

MOZART

Symphony No.41, Jupiter



Symphony No. 41 in C major “Jupiter” by Wolfgang Amadeus Mozart

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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

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

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

Richard Gill AO
(1941 - 2018)

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

Outcomes / Syllabus Links

The *Symphony No. 41 in C major "Jupiter"* by Wolfgang Amadeus Mozart covers a range of topics from the NSW syllabuses.

Years 7-10 Additional Studies Course

Art music of the Classical Period (18th century)

The symphony in the Classical Period (18th century)

Music 1 HSC and Preliminary Courses

Music for large ensembles

Music of the 18th century

Music 2 Preliminary Courses

Music 1600 -1900

Music 2 HSC Course

Classical Music

Music 7-10 Additional Study Course

Activities	Outcomes	Ideas for Assessment
Activity 1	4.1, 4.4, 4.8, 4.9, 5.8, 5.9, 5.12	Accuracy of aural activities Improvisation and/or performance
Activity 2	4.1, 4.7, 4.9, 4.12, 5.1, 5.7, 5.9, 5.12	Accuracy of score markings interpretation Performance and evaluations
Activity 3	4.1, 4.3, 4.5, 4.7, 4.9, 4.12, 5.1, 5.4, 5.5, 5.7, 5.9, 5.12	Analysis of Form Composition of Minuet and Trio
Activity 4	4.7, 4.8, 4.9, 5.7, 5.8, 5.9	Accuracy in highlighting the score for the 6 motives
Activity 5	4.1, 4.3, 4.7, 4.9, 4.12, 5.1, 5.3, 5.7, 5.9, 5.12	Performance of the classroom arrangement

Music 1 Courses

Activities	Outcomes	Ideas for Assessment
Activity 1	P1, P3, P4, P10, P11 H1, H3, H4, H10, H11	Accuracy of aural activities Improvisation and/or performance
Activity 2	P9, P10, P11, P6, P1, P2 H9, H10, H11, H6, H1, H2	Accuracy of score markings interpretation Performance and evaluation
Activity 3	P1, P2, P3, P4, P6, P9, P10, P11 H1, H2, H3, H4, H6, H9, H10, H11	Analysis of Form Composition: Minuet and Trio
Activity 4	P2, P4, P6 H2, H4, H6	Accuracy in identifying motives by highlighting the score
Activity 5	P1, P2, P4, P6, P10 H1, H2, H4, H6, H10	Performance of the classroom arrangement

Music 2 Courses

Activities	Outcomes	Ideas for Assessment
Activity 1	P1, P2, P4, P6, P10, P11, P12 H1, H2, H4, H6, H10, H11, H12	Accuracy of aural activities Improvisation and/or performance
Activity 2	P1, P2, P5, P6, P11, P12 H1, H2, H5, H6, H11, H12	Performance of the score Student evaluations of their performance
Activity 3	P2, P3, P4, P5, P6, P7, P11, P12 H2, H3, H4, H5, H6, H7, H11, H12	Analysis and identification of form Composition: Minuet and Trio
Activity 4	P2, P5, P7, H2, H5, H7	Accuracy in identifying motives by highlighting the score
Activity 5	P1, P5, P6, P7, P11 H1, H5, H6, H7, H11	Performance of the classroom arrangement Essay 1 or 2

Work: *Symphony No. 41 in C Major "Jupiter" K.551* by Wolfgang Amadeus Mozart (1756-1791)

Composer Background

Wolfgang Amadeus Mozart (1756 - 1791)

Who is this guy?

It's almost like he knows from infancy that he's got 35 years to live, and he better not waste a day of it on trivia! He starts at the age of three picking out chords on the family harpsichord. By age 4 he's playing short pieces. By age 5 he's composing. By age 6 he's performing for royalty, by age seven he's touring and performing all over Europe with dad, Leopold and his sister Nannerl.

His touring, performing and eventually conducting, brought celebrity status without the aid of Facebook, Instagram or X.

He met Johann Christoph Bach in England, Haydn in Austria, and numerous other composers and musicians, who influenced him. Beethoven sought him out as a tutor!

And through it all, he never stopped composing: Canons (30+), concertos (50+) for piano, bassoon, flute, horn, oboe, flute and harp, Oratorios (2), Sonatas for piano, violin (80+), Symphonies (56), Quartets (30+), Trios (16), Quintets (4), Opera (24), and many other instrumental and vocal works, too many to name!

All in 35 years as if the purpose of his life was to defy its brevity! He began serious composing in the courts of royalty at the behest of his employers. He finished his composing life as a trailblazing, self-employed musician, composing for the public, unfettered by employment expectations. As with all trailblazers, this path, undoubtedly took its toll! It was a very full 35 years!

Work Background

What's with the "*Jupiter*"?

It's 1788 - a year with particular significance for Australians! Mozart is 32, in financial trouble, scrambling for a home to live in, and money to pay for it. He recently left regular employment for self-employment. He's got a troublingly sick wife. They've sadly lost a six-month-old baby daughter, Theresia.

And in the summer of 1788, with all this going on, Mozart composed his final three symphonies (No. 39, 40, & 41). Three symphonies in nine weeks would take, on average, five days to produce each movement. As well as this, he composed a number of other lesser works at the same time. Symphony No. 41 was to be Mozart's crowning, symphonic achievement. Full of youthful energy, full of startling, and varied themes, full of contrast and innovations. And yet written under difficult circumstances, as if to defy, or perhaps even enlighten those circumstances.

