

SYDNEY  
SYMPHONY  
ORCHESTRA



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

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

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

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

Richard Gill AO  
(1941 – 2018)

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

# Background: Syllabus Topic

## Music of the Eighteenth Century

### Historic 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.

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### 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 and start opening up Australia
1814	○	Stevenson builds the first steam locomotive
1825	○	The first railway opens and 1826 first steam ship crosses the Atlantic.
1827	○	Beethoven dies
1837	○	Death of John Constable (artist) and Alexander Pushkin (poet)
1846	○	Great Potato famine in Ireland
1848	○	Karl Marx publishes The Communist.
1851	○	Gold discovered in Australia
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
1874	○	First Impressionist Exhibition (named after Monet painting)
1878	○	Edison develops electric light
1883	○	Krakatoa Volcano erupts killing 35,000
1889	○	Eifel Tower built
1890	○	Lumiere brother develop motion pictures
1893	○	New Zealand is the first country to give women the vote
1897	○	First zeppelin airship launched.

## Features of 19<sup>th</sup> Century Music

Musical Romanticism was marked by emphasis on originality and individuality, personal emotional expression, and freedom and experimentation of form. 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 propelled by harmonic tension and release created by the use of 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.

### Duration (Rhythm and Metre)

- Rhythmic tension created by cross rhythm, poly rhythms and use of rubato.
- Virtuoso material used complex rhythmic beat subdivisions requiring great dexterity and coordination.
- Frequent changes of metre and tempo within movements

### Tone Colour

- 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.

### Tonality

- Whilst music was tonal and still created through major and minor scales, modulations were adventurous, often unexpected and facilitated often through the use of a diminished seventh chord, from which there are many resolutions.
  - Works roamed a long way from the home key, and the dominant – tonic cadence, which punctuated the structure of Classical music was less important as the years passed.
-

## 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, through the use of 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.
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## Dynamics and Expressive Devices

- Composers began including detailed score markings to ensure the music was played exactly as they envisioned.
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## 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 a loose 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.
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## The 19<sup>th</sup> Century Orchestra Instrumentation

As concert halls grew, so too did the size of the orchestra.

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

## Techniques of Orchestration

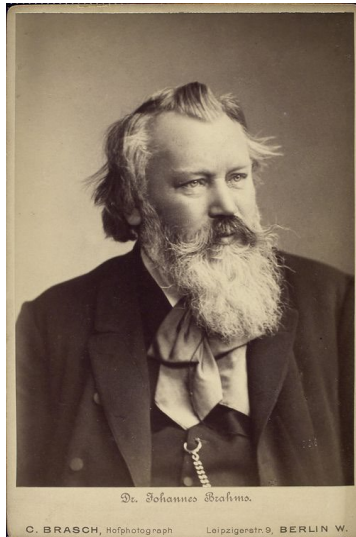
The most exciting and developed instrument of this time was the orchestra. After the “rules of orchestration” observed by the classical composers, composers of this period followed Beethoven’s lead, to break the dominance of the violins and high wind in taking melodic roles. Celli and bass lines were 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.



# Work: BRAHMS Piano Concerto No. 1 in D Minor Op. 15 (1858)

## Composer Background

### Johannes Brahms (1833 – 1897)



*Johannes Brahms. Photo by C. Brasch, Berlin, Public domain, via Wikimedia Commons*

The German composer, pianist, and conductor Johannes Brahms was one of the most significant composers of the nineteenth century. His works combine the emotional depth of the Romantic period with the formal structure of classical influences such as J. S. Bach and Beethoven. In his early twenties, Brahms met a number of influential instrumentalists and composers, including Robert Schumann. The relationship between Brahms and Schumann is considered to be a significant milestone in his professional and personal life.

Brahms worked as a musician in various roles and, while he began composing at a young age, it was not until the success of his German Requiem, in 1869, that he fully gained the confidence to write many of his major orchestral works. Now living in Vienna, Brahms was able to devote more and more of his time to composition, producing his Violin Concerto in D major, the Piano Concerto No. 2 in B flat major and his third and fourth symphonies, among other major works.

## Work Background

### Piano Concerto No. 1 in D minor Op. 15 (1858)

The piano concerto began as a sonata for two pianos, which Brahms often played with Clara Schumann, with whom he shared a friendship for nearly forty years. Brahms felt that the music needed more than two pianos to give it full expression. However, creating a concerto from the first three movements was a long and problematic process for the composer. “You can’t imagine what trouble it has given me.” Brahms wrote. “It is one botch-up from start to finish.” His friend, the renowned violinist, Joseph Joachim, advised Brahms that the problem lay with the orchestration. There were to be further setbacks. The premiere, with Brahms as soloist, had a lukewarm reception, severely diminishing his confidence as a composer. The score itself was not published until 1873, fourteen years after that first performance, and it would be many more years before Brahms gained full confidence in his ability to write major orchestral works.

The work reflects Brahms's effort to combine the piano with the orchestra as equal partners in a symphonic-scale structure. It thus differs from earlier Romantic concertos, where the orchestra effectively accompanied the pianist. Whether it was the orchestration, the lack of prominence for the soloist, the jagged opening melody or the sombre mood of some parts, the concerto challenged the pre-conceived expectations of a nineteenth-century concerto. Today, we appreciate the emotional depths of the music and the virtuosic skill required of the soloist. There are many striking contrasts of mood and key, brimming with musical invention and making extensive use of the expanded range and power of the piano as well as the larger Romantic orchestra.

## Instrumentation

Unlike later Romantic works, Brahms has employed a Classical-style of orchestra in this concerto.

Woodwind	Brass	Percussion	Strings	Solo
2 flutes	4 horns	Timpani (D and A)	Violin I	Piano
2 oboes	2 trumpets		Violin II	
2 clarinets			Viola	
2 bassoons			Cello	
			Double Bass	

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# Listening Guide

## Overview:

The concerto is in the standard three-movement form (fast-slow-fast).

Movement I: *Maestoso*

Movement II: *Adagio*

Movement III: *Allegro non troppo*

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## Movement I: *Maestoso*

This movement is in Sonata Form, but with multiple themes or subject groups, as became the practice during the Romantic period.

### Exposition

The concerto begins with a dramatic tonic pedal note in the timpani and double basses, before the jagged first theme bursts forth in unison violins and cellos. The B flat major triad outlined in the melody creates tension with the underlying D minor tonality.



