

# SIBELIUS

## Symphony No.2



# **Symphony No.2 in D major by Jean Sibelius**

Stage 5 & 6 Teaching Resource  
Sydney Symphony Orchestra

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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 the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

# Syllabus Link

## NSW Curriculum

Symphony No. 2 in D major by Jean Sibelius covers a range of topics from the NSW syllabuses:

### Years 7-10 Additional Study Course:

Art Music of the 20th and 21st Centuries

Music for Large Ensembles

### Music 1 Preliminary and HSC:

Music of the 20th and 21st Centuries

Music for Large Ensembles

### Music 2 Preliminary:

Additional Topic: Music 1900-1945

### Music 2 HSC:

Additional Topic: Music 1900-1945

# Work: Symphony No. 2 in D major by Jean Sibelius

## Composer Background

**Jean Sibelius** (1865-1957) was a Finnish composer, the most noted symphonic composer of Scandinavia. There are two factors that are said to influence his music. The first is Finnish nationalism, expressed through his interest in Finnish mythology (notably *The Kalevala*, a collection of epic folk poetry) and melodies which are deliberately voiced in natural Finnish speech-rhythms and inflections. The second is the profound and extensive influence of nature, to which Sibelius made countless references: "Nature is [a] coming to life: that life which I so love ... whose essence shall pervade everything I compose".

However, Sibelius' achievement both in the symphonic poems and the seven symphonies lies principally in his remarkable mastery of form. The traditional symphonic structures are imbued with an organic unity and architecture, which Sibelius said was largely instinctive. Sibelius composed fragments rather than melodies. He referred to these fragments as a mosaic and stated that, for him, the essence of the symphony was a profound logic that creates a connection between all the fragments.

## Work Background

Sibelius wrote his Symphony No. 2 while experiencing many personal trials, including the death of his daughter Kirsti at the age of two. His patron, Axel Carpelan, sent Sibelius and his family to Italy for a year, where large parts of Symphony No. 2 were written.

Although Sibelius initially considered the music as four separate tone poems, the composer preferred that his audiences did not think of the symphony as having a program. He did, however, refer to the symphony as "a struggle between death and salvation" and "a confession of the soul".

Sibelius conducted the first performance of the Symphony No. 2 on March 3, 1902, in Helsinki. Shortly afterwards the Symphony No. 2 became associated with the Finnish struggle for independence from Russia, with one critic dubbing it "our Liberation Symphony". This is mainly due to the rousing last movement. Finnish conductor George Schnéevoigt went further to assign a specific patriotic program, in which the first movement depicted the Finn's pastoral life, the second the brutality of foreign rule, the third a crushing of patriotic spirit, and the fourth the glorious hope for deliverance from tyranny.

Others focus on the connection between Sibelius and the natural world. "No symphony before Sibelius had expressed the forbidding grandeur of nature at its most awe-inspiring. He presents the elemental power of music, rooted in the organic world. All austere grandeur, that is uniquely Sibelius" (Benjamin Zander Conductor). What is not in dispute is that the second symphony is a magnificent work, whose traditional four movements fully reflect the hallmarks of the Sibelian style.



## Instrumentation of Work

Woodwind	Brass	Percussion	Strings
2 Flutes	4 Horns	Timpani	Violin I
2 Oboes	3 Trumpets		Violin II
2 Clarinets	3 Trombones		Viola
2 Bassoons	Tuba		Cello
Contrabassoon			Double Bass
(Note clarinets in A are used except in the third movement, where clarinets in Bb are used.)	(Note the use of both horns and trumpets in F. These sound a fifth lower than written.)		

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# Listening Guide

## Overview:

**First movement:** *Allegretto* (Sonata form).

### Exposition (Bars 1 to 73)

Bar 1 - The symphony begins with a gentle three-note motif which runs throughout the work.

#### **Allegretto**



Bar 9 - The oboes and clarinets introduce the first subject. Both the opening motif and this theme have a folk music quality. Both are examples of Sibelius' fluid approach to rhythm.



The ascending three-note pattern of the strings, and the descending three-note pattern of the woodwind theme, will reappear in the main theme for the fourth movement. A further fragment is introduced by the horns (bar 12).

Bar 33 - After a pause, the woodwinds introduces the second subject, a group of motifs dominated by an extended, dramatic unison theme from the tutti violins (bars 41 - 58).



The key is not immediately apparent, but the timpani's A pedal note anchors the music in the dominant key. The violin theme is also clearly in A major, but the inclusion of G natural emphasises its role as the dominant key.



### Development (Bars 74 - 259)

Bar 74 - Pizzicato strings begin the development. The first three notes are those of the first subject. Contrary motion scales lead to the opening string theme at bar 82 (Rehearsal Mark C).

Bar 82 - The ascending string theme from the opening of the symphony returns in the unrelated key of C-sharp major. It is paired with an apparently new, oscillating theme in the upper woodwind. However, the three pitches of this theme are a transposed version of the first three notes of the woodwind theme from bar 9.



The contrast between extremely long and short notes, whether combined in a single line or heard simultaneously in the accompaniment, is another typical Sibelian technique by which the composer produces tension and slows the harmonic flow to intensify climaxes. Also note, the falling perfect fifth at the end of the phrase. This is another motif that appears throughout the symphony.

Bar 91 - The opening motif and the oscillating theme alternate, while the introduction of an A pedal point in the timpani, heralds a modulation to A major for a statement of the opening string motif (bars 111 to 117).

Bar 118 - Two developmental phases follow, both initiated by the “oscillating” theme on solo woodwinds.

Bar 164 - The second developmental phase is introduced by a G-sharp pedal point on timpani. Fragments of the first and second subjects are used, culminating in an intense crescendo to the climax, in which all three fragments combine to form a melody (bars 210 - 259).

### Recapitulation (Bars 260 - 284)

Bar 260 - The tension releases with the shortened recapitulation. The two main subjects reappear – only not one after the other, but together in counterpoint (bar 270). The opening string motif is absent but the horn figure from bar 12 breaks up the combined appearances of the two subjects.

### Coda (Bars 285 - 333)

Bar 285 - The coda is a repeat of the development material from bar 74, beginning with the pizzicato strings.

Bar 293 - The third, oscillating theme from bar 82 is heard again, together with the opening string motif, now in F-sharp major. The development motif from bar 105 returns in the final bars, alternating with the opening string motif, finally in the tonic key of D major.

## Second Movement: *Tempo andante, ma rubato* (Sonata form)

The form of this movement is harder to define. This is not surprising. Sibelius often inverts and modifies the classical forms. This movement began as a tone poem – works in which form is often determined by the extra-musical theme or program. There are two contrasting subjects or sections. However, whether the section at bar 120 is the development or the recapitulation is not agreed upon. The First Subject appears, but not in the tonic key and not in a full statement. The following passage is characterised by key changes and tempo changes more associated with a development section. Only at bar 173 does the appearance of the brass chords, originally from bar 85, suggest that this was a recapitulation of the opening. Otherwise, the recapitulation perhaps begins at bar 184, although again, not immediately in the tonic key of D minor. If this is the recapitulation, then it omits the first subject.

Note the many tempo changes. This is a feature of each movement. Sibelius did not use metronome markings, urging conductors instead to be guided by their artistic instincts.