The final movement, for example, finishes with a brilliant, innovative, out-of-its-time, five-part fugue. A result, perhaps of recent studies of the manuscripts of Johann Sebastian Bach. Mozart dared to mix the new "elegant" style of the day, with the "learned" style of yesterday.

By the way, *Jupiter*, as a title, had nothing to do with Mozart, but was a name, given it by a British entrepreneur many years after Mozart's death. But, like all nicknames, it has stuck! And like all nicknames, it's really very appropriate!

You'll have to listen to Symphony No. 41 to find out why!

Interesting fact: Mozart was in his 23rd year of writing symphonies in 1788!

One last interesting fact: Mozart probably never heard this symphony performed by an orchestra.
Not quite true...he heard it ALL in his head!

Instrumentation of work

Woodwind	Brass	Percussion	Strings
1 Flute	2 Horns in C, F	Timpani (C & D)	Violin I
2 Oboes	2 Trumpets in C		Violin II
2 Bassoons			Viola
			Cello
			Double Bass

Listening Guide




Overview


Early praise for Mozart's Symphony No. 41:

"His great Symphony in C with the closing fugue is truly, the first of all symphonies. In no work of this kind, does the divine spark of genius shine, more brightly and beautifully."



Mozart's biographer, Georg Nikolaus, Von Nissen, 1828.

Movement 1: Allegro Vivace C Major Sonata Form



Section	Bar	Musical Feature/Themes
EXPOSITION First Subject Themes	1 - 30	<p>Motive 1 (1 - 2): grand, emphatic phrases, firmly C major.</p> <p>Motive 2 (2 - 4): contrasting lyrical response, C major.</p> <p>Violin 1</p>  <p>Although mostly found together, the motives are also used separately.</p>
	9 - 23	Heraldic transitional episode
	24 - 26	<p>Transitional Motive 3 (bars 24 - 26)</p> <p>Placed contrapuntally with Motive 1 and 2.</p> <p>Flute</p> 
Second Subject Themes	56 - 120	
	56 - 61	<p>Motive 1 (56 - 60): quiescent, lyrical theme, dominant, G major.</p> <p>Violin 1</p> 

	81 - 83	C minor “shock” episode.
	84 - 100	Connecting episode, utilising Motive 2 of the First Subject.
	101 - 111	Motive 2 (bars 101 - 103): comic lyrical theme borrowed from Mozart’s concert aria “ <i>Un bacio di mano</i> ”, dominant, G major. 
	111 - 120	A vigorous <i>tutti</i> episode concludes the exposition, which is repeated, a deliberate device to ensure audiences were well-acquainted with the thematic material.
DEVELOPMENT	121 - 189	Bars 121- 160: Commences with a development of Motive 2 of the Second Subject in E major (the borrowed aria theme). Bars 161 - 189: Development of all the 3 motives of the First Subject, commencing in the subdominant, F major.
RECAPITULATION	189 - 331	The First Subject Motives and Motive 2 of the Second Subject (the Aria motive) are revisited in the tonic, C major, with a short “F minor shock” interlude (bars 212 - 223). Motive 1 in the Subject themes is revisited later from bar 224.
CODETTA	306 - 313	A classical formulated ending.

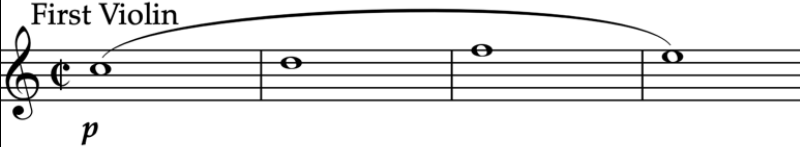



Movement 2: Andante cantabile F Major Sonata Form (simplified)



Section	Bar	Musical Feature/Themes
EXPOSITION	1 - 44	
First Subject	1 - 27	<p>Muted violins on the motive that is variously used. The emphasis is on the 2nd beat of the bar, as in a French Sarabande.</p> <p>Violin 1 Con sordini</p> 
	19 - 27	Concludes with a C minor Bridge leading to the dominant, C major, for the Second Subject.
Second Subject	28 - 38	<p>The lyrical, easy-going Second Subject begins in violins one, and accompanied oboes and bassoons.</p> <p>Violin 1</p> 
	39 - 44	Triplet figures lead into the Development, but not before the Exposition is repeated.
DEVELOPMENT	45 - 91	The Development begins with the C minor Bridge theme from the Exposition, now in D minor. The section is ended suddenly with the unexpected return of the First Subject at bar 64 which is developed in repeated phrases leading to a brief Recapitulation at bar 92.
RECAPITULATION	92 - 101	A truncated Recapitulation includes the First Subject and fragmentary references to the Second Subject.

