



Learning & Engagement Teaching Kit

Stage 5 & 6

Acknowledgements

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

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

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

Richard Gill AO
(1941 – 2018)

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

Syllabus Link

NSW Curriculum

Symphony No.4 for Strings and Bass Continuo in A major Wq 182/4 by Carl Phillip Emanuel Bach covers a range of topics from the NSW syllabuses:

Music 1:

Music for large ensembles

Music of the 18th Century

Music 2:

Music 1600-1900


Classical Music

Background

Historic Context

The 18th century was a century of revolutions: political (France and America); agricultural (seed drill, crop rotation); industrial (Spinning Jenny, Watt's steam engine); social (movement of populations from countryside to cities). It is also called the Age of Enlightenment, when the ideas of the previous 100 years were implemented.

18th Century Timeline:



1714	○	CPE Bach born
1714	○	Gabriel Fahrenheit – first mercury thermometer
1730	○	Charles Townsend – crop rotation
1730	○	First Great Awakening begins
1732	○	Franz Joseph Haydn born
1747	○	Benjamin Franklin – positive and negative charge
1750	○	Johann Sebastian Bach dies
1756	○	Wolfgang Amadeus Mozart born
1756	○	Seven Years War – first global conflict England/France
1759	○	George Frederick Handel dies



1760	Industrial Revolution begins
1765	American Revolution begins
1767	George Philipp Teleman dies
1770	Captain James Cook explores and maps New Zealand, eastern Australia
1770	Ludwig van Beethoven born
1776	Adam Smith's Economic theories published
1788	European settlement of Australia
1788	Carl Philipp Emmanuel Bach dies
1789	French Revolution commences
1791	Wolfgang Amadeus Mozart dies

Features of 18th Century Music

The Enlightenment had an all-embracing impact on society and culture, and music was no exception. At the beginning of the century, aristocratic and royal patrons expected their court musicians to create music for their status and tastes. This gradually changed during the century as patrons allowed composers and performers to pursue their own expression. CPE Bach is a good example: in 1738- 1768 he was in the service of Crown Prince Frederick of Prussia (who would become King Frederick the Great) and the expectations were old-fashioned and finally stifling for CPE. He moved to Hamburg under the patronage of Gottfried van Swieten and was granted free reign. This led to the great innovations in musical style which changed an era, all because a patron was more committed to the interests and values of people, a direct consequence of the Enlightenment. This directly resulted in the transition from the Baroque (up to 1750) to the Classical era (1750 onwards).

The concepts of music (pitch, duration, tonality etc) underwent a significant transformation from the first half to the second half of the 18th century. The division is somewhat artificial but nevertheless helpful.

Pitch (Melody and Harmony)

Late Baroque c. 1700-1750

- Short motives without significant leaps in pitch
- Motives appeared juxtaposed, mostly without pause between them
- Limited pitch range of melodies due to instrument limitations
- Harmony resulted from the interweaving of multiple independent melody lines, or from homophonic hymn-like progressions
- Melodic ornamentation either scored or improvised, a particular feature in Baroque music

Early Classical c.1750-1800

- Motive length varied, included larger intervals
- Motives more distinct, often with pauses between them
- Wider pitch range of melodies as instruments developed (eg. fortepiano)
- Polyphony and counterpoint viewed as old fashioned and used much less
- Melodic ornamentation significantly less, but occasionally used and almost always scored

Duration (Rhythm and Metre)

Late Baroque c. 1700-1750

- Time signature unvaried through an entire piece, or a section
- Metrical rhythms, strong and weak beat pulses
- Tempo mostly the same throughout, although discretion left to the performer
- Melody of motive more significant than rhythm
- In instrumental ensembles, the Basso Continuo was responsible for setting the pulse

Early Classical c.1750-1800

- Although time signature mostly remained unvaried, some experimentation began
- Metrical rhythms, strong and weak beat pulses
- Changes in tempo scored for the performer; some experimentation in this
- Melody and rhythm share equal significance in motives
- Basso Continuo dispensed with as outmoded

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Tonality

Late Baroque c. 1700-1750

- String ensembles in orchestras more common, although wind and brass added on after the original scoring
- The inclusion of wind and brass in original scoring mostly depended on the availability of players
- Inclusion of wind and brass in original scoring mostly in the role of (officially or unofficially) solo instruments

Early Classical c.1750-1800

- Ensembles for the full range of instruments
- Performers of wind and brass were better trained and more able to be included as equals with string players
- Greater exploration of tone colour in ensembles as the full range of instruments fully integrated

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Texture

Late Baroque c. 1700-1750

- Featured mostly polyphonic and contrapuntal elements with the interweaving of multiple layers of melodies
- Homophonic texture also employed