*Tempo andante, ma rubato – Poco allegro – Molto largamente – Andante sostenuto – Andante con moto ed energico – Allegro – Poco largamente – Molto largamente – Andante sostenuto – Andante con moto ed energico – Andante – Pesante*

### Exposition (Bars 1 - 119)

Bar 1 - The key is D minor (tonic minor). Sibelius begins quietly with tonic timpani roll and an extended restless pizzicato part shared between the double basses and cellos.

**Tempo Andante , ma rubato**  
Timpani Double Basses  
*tr* *pizz.*



Bar 40 - The bassoon theme emerges from the pizzicato strings. It is played by the two bassoons in octaves, with the timpani tonic pedal. Sibelius uses this both for colour and to address what he perceived to be a hole in the orchestral texture.

Bassoons



Bar 57 - The oboes and clarinets take over the bassoon melody. The tempo soon increases with the upper strings playing a repeated pattern, based on the pizzicato bass melody. The double basses take over the tonic pedal point. The theme now undergoes a series of

increasingly agitated variations, as the music grows to a climax with the brass sounding a series of rhythmic chords (bars 85 - 96). The pedal point has descended to C.

Bar 99 - Following a dramatic pause, the second subject, in F# major, is a tender melody given to the strings, richly divided into ten parts, in which the alternating natural and augmented fourth provides another Sibelian characteristic.



Bar 102 - The flutes and bassoons add a fast, flowing counterpoint to the repeat of the string subject.

Bar 113 - The second theme is briefly interrupted by a harsh bass variant.

### **Recapitulation** (Bars 120 - 225)

Bar 120 - A sudden shift to F-sharp major. The first theme returns, played by trumpet and flute in their lower registers, with a triplet accompaniment in the strings. The violins and violas play a repeated pattern, alternating with an A major scale in the cellos. The double basses play a descending pizzicato figure which moves from A to F-sharp.

Bar 184 - The second theme returns in the key of B minor before the tonic key of D minor is re-established at bar 192.

### **Coda** (Bars 226 - 244)

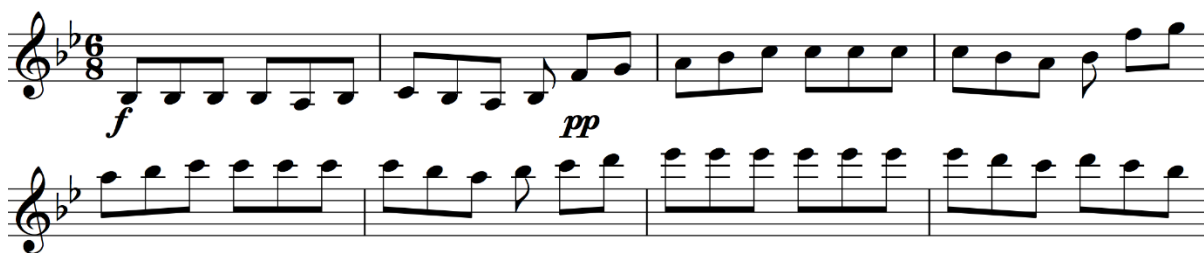
Bar 226 - A brief and highly dramatic Coda, in which sombre thematic fragments from the first subject are interspersed by savage trills in the woodwinds and a rushing figure for the strings.

Bar 233 The coda ends emphatically on a fragment of the second subject presented by woodwinds and brass. Resurrection has overcome death.

## **Third Movement: Scherzo and Trio – *Vivacissimo***

### **Scherzo**

Bar 1 - The string *vivacissimo* figure is a *moto perpetuo* in  $\frac{6}{8}$  time. The key is B-flat major. The sudden changes of dynamics, texture and pitch are unpredictable and create excitement.



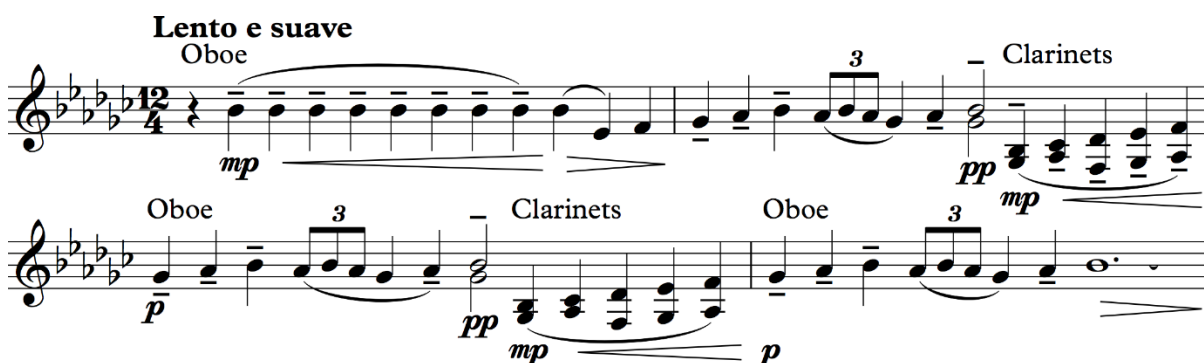
Bar 28 - The flute and bassoon enter with another Sibelian example of the contrast between the long notes in the woodwinds and the short notes of the strings. These two motifs, together with occasional pedal points, gradually build to a climax in bars 106 - 130.



Bar 130 - A series of General Pauses alternate with a timpani tonic B-flat sounded five times. The final two General Pauses are marked for three bars in duration.

### Trio

Bar 146 - The trio section begins with a statement by the oboe above sustained horns and bassoons. Described, variously, as lamenting, pastoral and languorous – despite its G-flat major tonality – it is marked *Lento e suave* and begins with nine repeated notes. The time signature changes to  $12_4$ . The clarinets play an ascending response to the oboe and the flute joins in with the last phrase.



### Scherzo

Bar 159 - The scherzo returns. Sibelius assigns the music to different string parts to create variety as the fast tempo returns.

## Trio

Bar 283 - The Scherzo repeat might well be expected to end the movement. Instead, the Trio returns, again in  $^{12}_4$ .

## Scherzo

Bar 302 - The frantic Scherzo section returns once more. Sibelius introduces a new ascending figure on horns.



Bar 306 - The key changes to D major. The strings take over the ascending theme, accompanied by a triplet figure in the upper woodwinds and a dominant pedal point, leading directly into the triumphant finale.

## Fourth Movement: Finale – *Allegro moderato* (Sonata form)

In the tonic key of D major. Note, again, the many tempo changes: *Allegro moderato* – *Pesante* – *a tempo ma tranquillo* – *Moderato assai* – *Meno moderato e poco a poco ravivando il tempo* – *Poco allargando* – *Tempo I* – *Largamente e pesante* – *Un poco con moto* – *a tempo ma tranquillo* – *Poco largamente* – *Molto largamente* – *a tempo*.

Note: Some commentators have described this movement as a Rondo.

## Exposition

Bar 1 - The final movement begins without a break. Sibelius was not the first composer to link two movements but his approach, with the inevitable release and the final theme anticipated in the closing passage of the Scherzo movement, was novel. The tonic key is announced with a simple yet unforgettable main theme, played by the strings in unison.