Movement 3: Menuetto and Trio Allegretto C major Ternary Form

Section	Bar	Musical Feature/Themes
MENUETTO	1 - 59	<p>The descending chromatic theme is at the top of the texture here (whereas it was at the bottom of the texture Movement 2).</p> <p>Two sections, both repeated, variously, use the opening theme:</p> <p>Violin 1</p> 
TRIO	1 - 28	<p>The trio has two significant features:</p> <ol style="list-style-type: none"> 1. The opening theme is in the form of a musical joke: bars 2 - 4 are the ending phrase; bars 6 - 8 are the opening phrase. <p>A melody reversed!</p> <ol style="list-style-type: none"> 2. The main motif of Movement 4, based on a plain chant theme appears "in disguise" in bars 9 - 16. <p>Violin 1</p> 
MENUETTO	1 - 59	<p>The minuet is repeated, making this movement in Ternary Form.</p>

Movement 4: Molto Allegro C major Sonata Form

Section	Bar	Musical Feature/Themes
EXPOSITION	1 - 157	
First Subject Themes	1 - 73	<p><u>Motive 1 (bars 1 - 4)</u>: This motive is from the plainchant traced back to the 13th century in Thomas Aquinas' "<i>Pange lingua gloriosi corporis mysterium.</i>"</p> <p>Many composers have used it. Mozart himself used it at least four times: in the <i>Credo of Missa Brevis in F</i>; the First Movement of Symphony No. 33; the Violin Sonata K481, First Movement.</p> <p>It is the backbone of the entire movement.</p> <p>First Violin</p>  <p><u>Connecting Episode Motive (bars 5 - 8)</u>: Used in whole or part throughout the movement.</p>  <p><u>Motive 2 (bars 19 - 22)</u>: A descending scale that reappears throughout the movement, including briefly within the Second Subject Themes and in the movement's Coda.</p> <p>First Violin, Oboe, Bassoon</p> 
		<p><u>Motive 3 (bars 1 - 7)</u>: A theme in descending sequence and in G major, preparing the way for the Second Subject. Here followed immediately by Motive 2 (bar 65). Also note the stretto between violin I and cellos/double basses from bar 57.</p> <p>Violin 1</p> 

<p>Second Subject Themes</p>	<p>74 - 114</p>	<p><u>Motive 4 (bars 74 - 77)</u>: The Second Subject motive here overlapping with the First Subject's motive briefly. It first appears in the dominant key, G major.</p> <p>Violin 1</p>  <p><u>Motive 5 (bars 76 - 77, 82 - 83)</u>: A brief 4-note motive that appears in counterpoint with the Second Subject, Motive 4. It is the last of the 5 motives that will appear together in the Fugal Coda. Also in the dominant key, and played only by the oboes.</p> <p>Oboe</p> 
<p>Connecting Episode closing the Exposition</p>	<p>114 - 157</p>	<p>Commencing with the "Connecting Episode Motive" stated in the whole (bars 115 - 120, violins) or part (bars 123 - 127, violas, cellos, basses) and including Motive 2 from the First Subject, at first inverted (bars 136 - 138) then as at first (bars 142 - 157).</p> <p>The Exposition, as in Movements 1 and 2, is repeated.</p>
<p>DEVELOPMENT</p>	<p>158 - 224</p>	<p>Commences with Motive 1 in new keys (bars 158, 166) followed by Motive 2 in new keys (bars 161, 169). Motive 1 continues in various guises in the winds (bar 173 ff) forming a stretto with Motive 2 (bar 173 ff). A literal inversion of Motive 2 (bars 169 to 172), and following until Motive 2 in the tonic again leads into the Recapitulation (bars 222 - 224).</p>
<p>RECAPITULATION</p>	<p>225 - 356</p>	<p>Commencing with Motive 1 (bars 225 - 228), the Connecting Episode (bars 229 - 232), Motive 1 is sounded in new keys until Motive 3 returns (bars 254 - 260) with Motive 2 returning soon after (bars 262 - 267). Motive 5 returns with Motive 3 (bars 274 - 282), Motive 4 (Second Subject), appears with fuel stretto treatment from bar 296.</p> <p>The Connecting Episode and Motive 2 (inverted and original) lead into the brilliant Fugal Coda.</p>

FUGAL CODA	356 - 423	<p>Here we discover that all the themes we've been tracking in this movement were designed TO COME TOGETHER in CONTRAPUNTAL COMPLEXITY! It is the kind of plan we expect from a Baroque composer, not a classical composer.</p> <p>At bar 356 there is a stretto between strings/horns and winds with Motive 2. Then a string stretto with a literal inversion of Motive 1 at bar 360.</p> <p>But that is only the entrée. The main course is a five motive invertible counterpoint, where contrapuntal lines are interchanged amongst instruments of different registers, bars 372 - 402. It is pure genius!</p> <p>The final homophonic conclusion (bars 402 - 423) includes the Connecting Episode Motive and Motive 2.</p>
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Audio and Score Excerpts

Audio Excerpts

Recording: *Mozart Symphonies No. 35/No. 41 Deutsche Gramophon* Leonard Bernstein

[Access the Spotify Playlist](#)

Excerpt No.	Movement	Bars	Time	Activity	Page
1	1	1 - 8	0.00 - 0.15	1	18
2	1	24 - 34	0.40 - 0.55	1	18
3	2	1 - 18	0.00 - 1.31	2	20
4	3	1 - 87	0.00 - 5.19	3	22
5	4	1 - 73	0.00 - 1.04	4	24
6	4	73 - 157	1.04 - 2.18	4	24
7	4 (coda)	360 - 423	10.34 - 11.36	5	27

Score Extracts

Score extracts are from

Extract No.	Movement	Bars	Activity	Page
1	2	1 - 18	1	18
2	3 (Minuet & Trio)	1 - 87	1	18
3	4	1 - 157	2	20
4	4 (coda)	360 - 423	3	22

Additional Resources

Online

- ["Magnificent Counterpoint in the Finale of Mozart's Jupiter Symphony"](#) by Richard Atkinson
- [Mozart's Jupiter Symphony from memory at the BBC Proms // Aurora Orchestra // Complete performance](#)
- [Mozart: Symphony No. 41 in C major, K. 551 "Jupiter" \(with Score\)](#)
- [Mozart - Symphony 41 "Jupiter" \(full analysis\)](#)