Early Classical c.1750-1800

- Polyphony considered out of date and decisively unused in most of this time
- Homophonic textures featured, but counterpoint persisting especially in developmental passages the full range of instruments fully integrated

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Dynamics and Expressive Devices

Late Baroque c. 1700-1750

- Often no indication of dynamics by composers; Only included with later editing

- If dynamic changes are indicated, they are abrupt changes
- Dynamic changes often achieved by the combination of instruments and number of instruments
Mostly to do with instrument limitations

Early Classical c.1750-1800

- Dynamics almost always indicated
- The full range of dynamics including gradual changes and degrees of loud or soft
- Individual instruments and groups of instruments could achieve full range of dynamics; the method of layering instruments to achieve this ceased

Structure and genre

Late Baroque c. 1700-1750

- Dance styles very popular and stylized in multi movement works
- Instrumental ensembles: solo concertos, concerto grossi, overture to an opera or oratorio
- Formal structure restricted to binary and ternary forms but included more complex fugal forms

Early Classical c.1750-1800

- Baroque dances considered out of date and are generally not used
- Instrumental ensembles: string quartets, symphony, solo concertos, overtures to operas
- Development of formal structure for large and small scale works, including sonata form, minuet and trio, scherzo, theme and variations

Techniques of Orchestration

Late Baroque c. 1700-1750

- Often different instruments played melodic lines in unison
- Combination of instruments depended on availability of performers and instruments of the aristocratic court, or the tastes of the nobility

Early Classical c.1750-1800

- Different instruments given their own part in the harmonic and rhythmic structure
- Musical material organised by instrument families
Standardised combination of instruments within a genre

Instrumentation

Changes in instrumentation during the 18th century were not uniform across societies, but a generalised pattern is given.

1700-1750

No permanent combination of instruments. Consisted of the availability of musicians to the aristocrat. Many orchestral pieces even had more than one set of instrumentation. J.S. Bach's Brandenburg Concertos had six sets of orchestration! Orchestras typically had a full string section plus harpsichord and could include flute, oboe, bassoon and trumpet (without valves).

1750-1800

The orchestra became somewhat standardised in these years consisting of strings, two flutes, two oboes, two clarinets, two bassoons, two to four French horns, two trumpets (now with valves!) and two timpani. Clarinets were introduced at the end of the 1700s by Haydn.

Strings	Woodwind	Brass	Percussion	Other
Strings	2 Flutes 2 Oboes 1 Cor Anglais 2 Clarinets 2 Bassoons	2-4 French Horns 2 Trumpets	2 Timpani	Harp

Work

Symphony No.4 for Strings and Basso Continuo in A Major Wq 182/4 (1714-188) by CPE Bach

Composer Background: Carl Philipp Emanuel Bach (1714-1788)

Although a genuine son of the baroque period – his parents were Johann and Maria Bach – Carl Philipp Emanuel planted himself firmly in a new era of music which eventually was labelled “Classical”. He credited his father as his only teacher in performance and composition but did not bask in his heritage, instead using it as a step up for new adventures in music.

He graduated with a law degree he never used and entered the employ of Prince Frederick of Prussia (who would become King) from 1738 to 1768. During this time he published his “Essay on the True Art of Playing Keyboard Instruments”, an enormously influential masterpiece on keyboard technique whose influence extends to our century. Alongside of this he developed new music in the “Empfindsamkeit” (sensitivity) movement. His compositions and performances were applauded for their intensity of emotion as well as for precision and beauty. This would greatly influence Wolfgang Amadeus Mozart, Franz Joseph Haydn and Ludwig Van Beethoven.

But, alas, his ageing employer was not so enamoured, so CPE found a new position at the court of Baron Gottfried van Swieten in Hamburg (upon the death of his godfather, Georg Philipp Telemann who had held the post). From 1768 to 1788 CPE was granted free reign and created music that astounded and delighted with its unexpected modulations, rapid movement from motive to motive, startling pauses and emotive expression. All the while developing a new way of treating themes which became known as sonata form, the signature formal structure of Classical Music.

His influence stretched beyond even the Classical era to the Romantics. It is said that his string symphonies were models for Mendelssohn’s early string symphonies.

CPE produced music in all extant genres, with the exception of opera. He wrote nineteen symphonies in all. Whilst in Berlin with Frederick the Great he wrote nine string symphonies following the style of his colleague, Johann Gottlieb Graun. They were in the “Galant” style. Later he added some wind, horn and timpani to enhance them.

In Hamburg, CPE wrote 10 symphonies, six for string orchestra (Wq 182) and four for the string orchestra plus two oboes, two horns and two bassoons. These were significantly more expansive works and monumental achievements in the “Empfindsamkeit Stil” (sensitive style).

