horn part)

p

Motif 6 (bar 96, solo horn part)

espr.

mf

Strauss: *Horn Concerto No.2*
First movement, Six main motifs
C instruments (Bass clef)

Motif 1 (bar 1-2, solo horn part)

Allegro

f

Motif 2 (bar 3-4, solo horn part)

dim.

Motif 3 (bar 5-6, solo horn part)

p *cresc.* *f*

Motif 4 (bar 7, solo horn part)

p

Motif 5 (bar 7-8, solo horn part)

p

Motif 6 (bar 96, solo horn part)

espr.
mf

Task 2: Score Reading

Aim: To locate the composer's use of the main motifs in the *first movement*.

Read **Score Extract 1** (bar 55 - 64) and listen to **Audio Excerpt 1** (2:17 - 2:39).

Refer to the notation of the main motifs provided in Task 1 to help you answer the following score reading questions.

1a. Identify the two motifs used in **bar 55 - 56** and name the instrument/s that perform them.

Motif 1 is played by: bassoons 1 & 2, cello and double bass.

Motif 3 is played by: oboes 1 & 2, clarinets 1 & 2 and violin 1.

1b. Do these two motifs appear again later in this excerpt? If so, where? What instrument/s now perform these motifs?

Yes, both motifs reappear again later in the excerpt.

Motif 1 reappears in **bar 59 - 60** played by: oboes 1 & 2, clarinets 1 & 2 and violin 2 (with violin 1 joining in playing the second part of the motif).

Motif 3 reappears in **bar 59 - 60** played by: bassoons 1 & 2 and cello (with double bass joining in playing the second part of the motif).

Motif 3 reappears for a second time in **bar 63 - 64** played by: oboes 1 & 2, violins 1 & 2, cello and double bass (Note: bassoon 1 & 2 also play fragments of this motif in bar 64).

2a. Identify the motif used in **bar 57 - 58** and name the instrument/s that perform this motif.

Motif 2 is played by: bassoon 1 & 2, cello and double bass.

2b. Does this motif appear again later in this excerpt? If so, where? What instrument/s now perform this motif?

Yes.

Motif 2 reappears in **bar 61 - 62** and is now played by: flutes 1 & 2 and violins 1 & 2.

Read **Score Extract 2** (bar 82 - 102) and listen to **Audio Excerpt 2** (3:17 - 4:10).

Refer to the notation of the main motifs provided in Task 1 to help you answer the following score reading questions.

3. Identify the motif used in **bar 82 - 87** and name the instrument/s that perform this motif.

In this section, **Motif 5** is performed by:

- i) clarinet 1 in bars 82 - 83
- ii) solo horn in bars 84 - 85
- iii) violin 1 in bars 86 - 87

4. Describe the treatment of this motif by the composer in **bar 82 - 87**.

Motif 5 has been treated as a fugue.

5. Identify the motif used in **bar 92 - 102** and name the instrument/s that perform this motif.

In this section, **Motif 6** is performed by:

- i) oboe 1 & violin 1 in bar 92 - 93
- ii) violin 1 in bar 94
- iii) clarinet 1 & Solo horn in bar 96
- iv) solo horn in bar 97
- v) bassoon 1 & cello then flute 1 & violin 1 in bar 98
- vi) violin 2 & oboe 1 then flute 1 & violin 1 in bar 99

Task 3: Composition

Aim: To compose a short piece of music based on the six motifs from the *first movement*.

Nil provided.

Activity 2: Aural, Musicology, Score Reading

Teaching Notes

- Transposition from concert pitch to horn in E flat is up a major 6th.

Task 1: Musicology

Aim: To develop the student's understanding of the horn.

Create a PowerPoint presentation or podcast or musicology essay based on the horn.

Nil provided.

Task 2: Score Reading

Aim: To develop the student's understanding of how the horn is used in an excerpt from the opening of the first movement of *Horn Concerto No. 2* by Strauss.