Books

- Dearling, Robert: "The Music of Wolfgang Amadeus Mozart, The Symphonies" pp 157-161
- Downes, Edward: "Everyman's Guide to Orchestral Music" pp 688-690
- Kramer, Jonathan D. C.: "Listen to the Music" Schirmer Books pp 482-483
- Steinberg, Michael: "The Symphony" A Listener's Guide pp 401-403
- Zaslav, Neal: "Mozart's Symphonies - Context, Performance, Practice, Reception" pp 365-442

Learning Activities: Form and Composition

Activity 1: Aural / Performance

By the end of this activity, students will be able to:

- Listen to a melody and notate it accurately with pitch and rhythm
- Listen to a score excerpt and determine dynamics, articulation and instrumentation
- Use these aural skills for effective collaborative performance

This activity explores the opening of the “*Jupiter*” Symphony by Mozart: the first subject and transitional theme.

Task 1

1. Listen to **Sound Excerpt 1** and complete the melody for the first subject of movement, number one in the spaces provided.
 - i. Listen to **Audio Excerpt 1** five times.
 - ii. Take one minute to finalise your ideas.
 - iii. Listen to **Audio Excerpt 1** again. Make any amendments.
 - iv. Check your answers with the orchestral score or answers at the end of this activity.
2. Listen to **Audio Excerpt 1** and listen for the **dynamics** of this the **First Subject**. Right markings

The image shows two staves of musical notation in treble clef and common time. The first staff contains a melody starting with a quarter note, followed by two eighth-note triplets, and then a quarter note. The second staff contains a similar melody. There are seven downward-pointing arrows above the first staff and seven downward-pointing arrows above the second staff, indicating where dynamics should be marked.

to indicate the dynamics on the eight-bar excerpt above.

3. Listen to **Audio Excerpt 1** again and listen for the **articulation** of the music (accents, legato phrases, staccato). Write markings for the articulation on the eight-bar excerpt above.
4. Listen to **Audio Excerpt 1** again and listen for the **instrumentation** of the **First Subject**. Write the names of instruments, or the groups of instruments, under each bar of Excerpt 1.

5. Either use voice or melody instrument to accurately perform these eight bars of the **First Subject**. Take care for accuracy on pitch, rhythm, articulation, and dynamics. Describe the effect of **contrast** in this statement of the **First Subject**.

Task 2

This activity explores the first variation of Subject One.

1. Listen to **Audio Excerpt 2** (bars 24 - 31), five times. The “transitional theme” is given. From what you did in 1. (a), write in the **First Subject** theme on the staff below the “transitional theme”. (N.B. the pitch of the **First Subject** is altered in the last two bars).

2. How is the **First Subject** different in **Audio Excerpt 2**?
3. What instruments or groups of instruments are playing the “transitional theme”, and the **First Subject**, respectively?
4. Either use voice or melody instrument to perform **Audio Excerpt 2**. Describe how the juxtaposition of the two melodies alters the nature of the **First Subject**.

Task 3

Use **Audio Excerpt 1 and 2** to create a short, improvised piece, you could use for busking at a railway station or street corner.

- Vary the excerpts in whatever way you want.
- Perhaps add a harmony instrument. e.g. guitar, ukulele keyboard.
- Perhaps add some rhythm. e.g. cajun drum, tambourine, wood sticks.
- Perform your *Jupiter* busking music for the class.
- Create a questionnaire that you can issue to your class to get feedback on the success of your improvisation.

- Discuss ways you could improve your *Jupiter* busking music. Make a list.

Activity 2: Score Reading / Musicology / Performance

By the end of this activity, students will be able to:

- Accurately read markings on the score and explain the meaning.
- Follow a score itself (without having heard the music) to determine features of the music.
- Perform music from an orchestral score.

This activity explores the orchestral score of the opening section of *Jupiter's* slow Second Movement.

Task 1

Examine **Score Excerpt 1** and answer these questions: (bars 1 - 18, Movement 2) N.B. Do not listen to the music yet!

1. Find the meanings of these words:

- Andante cantabile*
- Corni in Fa/F*
- Fagotti*
- Con sordini*

2. Explain these markings:

i. 

ii. 

iii. *a2*

iv. *p*

v. *f*

vi. 

vii. 

viii. 

3. Many scholars say this movement has features of the Sarabande, a French Baroque dance.

- Find and list the features of a Sarabande.
 - Do you think that these 18 bars exhibit these features?
4. Clap the rhythm of the first six bars.
5. Sight-sing the melody of the first four bars (without having heard it!). How accurate were you? (Check with a recording or play it on an instrument).

6. Describe the melody of the first six bars, in terms of pitch, rhythm, silences and dynamics.
7. Describe the texture of the first 10 bars.
8. How do you think muted violins will affect the **tone colour**?
9. Work in pairs to determine the harmonic progression of bars 1 to 16. Use guitar chord notation (A, Gm, Em⁷, F/A, etc.).
10. Describe what you think this section might sound like in terms of style, mood, etc.

Task 2

Now you have investigated features of the score, and **before** you hear it performed, perform, **Score Extract 2**, the first 18 bars of *Jupiter's* slow movement.

If possible, use a group of seven, one person for each line of music.

Innovate, if less people are available. e.g. 4 people could perform the flute, bassoon, violin I and cello/bass lines. Use the instruments listed, or whatever instruments are available; alternatively use a keyboard for each line of music with a suitable sound setting.