Work Background: *Symphony No.4 for Strings and Basso Continuo in A Major Wq 182/4*

"Hamburg has no man of exceptional musical ability at present with the exception of the Chapel master, CPE Bach. He, however, is worth an entire legion."

– Charles Burney, 18th century music critic¹

CPE Bach's symphonies are the pioneers of the Classical Symphony. All are in three movements: fast, slow, fast. He did not use the minuet as the third movement, considering it old fashioned.

Upon hearing the six string symphonies (commissioned in 1773) a critique published in the "Allgemeine Musikalische Zeitung, 1814 made these observations:

- The music consisted of a "bold progression of ideas"
- A great variety and novelty in forms and modulations
- "seldom has a musical composition of higher, bolder, and more witty character flowed from the soul of a genius"²

W.A. Mozart said of CPE: "He's the father, we're the boys. Everybody who has accomplished something has learned from him."³ It is often said if Haydn is the father of the symphony, then CPE Bach is surely the grandfather of the symphony.

CPE has often been characterised as merely a transitional figure between the Baroque and Classical periods, but these Hamburg symphonies particularly reveal his role as an innovator. They are bold in form, harmony and emotion, pioneering starkly contrasting musical features within single movements.⁴

Instrumentation

Strings	Other
Violin I Violin 2 Violas Double Basses	Harpsichord

¹ Brilliant Classics, Liner Notes.

² Allen Badlen, "Bach, CPE: Hamburg Sinfonias Nos. 1-6 Wq 182", NAXOS Records

³ Unknown author, "CPE Bach – Ambassador of the Enlightenment & Sensitive Music", March 8, 2014

⁴ Bradley Bamburger, "CPE Bach Primer. Top recordings from the most famous Bach of his time."

Listening Guide

Overview

As the foremost exponent of “Empfindsamkeit Stil”, CPE does not stick to any stated plan. His First Movement sonata form consists of motives that spin out into motive clusters (Fortspinnung). The exposition could best be called a “continuous exposition” with short motives proceeding rapidly through variation and modulation.

He has replaced the constant mood that characterises so much of Baroque music with a refreshing new and varied sound that was well received in his day.

One musicologist commented of CPE’s sonata form: “A comprehensive, all embracing analysis method or formal theory for the music of CPE Bach, if there is such a thing at all, is perhaps yet to be written.”⁵ Having mentioned this, features of sonata form can be identified.

The symphony consists of three movements which proceed without a break one to the other:

- Movement 1: Allegro ma non troppo
- Movement 2: Largo ed innocentemente
- Movement 3: Allegro assai

Movement I: *Allegro ma non troppo*

The first movement is in **sonata form**.

The exposition section consists of a First and Second Subject both consisting of a collection of short motives referred to here as a “cluster”. Following an introductory motive with arpeggios on A major alternating in Violins 1 and 2, the main motive of the First Subject is stated, commencing on A major and finishing in D minor. The entire orchestra states this in a loud unison:



Movement II: *Largo ed innocentemente*

The second movement is in **Rondo Form**.

The main theme is first stated in F major, then appears subsequently in Bb major, C minor and finally F major.

The plan can be stated: ABACADA + coda.

The lyrical main theme A has foreshadowings of Romantic expression:



The movement finishes inconclusively on the dominant of E major and proceeds without pause to movement three.

Movement III: *Allegro assai*

Surprisingly, this does not commence in A major as might be expected, but in F# major (the dominant) proceeding to B minor.

The third movement is in **Ternary Form**. Two ternary form sections are repeated in the following plan:

A (B minor) — B — A (E major)— repeated
A (F# minor) — B — A (A major)— repeated + codetta

Section A and B are quoted here in the tonality of their first appearance. Both themes are played by the full orchestral ensemble.

Theme A is a rousing, lively tune which foreshadows Haydn and Mozart:



Theme B is a layered theme with Violins 1 on a sustained upper note while Violins 2 are busy with semiquavers. A more foreboding theme:



A triumphant codetta based on theme A could be the conclusion of any Classical Period symphony.

Audio Excerpts

Access the Spotify playlist by visiting the following link:

[Link](#)

Excerpt No.	Bars	Activity	Page
1	1 - 15	1	15
2	15 - 77	2	18
3	113 - 153	3	23
4	180 - 199	4	26
5	200 - 222	5	28

Score Excerpts (Click below to access)

[Link](#)

Excerpt No.	Bars	Activity	Page
1	1 - 15	1	15
2	15 - 77	2	18
3	113 - 153	3	23
4	180 - 199	45	26
5	200 - 222	5	28

Learning Activities

Activity 1: Musicology/Composition

Movement 1

First Subject

Score Extract 1: 1-15

Sound Excerpt 1: 1-15

“A musician cannot move others if he himself is not moved.”