This is followed by the second theme, in bars 27 to 44, a contrasting lament, presented by the violins, accompanied by references to the first theme.



A third theme appears in the woodwinds, together with tremolo violins at bar 45. This is in B flat minor, a distant key from the tonic.



Six striking chords lead the music back to D minor and the reappearance of the first theme at bar 67. A four-note phrase emerges in bars 77 and 78.



This expands, in bars 82 to 85, into the “fanfare” motif, which will become important later in the movement.



The piano enters at bar 91, not with a virtuosic flourish, but with a reflective fourth theme based on the four-note phrase.



However, it is not long before the dramatic trills of the first theme herald its return at bar 110. This time, the piano joins with the orchestra in the presentation. The piano then plays its own version of the second theme in the dominant key of A major before modulating to another distant key, E minor.

The piano now introduces the second subject, in the relative major, F major, beginning at bar 157.



This is repeated by the strings, who build the music to climax before two horns present the fanfare motif revealing that it has been the basis of the second subject. The exposition closes with a major version of theme three.

## Development

This section begins, at bar 226, with a cascade of octaves in F major, based on the first two notes of the fanfare motif, before quickly moving back to the tonic key and the first theme. This is subject to many transformations, while theme two also appears, this time in the lower strings.

The remainder of the development, beginning with the piano at bar 278, is based on diminished forms of two motifs from Theme three (originally bars 44 and 45). The key signature changes to the tonic major.



The piano and orchestra alternate with the dominant A, before the timpani announce the return to the tonic, D minor, and the start of the recapitulation (bar 310).

### Recapitulation

The Recapitulation is not an exact repetition of the Exposition. Neither does it follow the Classical tradition of presenting all of the original thematic material in the tonic key. This time, it is the piano and not the orchestra that presents the first theme. The piano melody, at bar 400, is in E major, creating a more intense point of dissonance with the D pedal point.

The second, lament theme is not heard at all and the third and fourth themes are heard in reverse order. The fourth theme, introduced in the Exposition by the piano, is first played in the recapitulation by the orchestra (bar 341) before being repeated by the piano in the dominant key of A major (bar 355). The third theme, again played by the woodwind, is also in the dominant key (bar 372), while the second subject is presented by the soloist but in the tonic major key of D major.

### Coda

There is no cadenza in this movement; an unusual feature for a nineteenth-century concerto. The music reverts to D minor for the energetic closing of the movement, from bar 444, which makes extensive use of the four-note motif before an emphatic ending in the tonic key.

## Movement II: *Adagio*

This Ternary Form movement, in D Major, is restrained, reserved and reflective in character. The movement has a sacred, hymn-like quality, underscored by Brahms' inscription above the first theme, 'Benedictus qui venit in nomine Domini' (Blessed is he who comes in the name of the Lord).

The muted strings introduce the first theme, accompanied by legato bassoons.



The piano enters with the first theme, in bar 14, and a responsorial passage between soloist and orchestra follows, before the piano introduces a new, convoluted theme at bar 29.



This leads to an austere, improvisatory passage for the soloist, beginning at bar 33.

The woodwinds play the return of the opening theme at bar 58, again repeated by the piano (bar 71), before the piano repeats its own theme (bar 87), this time leading to a passionate climax, before a subdued cadenza and a final statement of the first theme (bar 96).

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## Movement III: *Allegro non troppo*

The Rondo theme is a positive statement, belying its D minor tonality, introduced immediately by the piano and then repeated by the orchestra.



The music appears to meander at times, both melodically and harmonically, before the reappearance of the Rondo theme, in bar 36, and then, finally, the arrival of the cantabile second theme in F major, in bar 66, which provides contrast to the rhythmic Rondo theme.



The C section or theme, in B flat major, is presented by the violins and then taken up by the piano.



This theme undergoes further development in the form of an orchestral fugato (bar 238), before the piano leads the orchestra back to the Rondo theme at bar 275. After a dramatic passage, the piano emerges with a modified version of the second theme, in the tonic key of D minor (bar 238). A cadenza, notably absent from the first movement, marked 'quasi Fantasia', leads gently to an extended Coda, based on the Rondo theme, now in D major and a second, shorter cadenza passage, before a hope-filled close.

## Audio Excerpts

Access the Spotify playlist by visiting the following link:

[BRAHMS Piano Concerto No.1](#)

Excerpt No.	Movement	Time	Activity	Page
1	Movement 1: <i>Maestoso</i>	0:00 – 1:01	Activity 1	17
2	Movement 1: <i>Maestoso</i>	14:29 – 15:51	Activity 1	17
3	Movement 1: <i>Maestoso</i>	6:53 – 11:26	Activity 2	19
4	Movement 3: <i>Allegro non troppo</i>	5:05 – 5:50	Activity 3	21
5	Movement 2: <i>Adagio</i>	0:00 – 0:41	Activity 4	22



## Score Excerpts (Click below to access)

### Piano Concerto No.1 in D minor

Excerpt No.	Movement	Bars	Activity	Page
1	Movement 1: <i>Maestoso</i>	1 – 45	Activity 1	17
2	Movement 1: <i>Maestoso</i>	310 – 344	Activity 1	17
3	Movement 1: <i>Maestoso</i>	157 – 225	Activity 2	19
4	Movement 3: <i>Allegro non troppo</i>	238 – 274	Activity 3	21

## Additional Media Resources

Below is a curated selection of additional third-party media resources you might choose to use in supporting your students to engage in concert preparation.

### **Johannes Brahms: Introduction to the composer**

<https://www.youtube.com/watch?v=06n7LEJtd9U>

### **Brahms Piano Concerto No. 1 Recording plus score**

<https://www.youtube.com/watch?v=ZfukWa10ilQ>

# Learning Activities

## Activity 1: Aural Skills

In this activity the students will explore the ways in which the composer has used the concepts of music to create the dramatic first subject of the concerto's first movement.

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### Task 1

Listen to bars 1 to 25 of the first movement (**Audio Excerpt 1**) and answer the following questions on your own paper or device.

**Focus question:** How has the composer created tension in this excerpt?

**Scaffolding questions:**

1. Identify the performing media.
  2. Discuss the tone colours used in this excerpt.
  3. Describe or graph the shape of the melody in this excerpt.
  4. Identify any expressive techniques or ornamentation used in the excerpt.
  5. Describe the harmonies used in the excerpt.
  6. Describe the dynamics of the excerpt.
- 

### Task 2

Now listen to bars 310 to 344 of the first movement (**Audio Excerpt 2**).