1. Rehearse bars one to 18 separately, then together.
2. Perform bars 1 to 18 for the rest of your class.
3. Construct a group evaluation for the performers in your group:
 - i. What did you find easy?
 - ii. What was more difficult?
 - iii. How could you improve your performance?

Task 3

Listen to Audio Excerpt 3 while following Score Extract 1.

1. Did your class group performance sound like the orchestral performance? List, similarities and differences.
2. List ways you could improve your performance now you have heard the orchestral performance.
3. Discuss and list the role (or roles, if they change) of each instrument from bars 1 to 18.

Task 4

List the benefits of examining and investigating an orchestral score before you hear it or perform it.

Activity 3: Musicology / Composition

By the end of this activity, students will be able to:

- Identify structure and form in orchestral music.
 - Identify and utilise the elements of **timbre** and **texture**.
 - Identify and utilise devices in melody.
 - Use the elements of **unity** and **contrast** in composition.
-

This activity explores the orchestral score of Movement 3: Menuetto and Trio with a view to using the musical features for original composition.

Task 1:

Follow **Score Extract 2**, while listening to **Audio Excerpt 3**, at least three times. The following is best done in groups of 2 to 3 students:

The Menuetto:

- Identify the form of the minuet on its own; use a, a¹ (modified a), b, b¹ (modified b), to mark out thematic sections on the orchestral score.
- Determine the form of the minuet.
- Examine bars 1 to 8 and listen to the section: determine the **texture** of this section and identify the musical elements that make this texture.
- Determine the **timbre** of this section and outline the device Mozart used to create the variation in **timbre** here.
- Listen to bars 1 to 16, while following the score: chromaticism is often used in a moving baseline, how has Mozart used chromaticism here?
- How has Mozart used **dynamics**, **texture** and **timbre** to make the repeat of the theme climactically interesting?
- How is the melody of the second section **similar** to the opening theme; how is it different?
- Where can you find **unity** and **contrast** in the **minuet**?

The Trio:

- The **melody structure** of both melodies in the **trio** is of particular interest.
- The first melody in bars 1 - 8 is a “musical joke” - take a look at it and see if you can work out where the “joke” is (hint: look at **every** bar!).

- iii. Did you see that bars 1 - 2 is an **ending** and bars 2 - 4 is a **beginning**; and bars, 5 - 6 is an **ending** and bars 6 - 8 is a **beginning**?
- iv. The second melody is the **Main Theme** of Movement 4 in 'disguise'; write out the melody of bars 9 - 12; write out the main theme of Movement 4 from bars 1 - 4 of that movement. Compare the two melodies and list **similarities** and **differences**.
- v. Use a, a¹, b, b¹ to mark sections of the **trio** and determine the form of the **trio**.

Menuetto and Trio together:

- i. What is the meaning of Menuetto D.C. at the end of the trio?
- ii. Determine the **form** of **Movement 3** and justify your answer (your justification **must** include Menuetto D.C.!).

Task 2

Composition Activity: Your own 16-bar Minuet and Trio!

1. Minuet in 8 bars: Compose a melody, comprising two 4-bar sections, using the idea of unity and contrast; consider chromaticism a feature of these melodies.
2. Devise an accompanying line (or lines), that add texture and timbre to this eight-bar melody.
3. Trio in 8 bars: Compose your own "musical joke"; add a suitable line (or lines) of accompaniment.

Task 3

Performance activity: Minuet and Trio

4. Either perform your Minuet and Trio as a group, or from your computer.
5. Commence the performance with an explanation of how you used the devices studied for Mozart's Minuet and Trio in your composition.
6. Issue **feedback forms** to determine audience response to your composition efforts.
7. Discuss how you could **improve** your composition, and why aspects of it were **successful**.

Activity 4: Aural / Musicology / Score Reading

By the end of this activity, students will be able to:

- Listen to a section of orchestral music and identify a recurring theme.
- Outline the main sections of Sonata form.
- Identify multiple themes in an orchestral score.
- Describe the musical features of short themes.

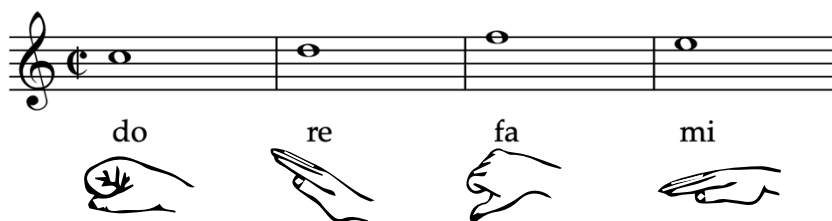
This activity explores the multiple themes of Movement 4 of Mozart's *Jupiter Symphony* as they are introduced in the exposition.

Task 1

1. Research Sonata Form and find the descriptions of the three sections that comprise the form:
 - i. Exposition
 - ii. Development
 - iii. Recapitulation
2. This activity investigates the exposition, and the six motives/themes it introduces which are integral to the entire movement.

The principal theme of the **First Subject Group** is taken from a plainchant from the 13th century found in Thomas Aquinas', "*Pange lingua gloriosi corporis mysterium.*" This sequence of notes has been used by a number of composers before, and after Mozart. Mozart himself used it three times before *Symphony No. 41* (see the analysis).

The principal First Subject Theme, Motive 1:



Sing these notes, with the hand signs for the sol-fa, until it comes easily.