– C. P. E. Bach, “Essay on the True Art of Playing Keyboard Instruments”, 1753

CPE Bach’s symphonies have been described using these phrases:

- “unquenchable glee in **composing the unexpected**”
- “full of **unlikely turns, zestful energy** and the **juxtaposition of curious ideas**”⁶

1. Listen to Sound Excerpt 1 three times **without** following Score Extract 1. This is the First Subject of Symphony 4 in A major. Can you detect anything that would justify the above assessment of CPE Bach’s symphonies? Complete the table:

	Yes	No	Comments
Composing the unexpected			
Unlikely turns			
Zestful energy			
Juxtaposition of curious ideas			

2. The First Subject could be described as a cluster of motives, rather than one single theme. Listen to Sound Excerpt 1 three more times **with** Score Extract 1.
 - a. How many motives can you identify in the First Subject?
 - b. Write out each motive and give a brief description of each in terms of pitch, rhythm and dynamics.
 - c. In groups of 3–4 use what you identified in (b) to discuss whether there is any justification for referring to this music as “a juxtaposition of curious ideas”. Summarise your discussion and report to the class.

⁶ CPE Bach: Berlin Symphonies. Brilliant Classics. March 2014 (emphasis added)

3. CPE Bach introduced an emotive element in his compositions referred to as “Empfindsamkeit Stil” or “sensitive style”. His commitment to this style is one of the important contributions he made to the development of Western music. How do the pitch, rhythm and dynamics contribute to the **mood** of each motive? Complete the table:

Motive	Mood	Comments
1		
2		
3		
4		
5		

4. a. Use a copy of Score Extract 1 to chart the progression of harmonic changes in the First Subject motive cluster. Indicate chords using guitar chord notation e.g. A, F#m, A/E etc.
- b. Composers of “serious” and “popular” music alike are always on the hunt for interesting harmonic progressions and you have chord progressions here from the 1700’s!
- Use the chord progression you think most interesting to compose your own melody in groups of 3-4.
 - Decide who will play chords (guitar? keyboard?) and who will play melody (flute? violin? clarinet?).
 - Perform your new melody for the rest of the class
 - Provide the following evaluation form for your listeners:

Evaluation:

- Did the melody & harmony progression work together? Comment.
- What mood is evoked by this composition?
- How do you think the composition could be improved?

- c. In your performing/composing groups discuss the evaluation comments and re-work your composition. Did the input of the wider group help you improve your composition? Discuss.

Activity 2: Performance

Movement 1

Second Subject

Sound Excerpt 2: 15-27




“For composition and keyboard playing, I have never had any other teacher other than my father.”

– C. P. E. Bach⁷

1. Listen to the Second Subject motive cluster three times while following “Crunch! Punch! Epic! Bash!” (the Classroom Arrangement).
 - a. Find the meaning of ‘*Allegro, ma non troppo*’.
 - b. Mark with an asterisk (*) each motive you can recognise in the Second Subject.
 - c. Name the instruments playing each part 1–5. State the main role of each instrument.

Score	Instrument	Main Role
1		
2		
3		
4		
5		

- d. Explain how you would perform notes with these markings:

Marking	Meaning	Performance
		
		
		

⁷ CPE Bach, Britannica Online.

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2. Work in groups of 5 to plan your performance of “Crunch! Punch! Epic! Bash!”
 - a. Come up with a better title using Bach’s initials!
 - b. Work out who will play which part and the instrumentation (suggestion: keyboards could be used for all parts and choose sound to suit).
 - c. Practise parts separately. When each performer is confident, try it together.
 - d. Perform “Crunch! Punch! Epic! Bash!” for a music class in another grade.


Crunch Punch Epic Bash!

Allegro, ma non troppo

1 

2 

3 

4 

5 

6

5 

2 

3 

4 

5 

6

7 

2 

3 

4 

5 

19

10

1

2

3

4

5

13

1

2

3

4

5

5

1. Evaluate your own performance as a group. Use these questions to guide your evaluation:
 - a. List difficulties you had as performers.
 - b. How could you overcome these difficulties?
 - c. Would you change the instrument playing any of these parts?
 - d. How did your audience respond?
 - e. Summarise what you would do to improve your performance
 - f. Use your evaluation to make changes and perform "Crunch! Punch! Epic! Bash!" again.
2. List some of the important features of music in:
 - a. The Baroque Period (1600–1750)
 - b. The Classical Period (1750–1820)

3. In the quote at the start of this activity, CPE credits his father with all he was taught about composition and performance.
 - a. List the elements of the Second Subject which originate in the Baroque Period.
 - b. List the elements of the Second Subject which are features of the Classical Period.
 - c. Do you think this segment fits best in the Baroque Style or the Classical style? Explain.

Activity 3: Aural

Movement 2

Score Extract 2: 113-153

Sound Excerpt 3: 113-153

“One must play from the soul and not like a trained bird.”