Read **Score Extract 3** (bar 1-10) and listen to **Audio Excerpt 3** (0:00 – 0:25).

1. Describe the tone colour of the horn in this excerpt. Does the tone colour change? If so, how?
The tone colour at the start of the excerpt is bold and brassy and becomes warmer and mellower later in the excerpt.
2. In what transposition is the solo horn part written?
Horn in E flat
3. In what transposition are the ensemble horn parts written?
Horn in F
4. The opening fanfare played by the solo horn in **bar 1 - 2** features what interval?
An octave
5. On what arpeggio is the opening fanfare based? (written pitch)
C major (sounding pitch E flat major)
6. Name and define the compositional technique featured in the solo horn part in
 - i. bar 3 - 4
 - ii. descending melodic sequence - repetition of a motif starting on a lower pitch
7. Identify the motif used in **bar 5 - 6** and the instrument/s that perform this motif. Refer to the notation of the main motifs provided in Activity 1 to help you.
In this section, **Motif 3** is performed by:
 - i. solo horn in bar 5
 - ii. cello and double bass in bar 6
8. How does the character of the solo horn melody change in **bar 1 - 4**?

The solo horn part starts off with a strong, confident fanfare melody in bar 1 - 2, then becomes calmer and more relaxed playing a lyrical melody in bar 3 - 4.

9. How does the composer use dynamics and articulation to achieve this change?

Forte dynamic level and clearly tongued notes used in bar 1 - 2 for the fanfare melody.

Diminuendo and legato phrasing used in bar 3 - 4 for the calmer/more lyrical melody.

10. Identify the two motifs that are interwoven together to form the solo horn melody in **bar 7 - 10**. Refer to the notation of the main motifs provided in Activity 1 to help you.

Motif 4 and **Motif 5**

11. The solo horn melody in **bar 9** is based on a development of which of these motifs?

Motif 4

12. The solo horn melody in **bar 10** is based on a development of which of these motifs?

Motif 5

Task 2: Melodic Dictation

Aim: To develop the student's melodic dictation skills.

Audio Excerpt 4 (0:26 - 0:49).

Notate the pitch of the solo horn part (bars 12 - 19) from the first movement using the rhythm provided on the music staff below. The teacher will need to cue when the solo horn begins.

Allegro

Horn in Eb

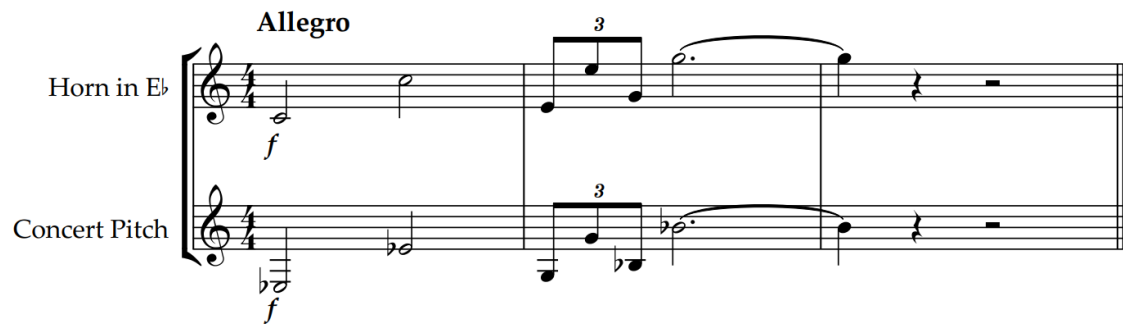
5

E♭ Hn.

Optional Extension Task: Transposition

Aim: To develop the student's understanding of transposition from horn in E flat into concert pitch.

Transpose the opening two bars of the E flat solo horn part into concert pitch on the music staff below. The starting note has been given for you.