3. Listen to **Audio Excerpt 5**, the First Subject of the Exposition section at least three times. Every time you hear this plainchant theme, sing the notes with the hand signs.
4. Now examine the score of movement 4, bars 1 to 73. This is the full **First Subject** section, **Score Excerpt 3**.
 - i. Shade in pink (pencil/marker) the main theme you have just identified.

- ii. There are three other themes in the **First Subject**: the first is a **Connecting Episode Motive**, first at bar 5.



- iii. Investigate the score for the **First Subject** themes, bars 1 - 73 and shade this **Connecting Episode** in grey, wherever you find it. Note that it does not always end in the same way.

- iv. Motive 2 of the **First Subject**, first enters the exposition at bar 19.



- v. Investigate bars 1 - 73 and shade this Motive 2 in green wherever you find it.
- vi. Motive 3 is the last of the themes for the **First Subject** section and it first enters at bar 56 as a 2-part canon between violin 1 and cello/double bass. Shade this motive purple.



- vii. Note that Motive 3 is a 2-bar phrase repeated here, downwards one degree of the scale each time. Find the name of a melody that is structured in this way.
- viii. Listen to bars 1 - 73 (without the score), the **First Subject** section, and:
- sing the main theme, motive one, every time it appears.
 - Clap the rhythm of the other themes, each time they appear.
- ix. Now, listen to bars 1 - 73, while following your highlighted score. Assess your success at locating, the motives **with** the score, compared to **without** the score.

5. Now examine the score of Movement 4 bars 74 - 157. This is the section with the **Second Subject** themes.

- i. The Principal Second Subject theme is Motive 4 of the exposition. It is first stated in bar 74. Shade this theme in orange and investigate its appearance for the remainder of the exposition (to bar 157).



- ii. The third entry of the Principle Second Subject theme, Motive 4 is found in bar 98.
- How many instruments are involved?
 - Which section of the orchestra is this?
 - State the order in which the instruments play Motive 4
 - This might be described as a 5-part Cannon, but it is also called a **Stretto** - find the meaning of **Stretto**.
- iii. The third motive of the Second Subject always appears with motive four, but it is a distinct 4-note motive - Motive 5. It only appears at bars, 76 - 77, and 82 - 83. Colour this motive yellow.



- iv. Now listen to the second subject group from bars 74 - 157, while following **Score Excerpt 6**.
- Was Motive 4 easily identified?
 - Was Motive 5 easily identified?
 - Were these the only motives in this section? (Hint: listen closely to the ending).
 - Shade any other Motives you identified here.

Task 2

Suggest a reason that in Classical Era sonatas, the exposition was, as here, repeated.

This has been an extensive study, but it is essential preparation for Activity 5 which investigates the **Coda**, an absolute marvel of Classical Era orchestration.

Each of the motives studied in Activity 4 were completely intentional in Mozart's mind. They coalesce like Lego bricks in the **Coda** to create the most magnificent 30 seconds of all Classical Era symphonies!

Activity 5: Musicology / Performance

By the end of this activity, students will be able to:

- Identify **fugal** passages and outline the importance of **fugue** in the history of musical composition.
 - Analyse an orchestral score to identify the use of different motives in the music.
 - Discuss the importance of a **coda** in providing a successful **climax** and **conclusion** for an orchestral composition.
 - Perform an orchestral fugue with the full appreciation and understanding of the part given.
-

This activity explores the fugal coda to the 4th Movement of Mozart's *Symphony No. 41*.

Task 1

Research fugue as a device in solo and orchestral instrumental music.

- i. Find the musical definition of **fugue**.
- ii. Find the literal meaning of **fugue** in the original **Latin/Italian** and explain its connection to **fugal form**.
- iii. Techniques and devices used in **fugues** include: subjects, answer, strettii, sequencing episodes. Find what each of these involve.
- iv. Find which **era** of music gave rise to the fugue and name which **composer** is the supreme exponent of this form.

Task 2

View the YouTube: ["Magnificent Counterpoint in the Finale of Mozart's Jupiter Symphony"](#) by Richard Atkinson.

1. We have already highlighted the six motives in the exposition in Activity 4; all these separate motives, were all along, designed by Mozart to come together in a **fugal style coda**; use the same colours to highlight the motives in the **orchestral score of the coda**, bars 360 - 423 (**Score Extract 5**)
 - Motive 1 - pink
 - Motive 2 - green
 - Motive 3 - purple
 - Motive 4 - orange
 - Motive 5 - yellow
 - Episode (Motive 6) - grey

2. List any patterns you can find in the appearance of the motives.
3. Which motive appears most often? Which motive appears least often?
4. Can you identify any stretti (canon-like sections)?
5. Describe the **texture** of the coda.
6. The musical structure of the coda is all contained in the **strings**; identify the role of the winds and horn in giving interest in providing variety in the **timbre/tone colour** of the **coda**.
7. Examine the opening of the **coda** (bars 160 - 171) and note the Motive A is **inverted**: explain what this means.
8. Also, demonstrate on an instrument that the two inverted themes in succession also contain a full statement of the motive. (not inverted!) (See Answers).

Task 3

Listen to the **coda (Audio Excerpt 7)**, following the orchestral score (**Score Extract 4**), now highlighted to show the six motives.