**Focus question:** Compare and contrast these two excerpts with reference to the concepts of music.

**Scaffolding questions:**

1. Compare the performing media in both excerpts.
2. Compare the melody in both excerpts. What aspects of the melody are the same and what has been changed in the second excerpt?
3. Compare the texture and harmonies in both excerpts.
4. Compare the dynamics of both excerpts.

Compile your observations in a table such as this.

Concept	Excerpt 1	Excerpt 2
Pitch (Melody)		
Pitch (Harmony)		
Duration		
Texture		
Performing media		
Dynamics		

### Task 3

*“Musical Romanticism was marked by emphasis on originality and individuality, personal emotional expression, and freedom and experimentation of form.”*

<https://www.britannica.com/art/Romanticism/Music>

The music of this concerto was written at a time of turmoil and tragedy for Brahms' close friends, Robert and Clara Schumann. Discuss the significance of a composer's personal experience to the process of composition and to an audience's understanding of the work.

## Activity 2: Listening, score reading and musicology

In the first task, the students will investigate specific composition techniques used in the concerto and investigate some less familiar score markings. In the second task, the students will have an opportunity compare and contrast Brahms' approach to the solo concerto with that of two other nineteenth-century composers.

### Task 1

Study bars 157 to 225 of the first movement, **Score Excerpt 3**, and listen to **Audio Excerpt 3**. Answer the following questions on your own paper or device.



2. Explain how contrast is introduced between the music of bars 157 to 160, and the following two phrases, bars 166 to 170 and 171 to 175.
3. With reference to the concepts of music, describe how variety is introduced by the composer in the repetition of the theme in bars 184 to 192.
4. Study bars 157 to 175 and identify the source of the “fanfare” motif, which appears in various instruments in bars 193 to 215.
5. Listen to bars 199 to 225 (audio cue 9:33-11:27) and explain how tension and release is achieved in the music.
6. Give the meaning of the following:
  - a. *ein Pult* (bar 207, Violin 1)
  - b. 3. 4. (bars 208 and 211, French horn)
  - c. Solo (bar 210, French horn)
  - d. *mutano in B basso* (bar 220, French horn)



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## Task 2

Brahms gives the orchestra a more prominent role in this concerto than other concertos of the nineteenth century. It has been suggested that the lack of a striking opening by the piano is one of the reasons for the initial poor audience reception to the concerto.

Investigate the opening of the following two nineteenth-century piano concertos, written ten to fifteen years before the premiere of Brahms' work. One of them is by his friend, Robert Schumann. Compare and discuss the timing and style of the piano part in these concertos with that of Brahms Piano Concerto No. 1.

### **Schumann Piano Concerto in A minor (Composed 1845)**

[https://www.youtube.com/watch?v=vh5Nxjz1Uk&ab\\_channel=WillLiang](https://www.youtube.com/watch?v=vh5Nxjz1Uk&ab_channel=WillLiang)

Audio cue: 0:00–5:15

### **Liszt Piano Concerto No. 1 in E flat major (Composed 1849)**

[https://www.youtube.com/watch?v=FQqQcWoTPaU&ab\\_channel=MaxLima](https://www.youtube.com/watch?v=FQqQcWoTPaU&ab_channel=MaxLima)

Audio cue: 1:30-6:15

### **Brahms Piano Concerto No. 1 in D minor (Composed 1858)**

<https://open.spotify.com/playlist/4eZmhunZeX9zIB7unNTCo8?si=c4ffc339e7704050&nd=1>

Audio cue: 0:00-5:18

## Activity 3: Aural

In this activity, the students will investigate the fugato passage from the third movement of the concerto. They will analyse the use of the melodic subject in the contrapuntal texture and the way that the tone colours of the different instruments enable the listener to identify the different layers in the texture.

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### Core Task

Listen to Movement 3, bars 238 to 274 (**Audio Excerpt 4**) and answer the following questions on your own paper or device.

**Focus question:** With reference to the layers of sound, explain the composer's use of pitch in this excerpt.

### Scaffolding questions:

1. What family of instruments begins this excerpt?
  2. How many layers are there in the first half of the excerpt?
  3. Describe the texture of these layers.
  4. Describe the use of the pitch material in these layers.
  5. What family or families of instruments enter halfway through the excerpt?
  6. Describe the relationship between the two families of instruments with reference to pitch and texture.
- 

### Extension Task

Study the music of the excerpt (**Score Excerpt 4**)

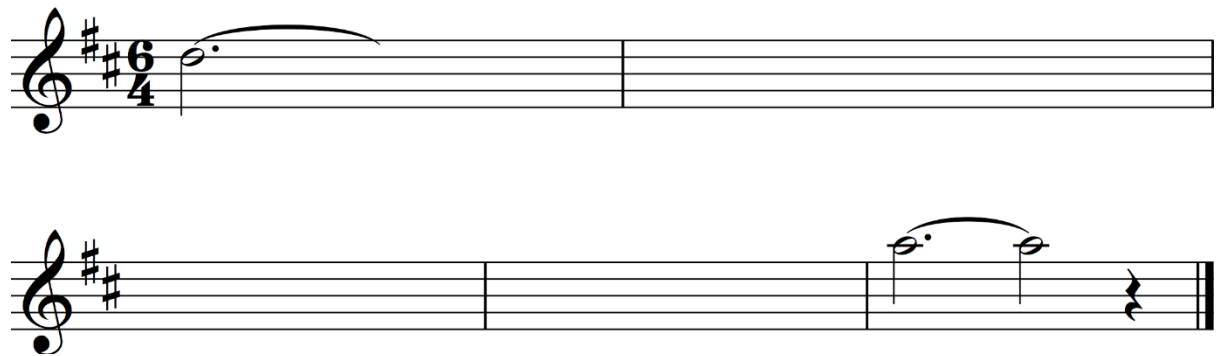
Discuss any similarities and differences between Brahms' miniature fugue and a fugue from the Baroque period. Use an information page, such as the following, to summarise the features of a fugue. <https://www.newworldencyclopedia.org/entry/Fugue>

## Activity 4: Aural and Composition

In this activity the students will explore passages from the second movement of the concerto and create their own harmonisation of a melody from the movement.