– C. P. E. Bach⁸

This aural activity is an investigation of melody, accompaniment, contrast and unity, texture, tonality and form in the slow central movement of CPE Bach’s Symphony No. 4 in A major.

1. a. Listen to the first eight bars of Sound Excerpt 3 five times to complete the melodic line:



- b. Listen to the first eight bars another two times and add in markings to indicate changes in **dynamics**.
 - c. Describe the accompaniment to the melody of the first eight bars and comment on the **texture**.
 - d. Suggest an Italian word that could be used to indicate tempo for this theme.
2. Now listen to the full Sound Excerpt 3, the first 41 bars of Movement 2, at least twice.
 - a. How many times does the main motive (first eight bars) appear?
 - b. Outline any differences in each appearance of the main motive.
 - c. In between the statement of the main motives, are the sections similar or contrasting with the main motive?
 - d. Approximately how many different motives can you hear between the main one each time?
 - e. If the main motive is A, and others B, C etc. outline the appearance of motives.

⁸ David Schulenberg (2015) “An introduction to CPE Bach Scholarship”.

- f. Taking just this section, suggests the name of its **form** that describes best its structure.
3. Draw a **sound map** or **audiograph** representing the change of **mood** for this excerpt.



4. a. List the musical features that provide **unity** in this excerpt.
- b. List musical features that provide **contrast** in this excerpt.
5. Now listen to Sound Excerpt 3 whilst following Score Extract 2.
- a. Compare your responses to the questions above to what you observe in the score. List responses indicating you heard correctly and responses that were incorrect.
- b. How could you improve your listening skills? Discuss in groups of 2-3.
- c. Write a paragraph on the importance of developing **aural** skills for the full appreciation of music.
6. Use the score to investigate **tonality** in this excerpt.
- a. What is the key of this movement?
- b. The first and the last movement of this “Symphony in A major” are indeed in A major. Why is the key of this movement so unusual?
- c. Locate the main motive each time it appears on the score. Identify the **tonality** of each appearance.
- d. Is the second part of the main motive the same or different each time? Why do you think CPE Bach used this technique?
7. Why is the quote at the beginning of this activity important for performers who are preparing this for performance?

Activity 4: Aural, Improvisation

Movement 3

Main Motive A

Score Extract 3: 180-199

Sound Excerpt 4: 180-199

“His flights are not the wild ravings of ignorance or madness, but the effusions of cultivated genius. His pieces will be found... to be so rich in invention, taste and learning...”

– Charles Burney, contemporary music critic⁹

1.

- a. Listen to the first eight bars of Sound Excerpt 4 five times **without** following Score Extract 3 and complete the 8-bar rhythm pattern below:

The diagram shows an 8-bar rhythm pattern in 2/4 time. The first bar contains a quarter note. The second bar contains four sixteenth notes. The third, fourth, fifth, sixth, and seventh bars each contain a quarter rest. The eighth bar contains four sixteenth notes followed by a quarter rest.

- b. Write two bars of the rhythmic pattern of the accompaniment.
- c. Describe the resulting **texture** of these two rhythmic patterns in the first 8 bars.
- d. Now listen to Sound Excerpt 4 while following Score Extract 4. Determine the accuracy of your rhythm patterns and correct where necessary.
2. This final movement is in **ternary form**: A – B – A. The theme we are investigating is the “A” theme, and it is in two parts. You have been studying the first part.
- a. Write out the rhythm of the second part of theme A from bars 188-197.
- b. Highlight the similarities in the two rhythms in blue. Highlight the differences between the two rhythms in red.
- c. List any evidence that may suggest the rhythm of the second part of theme A has both similarities and differences with the first part.
- d. Suggest why CPE Bach has constructed part A in two parts with rhythmic patterns that vary like this.

⁹ “CPE Bach – Ambassador of the Enlightenment and Sensitive Music”, March 8, 2014.

3. In groups of 3-5 sit in a circle and play this rhythm game:
 - a. Use 2/4 as in CPE Bach's theme.
 - b. Person 1 begins with CPE's rhythm for 8 bars.
 - c. Person 2 uses part of this rhythm to create a new rhythm for 8 bars.
 - d. Person 3 uses part of this rhythm to create yet another new rhythm. (continue with Persons 4, 5 etc.)
 - e. Go around the circle twice and compare how you started with how you finished.
 - f. Discuss the advantages that working on rhythm has for music composition.