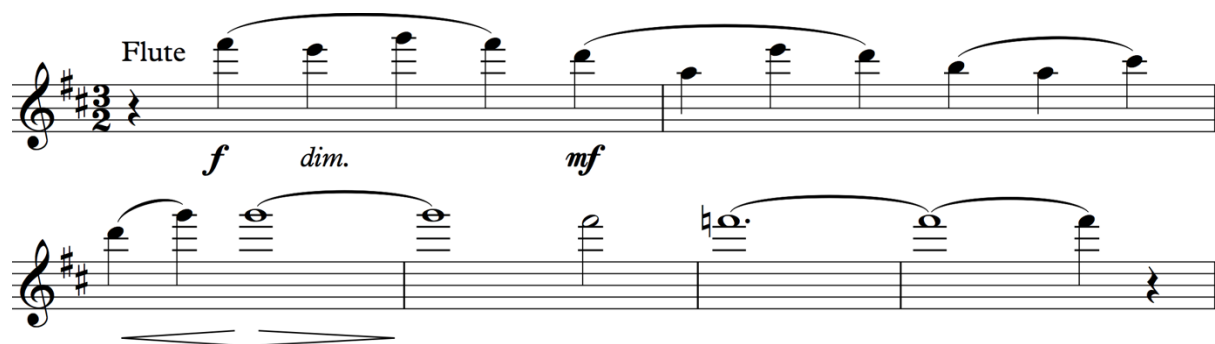


The bold first phrase is a metamorphosis of the symphony's opening woodwind subject and the string motif. The timpani, double basses and tuba play a D pedal point, with a double bass and tuba C-sharp on the last half beat of each bar, providing a rustic or pastoral element. The theme is yet another mosaic of motifs, with trumpets and trombones contributing motifs and woodwinds adding further pedal notes.

Bar 25 - The first subject is repeated, with the horns adding a syncopated pedal harmony.



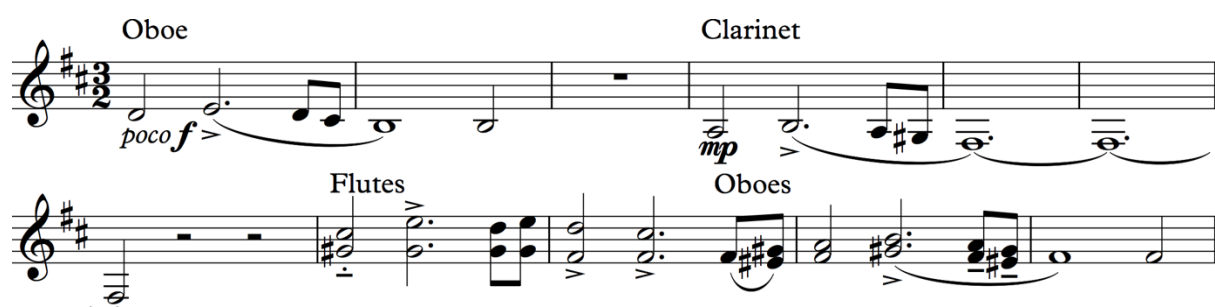
Bar 44 - The flute introduces a new transition theme, faintly reminiscent of the first movement. Beginning still in the tonic key of D major, the theme is shared amongst the woodwinds and strings before finally beginning a modulation to the relative minor.



Bar 66 - A meandering series of quavers settles into a series of ostinatos, which accompany the second subject.



Bar 72 The Second Subject, written in memory of Sibelius' sister-in-law, is shared by the woodwinds. Beginning in B minor, the music soon moves to F-sharp minor, with a dominant C-sharp pedal in the timpani.



Bar 101 - The harmony changes to F-sharp major. The second subject's meandering march gains momentum, sufficient for a brief climax before dissolving into ghostly anticipation.

## Development

Bar 140 - The Development begins with the first subject in F-sharp major, played by the tutti cellos. A series of motifs and a gradual *accelerando*, accentuated by shortening note values in the strings builds to the climax.

Bar 160 - The first subject is heard in the violins and horns. The four horns continue the six-note theme, changing pitches.

Bar 170 - The timpani introduces a dominant pedal point (A). The string parts become more chromatic, and the woodwinds join the horns in playing the six-note theme at various pitches.

Bar 174 - The opening six minims of the first subject builds to a climax, heralding the recapitulation.

## Recapitulation

Bar 190 - The Recapitulation begins with the strings playing the opening notes of the first subject, now in the tonic key, against a crotchet figure in the woodwinds. The other first subject motifs, in trumpets, horns, trombones and bass instruments also return.

Bar 233 - The transition returns in the key of B-flat accompanied by the double bass pedal point. This passage is greatly extended from its original appearance.

Bar 255 - The second subject appears in the tonic minor, gradually rising in pitch. The music builds on this version of the theme from bar 266.

The image displays a musical score for three woodwind parts: Flute, Oboe, and Flute. The notation is in 3/4 time and features various musical elements:

- Flute (Top Staff):** Starts with a *mf* dynamic, followed by a *p* dynamic, and ends with a *mf* dynamic. It includes accents and slurs.
- Oboe (Middle Staff):** Features a triplet of eighth notes and a slur.
- Flute (Bottom Staff):** Starts with a *mf* dynamic and includes accents and slurs.

Bar 289 - Triumphant brass paired with whirling strings and woodwinds lay the foundation for the final climax.



Bar 329 - The second subject changes into the major, then pulls back to the minor with a simultaneous reduction in texture, before again bursting into the tonic key of D major.

### **Coda**

Bar 349 - The short coda supplies a triumphal ending to the whole symphony. A glimmer of light from tremolo strings pierces the texture before the final climax takes its form, chiefly in the brass. The trumpets, horns and trombones present the final heroic statement of the theme, as the timpani rolls. The Symphony closes with four epic chords played by the whole orchestra.

*Guide with score excerpts from [IMSLP](#)*

*Audio excerpts from [Spotify](#)*

*Performance videos from YouTube*

[Iceland Symphony Orchestra Yan Pascal Tortelier conductor](#)

# Learning Activities

## Activity 1: Listening/Score Reading

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In this activity, the students will explore the composer's use of melodic material in the first movement.

### Task 1 Aural Skills

Listen to the opening of the first movement, bars 1 - 32 (Audio cue 0:00-1:01). Answer the following questions without reference to the score.

#### Focus Question

With reference to the elements of music, describe how the composer has achieved unity and contrast in this excerpt.

#### Scaffolding Questions

1. Describe the two main melodic themes in this excerpt. Refer to the elements of duration, pitch, texture and performing media (timbre/tone colour).

	Theme 1	Theme 2
Duration		
Pitch		
Texture		
Performing Media		

2. How are the themes treated in the excerpt? Are they repeated or varied during the excerpt?
3. Describe the third melodic figure. Which instruments present it? How does it contrast with the two main themes?

### Task 2 Rhythm Notation

Bars 1 - 7 (Audio cue 0:00-0:12)

Listen to the opening of the excerpt again. Draw bar lines and insert time signatures on the following melody to indicate how the rhythm of this passage might be notated.



Now compare your suggestions with the way that Sibelius has written the music.

### Task 3 Score Reading and Listening

Now we move ahead to the second subject of the movement.

Study the score of bars 32 - 73 (Audio cue 1:02-2:20) and answer the following questions:

1. What is the time signature for the second subject as indicated at bar 36?
2. Explain the metric marking given at the change of time signature. What effect will this have on the rhythm of the music?
3. How does the composer establish the dominant key of A major?
4. Identify the chord in the flute and bassoon parts in bars 39 - 42.
5. Identify the fundamental chord in the strings in bars 51 and 52.
6. Which pitches are used to colour the fundamental chord?
7. Discuss the effect of the changing time signatures in this passage.