## Task 1

Listen to bars 1 to 6 from the second movement, Adagio (**Audio Excerpt 5**), and notate the violin part in correct pitch and time on the staff below. The first and last notes are given for you.



## Task 2

Listen to **Audio Excerpt 5** again and describe the accompaniment to the melody. Consider the concepts of pitch, duration, performing media, texture and dynamics.



### Task 3

Select one of the two following options for this composition task.

### Option 1

Here is a version of the melody from the end of the movement (bars 96 to 103). Harmonise this melody in chorale style for four instruments or voices of your choosing. If possible, perform your arrangement



## Option 2

Compose an accompaniment for this melody, taken from bars 80 to 84 of the second movement. You may write for three accompanying instruments, in addition to the melodic instrument of your choosing OR you may write a piano accompaniment for this melody. If possible, perform your arrangement.



## Activity 5: Performance

In this activity the students will become familiar with the main theme from the final Rondo movement. They will have the opportunity to investigate the Baroque and Classical influences on Brahms – evident in the balanced structure, rhythmic energy and contrapuntal bass line.

### Task 1

Perform this arrangement of the Rondo theme from Movement 3 of the Concerto. The music is based upon the piano part and can be played as a piano solo. Any bass clef instruments can play the bass line. Other instruments can be included, as available, to create a fuller ensemble sound. A B flat version of the top two staves is included at the end, if required.

### Rondo Theme

From Movt 3 of Piano Concerto No. 1

Johannes Brahms

**Allegro**

Flute/Violin

Oboe/Violin 2

Clarinet in B $\flat$

Alto Saxophone

Horn in F

Trumpet in B $\flat$

Piano

6

Fl.

Ob.

Cl.

Alto Sax.

Hn.

Tpt.

Pno.

*pp*

*pp*

This musical score page contains measures 6 through 10 of a piece. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Horn (Hn.), Trumpet (Tpt.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 6 is marked with a '6' and a repeat sign. The Flute and Oboe parts feature complex, rapid sixteenth-note passages. The Clarinet and Alto Saxophone parts play a steady eighth-note accompaniment. The Horn and Trumpet parts have rests in measures 6-8, followed by eighth-note patterns in measures 9-10. The Piano part provides a harmonic foundation with a mix of eighth and sixteenth notes. Dynamics include *pp* (pianissimo) in measures 9 and 10 for the Clarinet and Alto Saxophone.

11

Fl. *tr*

Ob. *tr*

Cl. *ff*

Alto Sax. *ff*

Hn. *pp* *f*

Tpt. *pp* *f*

Pno. *tr*

The musical score is written for a woodwind and brass ensemble with piano accompaniment. It consists of seven staves. The first staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Clarinet (Cl.), the fourth for Alto Saxophone (Alto Sax.), the fifth for Horn (Hn.), the sixth for Trumpet (Tpt.), and the seventh for Piano (Pno.). The key signature has one flat (B-flat). The score begins at measure 11, indicated by a rehearsal mark. The Flute, Oboe, and Clarinet parts feature trills (tr) and slurs. The Alto Saxophone part has a double fermata. The Horn and Trumpet parts have dynamic markings of pp and f. The Piano part has a trill. The score ends with a double bar line.

# Rondo Theme

From Movt. 3 of Piano Concerto No. 1

Johannes Brahms

**Allegro**

1st Bb

2nd Bb

5

1st

2nd

9

1st

2nd

13

1st

2nd

Detailed description: This image shows the first 16 measures of the Rondo Theme from the third movement of Johannes Brahms' Piano Concerto No. 1. The music is in 2/4 time, D major, and marked 'Allegro'. It is arranged for two parts: 1st Bb and 2nd Bb. The score is divided into four systems, each with a first and second ending. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and specific notes (quarter, eighth, and sixteenth notes, rests, and trills). The first ending of the fourth system concludes with a double bar line.

# Assessment

These rubrics are designed to offer you assistance with formative and summative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

## Activity 1

Evidence of learning and engagement

A student is able to:

- Engage confidently with unfamiliar music.
- Describe a composer's use of the concepts of music and the effect upon the listener.
- Record their observations using correct concept terms and appropriate musical vocabulary.
- Identify and discuss common techniques used to create tension in music: dissonance, melodic contour, register, tone colour and duration.
- Aurally discern similarities and differences between two presentations of the same thematic material, with reference to pitch, duration, texture and performing media.

### Activity 1 Task 1

<ul style="list-style-type: none"><li>• Explains in detail how tension is created and selects appropriate examples to support response</li><li>• Demonstrates a high level of aural understanding with well-supported observations, including detailed descriptions of musical concepts</li><li>• Correctly identifies harmonies</li></ul>	Substantial
<ul style="list-style-type: none"><li>• Explains in some detail how tension is created and selects mostly appropriate examples to support response</li><li>• Demonstrates aural understanding with observations, including descriptions of musical concepts</li><li>• Identifies harmonies but answer may contain inaccuracies</li></ul>	Sound
<ul style="list-style-type: none"><li>• Provides some points about how tension is created</li><li>• Demonstrates some aural understanding with some observations, makes generalisations and may provide supporting examples</li></ul>	Basic

### Activity 1 Task 2

<ul style="list-style-type: none"><li>• Describes in detail how the composer creates variety and interest between the Exposition and Recapitulation excerpts using suitable examples to support observations</li></ul>	Substantial
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<ul style="list-style-type: none"> <li>Includes detailed references to the concepts of pitch, duration, texture and performing media</li> <li>Demonstrates aural understanding, although descriptions of musical events may contain some inaccurate observations</li> </ul>	
<ul style="list-style-type: none"> <li>Describes how the composer creates variety and interest between the Exposition and Recapitulation excerpts, including some examples to support observations</li> <li>Includes references to the concepts of pitch, duration, texture and performing media</li> <li>Demonstrates some aural understanding, but makes generalisations and may not provide supporting examples</li> </ul>	Sound
<ul style="list-style-type: none"> <li>Demonstrates limited aural understanding in identifying similarities and differences between the two excerpts</li> </ul>	Basic

## Activity 2

Evidence of learning and engagement

A student is able to:

- Engage confidently with unfamiliar music.
- Demonstrate their knowledge of key and harmony in the identification of harmonies in a musical example.
- Describe a composer's use of the concepts of music to create variety and contrast within an extended musical example.
- Identify and discuss common techniques used to create tension in music: dissonance, melodic contour, register, tone colour and duration.
- Describe the techniques used by a composer to extend and develop melodic material.