4. **Improvising** on CPE Bach's theme.
 - a. In your groups of 3-5 use a keyboard each to play together bars 180-187.'
 - b. Go around your circle and think of the pitch and rhythm of a new melody that use one fragment of the original but creates a new 8 bar melody.
 - c. Construct an "Improvisation on CPE" in this pattern:

ALL-ORIGINAL → Person 1 improvise → ALL-ORIGINAL → Person 2 improvise → ALL-ORIGINAL → Person 3 improvise → ALL-ORIGINAL etc.
 - d. Don't give up easily! Work on it until you have spontaneity!
 - e. EXTRA: the job of the **basso continuo** in the Baroque orchestra was like the rhythm section in a jazz band. Perhaps one person in the group could supply rhythm with a percussion instrument or even a drum kit!

5. Reflect on the difficulties you had constructing motives in this exercise and consider the brilliance of CPE Bach and his ability to create variety in his motives (as indicated from a contemporary critic in the quote at the beginning of this activity).

Activity 5: Score Reading

Movement 3

Middle Motive B

Score Extract 4: 200-222

Sound Excerpt 5: 200-222

1. This investigation requires you to examine Score Extract 4 **before** you listen to Sound Excerpt 5. This is the Middle Motive B of this ternary form movement.
 - a. Write out the melody you expect to hear for the first half of Motive B (bars 200-205).
 - b. State the tonality of bars 200-205.
 - c. This Middle Motive B is repeated. Is it exactly repeated or is there an alteration or addition? Outline what you found (bars 206-222).
 - d. State the tonality of bars 206- 222.
 - e. Discuss the relationship of the tonalities of these sections to A major, the tonality of the symphony.'
 - f. Describe the texture of the Middle Motive B (bars 200-202).
 - g. Outline the role of each instrument group:

Instrument	Role
Violins 1	
Violins 2	
Violas	
Cellos	
Double Basses	
Harpsichord	

2. Now listen to Sound Excerpt 5 while following Score Extract 4 and review your success at reading the score.
 - a. What aspects did you predict correctly?
 - b. What aspects did you incorrectly predict? Give reasons why you think this happened.
3. Listen to Sound Excerpt 4 followed by Sound Excerpt 5. This is the opening of Movement 3, the Main Motive A, followed by the Middle Motive B. Follow this on Score Extracts 3 and 4.
 - a. How does the Middle Motive B complement the Main Motive A?

- b. Describe significant contrasting elements between A and B.
 - c. Do you sense any change of mood between sections A and B? Outline reasons for your answer, whether yes or no.
4. All of this is repeated in a second section, but is in different tonalities, commencing in F# minor and concluding in A major.
- a. Research the essential features of the symphonies of Wolfgang Amadeus Mozart and Franz Josef Haydn and list them in point form.
 - b. Which of these elements have you found in CPE Bach's Symphony No.4 in A major?
5. Augment your cursory investigation in (4) above with more research to write an essay on the following topic:

It has been said "if Haydn is the father of the Symphony, then CPE Bach is surely the grandfather of the Symphony."

Discuss the importance of CPE Bach's contribution to the history of music as being an innovator and not a mere transitional figure between musical periods.

Suggested Answers and Teaching Notes

Activity 1: Musicology , Composition

Teaching Notes: Activity 1

- This is a **first-hand investigation** where students engage the music by **listening, score reading** with the purpose of connecting modern ideas of CPE Bach with the actual music (hence the emphasis on the quote). Students need time for discussion with colleagues.
- Charting the chord progression is interesting of itself, instructive of CPE's amazing innovative capacity. But this is also useful as a starting point for creating music today. Hence the composition/improvisation activity. Students not only investigate, but create from the investigation.

1. Student responses.

This is a possible response (but not the only "correct" one!).

	Yes	No	Comments
Composing the unexpected	<input checked="" type="checkbox"/>		Soft arpeggios in semiquavers played by violins leading into a loud almost military motive from full orchestra.
Unlikely turns	<input checked="" type="checkbox"/>		Following the loud military motive there is a soft "pause" motive, a "sighing" motive.
Zestful energy	<input checked="" type="checkbox"/>		The rest of the First Subject motive cluster is full of loud semiquaver energy from the full ensemble.
Juxtaposition of curious ideas	<input checked="" type="checkbox"/>		The motives mentioned are "crammed together" without musical preparation.

2. a. 4

b.



pitch: arpeggios on A

rhythm: semiquavers

dynamics: soft throughout



pitch: descending and ascending pitch with a leap down at the beginning and the end of the motive

rhythm: varied commencing with a dotted rhythm, then quavers in 3rds, semiquavers by step and a downwards leap of an octave

dynamics: loud throughout



Musicologists refer to this kind of motive as a “sighing motive” and consider it a new feature in music pioneered by CPE Bach.

pitch: first part restricted to a minor 2nd, second part descending by step from D to A.

rhythm: dotted rhythm last beat of the bar, otherwise crotchets, appoggiatura first beat of bar

dynamics: soft throughout



pitch: melody notes above a constant pitch on A

rhythm: semiquavers throughout

dynamics: loud throughout



pitch: arpeggios on A, ascending and descending

rhythm: semiquavers throughout

dynamics: loud throughout

c. Student response. A possible response could include these points:

- The ideas might not seem so “curious” to 21st century listeners, but would have in the 18th century.
- The first 4 motives have contrasting pitch, rhythm, dynamics and consist of a few bars each which suddenly change from one motive to the next.
- The last motive 5 is different to 4, but not what you might think of as a wholly new idea.