### Task 4 Score Reading/Listening

Study the score and listen to the start of the recapitulation from bars 260 - 284 (Audio cue 7:15-8:08).

1. How are the themes from the first and second subjects treated in this passage?
2. How does the composer accommodate the differences between the two themes?
3. What effect does this have upon the rhythm and harmony of the passage?

## Task 5 Listen-Think-Wonder

Listen to the complete first movement (Audio cue 0:00-9:38).

As you listen, write down your thoughts to these three questions. Scaffolding questions are also provided.

### 1. What can I hear?

- Is the music melodic or motivic?
- How are the main ideas presented?
- Is there a consistent mood or does the mood change throughout?
- Which melodic material is repeated?

### 2. What does it make me think?

- What is the structure of the music?
- Is there a plan to the music?
- How does the composer use the melodic material?
- What words might be used to describe the effect of the music?

### 3. What do I wonder about this music?

- How does Sibelius create and combine his melodic material?
- What effect does this have on the listener?
- What broader questions about Sibelius compositional technique does this raise?

## Optional Extension Task

The term “pastoral” is often associated with this movement. Research the meaning of this term in music. Find other examples of pastoral works or movements. List the pastoral characteristics that are found in this movement.

## Teaching Notes

- The initial rests, including the beginning crotchet rest has been deliberately omitted for Task 2. The rest is not aurally apparent until the repeat of the phrase in bar 4. This is not designed to trick the students but to highlight the composer's intention of obscuring the metre. Some commentators suggest that the notation means that the bar line indicates where the composer wants the metric emphasis to fall. This practice of using the time signature and bar line to indicate the accent within the phrase has been followed by subsequent composers writing multi-metric pieces.
- Musicologists discuss the structure of this movement and Sibelius' modification of Sonata Form. One aspect that is discussed is the motivic or mosaic nature of Sibelius' writing. Another is the two woodwind themes, which appear for the first time in the development at bar 85 and bar 105, and whether these are a third subject? To investigate this question, have the students consider the intervals in the flute melody of bars 9 and 10. Then determine the intervals in bars 82 - 86 (RM: C). Discuss their observations.
- Hear-Think-Wonder is a Critical Thinking strategy that many teachers will be familiar with, adapted from the See-Think-Wonder teaching strategy.

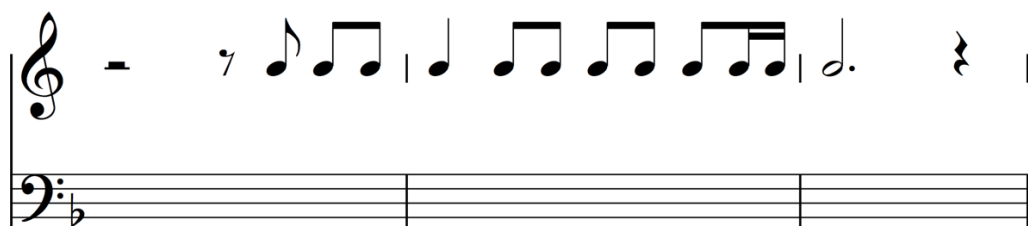
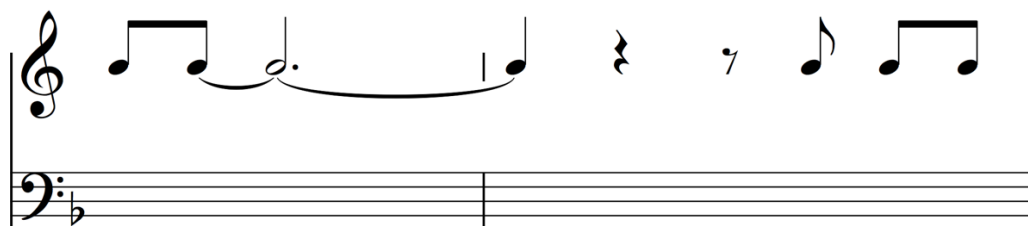
## Activity 2: Aural/Score Reading

In this activity, the students will explore the composer's use of the thematic material in the second movement.

### Task 1 Aural-Melody Dictation

Bars 40 - 49 (Audio cue 0:55-1:35)

Listen to the excerpt and notate the bassoon melody. Note that the melody is presented in octaves. You have been given the second bassoon or lower octave part to notate. The rhythm of the melody and the starting note have been given to assist you.



## Task 2 Aural Skills

Bars 120 - 179 (Audio cue 5:47-9:00)

This task may be completed with or without reference to the score.

### Focus Question

How does the composer use this theme to create a climax?

### Scaffolding Questions

1. Describe the string parts in the first eleven bars.
2. How is the bassoon melody used in this excerpt?
3. What changes occur in the duration (rhythm and tempo) of the string parts as the excerpt continues?
4. Explain the relationship between the pitch and dynamics of the excerpt.
5. What changes are made to the texture in the closing of the excerpt?
6. How does the composer use tone colour in the closing of the excerpt?

## Task 3 Aural Skills

Compare the presentation of the second theme in bars 99 - 119 (Audio cue 4:20-5:46) with that in bars 180 - 221 (Audio cue 9:04-12:28).

How has the composer developed the thematic material using the elements of pitch, texture and timbre/tone colour?

Create a table similar to this to record your answers:

	Bars 99 -119	Bars 180 - 221
Pitch		
Texture		
Timbre/Tone colour		



## Task 4 Score Reading

Harmonic analysis bars 85 - 96 (Audio cue 3:21-4:17)

Use this piano reduction to complete a harmonic analysis of the brass passage which concludes the first theme of the second movement:

The image shows a piano reduction of a musical score, consisting of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature (C). It contains several measures of music, including chords and single notes. The bass staff also contains chords and single notes, with some measures featuring a double bar line. The second system continues the music, with the treble staff showing more complex chordal structures and the bass staff providing a steady accompaniment. The score concludes with a double bar line in the final measure of the second system.

## Optional Extension Task

The second movement is an example of the different interpretations that listeners place upon the music of Sibelius. These include the conflicting forces of Nature, death and resurrection, and a more political *“broken-hearted protest against all the injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent”*. Sibelius himself says that the origins are in the story of *Don Juan* and his encounter with death. Sibelius wrote:

*“Don Juan. I was sitting in the dark in my castle when a stranger entered. I asked who he could be again and again – but there was no answer. I tried to make him laugh but he remained silent. At last the stranger began to sing – then Don Juan knew who it was. It was death.”*

Identify the aspects of the music that suggest the character and plot of the Don Juan scenario.

## Teaching Notes

- As indicated, the bassoon melody is played in octaves. There is no problem if students decide to notate the higher part.
- There is no need to delve further into the story of *Don Juan* for the students to make connections between the scenario provided, the mood of the music and the elements used to create that mood.

## Activity 3: Listening, Score Reading and Performance

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In this activity, the students will explore the composer's use of melody and harmony in the third movement.

### Task 1 Listening

Listen to the opening music from the third movement of the symphony. Bars 1 - 130 (Audio cue 0:00-1:25).

Brainstorm words or phrases to describe the music in this excerpt.

### Task 2 Listening

This task may be with or without reference to the score.

Bars 1 - 144 (Audio cue 0:00-3:00)

#### Focus Question

How has the composer achieved tension and release in this excerpt?

#### Scaffolding Questions

1. Describe the duration (tempo and note values) of the first section.
2. How does this contrast with the duration in the second section?
3. Describe the dynamics and texture of each section.
4. Explain how harmony is used to create tension and release in each section.