Activity 2	
<ul style="list-style-type: none"> <li>Correctly identifies harmonies</li> <li>Explains in detail how contrast, variety and tension are created in the excerpt and selects appropriate examples to support response</li> <li>Demonstrates a high level of aural understanding with well-supported observations, including detailed descriptions of musical concepts</li> <li>Analyses in detail the musical features with reference to the score</li> <li>Demonstrates effective research or critical thinking to explain given terms</li> </ul>	Substantial



<ul style="list-style-type: none"> <li>Identifies harmonies but answer may contain inaccuracies</li> <li>Explains in some detail how contrast, variety and tension are created and selects mostly appropriate examples to support response</li> <li>Demonstrates aural understanding with observations, including descriptions of musical concepts</li> <li>Analyses in some detail the musical features with reference to the score</li> <li>Demonstrates effective research to explain given terms</li> </ul>	Sound
<ul style="list-style-type: none"> <li>Identifies the primary triads</li> <li>Provides some points about how contrast, variety and tension are created in the excerpt</li> <li>Demonstrates some aural understanding with some observations, makes generalisations and may provide supporting examples</li> <li>Analyses some musical features with some reference to the score</li> <li>Requires guidance to research the meaning of given terms</li> </ul>	Basic

### Activity 3

Evidence of learning and engagement

A student is able to:

- Engage confidently with unfamiliar music.
- Describe a composer's use of the concepts of music and the effect upon the listener.
- Record their observations using correct concept terms and appropriate musical vocabulary.
- Describe the structure of a musical example with reference to the concepts of music.
- Identify and describe the techniques of fugal form employed in the example.
- Compare the use of these techniques in examples from different musical periods.

### Activity 3

<ul style="list-style-type: none"> <li>Outlines the structure of the excerpt with extensive detail</li> <li>Demonstrates a developed aural understanding through a detailed discussion of how the concepts of pitch, and texture are used to create interest in the excerpt</li> </ul>	Substantial
<ul style="list-style-type: none"> <li>Outlines the structure of the excerpt with some detail</li> </ul>	Sound

<ul style="list-style-type: none"> <li>• Demonstrates a competent aural understanding through a description of how the concepts of pitch and texture are used to create interest in the excerpt</li> </ul>	
<ul style="list-style-type: none"> <li>• Outlines basic structure of the excerpt with limited detail</li> <li>• Demonstrates a basic aural understanding with limited or unsupported references to the concepts of pitch and texture</li> </ul>	Basic

## Activity 4

Evidence of learning and engagement

A student is able to:

- Demonstrate an aural discernment of the contour and intervals of a given melody.
- Demonstrate an aural discernment of the rhythm and related note values of a given melody.
- Describe the accompaniment to a melody with reference to the concepts of music.
- Identify the key of an example melody and its primary and secondary triads.
- Identify the chords required to harmonise a given melody.
- Correctly notate the harmony parts for four instruments/voices or piano.
- Arrange the pitches correctly for the chosen performing media.
- Clearly represent their intentions on the score including consideration of expressive detail.

### Activity 4 Task 1

• Notates the pitch and rhythm with accuracy	5
• Notates the pitch and rhythm with substantial accuracy	4
• Notates the pitch and rhythm with some accuracy	3
• Notates the pitch and/or rhythm with basic accuracy	2
• Notates the pitch and/or rhythm with limited accuracy	1

### Activity 4 Task 2

• Describes THREE features of the accompaniment with reference to the concepts of music	Substantial
• Describes TWO features of the accompaniment with reference to the concepts of music	Sound

<ul style="list-style-type: none"> <li>• Describes ONE feature of the accompaniment with limited reference to the concepts of music</li> </ul>	Basic
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### Activity 4 Task 3

<ul style="list-style-type: none"> <li>• Demonstrates the capacity to identify the key and its primary and secondary triads</li> <li>• Independently identifies the chords required to harmonise the given melody</li> <li>• Correctly notates the harmony parts for four instruments/voices or piano</li> <li>• Arranges the pitches correctly for the chosen performing media</li> <li>• Clearly represents their intentions on the score including consideration of expressive detail</li> </ul>	Substantial
<ul style="list-style-type: none"> <li>• Identifies the key and, with guidance, the primary and secondary triads</li> <li>• identifies the chords required to harmonise the given melody</li> <li>• Notates the harmony parts for four instruments/voices or piano with some incorrect notes, pitch doubling or awkward pitch movement within parts</li> <li>• Arranges the parts but with minor problems of register or pitch range</li> <li>• Creates scores with clear intentions</li> </ul>	Sound
<ul style="list-style-type: none"> <li>• Requires support to construct the appropriate primary and secondary triads</li> <li>• Identifies the primary triads required to harmonise the melody but demonstrates limited knowledge of secondary triads</li> <li>• Has difficulties in effectively notating the harmony parts</li> <li>• Arranges the parts but with incorrect register or pitch range</li> <li>• Creates poorly edited score with inadequate performance directions</li> </ul>	Basic

## Activity 5

Evidence of learning and engagement

A student is able to:

- Collaborate with others in the preparation of the project.
- Perform their part in the piece with technical skill and stylistic understanding.
- Demonstrate an understanding of notation and use this to present an expressive interpretation of the score.
- Demonstrate ensemble performance skills.

- Discuss the historical, social and musical influences evident in the composition and performance.
- Apply learning about structure, dynamics, expressive techniques, texture and performing media in the Nineteenth Century period to the performance and analysis of the arrangement.