The image shows a musical score for a transposition exercise. It consists of two staves. The top staff is labeled "Horn in E \flat " and the bottom staff is labeled "Concert Pitch". Both staves are in 4/4 time and marked "Allegro". The music begins with a forte (*f*) dynamic. The first bar of the Horn part starts on G \flat 4. The second bar contains a triplet of eighth notes (G \flat 4, A \flat 4, B \flat 4) followed by a dotted quarter note (C5) and a half note (D5). The Concert Pitch part starts on G4. The second bar contains a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5) and a half note (D5). The piece ends with a double bar line.

Activity 3: Aural and Composition

Task 1: Aural

Aim: To develop the student's understanding of how music concepts can be manipulated to create a specific mood.

Read **Score Extract 4** (bar 1 - 16) and listen to **Audio Excerpt 5** (0:00 - 1:14).

This task is based on an excerpt from Section A.

Answers may include the following:

- Describe the overall mood of this excerpt.
Peaceful, Calm, Bright, Relaxing, Lullaby
- Describe how the **concepts of music** are used to create this mood.

Music Concept	How concept is used to create this mood
Pitch	<ul style="list-style-type: none"> Major tonality (A flat major) Melody has a smooth contour, ascending & descending in steps with small leaps Melody played in a high pitch range - firstly by oboe & bassoon & later by violins, flute and clarinet
Duration	<ul style="list-style-type: none"> 6/8 time signature throughout Flowing rhythm patterns featuring dotted quavers <i>Andante con moto</i> tempo marking throughout Rhythmic features originally heard in string accompaniment (semiquaver triplet pattern) are developed later in excerpt and become part of the main melody - creating unity
Dynamics and Expressive Techniques	<ul style="list-style-type: none"> <i>Legato</i> phrasing <i>Espressivo</i> marking at start Use of subtle <i>crescendo</i> and <i>dimuendo</i> to match phrasing <i>Pizzicato</i> in double bass part at start to create a light sound
Tone colour	<ul style="list-style-type: none"> Blending tone colours i.e. oboe 1 & bassoon 1 playing melody in unison at start (both double reed instruments) Viola and cello use mute to dampen sound (<i>con. sord</i>) Gentle attack at the start of the sounds Bright tone colours - melody played by high pitched instruments
Texture	<ul style="list-style-type: none"> Homophonic texture throughout Simple accompaniment which allows the melody to be heard clearly at all times
Structure	<ul style="list-style-type: none"> Clear sections - 2 bar intro, 8 bar melody

Task 2: Aural

Aim: To develop the student's understanding of how tension can be created through the manipulation of music concepts.

Read **Score Extract 5** (bar 38 - 53) and listen to **Audio Excerpt 6** (2:59 - 4:07).

This task is based on an excerpt from section B.

Answers may include the following:

1. Describe the overall mood of this excerpt compared to the previous excerpt heard from Section A (task 1).
Darker, more anxious/tense
2. With reference to the **concepts of music**, describe how **tension** is created in this excerpt.

Focus Concept	Explain how concept is used to create tension
Pitch	<ul style="list-style-type: none"> • Unpredictable meandering string melody - dovetailing/overlapping of parts • D major tonality (unexpected tri-tone shift from A flat major tonality heard previously) heard at start then changes to minor tonality later in excerpt. • Use of chromaticism in both melody and accompaniment • Unpredictable chord changes
Duration	<ul style="list-style-type: none"> • Constantly moving, short note values in strings • Occasional, unexpected long notes in solo horn contrast the 'busy' string accompaniment • Faster tempo (<i>piu mosso</i>)
Dynamics and Expressive Techniques	<ul style="list-style-type: none"> • Use of <i>crescendo</i> building to <i>sfz</i> accents in all parts followed by piano • Overall dynamic level increases throughout excerpt • Strings play without mute in this excerpt (<i>senza sord.</i>)
Tone colour	<ul style="list-style-type: none"> • Overall there is a darker tone colour than heard previously due to change in tonality • Strong, brassy sound of solo horn part contrasts the more subtle, delicate string accompaniment
Texture	<ul style="list-style-type: none"> • 'Busy' texture overall due to continuously moving semiquaver patterns & interlocking parts heard in string accompaniment
Structure	<ul style="list-style-type: none"> • Unexpected solo horn entries • Unpredictable phrases - meandering string melody • Repeated patterns & imitation in string accompaniment • Excerpt builds to a climax when solo horn enters with 'fanfare' type motif

Task 3: Composition

Aim: To compose a short original piece inspired by a family member or close friend.