### Task 3 Score Reading

Study the score of bars 28 - 61 answer the following questions:

1. Identify the harmonies in the following bars (Rehearsal Mark A):  
Bars 28 - 31  
Bars 32 - 35  
Bars 36 - 39  
Bars 40 - 41
2. Which harmonic device is used in bars 42 - 61?
3. What is the key in bars 53 - 61?

## Task 4

Perform the following arrangement of the Trio theme Bars 146 - 157 (Audio cue 1:35-2:55):

### Trio Theme 3rd Movt. Symphony No. 2

Jean Sibelius

**Lento e suave**

Melody C

Melody B $\flat$

Harmony B $\flat$

Alto Saxophone

Horn in F

Bass

**Lento e suave**

Keyboard

F

Dm/F

*mp*

*pp*

2

C Mel

Bb Mel

Bb Har

Alto Sax.

Hn.

Bass

Kbd.

*mp*

*mp*

F

C

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It features a piano and trumpet arrangement. The piano part is written for a grand staff (treble and bass clefs) with a key signature of one flat (Bb). The trumpet part is written in treble clef with a key signature of two sharps (F# and C#). The score includes dynamics such as *p* (piano) and *mp* (mezzo-piano). The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The trumpet part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The piano part includes a chord change from F to C between the two systems. The trumpet part includes a chord change from F to C between the two systems.





6

C Mel

Bb Mel

Bb Har

Alto Sax.

Hn.

Bass

Kbd.

Gm Eb/G Gm D/A

*p* *cresc.*

*p* *cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

6

8

C Mel

Bb Mel

Bb Har

Alto Sax.

Hn.

Bass

Kbd.

G

B°

9

C Mel

Bb Mel

Bb Har

Alto Sax.

Hn.

Bass

Kbd.

*f*

*dim.*

*mf*

*3*

*f*

*dim.*

*mf*

*f*

*dim.*

*p*

*f*

*dim.*

*p*

*f*

*dim.*

*p*

*f*

*dim.*

*p*

F/C

Dm/F

F

C



## Optional Extension Task

Listen to the opening Scherzo (*Vivacissimo*) Bars 1 - 130 (Audio cue 0:00-1:25).

With reference to the elements of texture, dynamics and duration explain how the composer has created interest for the listener in this excerpt. You may refer to specific examples in the score in your response.

### Teaching Notes

- The music of the *vivacissimo* section moves so rapidly, studying the score without the music can also be a useful way of analysing the composer's use of the elements of music. The sudden changes of dynamics and texture, as well as the contrast between the string quavers and the relatively extended duration of the woodwind melodies are, perhaps, more easily observed and understood with the help of notation.
- In bar 9, the cello and double bass pitches look the same, but the double basses sound an octave lower than written.
- Although not related to the question, in Task 3 the students may also observe, on the score, the direction in the timpani: *muta B in H*. This is telling the timpanist to change the tuning (via a pedal) from B-flat to B-natural, using the German name for these pitches.

## Activity 4: Score Reading/Listening/Performance

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In this activity, the students will investigate the composer's use of pitch material to achieve a variety of effects in the fourth movement.

### Task 1 Score Reading

Bars 1 - 44 (Audio cue 0:00-1:18)

Study the score of the opening bars of the fourth movement.

1. Compare the pitches and intervals of the theme (bars 1 - 3) with the oboe theme from the first movement (bars 9 and 10).
2. Describe the part played by double basses and tuba.
3. Identify the other motivic material in this opening passage.
4. Where does the second half of the violin theme appear?
5. The harmonies are mostly tonic (D) and dominant (A) or dominant seventh. Where is the harmony varied?

### Task 2 Listening

Listen to the following excerpt from the fourth movement bars 255 - 334 (Audio cue 8:36-12:02) and answer the following question:

#### Focus Question

How does the composer use the elements of music to create a climax in this excerpt?

#### Scaffolding Questions

1. Describe the lower string part? How is it used in this excerpt?
2. How is the melody presented in the first part of the excerpt?
3. What is the dynamic in the first part of the excerpt?
4. How are the elements of pitch, texture and dynamics used as the excerpt progresses?
5. What significant change occurs at bar 328 (Audio cue 11:43)?

## Task 3 Performance

Perform the main theme from the Fourth Movement, bars 25 - 44:

# Finale Theme

## Symphony No. 2

Jean Sibelius

**Allegro moderato**

Flute

Clarinet in B $\flat$

Alto Saxophone

Piano

**Allegro moderato**  
Opt 8va

Violin 1

Bass

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*



4

Fl.

Cl.

Alto Sax.

Pno.

Vln. 1

Bass

Detailed description: This musical score page contains measures 4 through 7 of a piece. The key signature has three sharps (F#, C#, G#). The score is arranged in six staves. The Flute (Fl.) part begins in measure 4 with a quarter rest, followed by eighth notes in measures 5 and 6, and a half note in measure 7. The Clarinet (Cl.) and Alto Saxophone (Alto Sax.) parts play sustained notes with various articulations. The Piano (Pno.) part features a complex texture with chords and moving lines in both hands. The Violin 1 (Vln. 1) part has a melodic line with slurs and ties. The Bass part provides a steady accompaniment with sustained notes and rests.

8

Fl.

*mf cresc.*

*ff*

Cl.

*mf cresc.*

*ff*

Alto Sax.

*mf cresc.*

*ff*

Pno.

*mf*

*ff*

Vln. 1

*mf cresc.*

*ff*

Bass

*mf cresc.*

*ff*

3

Detailed description of the musical score: The score is for measures 8, 9, and 10. Measure 8 starts with a mezzo-forte (mf) dynamic and a crescendo marking. The Flute, Clarinet, and Alto Saxophone play ascending eighth-note patterns. The Piano plays a sustained chord in the right hand and a half note in the left hand. Violin 1 and the Bass play sustained notes. Measure 9 continues the crescendo, with the dynamics reaching fortissimo (ff). Measure 10 shows the instruments sustaining their notes at the fortissimo level. The piano part continues with its melodic and bass lines. The woodwinds and strings provide harmonic support with sustained notes.



15

Fl.

Cl.

Alto Sax.

Pno.

Vln. 1

Bass

*ff*

*ff*

*ff*

*ff*

*ff*

18

Fl.

Cl.

Alto Sax.

Pno.

Vln. 1

Bass

## Task 4 Score Reading

(Bars 66 -105, Audio 2:06 to 3:45)

The second subject of the movement contains examples of techniques often employed by Sibelius. Study the score of the subject in bars 66 - 105 and identify the techniques of pitch and duration that have been discussed in previous movements.

## Optional Extension Task

Audio cue Fourth Movement 6:29-7:45

Select one of the following tasks. You will need a large blank piece of paper for each.

1. Listen to the music several times. What do you notice about the music? Write words or phrases to answer this question. It might be particular instruments or tone colours, melodic shapes, harmonies, textures or dynamics. Your words might describe the mood or emotion that the music evokes in you, the listener. They might describe the style or overall sound. Combine your observations with others in your class to create a word cloud inspired by the music of this passage.
2. Listen to the music several times. If using the suggested excerpt, play it first while listening without making any marks on your page. Respond through art while playing the music again, as many times as you require. Make lines or marks on your paper that follow the flow or feel of the music.

Share your artwork with a partner (or the class) and tell them a little about what you were thinking about or noticing while you were listening.