# Suggested Answers and Teaching Notes

## Activity 1: Aural Skills

### Teaching Notes: Activity 1

- These tasks are designed for both Course 1 and Course 2 students.
- Tasks 1 and 2 are set out with an examination-style question and then scaffolding questions to assist the students with their listening and compiling their observations to answer the focus question. Breaking down the question components also enables you to guide your students thinking. It may also assist you in assessing a student's understanding of a concept and their confidence in discussing its use in the excerpt.
- The questions may be completed with or without reference to the score. However, it is suggested that all students study the score when reviewing their responses. The score excerpts have been included above. Students with little experience with notation will be able to observe the angular shape of the melody and the inclusion of accidentals and trills in the music.
- The NSW HSC syllabus lists ornamentation as an expressive technique. In the answers, it is discussed as both an expressive technique and a special tone colour.
- The first excerpt is from the Exposition and the second is from the Recapitulation. This is an opportunity to discuss with the students that in Sonata Form the Recapitulation is not an exact repetition of the Exposition. In addition to the harmonic change evident in the second subject, other variations in pitch, duration and phrase length may be observed in works of the eighteenth and nineteenth centuries. It is also interesting to note that Brahms, despite his Classical influences, does not begin with a double exposition, where the orchestra presents both subjects and then the solo instrument presents its own version of the two subjects. It is not until the Recapitulation that the piano plays the first theme.
- There are many musical references and commentaries on the relationship between Brahms and the Schumanns, as well as Robert Schumann's attempted suicide and the subsequent events. Given the mental health issues involved and the complex and private nature of the relationship between Clara Schumann and Brahms, it is suggested that teachers touch lightly on the historical background to the concerto in Task 3 and focus on the idea of music as a form of self-expression, which can be applied to all genres of composition and performance, including a student's own.

### Task 1

#### Scaffolding questions:

1. The performing media are Symphony orchestra. The key layers or instruments are the timpani, the strings and the woodwind.
2. The opening timpani roll, supported by double basses and horns, in their lowest register, creates a dark, foreboding tone colour. The violins play across a wide pitch range, creating a variety of tone colour, with their highest notes producing a strident sound. The flutes also play in their upper register, producing a similarly shrill tone colour. Brahms has the clarinets play in their lowest, chalumeau, register for most of the excerpt, while the bassoons are often playing in their upper register (and using

the tenor clef, as do the 'cellos, although they, like the violins are leaping from upper to lowest register.)

3. The angular shape of the melody is important to the effect of the music. The notes are mainly chordal, with a short, balancing scalar phrase. The use of chromatic notes adds to the angular nature of the melody.
4. Trills are important in the excerpt. The melodic trills mirror the timpani trill or roll at the start. The trills appear on flattened notes, emphasising the dissonance created.
5. Dissonance is the main harmonic feature. The excerpt begins with a D pedal point but the melody begins in B flat. This conflict between D and B flat immediately creates a powerful tension that will unfold throughout the movement. In the second half of the excerpt, the harmony moves to a low A and C sharp pedal, creating further dissonance with the melodic B flat and D pitches. The excerpt finishes with a D diminished seventh, B flat (with an emphatic D pedal point in the brass), D diminished and D minor – both of these over the dominant pedal note of A.
6. The excerpt has a fortissimo dynamic throughout.

### Focus Question:

The composer creates tension in this excerpt using the concepts of pitch, tone colour, and dynamics.

*Pitch:* The dissonance between the D pedal point and the melody (in B flat) creates tension. When the pedal note changes, the dissonance remains. The melody, although based on chord notes, jumps around unexpectedly, creating tension. The emphasis of the semitones in the melody creates tension and dissonance with the harmony parts, especially the pedal notes.

*Tone colour:* The excerpt begins with a low D played by the timpani, double basses and horns. The registers and fortissimo dynamics create a harsh tone colour, which contributes to tension in the excerpt. Some instruments are playing at the extremes of their register. The trills, often placed on chromatic notes or points of semitone movement, add a further fiery or dramatic tone colour.

*Dynamics:* The fortissimo dynamic established at the beginning, is maintained throughout the excerpt, magnifying the dissonance and contributing to the harsh tone colours.

## **Task 2**

### Scaffolding questions:

1. The piano is the main instrument at the beginning of excerpt 2. The timpani and other bass instruments again begin the excerpt, with a D pedal point. The rest of the orchestra join halfway through excerpt 2, with the violins and violas, then all violins and woodwinds echoing (call and response) the piano motif.
2. The melody is recognisably the same. It has the same shape and uses the same rhythm as excerpt one but the pitches and harmonies are different. There is still dissonance. The piano begins in E major above the D pedal note. The second phrase begins at a different relative pitch and suggests D minor, although the persistent G# continues to create tension. By the time the strings enter, the music has returned to the same pitches and harmonies as excerpt 1.
3. The texture of excerpt 2 is thinner, with the piano accompanied only by timpani and other bass instruments at the start. Even as the orchestral layers begin to build, the

statement and answer between the piano and orchestra ensures that the piano is able to be heard. The strings play at a lower pitch in excerpt 2. The pedal note and harmonies in both excerpts are used in similar ways to create dissonance and tension.

4. The dynamics in excerpt 2 have more variety. The lighter texture results in a more moderate dynamic. The piano enters fortissimo but all the other instruments enter forte or mezzo forte. It is. Not until the climax at the end of the excerpt that all instruments are playing fortissimo.

Concept	Excerpt 1	Excerpt 2
Pitch (Melody)	Angular and jumpy Melody in B flat	Similar shape (unity) Melody in E major (variety)
Pitch (Harmony)	Use of pedal point Dissonance	Use of pedal point (unity) Dissonance (unity)
Duration		Same rhythm used in melody (unity)
Texture	Full texture – all instruments Unison strings present melody Statement and response between upper and lower strings.	Thinner texture – fewer instruments Harmonised version of theme by piano Statement and response between piano and strings.
Performing media	Orchestra	Piano
Dynamics	Fortissimo throughout (unity)	Fortissimo throughout (unity)

#### Focus question:

The two excerpts are based on the same melodic and harmonic material. Variety is introduced in excerpt 2 through the concepts of performing media, pitch, texture and dynamics.

*Performing media:* The piano is the main instrument in excerpt 2. The orchestra is mainly used as an accompaniment until later in the excerpt, where it begins a dialogue with the piano.

*Pitch:* The same melodic shape is used in both excerpts but the pitch of the melody is different at the start. The same pitch pedal point is used at the start. Dissonance is created between the melody and the harmony (pedal point) in both excerpts. The G# in the second version creates an augmented 4th with the D pedal. The piano plays a harmonised version of the melody, whereas the strings presented it in unison.



*Texture:* The texture in excerpt 2 is thinner, creating contrast between the two excerpts. There is more use of sustained notes in many parts. More is made of the statement and response in excerpt 2.

*Dynamics:* There is more dynamic variety in excerpt 2. The reduced number of layers results in a softer dynamic level in excerpt 2. The music in excerpt 2 gradually builds in volume to create a climax.