Nil provided.

Activity 4: Performance, Score reading and Composition

Teaching Notes

- Note: Transposed parts for each melodic phrase opening have been provided for:
B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments (see teacher resource section).

Task 1: Performance

Aim: To perform the theme from the *second movement* as a class ensemble or in small groups.

The arrangement below is based on the theme from the *second movement* (bar 23 - 31).

1. Listen to **Audio Excerpt 7** (1:45 - 2:28) whilst following the performance arrangement sheet music.
2. As a class ensemble or in small groups, perform the theme using available instruments.

Note: Transposed parts for the melody, harmony, countermelody & bassline have been provided for: B flat instruments, E flat instruments, F instruments, Alto clef instruments and Bass clef instruments (see teacher resource section).

See transposed parts provided on the following pages.

Theme from Horn Concerto No. 2, mvt 2

C instruments

Richard Strauss

Andante con moto ♩ = 80

Melody *mf*

harmony *mf*

countermelody *mf*

bassline *mf*

Piano *mf*

Chord symbols: Fm , $A\flat$, $B\flat m/Db$, $A\flat/E\flat$, $E\flat 7$

2

5

mel. *dim.* *mp*

harm. *dim.* *p*

c-mel. *dim.* *p*

bass *dim.* *p*

Pno. *dim.* *p*

Chord symbols: $A\flat$, $C7$, Fm , $B\flat$, $A\flat/E\flat$, $E\flat$, $A\flat$

Theme from Horn Concerto No. 2, mvt 2

Bb instruments

Richard Strauss

Andante con moto ♩ = 80

Melody in Bb

Harmony in Bb

Counter melody in Bb

Bassline in Bb

Piano

mf

mf

mf

mf

mf

Fm Ab Bbm/Db Ab/Eb Eb7

2

5

Cl.

Cl.

Cl.

B. Cl.

Pno.

dim. *mp*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Ab C7 Fm Bbm Ab/Eb Eb Ab

Theme from Horn Concerto No. 2, mvt 2

E♭ instruments

Richard Strauss

Andante con moto ♩ = 80

Melody in E♭ *mf*

Harmony in E♭ *mf*

Countermelody in E♭ *mf*

Bassline in E♭ *mf*

Piano *mf*

Andante con moto ♩ = 80

Fm A♭ B♭m/D♭ A♭/E♭ E♭7

2

5

Alto Sax. *dim.* *mp*

Alto Sax. *dim.* *p*

Alto Sax. *dim.* *p*

Bari. Sax. *dim.* *p*

Pno. *dim.* *p*

A♭ C7 Fm B♭ A♭/E♭ E♭ A♭

Theme from Horn Concerto No. 2, mvt 2

F instruments

Richard Strauss

Andante con moto ♩ = 80

Melody in F *mf*

Harmony in F *mf*

Countermelody in F *mf*

Bassline in F *mf*

Piano *mf*

Fm Ab B♭m/D♭ Ab/E♭ E♭7

2

5

Hn. *dim.* *mp*

Hn. *dim.* *p*

Hn. *dim.* *p*

Hn. *dim.* *p*

Pno. *dim.* *p*

Ab C7 Fm B♭ Ab/E♭ E♭ Ab

Theme from Horn Concerto No. 2, mvt 2

Alto Clef instruments

Richard Strauss

Andante con moto ♩ = 80

Melody in Alto Clef

Harmony in Alto Clef

Countermelody in Alto Clef

Bassline in Alto Clef

Piano

mf

mf

mf

mf

mf

Andante con moto ♩ = 80

Fm Ab Bbm/Db Ab/Eb Eb7

2

5

Vla.