### Teaching Notes

- The optional extension task may be completed either while the students listen to the whole of the fourth movement or to repeated playing of the suggested excerpt.
- Students comfortable with using movement to respond to music may prefer to use the stimulus excerpt to create a physical response to the music.

## Activity 5: Composition/Musicology

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In this activity, the students will explore the connection between composer, inspiration and audience, focusing on landscape.

### Task 1

In this activity, the students will seek to represent aspects of their home landscape and their feelings about it through music.

#### Landscape Composition

Sibelius is known for the influence of the Finnish landscape in his music. In this task, you will have the opportunity to reflect the nature of your environment and express your own response to living in a certain part of Australia. This may be an instrumental composition or a song. It may be for acoustic or orchestral instruments or electronic media, including samples.

Your composition may be inspired by your backyard, the view from your window or balcony, a local streetscape, a soaring cityscape or an immersive experience of natural bushland, mountain ranges or outback plains. You may compose music that reflects the mood of a place or season in Australia. Perhaps consider an event such as bushfire or flood that you may have experienced. Remember our sense of place: sun, heat, the dry continent, as well as wetland, rainforest and the sea.

One way to begin is by investigating others whose music has already been inspired or affected by the landscape. Here are some composers to consider:

- Peter Sculthorpe is known as an Australian landscape composer. He describes his music as having a busy foreground, an empty middle ground and a background stretching on to eternity, matching the visual impression of the Australian landscape.
- Bruce Cale, in his *Mountains and Valleys Suite*, created melodies that matched the contours (rise and fall) of the mountain ridges surrounding his home.
- Ross Edwards is inspired by the sights and sounds he encounters when walking and sitting in the Australian bush.
- Katy Abbott captures the heat of Australia in her work *Sunburnt Aftertones*.

### Task 2

Watch [Behind the Music](#).

The video begins with this quote from author Salman Rushdie: *“When a book leaves its author's desk it changes. Even before anyone has read it, before eyes other than its creator's have looked upon a single phrase, it is irretrievably altered. It has become a book that can be read, that no longer belongs to its maker. It has acquired, in a sense, free will. It will make its journey through the world and there is no longer anything the author can do*

*about it. Even he, as he looks at its sentences, reads them differently now that they can be read by others. They look like different sentences. The book has gone out into the world and the world has remade it.”*

— Salman Rushdie , *Joseph Anton: A Memoir*

How does the meaning of this quote apply to the music of Jean Sibelius?

### Task 3

Sibelius aligned himself with the rising tide of Finnish nationalism, expressed through his interest in Finnish mythology (notably the *Kalevala*, a collection of epic folk poetry) and melodies which are deliberately voiced in natural Finnish speech-rhythms and inflections. Much of his work assumed symbolic significance as artistic vehicles for resistance to the outside influence of Sweden and Russia.

Research the significance of Nationalism as a musical movement in the late nineteenth and early twentieth centuries. List composers associated with the Nationalist movement and the countries with which they identified. Summarise the historical context and motives that gave rise to Nationalism. Explain the ways in which National identity was expressed and identify common approaches employed by different composers. List any famous Nationalistic compositions, including those by Sibelius.

## Optional Extension Task

Find out more about Jean Sibelius by watching this video featuring pianist and conductor Vladimir Ashkenazy: [Vladimir Ashkenazy on the Path of Sibelius](#)

### Teaching Notes

- Sarah Hopkins is another composer whose landscape music students may care to investigate or the influence of country on the music of First Nations composer William Barton.
- It is important to be aware that Salman Rushdie is a controversial figure in the Muslim world. Teachers should exercise cultural sensitivity when deciding whether to use the written quote or the video, which begins with the same quote.
- Parallels may be drawn between the geopolitical situation in Finland at the turn of the twentieth century and that of countries such as Ukraine today. This may form the basis of a topical discussion with senior students.



# Suggested Answers

## Activity 1

### Task 1

#### Focus Question

The excerpt consists of three melodic themes. Each is repeated, creating unity. Each move by step, creating further unity. The differences in performing media, pitch range and duration create contrast between the three. The first two themes are heard over a D, tonic pedal note. The third, the horn theme, is harmonised with an A, dominant harmony. Unity is also created by the consistent homophonic texture.

#### Scaffolding Questions

1. Describe the two main melodic themes in this excerpt. Refer to the elements of duration, pitch, texture and performing media (timbre/tone colour).

	Theme 1	Theme 2
<b>Duration</b>	Even crotchets	Varied, uneven note lengths
<b>Pitch</b>	Narrow range Middle tessitura Three ascending notes Stepwise motion	Wider range Higher tessitura Based on three descending notes Step wise motion
<b>Texture</b>	Homophonic	Homophonic
<b>Performing Media</b>	Strings	Woodwinds

2. Both themes are repeated. There are minor changes to both themes in the repetitions. The harmonies of Theme 1 are slightly different the second time. It is repeated pizzicato for the third time. The third repetition of Theme 2 is played an octave higher by the flutes.
3. The horns play the third melodic figure. It contrasts rhythmically with the other two themes. The pitches of the horn figure are similar to both the ascending three notes of Theme 1 and the three descending notes of Theme 2.

### Task 2



### Task 3

1. The time signature for the second subject is cut common time  $2_2$ .
2. The metric marking given at the change of time signature means that the beat from the first subject remains the same. The subdivision of the beat changes from three to two. This can have the effect of a slight slowing or broadening in the music.
3. The A trill pedal point in the timpani establishes the dominant key of A major.
4. The flute and bassoon form an A diminished 7<sup>th</sup> chord in bars 39 - 42.
5. The fundamental chord in bars 51 and 52 is the dominant chord of E major.
6. The pitches of F-sharp (2<sup>nd</sup>), A (4<sup>th</sup>), C natural are used to colour the E major chord.
7. The changing time signatures from  $6_4$  to  $2_2$  in this passage contribute to the fragmented nature of the movement. Each section is distinctive, and the music does not flow in a regular and continuous way.

### Task 4

1. The first, string theme is not used. The woodwind theme (Theme 2) from the first subject and the horn theme are used in this excerpt. These two themes are played together, not one after the other, as in the exposition. In bars 270, the second subject in the strings is played at the same time as the woodwind theme. Some of the division string parts (violins, violas and cellos) are playing an augmented version of the first theme from the first subject.
2. Both themes are now in D major. The string parts are written in both  $6_4$  and cut common time, while the woodwind parts remain simultaneously in  $6_4$ .
3. The combined time signatures create cross rhythms (two against three), while the harmonies are more complex as a result of the combined pitch material.

### Task 5

1. What can I hear?
  - Motivic
  - The main ideas are presented in short fragments, rather than extended melodies. There are multiple short ideas.
  - The mood changes frequently.
  - All of the melodic material is repeated but not in the same order.
2. What does it make me think?
  - The structure of the music is identifiable however, the many short ideas and changes of time signature and key break up the music.
  - Is there a plan to the music?
  - How does the composer use the melodic material?
  - What words might be used to describe the effect of the music?

3. What do I wonder about this music?

- How does Sibelius create and combine his melodic material?
- What effect does this have on the listener?
- Which musical elements are most important to the effect of the music?

## Optional Extension Task

Derived from the Latin word 'pastor' – meaning 'shepherd' – pastoral music is, in short, that which depicts and celebrates the countryside or life in the country. Pastoral themes have been a constant in literature, art and music since Roman times.