## Activity 2: Listening and Score reading

### Teaching Notes: Activity 2

- It would be helpful to print copies of the questions for the students.
- The students should use both audio and score to complete their answers.
- The harmonies used by Brahms in this passage are early examples of his style, including the constant shifts, chromaticism and delayed resolutions but continuing with the basic tonal foundation employed in Baroque and Classical compositions.
- Brahms is still using natural horns in his orchestra, despite the many key changes that occur.
- In the two comparison concertos, as in others from the nineteenth-century, the piano enters at the start of the first movement and immediately announces itself as the focal point of the music.
- The role of the orchestra as accompaniment rather than partner is more obvious in the Schumann and Liszt, even when particular orchestral instruments introduce important melodic material.

#### 1. Bars 157 to 160

Bar 157	F major	F major	F major 9th*	F	F/A 1st inv.	C
Bar 158	Dm	Dm	Dm7/C 4th inv.	G7/B 1st inv.	G7/D 2nd inv.	C/G 2nd inv.
Bar 159	F#dim7th/G*	G7	C/G 2nd inv.	F#dim7th+4/G* NB Raised 4th Chromatic passing note	F#dim7th+4/G Resolves to 3rd	G7

Bar 160	C/G 2nd inv.	Cdim7th with added 9th Chromatic passing note	G7	Csus4	C 4th resolves to 3rd, then 2nd, D passing note	C7
Bar s 161	F major					

\*Some students may identify this harmony as C major/F. The rising melody would suggest that the first three chords are placing notes related to the opening tonic harmony but the reappearance of the same chord on beat six would also support identifying this chord as the dominant.

\*\*A diminished 7<sup>th</sup> chord may be named after any of the four notes in the chord, as all may provide a pivot to the next chord. The chords identified here as F#dim7th, may also be correctly identified as A diminished 7<sup>th</sup> and E flat diminished 7<sup>th</sup>, respectively. The choice of F# recognises the relationship of these chords as a dominant substitute to the prevailing G harmony in this bar.

Summary: Students may observe that, despite the apparent complexity, there is a simple cycle of fifths underlying the harmonic progression in these bars. Brahms uses the various inversions, suspensions and chromaticism to enrich the harmonic colour and create tension and release within the passage. While still observing a tonal foundation, dissonance is more common in the Romantic period, with chromaticism being used to introduce expression. Seventh and ninth chords appear more frequently. Inversions and pedal notes create freer progressions.

2. The music of bars 157 to 160 is homophonic, with mainly block harmonies. In bars 166 to 170, a new melody is introduced, with more rhythmic variety. The extended note in the centre of each bar contrasts with the faster duration notes in the accompanying parts. There is a two-against-three rhythm between the quaver arpeggios in the bass (left hand) and the triplets in the right hand alberti accompaniment. This style of piano writing is characteristic of the Romantic period. In bars 171 to 175, the triplets continue in the right hand accompaniment but the melody and left-hand harmonies return to a crotchet rhythm, creating further variety, as well as unity with bars 157 to 160.
3. When the theme is repeated in bars 184 to 192, variety is introduced by:

*Performing media:* The strings now present the theme.

*Texture:* The piano plays a countermelody to the string theme. The piano plays in octaves, contrasting with the homophonic harmonies of the string parts.

*Duration:* The piano part is constant quavers, contrasting with the string rhythms.

*Pitch:* The first four bars of the theme are repeated before the “fanfare” motif from bars 166 to 170, appears and is extended. The piano countermelody begins in E major (similar to the harmonic dissonance created at the recapitulation of the first

theme in bar 310). The chromaticism of the countermelody adds to the variety of this presentation of the theme.

4. The “fanfare” motif first appears in 166 to 170.
5. Tension and release are achieved through:
  - The rising and falling phrases of the piano part.
  - The use of the rising semitone in both the piano melody (ascending) and the inner voices when the melody is descending creates tension.
  - The sudden shift to F minor, as well as the chromaticism creates tension, which is only resolved when the music comes (almost) to rest in F major in bar 210.
  - The use of dynamics – crescendo and diminuendo – in the piano part and the gradual resolution with a pianissimo dynamic.
  - The augmentation of note values in the final bars creates release from the shorter notes of the piano part in the preceding bars.
6. Give the meaning of the following:
  - a) *ein Pult* means one desk. Rather than a solo from a single player, there will be two violins playing this part.
  - b) There are four French horns in Brahms’ orchestra. These numbers, 3. 4., indicate which one is to play the given notes. French horns, unlike other instruments, are not assigned parts in a hierarchical way. For more information on horns and orchestral arranging see: <https://andrewhugill.com/OrchestraManual/horns.html>
  - c) Solo (lit. alone), this indicates to the player that this is an important melodic part and not an ensemble passage.
  - d) *mutano in B basso*. This is telling the horn player to change to a B flat tuning by changing the crook or length of pipe placed at the mouthpiece end of the instrument. The notes will sound a fifth lower than written. For more information see: [http://www.public.asu.edu/~jquerics/natural\\_horn.htm](http://www.public.asu.edu/~jquerics/natural_horn.htm)
  - e) These are literally nontuplets but, in practice, this is three sets of triplets, comprising half of the 6/4 bar each.



## Activity 3: Aural Skills

### Teaching Notes: Activity 3

- This activity may be undertaken by both Course 1 and Course 2 students, although the Extension task may be more appropriate for Course 2 students.
- This task is set out with an examination-style question and then scaffolding questions to assist the students with their listening and compiling their observations in order to answer the focus question. Breaking down the question components also enables you to guide your students thinking. It may also assist you in assessing a student's understanding of a concept and their confidence in discussing its use in the excerpt.
- The aural task should be completed without reference to the score but it would be a useful visual guide for all students in reviewing their answers to see the entry of the different voices in the fugue and the imitation (call and response) between the various instruments in bars 263 to 274.
- French horns are brass instruments but are often specifically matched with the woodwind instruments in Classical and Romantic music.

### Core Task

#### Scaffolding questions:

1. The string instruments begin this excerpt.
2. There are four layers in the first half of the excerpt. The cellos and double basses play as one layer.
3. Staggered entries are used, in a fugal style.
4. Each new layer imitates or plays the same melodic material or subject. Once they have entered, each layer continues. The double basses enter six bars after the cellos, playing the same part an octave lower. The first two layers, second violins and cellos present the theme in an almost identical manner, although the cellos start on the dominant note, A flat (outlining an F minor chord), while the second violins begin on the tonic note of D flat. The violas play only a shortened and modified version of the subject. However, the first violins, which enter last, do play the full version, beginning on A flat. Each presentation of the subject is followed by a countersubject. This material is different in each layer.
5. The brass and then the woodwind instruments enter halfway through the excerpt.
6. The strings and woodwinds begin a passage of imitation between the instrumental groups and then between individual instruments. This call and response introduces a different texture, although one still based on imitation. The motifs used in this part of the excerpt are based on the opening of the main subject. The texture is lighter and the harmonies are less complex.