1. The classroom arrangement: **“Crazy, Coded, Coda”** (C, C, C) is the string section of the coda.
2. You need four or five people to play the “C, C, C”
3. Assign people in your groups, their part: you can use the instruments listed, instruments that are available, or keyboards with appropriate sound settings.
4. Part one - violins 1; part two - violins 2; part three - violas; part four - cello; part five - double basses.
5. Highlight your own part with the colours for each motive: which motive does your part play most often; which motive does your part least often?
6. Practice your part separately, until you can confidently play it through fluently; note indications for dynamics and articulation.
7. Rehearse the “C, C, C” until you can confidently perform it.
8. Performing groups for the whole class and/or for another class.
9. Your performance should include an introduction explaining the significance of motives; at the conclusion of the performance, each performer should discuss the difficulties/challenges they found in preparing for the performance.
10. Communicate to your audience, the significance of the structure and motives used in the “C, C, C” and the particular genius of Mozart in using this “retro-style”.

Crazy Coded Coda

Molto Allegro

Violin 1

Violin 2

Viola

Violoncello

Double Bass

This musical score is for the first system of the piece. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat) and the time signature is common time (C). The Violin 1 part consists of a series of half notes with a descending melodic line, grouped by a slur. The Violin 2 part has a similar descending line but includes a sharp sign on the second measure. The Viola part begins with a whole rest, followed by a descending line of half notes. The Violoncello part also begins with a whole rest, followed by a descending line of half notes. The Double Bass part is entirely silent, indicated by whole rests throughout the system.

13

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This musical score is for the second system, starting at measure 13. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Violin 1 part is silent, indicated by whole rests. The Violin 2 part is silent until measure 14, where it begins with a descending eighth-note scale. The Viola part begins with a descending eighth-note scale in measure 13. The Violoncello part has a descending line of half notes. The Double Bass part is silent, indicated by whole rests throughout the system.

21

Vln. 1

Vln. 2

Vla.

Vc.

Db.

28

Vln. 1

Vln. 2

Vla.

Vc.

Db.

34

Vln. 1

Vln. 2

Vla.

Vc.

tr

Db.

tr

Detailed description: This system of musical notation covers measures 34 through 39. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Vln. 1 staff begins with a treble clef and contains several measures of music, including a trill (tr) in measure 36. The Vln. 2 staff also uses a treble clef and features a long melodic line with a slur. The Vla. staff has a treble clef and plays a rhythmic pattern. The Vc. staff uses a bass clef and includes a trill (tr) in measure 38. The Db. staff uses a bass clef and provides a bass line with a trill (tr) in measure 36. The music is in a key with one sharp (F#) and a 4/4 time signature.

40

Vln. 1

Vln. 2

Vla.

Vc.

tr

Db.

Detailed description: This system of musical notation covers measures 40 through 45. It features five staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Vln. 1 staff begins with a treble clef and contains several measures of music, including a trill (tr) in measure 41. The Vln. 2 staff also uses a treble clef and features a long melodic line with a slur. The Vla. staff has a treble clef and plays a rhythmic pattern. The Vc. staff uses a bass clef and includes a trill (tr) in measure 41. The Db. staff uses a bass clef and provides a bass line with a trill (tr) in measure 41. The music is in a key with one sharp (F#) and a 4/4 time signature.

Task 4

Essay topics:

Topic one:

Mozart discovered a “retro” form and put it to use in the brilliant **coda** of the 4th movement of his Symphony No. 41. Discuss the potential value of using “retro” forms and ideas in contemporary composition.

Topic two:

“Originality in contemporary composition may well involve incorporation of ideas, devices, and styles from the past, and yet remain original.”

Discuss the validity of this statement and how it may relate to your own composing.

Suggested Answers

Activity 1: Aural / Performance

Task 1

4. Bars 1 - 2 tutti; bars 3 - 4 strings; bars 5 - 6 tutti; 7 - 8 strings.

5. Student activity

Task 2

1.

2. It is quiet, and accompaniment to the “transitional theme”.

3.

- Transitional theme: winds (flute, oboe), horns.
- First Subject: strings (violin 1, 2)

4.

- Student activity
- The First Subject theme is background, easy not to notice, whereas, at its first appearance, it dominated the soundscape.

Task 3

Student activity



Activity 2: Score Reading / Musicology / Performance





Task 1

1.

- i. Andante: at a walking pace; Cantabile: in a lyrical/singing style
- ii. Horns in F
- iii. Bassoons
- iv. With mutes

2.

- i.  = Alto clef, the third line is middle C
- ii.  = the first dot increases the duration of the note by half. The 2nd dot increases duration by half of the first. (i.e. a quarter of the original duration)


So,  =   


- iii. **a2** = both players play this section in unison

iv. **p** = piano, soft

v. **f** = forte, loud

vi.  = demisemiquaver rest

vii.  = natural, cancels a previous sharp or flat

viii.  = triplet, 3 notes played in the time of two, here 3 notes played in the time of 2 semiquavers

3.

- i. Sarabande: A slow, stately triple time dance of French origin, typically, with the stress on the second beat.
- ii. 1 - 18: Andante - slow easy-going pace; in triple time 3/4; second beat dotted (bar one) or loud (bar two). These features fit Sarabande description.

4.

Student activity.

5.

Student activity.

6.

Bars 1 - 6: Pitch - downward leap, followed by a downward step-by-step rhythm; rhythm - first beat of every second bar a dotted rhythm; silences - bars 2, 4 rests

following each note; dynamics - soft 2 phrases followed by a loud tutti chord on the second beat (bars 1 - 4).