Some pastorales have a rural subject, while others use familiar musical themes to evoke this feeling. Other musical pastorales recall earlier forms of music and tend to be very slow, with droning bass notes. The use of woodwind instruments, which have a folk origin, is another feature of some pastoral music.

Sibelius's use of folk-like melodies and woodwind instruments in this movement gives a pastoral character to the music. In the fourth movement, the use of a bagpipe-like drone is another pastoral feature.

## Activity 2

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### Task 1



### Task 2

#### Focus Question

The composer uses the theme in this development section to create a climax. The theme is first played at a lower pitch by the trumpet and flute. The theme is varied and becomes more motivic. The composer also develops the accompanying ostinato. It begins as a call and response to the theme melody. The tempo increases in the first part of the excerpt. The rhythm of the string ostinato changes from triplets to semiquavers and the pitch ascends, building the excitement in the music towards the climax. As the pitch gets higher, the dynamics increase and the texture increases contributing to the sense of climax. Finally, the composer uses the brass tone colour to build the strength and dynamic impact in the closing of the excerpt.

### Scaffolding Questions

1. The violins and violas play a triplet ostinato with the cellos playing a one-bar ascending scale in response.
2. The bassoon melody is played by the trumpet and flute, both in their lower register.
3. The string parts change from triplets to semiquavers and then demi-semiquavers as the excerpt continues.
4. As the pitch gets higher, the dynamics increase contributing to the sense of climax.
5. The texture increases, becoming homophonic by the closing of the excerpt.
6. The composer uses the brass tone colour to build the strength and dynamic impact in the closing of the excerpt.

### Task 3

	Bars 99 to 119	Bars 180 to 221
<b>Pitch</b>	F-sharp major	D minor. Lower pitch than the original. Pitch gradually rises.
<b>Texture</b>	Full, homophonic texture. Semiquaver countermelody in flutes and bassoons.	Thin texture punctuated by full brass fanfare. Texture gradually increases as the melodic material is taken up by different instruments.
<b>Timbre/Tone colour</b>	String instruments contrast with the woodwinds. Sul D in the violins creates a warmer tone colour.	Melody presented by clarinets and violas, accompanied by bassoons and cellos. As extra layers are added, there is more variety. Finally, the brass is added.

## Task 4

The musical score is written for piano in G minor (one flat) and 4/4 time. It consists of three systems of staves. The first system contains measures 1 through 5. The second system contains measures 6 through 9. The third system contains measures 10 through 13. Chord labels are placed above the staves: **Faug5** (measure 1), **Em7(b5)** (measure 3), **Gm7** (measure 4), **Bb** (measure 5), **Gm(add2)** (measure 6), **Fmaj7** (measure 7), **Dm** (measure 8), **Db°7** (measure 9), **F/C** (measure 10), **Am/C** (measure 11), and **Cm7(b5)** (measure 12). The score features a complex texture with many sustained notes and some chromatic movement in the bass line.

The use of dissonant chords, including the half-diminished chords in bars 3 and 10, creates tension. The melodic A-flat in bar 2 clashes with the sustained A-natural in the bass chord. The chromatic movement of the bass notes in bars 6 - 8 creates further tension.

## Optional Extension Task

The use of bass instruments playing pizzicato creates a mysterious sound. The meandering nature of the melody creates a mood of uncertainty. The extended duration of this introduction contributes to the sense of mystery. The tone colour or timbre of the bassoon melody suggests a mournful mood.

## Activity 3

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### Task 1

The students may suggest words such as: frantic, frenetic, energetic, restless, conflicted, unsettled, uneasy.

### Task 2

#### Focus Question

The composer has used changes in duration, dynamics and harmony to create tension and release in this excerpt. The excerpt consists of two contrasting sections or themes. The first uses a fast tempo and short duration notes. These contrast with the slower tempo and longer duration notes of the second section. The *moto perpetuo* nature of the opening section contrasts with the sustained, static accompaniment of the second section. One has a strong sense of pulse. The second has a free, recitative style. Both sections use dissonance and consonance to create tension and release. These episodes are more frequent in the first section, leading to a strong sense of release at the start of the second section. However, the second section also uses dissonance, together with increasing dynamics and texture to build tension before gently releasing this tension with a softer dynamic, thinner texture and consonant harmonies as the excerpt closes.

#### Scaffolding Questions

1. The tempo is very fast (*Vivacissimo*) and the notes are of short duration (quavers).
2. In the second section, from bar 146 (Audio cue 1:35), the tempo is slower and the note durations are longer. The accompaniment uses static harmonies in extended duration notes values.
3. The dynamics in the opening section change suddenly and dramatically. The texture is busy with contrasting layers between the strings and woodwinds. However, the individual instrumental layers can be heard. The second section has a softer dynamic. The individual melodic layers, using call and response, are easily heard against the static accompaniment. The texture and dynamics gradually build in this section before falling back again as the section draws to a close.
4. Dissonance in the first section. It is not used throughout but enough to create tension. The consonant harmonies in the second section release the tension of the dissonant harmonies in the first. Harmonic tension is reintroduced as the second section builds in dynamics and then released again at the end of the section.

### Task 3

1. Bars 28 - 31 E diminished 7th  
Bars 32 - 35 F minor  
Bars 36 - 39 F-sharp diminished  
Bars 40 - 41 G major

2. Pedal Point
3. B-flat minor

## Optional Extension Task

### Summary

- The sudden changes of dynamics, texture and pitch are unpredictable and create excitement.
- The variety of textures, from unison, to octaves, to two-part harmony and contrary motion create interest.
- The pitch changes across multiple octaves and the consequent changes in tone colour/ timbre also create interest.
- The contrast in duration between the woodwind motif and the string motif creates interest.
- The combination of the two motifs and the increasing texture and dynamics, accentuated by the woodwind tremolos in bars 106 to 121 creates interest.

**Bar 1** The string *vivacissimo* figure is a *moto perpetuo* in  $\frac{6}{8}$  time. The key is B-flat major. The unison violins play in their lowest tessitura (on the G string, adding to the gruffness of the sound).

**Bar 3** Divisi second violins only, playing *pianissimo* in contrary motion. Gradually joined by the other violins. The pitch range widens, with the divisi first violins playing higher but still at a *pianissimo* dynamic.

**Bar 7** An A diminished 7<sup>th</sup> harmony is matched with a crescendo.

**Bars 9-10** Cellos and double basses play the opening motif in unison (an octave apart) at a *forte* dynamic and one tone lower than the violins in bar 1.

**Bars 11-12** The violas and cellos play the *pianissimo* response from bars 3-4, once again a tone lower.

**Bars 13-14** The violas, cellos and double basses play a transposed version of bars 7-8 two octaves lower than the original presentation.

**Bar 15** The violins play the opening motif an octave higher than the original, still at a *forte* dynamic, and continue with the two balancing phrases in an exact repetition.

**Bars 21-22** Cellos and double basses repeat their version of the opening motif in unison (an octave apart) at a *forte* dynamic and one tone lower than the violins in bar 1.

**Bar 28** (Rehearsal Mark A) The flute and bassoon enter with another Sibelian example of the contrast between the long notes in the woodwinds and the short notes of the strings. The string part is condensed to a repeated quaver chordal harmony. The harmony is E diminished. The dynamic is *pianissimo*.

**Bar 32** The first violins and cellos respond with the opening motif. This time it is a semitone lower than its original appearance.