Note that not every motif is repeated in exact imitation. Although the semiquaver rhythm is consistent, there are different versions of the motif that are shared between the instruments.

#### Focus question:

The pitch material is used to create unity and variety in this excerpt.

- The fugal texture of the excerpt creates unity and variety.
- The imitation of the opening subject creates unity, while the staggered entry of the melody on different pitches creates variety.
- The counter subject material contrasts in pitch and duration with the subject.
- The opening motif from the fugue subject is shared in a call and response texture during the second part of the excerpt, creating unity and variety.
- The shorter, motivic writing creates variety.
- The use of a variety of instrumental tone colours in this section creates variety.

### Extension Task:

- The use of a subject and countersubject is common to both examples of a fugue.
- The entry of the subjects on the tonic and dominant notes is common to both examples of a fugue.
- In a Baroque fugue, the subjects would reappear in related keys.
- In Brahms' fugue the second entry of the subject is in the key of F minor. This movement of a third, with the common note, is an innovation of the Romantic period.
- The cello and first violin entries begin as real entries. i.e. they all have the same intervals as the original second violin subject but this exact imitation is not sustained.

## Activity 4: Aural and Composition

### Teaching Notes: Activity 4

- You Chorale style means four-part harmony. Students will probably be familiar with SATB vocal writing and this task may be completed in that way or the parts may be assigned to four instruments – either in a standard combination or four available instruments.
- Ideally, any composition should be performed.
- There is no “correct” harmonisation. The students can compare their own harmonisation with Brahms but this should not be seen as the “answer”.
- In the concerto, the second melody is accompanied by both woodwind instruments and piano. The students could investigate Brahms' accompaniment when they have finished their own composition.
- Friendship is a theme that underscores the writing of this concerto. Course 1 students could be set the task of composing a song or instrumental piece of music on the theme of friends or friendship.

## Task 1



## Task 2

- Even though the question in Task 1 has asked the students to notate the violin, this is, in fact played in unison the first and second violins and doubled, an octave lower, by the violas.
- This creates a sparse texture and soft dynamic, to accompany the muted violins and violas. There are three main layers in this excerpt.
- The most immediate aspect of the accompaniment is the constantly moving bassoon part.
- These instruments are playing in thirds – consonant harmony – in their middle to upper register. In the subsequent bars, they move to the tenor clef, as the pitch rises further.
- In the first bar, the bassoons play a descending scale, which the violins imitate in their second bar. (Some commentators suggest that the bassoon part warrants inclusion as part of the theme.) The crotchet rhythm and descending movement create contrast with the sustained pitch in the first bar of the violin melody.
- In the second bar, the bassoon part ascends in step, while the violin melody descends, creating contrary motion and some dissonance or tension in the process.
- Syncopation in bar three of the bassoon part, creates a cross rhythm with the violin melody before the parts come together rhythmically in bar four.
- Beneath this, the cellos and double basses play a tonic pedal (D), for the first three and a half bars, before stepping gently down to the dominant in the last bar, where they are joined by the horns.

## Activity 5: Performance

### Teaching Notes: Activity 5

- You Stage 6 students should be able to navigate rehearsing and performing this arrangement without a conductor.
- Consider using a performance diary or *viva voce* for the students to demonstrate their analysis skills in observing the four-bar phrases, the use of syncopation and the contrapuntal writing in the bass part.

# GLOSSARY

Musical term	Definition
<b>a2</b>	Two instruments play the given pitch.
<b>Accompaniment</b>	The part of the music that is not the main theme or tune, but the musical support.
<b>Da capo</b>	From the beginning.
<b>Dissonant</b>	The term describing the sound when notes played simultaneously do not blend together but clash.
<b>Duration</b>	Referring to the rhythmic aspects of music, length of sounds or silence.
<b>Dynamics and expression</b>	Volume and choice of how the sound is made.
<b>Expressive techniques</b>	Ways of playing or articulating a sound often related to the interpretation of a style.
<b>Extended Techniques</b>	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.
<b>Forte (<i>f</i>)</b>	Loud
<b>Fortepiano (<i>fp</i>)</b>	To commence a note loudly and becoming very soft immediately after.
<b>Graphic Notation</b>	A method of indicating pitch, rhythm and dynamics using symbols instead of traditional musical notation.
<b>Legato</b>	Smoothly
<b>Melody</b>	Tune
<b>Metre</b>	The way that the beats are grouped in a piece of music, ie the number of beats in a bar
<b>Orchestra</b>	A group of mixed instruments comprising woodwind, brass, percussion and stringed instruments and usually directed by a conductor.
<b>Ostinato</b>	A repeating pattern – may be rhythm only or rhythm and pitch.
<b>Pentatonic Scale</b>	A scale consisting of five notes only – the most common being the 1 <sup>st</sup> , 2 <sup>nd</sup> 3 <sup>rd</sup> , 5 <sup>th</sup> , and 6 <sup>th</sup> notes of the scale.
<b>Piano (<i>p</i>)</b>	A dynamic marking meaning soft.
<b>Pitch</b>	The relative highness of lowness of sounds. Discussion of pitch includes the melody and direction of pitch movement and the harmony (different parts).

<b>Pizzicato</b>	A technique used by string players where the sound is made by plucking the string rather than bowing it.
<b>Program music</b>	Music which is inspired by a story, character, place or atmosphere i.e. it is inspired by a non musical program.
<b>Sequence</b>	A pattern that repeats at a higher or lower pitch.
<b>Sforzando piano (<i>sfp</i>)</b>	To accent the start of the note loudly, then become suddenly soft.
<b>Soundscape</b>	Compositions of organised sounds which are describe a scene of a place.
<b>Staccato</b>	Playing a note so that it sounds short and detached.
<b>Structure (form)</b>	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.
<b>Texture</b>	The layers of sound in a piece of music.
<b>Timbre/Tone Colour</b>	The particular features of a sound which distinguish one sound (instrument or singer) from another.
<b>Tuned and Untuned percussion</b>	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.