7. Texture: bars 1-6. A single melody line followed by a tutti chord; bars 7-10, a melody, accompanied by both sustained harmony (bassoons, horns), and semiquaver and quaver pulses on single repeated notes (strings).
8. Muted violins would make the timber of the melody, shaded, less sharp, almost like a background sound.
9. F | C/G C7 | C7/B^b | F/A | F | A9 Dm |
10. Subdued, stately

Task 2

Student activity, response, evaluation

1. Student activity, response, evaluation
2. Student activity

Activity 3: Musicology / Composition

Task 1.

1. Student activity
2.
 - i. Bars 1 - 16: a, bars 17 - 27: b, bars 28 - 35:a¹, bars 36 - 51:b¹, bars 52 - 59:a¹.
 - ii. Ternary Form.
 - iii. Texture 1 - 8: top of the texture a descending, chromatic melody with a “see-saw” accompaniment (violin 2).
 - iv. Timbre 1 - 8: horns and clarinet, brighten the tone colour with melody and harmony, doubling with violins one (bars 3 - 4, bars 7 - 8).
 - v. Chromaticism: used in the melody, line bars 1 - 12.
 - vi. Theme repeat bars 9 - 16:
 - from soft (bars 1 - 8) to loud (bars 9 - 16)
 - From seesaw accompaniment (bars 1 -8) to seesaw plus sustained notes (bars 9 - 12), and then harmony on each beat (bars 13 - 16)
 - From harmony (bars 1 - 8) to full orchestral harmony (bars 9 - 16)
 - Melody of b (bars 17 - 27): descending, chromatic phrase repeated in an ascending sequence.
 - vii. Unity: chromatic melody.
 - viii. Contrast: texture, timber, dynamics.

3. (c) The Trio.

- i. Students investigate the "musical joke".

Bars 1 - 4 (also bars 5 - 8)

"ending" (perfect cadence) "beginning"

TRIO second theme

semi tone minor 3rd semi tone

4th Movement First Subject Theme

tone minor 3rd semi tone

Both phrases rise, then fall - similarity

There is a difference in the first interval.

- ii. Form: bars 1 - 8 a; bars 9 - 20; bars 21 - 28 a
- iii. Ternary

(d)

- i. Minuet, D.C. - repeat the minuet from the beginning.
- ii. Ternary form: minuet - trio - minuet, A - B - A

Task 2

Student activity

Task 3

Student activity.

Activity 4: Aural / Musicology / Score Reading

Task 1

- 1.

- Exposition: state the main themes, called the first and second subjects (second subject in often in the dominant key). Sometimes these subjects include 2-3 motives. Often the first and second subjects are connected by a significant connecting episode.
 - Development: the motives stated in the exposition are restated with a variation in rhythm, pitch tonality.
 - Recapitulation: the first and second are restated, this time, both in the tonic key.
2. Student activity.
 3. Student activity.
 4. Student activity.
 - iv. Motive 3 repeated downwards, 1 degree of the scale at a time is called a sequence.
 5. Student activity.
 - ii. Second subject. Main theme, bar 98.
 - Instruments: violin I, violin II, viola, cello/double bass
 - String section
 - Violin I, violin II, viola, cello/double bass.
 - Stretto, in a fugal passages is the imitation of the subject in different voices in close success.
 - iii. Student Activity
 - Yes, Motive 4 is easily identified.
 - Motive 5 is difficult to single out.
 - Part of motive three appeared at bar 77 and again at bar 83 and bar 91.
 - Motive 2 appeared at bar 77 and again at bar 83.

Task 2

The exposition is repeated for two reasons:

- Entertainment value - suitable length?
- Ensure themes are in the consciousness of the listener

Activity 5: Musicology / Performance

Task 1

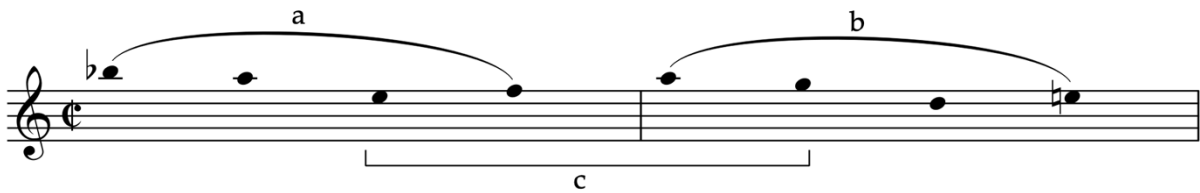
1.
 - i. Fugue: a contrapuntal composition in which a short melody of phrases introduced in one part, and successfully taken up by other parts; passages involving into weaving of different motives.
 - ii. Fugue means flight - in music refers to one part flying after another part.

- iii. A subject is the motive stated, followed by an answer, which both compliments and contrasts with the subject. A stretto is when one part follows soon after another in a contrapuntal arrangement. Sequencing involves subjects repeated up or down in pitch exactly, or with some variation. An episode in a fugue occurs when the subject is absent.
- iv. Fugue as a form, characterised by the polyphonic music of the baroque period. J.S. Bach was its chief exponent. Some scholars say that Mozart had discovered the works of J.S. Bach in the months or recent years before he used these older devices in the coda of the 4th movement of *Symphony 41*.

Task 2

Mostly student activity.

- i. The texture is contrapuntal, polyphonic.
- ii. The winds and horns add tonal interest to the motive stated by the strings, as well as highlighting motives, so the listener can identify them.
- iii.



This is the violin, part bars 360-367.

- iv. Parts a and b are exact tonal inversions of the motive 1 and b, repeated as an exact sequence down a tone. These two sequences hold between them the Motive 1 in its original form (non-inverted) in part C. Clever Mozart!