**Bar 36** The flutes and bassoons return with their long duration melody. This time both flutes and both bassoons play, in octaves, a tone higher than in bar 28. The harmony is now F# diminished.

**Bar 40** The violins respond with the opening motif, commencing on B natural.

**Bar 43** The violins play a descending version of the motif, accompanied by a descending chromatic line in the violas and cellos. The double basses play an F pedal point. The music gradually softens as the pitch descends.

**Bar 50** The first violins and violas play the opening motif *pianissimo* an octave apart.

**Bar 55** A new descending figure is introduced in the first violins and cellos. The soft dynamic continues.

**Bar 58** The divisi first violins and violas repeat a three-note motif from bar 2, while the clarinet, bassoon, cellos and double basses play a sustained B flat minor harmony with an augmented fourth.

**Bar 62** The oboe leads the woodwinds in the motif from bar 28. The violins and cellos play a harmonised version of the opening string motif. These two motifs, together with occasional pedal points, gradually build to a climax in bars 106 to 130. The build-up is irregularly interrupted by sudden piano and pianissimo bars.

**Bar 130** Another sudden change in dynamics brings the Scherzo to an end.

## Activity 4

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### Task 1

1. Bar one of the theme uses three stepwise pitches of the key (drm). These are the same three pitches used in the oboe theme from the first movement, while the intervals of the second bar match those of the violin theme in bars 1 - 3 from the first movement.
2. The double basses and tuba repeat a pedal like motif. The C# acts like a grace note for the D pedal.
3. The other motivic material: The syncopated chords in the trombones, the trumpet motif in bar 5, horn motif in bars 9 - 12.
4. The second half of the violin theme appears in bars 12 - 16.
5. The harmonies are varied in bars 11 and 12 (B flat – the common pitch of D – or flattened sixth chord is sometimes referred to as a borrowed chord) and bars 17 - 24 (F# minor, B minor and E – the mediant, relative minor and chromatic second or dominant of the dominant). These chords follow the cycle of fifths and lead to the dominant in bars 23 and 24 before the reappearance of the main theme in bar 25.



## Task 2

### Focus Question

The excerpt begins with a quaver string ostinato, in octaves, played at a soft dynamic by the violas and cellos. The ostinato continues throughout this excerpt creating unity and variety, as additional layers join. The initial melodic material is presented in call and response by the winds, with the two phrases creating tension and release above the constant string accompaniment. There is a diminuendo after which the violins take over the melodic material. Higher pitches and modulating harmonies build tension in the music. Additional layers are added to both the ostinato and melodic material, adding to the tone colour as well as the texture and dynamics. A syncopated pedal point in the French horns also adds to the texture. A change of modality from minor to major further lifts the impetus of the music towards a climax, announced by a motivic dotted melody in the French horns and trombones.

### Scaffolding Questions

1. The lower strings play an ostinato. This creates unity in the excerpt.
2. The melody is presented in call and response. The solo oboe plays and the other woodwinds play a harmonised response.
3. The dynamic of the first part of the excerpt is moderately loud.
4. More layers are added. Some are doubling the string ostinato. Others are playing syncopated block chords. The build-up in textural layers is matched with gradual increases in the dynamics, creating a sense of climax in the music.
5. The key or modality changes from D minor to D major at bar 328, further lifting the mood of the music.

## Task 4

The second subject of the movement contains examples of techniques often employed by Sibelius.

- Short and longer duration notes heard simultaneously.
- Pedal point in the timpani.
- Ostinato in the lower strings.
- The melody is motivic but, in this passage, the material is repeated and extended to create a lengthy melody.
- The harmonies are tonal but ambiguous. The string ostinato is in F-sharp minor. The timpani pedal is C-sharp (the dominant). The woodwind melody is in B minor.
- The G# creates a second or ninth in the harmony. It is used persistently to colour the harmony. Sibelius is considered a tonal composer but he does employ mild dissonance.
- Change to major modality in bar 101.

## Optional Extension Task

The second subject of the movement contains examples of techniques often employed by Sibelius:

- Short and longer duration notes heard simultaneously.
- Pedal point in the timpani.
- Ostinato in the lower strings.
- The melody is motivic but, in this passage, the material is repeated and extended to create a lengthy melody.
- The harmonies are tonal but ambiguous. The string ostinato is in F# minor. The timpani pedal is C-sharp (the dominant). The woodwind melody is in B minor.
- The G-sharp creates a second or ninth in the harmony. It is used persistently to colour the harmony. Sibelius is considered a tonal composer but he does employ mild dissonance.
- Change to major modality in bar 101.

## Activity 5

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### Task 2

Despite the composer preferring that his audiences not think of the symphony as having a program, more than any of Sibelius's other work, his Symphony No.2 has stimulated considerable discussion as to its "meaning". Sibelius himself thought of it as "a struggle between death and salvation" and "a confession of the soul," but others tended from the outset to cite its strong national character. One critic dubbed it "our Liberation Symphony." This is mainly due to the rousing last movement. Another political interpretation described the symphony as a "broken-hearted protest against all the injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent". Finnish conductor George Schnéevoight went further to assign a specific patriotic program, in which the first movement depicted the Finn's pastoral life, the second the brutality of foreign rule, the third a crushing of patriotic spirit, and the fourth the glorious hope for deliverance from tyranny. Others focus on the connection between Sibelius and the natural world. "No symphony before Sibelius had expressed the forbidding grandeur of nature at its most awe-inspiring. He presents the elemental power of music, rooted in the organic world. All austere grandeur, that is uniquely Sibelius" (Benjamin Zander Conductor).

The stimulus quote is a reminder that whatever a creator may desire of their work and whatever inspiration may have led to its creation, the audience play a role in determining its meaning. Students may also reflect on similar attitudes to popular songs. Whatever may have inspired the songwriter is not always evident in the published version and many listeners will enjoy and interpret a song based on their personal circumstances when listening. The use of songs in film, TV, advertisements and political campaigns may provide a contextual meaning not envisaged by the songwriter(s). While some do seek to wrestle

back control of their material and its associations, many are happy for their audience to make what they will of their music.

### Task 3

Here are answers from two accessible references:

Musical nationalism refers to the use of musical ideas or motifs that are identified with a specific country, region, or ethnicity, such as folk tunes and melodies, rhythms, and harmonies inspired by them. (Wikipedia)

As a musical movement, Nationalism emerged early in the 19th century in connection with political independence movements and was characterized by an emphasis on national musical elements such as the use of folk songs, folk dances or rhythms, or on the adoption of nationalist subjects for operas, symphonic poems, or other forms of music (Kennedy 2006). As new nations were formed in Europe, nationalism in music was a reaction against the dominance of the mainstream European classical tradition as composers started to separate themselves from the standards set by Italian, French, and especially German traditionalists (Miles n.d.).

More precise considerations of the point of origin are a matter of some dispute. One view holds that it began with the war of liberation against Napoleon, leading to a receptive atmosphere in Germany for Weber's opera *Der Freischütz* (1821) and, later, Richard Wagner's epic dramas based on Teutonic legends. At around the same time, Poland's struggle for freedom from Czarist Russia produced a nationalist spirit in the piano works of Frédéric Chopin, and slightly later Italy's aspiration to independence from Austria resonated in many of the operas of Giuseppe Verdi (Machlis 1979, 125–26). Countries or regions most commonly linked to musical Nationalism include Russia, Czechoslovakia, Poland, Romania, Scandinavia, Spain, UK, Latin America and the United States. (Lumen Learning)