3. Student response. A possible response could include:

4. a. Answers are as follows:

- Bars 1-3 A major
- Bar 4 A major to B major
- Bar 5 E major to hint of E minor
- Bar 6 G “major-ish” to A
- Bar 7-9 D minor to B major

- Bar 11 E major to E⁷
- Bar 12 A/E
- Bar 13 E to E⁷
- Bar 14 A/E
- Bar 15 E

- b. Student response.
- c. Student response.

Activity 2: Performance

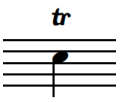
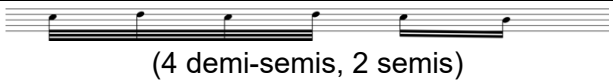



Teaching Notes: Activity 2

- The aim of this activity is to give students an opportunity for quality **performance**: to prepare, perform and assess their performance with a view for developing the capacity to improve.
- Solo performers get an opportunity to work with an ensemble.
- Performance helps students **understand** the music, its place in history and its importance for the world. CPE Bach was once considered a mere transitional composer, a “plug” between Baroque and Classical music. Modern scholarship has revealed him to be much more than that. This is the “background radiation” of all these activities.

1. a. Allegro, ma non troppo – lively and fast, but not too fast
- b. Bars 1-4, Bars 4-6, Bars 7-8, Bars 9-12, Bars 13-14
- c.

Score	Instrument	Main Role
1	Violins 1	Melody
2	Violins 2	Accompaniment (1-3), Melody (4-8), Counterpoint (9-11)
3	Violas	Accompaniment, counterpoint (9-11)
4	Cellos/Basses	Bass line (intermittent!)
5	Harpsichord	Basso Continuo

- e. Explain how you would perform notes with these markings:

Marking	Meaning	Performance
	trill	 (4 demi-semis, 2 semis) A rapid alternation between 2 adjacent notes.
	appoggiatura	An ornamental note that displaces and resolves to a main note.
	mezzo staccato	Moderately staccato, a little less sharply short and detached.
	basso continuo shorthand	Use the 6 th interval note about the bass, here “B”.

2. Student response.
3. Student response.
4. The Baroque Period (main features in summary!)

- Long, flowing melodic lines with decorative notes (trills, appoggiaturas, mordents)
- Polyphonic texture with two or more melody lines combined
- Loud and soft passages (no gradual changes)

Classical Period (main features in summary!)

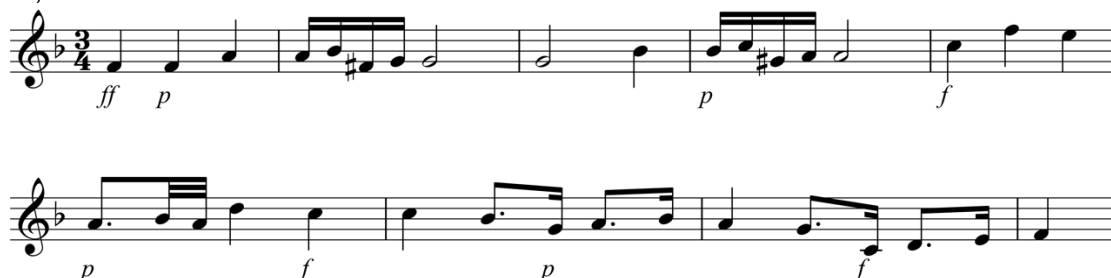
- Emphasis on elegance, balance
 - Short well-balanced melodies
 - Simple diatonic harmony
 - Melody plus accompaniment
 - Less use of counterpoint
 - Contrasting moods
5. a. · Ornamentation, trills, appoggiaturas – although sparingly used
- Short counterpoint (but not a full melody) bars 9-11
- b. · Short well-balanced motives
- Simple diatonic harmonic
 - Melody plus accompaniment
 - Changing moods (here not really contrasting)
- c. Student response.

Activity 3: Aural (Movement 2)

Teaching Notes: Activity 3

- This activity is about music as **self-expression**, since CPE Bach embraced “Empfindsamkeit” and wrote about self-expression, and performed and composed with this in mind. He was probably that first composer to consciously do this, in a thought out way.
- **Self-expression** requires skill in composition, innovative technique and performance. Students make a first-hand investigation of the second movement with this in mind.

1. a., b.