Vla.

Vla.

Vla.

Pno.

dim. ***mp***

dim. ***p***

dim. ***p***

dim. ***p***

dim. ***p***

Ab C7 Fm Bb Ab/Eb Eb Ab

Theme from Horn Concerto No. 2, mvt 2

Bass Clef instruments

Richard Strauss

Andante con moto ♩ = 80

Melody B.C. *mf*

Harmony B.C. *mf*

Countermelody B.C. *mf*

Bassline *mf*

Piano *mf*

Andante con moto ♩ = 80

Fm A \flat B \flat m/D \flat A \flat /E \flat E \flat 7

2

5

Tbn. *dim.* *mp*

Tbn. *dim.* *p*

Tbn. *dim.* *p*

bass *dim.* *p*

Pno. *dim.* *p*

A \flat C 7 Fm B \flat A \flat /E \flat E \flat A \flat

Task 2: Score Reading

Aim: To compare/contrast three presentations of the main theme in short score excerpts from the *second movement*.

Read **Score Extract 6** (bar 3- 11)

5. Identify the instrument/s that perform the main melody in **bar 3 - 11**.

Oboe 1 and Bassoon 1

Read **Score Extract 7** (bar 23- 31)

6. Identify the instrument/s that perform the main melody in **bar 23 - 31**.

flute 1, oboe 1, clarinet 1, solo horn

Read **Score Extract 8** (bar 54- 64)

7. Identify the instrument/s that perform the main melody in **bar 54 - 64**.

solo horn

8. Look carefully at the second half of the melody in each of these presentations. What do you notice?

The second half of the melody is different each time the melody is presented.

Task 3: Composition and Performance

Aim: To develop student's understanding of how to compose a successful melody.

On your preferred instrument, create different phrase endings to fit each of the starting melodic phrases notated below. Perform your complete melodies live to the class or submit a recording or submit a fully notated score of each melody to your teacher.

Extension: Compose an accompaniment part to fit each melody.

Nil provided.

See transposed Starter Phrase parts provided on the following pages.

Starter Melody #1

The image displays a musical score for 'Starter Melody #1' across six staves. The music is written in a 3/4 time signature and a key signature of one sharp (F#). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), and F#4 (half).

- C instr/s:** Treble clef, no sharps or flats. Notes: C4, D4, E4, F#4.
- Bb instr/s:** Treble clef, one sharp (F#). Notes: C4, D4, E4, F#4.
- Eb instr/s:** Treble clef, two sharps (F# and C#). Notes: C4, D4, E4, F#4.
- F instr/s:** Treble clef, one sharp (F#). Notes: C4, D4, E4, F#4.
- Alto Clef:** Alto clef (C-clef on the third line). Notes: C4, D4, E4, F#4.
- Bass Clef:** Bass clef. Notes: C4, D4, E4, F#4.

Starter Melody #2

The musical score for "Starter Melody #2" is presented in a system of six staves. The key signature consists of three flats (Bb, Eb, Fb) and the time signature is 4/4. The notation is as follows:

- C instr/s:** Treble clef. First measure: quarter note Bb, quarter note A, half note G. Second measure: quarter note F, quarter note E, quarter note D.
- Bb instr/s:** Treble clef. First measure: quarter note Bb, quarter note A, half note G. Second measure: quarter note F, quarter note E, quarter note D.
- Eb instr/s:** Treble clef. First measure: quarter note Bb, quarter note A, half note G. Second measure: quarter note F, quarter note E, quarter note D.
- F instr/s:** Treble clef. First measure: quarter note Bb, quarter note A, half note G. Second measure: quarter note F, quarter note E, quarter note D.
- Alto Clef:** Alto clef. First measure: quarter note Bb, quarter note A, half note G. Second measure: quarter note F, quarter note E, quarter note D.
- Bass Clef:** Bass clef. First measure: quarter note Bb, quarter note A, half note G. Second measure: quarter note F, quarter note E, quarter note D.