- The accompaniment is vertical harmony, but Violins 2 in unison for the last 2 bars. The texture is homophonic.
 - Words for “slow”, “stately”
 - Adagio – at ease, slow, stately
 - Lento – slowly
 - Largo – slowly, broadly
2. a. 3 times – bars 113-120; 133-138; 147-154.
 b. The first four bars is always the same, although in a different tonality; at bar 133 in Bb major; at bar 147 in C minor.
 The second 4 bars is never the same at each repeat.
 c. Between the appearances of the main motive are contrasting motives.
 d. Between each main motive are two contrasting motives.
 e. A B A A' C A A''
 f. The return of the theme suggests **rondo form**, which is the structure of the entire movement.
3. Student response.
4. a. Unity – The return of the main theme with its varied second 4 bar phrase
 b. Contrast – Dynamics provides contrast
 – Rhythm and picture of “B”, “C” provide contrast
 – This all results also in contrasting moods
5. a., b., c. Student response
6. a. F major
 b. F major is a distant key from A major, with no immediate connection.

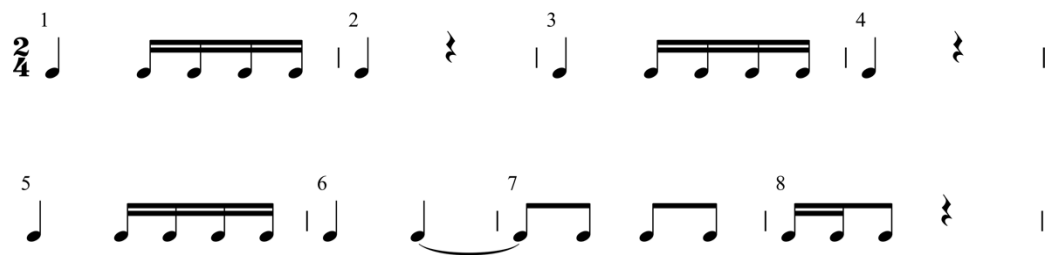
- c. Main Motive: First time – F major; Second time – Bb major; Third time – C minor
 - d. The second half is different every time, and derivative of the first appearance in the second half. CPE Bach's differences provide variety, interest, and new possibilities for emotive expression each time.
7. This is not meant to be played mechanically, but with expression. CPE Bach was big on this and it is the aspect of his personal communication through music that appealed to audiences.

Activity 4: Aural, Improvisation

Teaching Notes: Activity 4

- To investigate rhythm both from listening and score reading. To analyse the rhythm, appreciating and using the various elements of the rhythm in improvisation activities as a group.
- To appreciate and develop the skill of composition both individually and as a collaborative activity.

1. a.



b.



- Homophonic texture with the rhythm over the melody layered over a constant quaver pulse.
- Student response.

2. a.



- Student response.
 - Student response based on evidence in (b).
 - Interest, variety, the unexpected.
- Student activity and responses.
 - Student activity.
 - Student response.

Activity 5: Score Reading

Teaching Notes: Activity 5

- This is a score reading activity, giving students an opportunity to “hear” what they “read”, to analyse, understand and appreciate.
- The activity is best delivered as a group activity, students collaborating to achieve understanding.
- This can lead to research and an expression of findings in the score and in research in answering an essay question.

1. a. Student response may or may not be presented in two parts!
May or may not use quavers!



- b. F# minor
- c. The semiquaver bars have a slightly altered melody, which is extended.
- d. Alternates from E to B, landing finally in B.
- e. F# minor is the relative minor of A major. E major is the dominant of A major. B major is the dominant of the dominant!
- f. Commences with a whole bar octave under which a semiquaver rhythm also contains a quaver melody, accompanied by a quaver pulse with the harmony.
- g.

Instrument	Role
Violins 1	Melody
Violins 2	Melody and rhythm
Violas	Rhythm and harmony
Cellos	Bass with quaver pulse
Double Basses	
Harpsichord	Harmony, rhythm

2. a. Student response.
- b. Student response.
3. a. Rhythm remains the same; instrument roles the same.
- b. The major tonality of Motive A contrasts with the minor tonality of Motive B. A semiquaver pulse is added to Motive B, whereas Motive A has a steady quaver pulse.
- c. Section A – joyful, carefree mood (major modality)
Section B – somewhat foreboding (minor modality)
4. Student responses, but some considerations might be:
 - a. First movement – brisk, lively in sonata form
Second movement – slow, lyrical in binary or ternary form
Third movement – lively minuet, in minuet-trio form
Fourth movement – lively finale, often in rondo form

The movements are free standing with a pause between each.

b. CPE Bach's Symphony in A major

- Similarities: First movement in sonata form
Second movement slow and lyrical
Last movement lively
- Differences: A three movement symphony
Second movement in rondo form
Final movement in ternary form

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.