Starter Melody #3

The musical score for "Starter Melody #3" is presented in a system of six staves. The key signature is one sharp (F#), and the time signature is 6/8. The staves are labeled as follows:

- C instr/s:** Treble clef, starting on G4, moving to A4, B4, C5, then D5, E5, F5.
- Bb instr/s:** Treble clef, starting on G4, moving to A4, Bb4, C5, then D5, E5, F5.
- Eb instr/s:** Treble clef, starting on G4, moving to A4, Bb4, C5, then D5, E5, F5.
- F instr/s:** Treble clef, starting on G4, moving to A4, B4, C5, then D5, E5, F5.
- Alto Clef:** Alto clef (C-clef on the third line), starting on G4, moving to A4, B4, C5, then D5, E5, F5.
- Bass Clef:** Bass clef, starting on G4, moving to A4, B4, C5, then D5, E5, F5.

The melody consists of two measures. The first measure contains the notes G4, A4, B4, C5. The second measure contains the notes D5, E5, F5. Each note is a quarter note in the 6/8 time signature.

Activity 5: Musicology and Composition

Movement III: Rondo: *Allegro molto*

In this activity you will:

- Identify the musical characteristics of the 18th century and late 19th/early 20th century (Music 1900-1945).
- Write an extended musicology response based on the use of 18th century and late 19th/early 20th century (Music 1900-1945) in the third movement from Strauss' *Second Horn Concerto*.

Task 1: Musicology

Aim: In this activity you will identify the musical characteristics of the 18th century and late 19th/ early 20th century (Music 1900 - 1945).

Categorise the musical characteristics listed below as representing either the 18th century (Classical period) or Music 1900 - 1945 by placing a tick in the correct column.

Tip: Read the information provided at the start of this workbook under the heading "Features of Music: 1900 - 1945" (including the information in the table about the music concepts), to help you to complete the table.

Musical Characteristic	18 th century (Classical period)	Music 1900-1945
Melodies are predictable and easy to sing	✓	
Composers abandon the idea of tonality		✓
Less emphasis on blended sound: individual tone colours are heard clearly		✓
Balanced and symmetrical phrases	✓	
Gradual dynamic changes introduced (crescendo and decrescendo)	✓	
Melodies are no longer tied to traditional chords, major or minor keys, or a tonal centre		✓
Increased emphasis on rhythmic irregularity and unpredictability		✓
Melodies are tuneful and easy to remember	✓	
Less emphasis on blended sound		✓
Unbalanced phrases		✓

Composers broke with tradition and rules		✓
Composers de-emphasized the dominant/tonic relationship		✓
Rhythm used to generate power, drive, and excitement		✓
New chord structures and alternatives to the traditional tonal system were explored		✓

Task 2: Musicology- Extended Written Response

In his later years, Strauss seemed to turn back to his roots and composed music that was highly reminiscent of his early classical work.

Aim: To develop student's skills in writing an extended musicology response.

Discuss this statement in terms of the *Second Horn Concerto*, making specific reference to the third movement. Use musical examples from the score to support your points.

Tip: Read the information under the following headings, provided at the start of this workbook, to help you complete your answer:

- "Work Background",
- "Listening Guide Overview"
- Activity 5, task 1 answers

Answers may include the following:

General relevant information:

- Strauss's early compositional style was inspired by Mozart, Haydn, and early Beethoven.
- Strauss's *Second Horn Concerto* premiered at the Salzburg Festival in 1943. This music festival was well-known for featuring the music of Mozart.
- Classical period musical characteristics in the *Second Horn Concerto*:
- Strauss has employed a Classical style of orchestra in this concerto.
- The tonality of his second concerto is rather traditional but much more complex than in his first horn concerto. Like the first, Strauss' *Second Concerto* opens with a statement in E flat major. However, instead of remaining in this key, it cycles through the keys of D flat, G, B flat and back to E flat before beginning an almost cadenza-like passage.
- In the first movement, (bars 82 - 103), Motif 5 is treated as a fugue appearing in the following instrumental parts: solo clarinet, solo horn, solo cello, solo viola, solo oboe and solo flute. This fugal section is reminiscent of a Classical *sinfonia concertante* (a common type of orchestral music of the Classical era, normally in several movements, in which one or more solo instruments contrast with the full orchestra). The use of this earlier type of compositional structure was typical of Strauss towards the end of his career, when he turned back to his roots and composed music that was highly reminiscent of his early classical work.

- The second movement is in a Rounded Binary form (an A section followed by a B section and concluded by a truncated restatement of the original A section) and begins in the key of A flat major, the sub-dominant of the first movement - modulation to a related key.
- In the second movement, the A section centres around one simple melody that is first introduced by the oboe and bassoon, then repeated by the horn.
- The third movement is a Rondo in 6/8. The basic structure of the Rondo can be reduced to ABACADA.
- The first and third movements both open with a solo horn statement. These two opening solo horn melodies are different. However, they are both based solely on the notes of a C major chord because chromatic notes were very difficult to play on a natural horn used in the 18th century. The solo horn part is largely based on triads and the natural notes that would have been easily accessible on the instrument.
- In the third movement, the D section begins with the solo horn playing a relaxed and lyrical melody, similar to the B section.
- Strauss' late style included light, graceful melodies that wove in and out of tonal harmonies with great virtuosity.

Music 1900 - 1945 characteristics in the Second Horn Concerto

- Complex harmonic progressions, formal manipulation, and the virtuosic nature of the solo horn part.
- Throughout the concerto Strauss uses chord progressions that are based on triads, but these do not follow the traditional harmonic motion of the Classical era.
- Strauss who was known for stretching forms into nearly unrecognizable conditions. He does this in the first movement, using a complex type of Theme and Variations form. The *first movement* is unified by six different recurring melodic fragments (motifs) which come from the opening solo horn melody. These six motifs are developed throughout the first movement, constantly interweaving and appearing both melodically and as contrapuntal material. E.g. Motif 1 and Motif 5.
- In the second movement, the B section modulates a tritone away into D major - this is a very unexpected key change to an unrelated key.
- In the third movement, Strauss breaks Rondo form tradition in that the A section is more of a compilation of a collection of notes than a single recurring melodic phrase. The main A section is a series of motives that comprise broken chords, all revolving around the key of E flat major. The first A section begins with the main motive in E flat, which cycles through G minor, B flat major, F flat major (enharmonically E major), G major, D minor, and then back to E flat major before the first B section begins. This is characteristic of Strauss who was known for stretching forms into nearly unrecognizable conditions.
- The beginning of the C section, in the third movement, is highly developmental- combining chromatic passages with intricate rhythmic exchanges between the solo horn and accompaniment. It emphasises unrelated keys such as B major and D major before modulating back to E flat major for the next A section. Strauss drifts to the extremes of chromaticism but does not succumb to complete atonality.
- In the third movement, at the end of the C section (bar 127 - 159), Strauss juxtaposes the four basic motifs scattered throughout the earlier parts of this rondo. These four basic motifs, include: the descending octave motif originally played by oboe (bar 9 - 12); the motif based on the first 5 notes of the rondo theme originally played by solo horn (bar 66 - 67); a motif taken from the B section theme originally played by solo horn featuring longer note values (bar 33 - 36); and the chromatic motif from the opening horn solo (bar 98 - 99).
- In the third movement, during the first five bars of the first A section, the quavers are beamed to imply a 6/8 time signature but the pitch changes every two quavers and implies that the music is in 3/4 instead.

Task 3: Composition

Aim: To compose your own short piece combining two contrasting musical styles: 18th century music (classical period) and *Music 1900–1945* (late 19th/early 20th century).

Nil provided.

Glossary

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