

SYDNEY  
SYMPHONY  
ORCHESTRA

2026  
SEASON

Teachers  
Resource Kit



# BEETHOVEN

## Symphony No.7

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MEET THE MUSIC / LISTEN TO THIS

Stages 5 & 6

# **Symphony No.7 in A major, Op.92 by Ludwig van Beethoven**

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. 7 by Ludwig van Beethoven* covers a range of topics from the NSW syllabuses:

## Years 7-10 Elective

Art Music

Global Musical Culture

## Music 1 Preliminary and HSC

Music of the Nineteenth Century

Music for Large Ensembles

## Music 2 Preliminary

Mandatory Topic: Western Tonal Tradition 1600-1900

## Music 2 HSC

Additional Topic: Music in the Nineteenth Century

## Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

### Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural, Musicology and Performance	MU4-LIS-01	Notation
	MU5-LIS-01	Short written responses
	MU5-LIS-02	Performance
Activity 2: Listening, Musicology and Composition	MU4-LIS-01	Discussion
	MU5-LIS-01	Notation and graphic responses
	MU5-LIS-02	Short written responses
	MU4-COM-01	Composition Portfolio
	MU5-COM-01	
	MU5-COM-02	
Activity 3: Aural and Musicology	MU4-LIS-01	Short written responses
	MU5-LIS-01	
	MU5-LIS-02	
Activity 4: Listening and Musicology	MU4-LIS-01	Short written responses
	MU5-LIS-01	Discussion
	MU5-LIS-02	Extended Response
Activity 5: Listening	MU4-LIS-01	Discussion
	MU5-LIS-01	Short written responses
	MU5-LIS-02	

## Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural, Musicology and Performance	P1, P2, P4, P6 H1, H2, H4, H6	Notation Short written responses Performance
Activity 2: Aural, Musicology and Composition	P2, P3, P4, P6 H2, H3, H4, H6	Discussion Short notation and graphic responses Short written responses Composition Portfolio
Activity 3: Aural and Musicology	P2, P4, P6 H2, H4, H6	Short written responses
Activity 4: Aural and Musicology	P2, P4, P6 H2, H4, H6	Short written responses Discussion Extended Response
Activity 5: Aural and Musicology	P2, P4, P6 H2, H4, H6	Discussion Short written responses

## Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural, Musicology and Performance	P1, P2, P5, P7 H1, H2, H5, H7	Notation Short written responses Performance
Activity 2: Aural, Musicology and Composition	P2, P3, P4, P6 H2, H3, H4, H6	Discussion Short notation and graphic responses Short written responses Composition Portfolio
Activity 3: Aural and Musicology	P2, P4, P6 H2, H4, H6	Short written responses
Activity 4: Aural and Musicology	P2, P4, P6 H2, H4, H6	Short written responses Discussion Extended Response
Activity 5: Aural and Musicology	P2, P4, P6 H2, H4, H6	Discussion Short written responses

## Work: *Symphony No. 7 in A major* by Beethoven

### Composer background

#### **Ludwig van Beethoven (1770-1827)**

Widely regarded as the greatest composer who ever lived, Ludwig van Beethoven (1770-1827) was an innovator, who expanded the form and function of the sonata, symphony, concerto, and string quartet. Though not himself a Romantic, his music became the seed of much that characterized the work of the Romantics who followed him, especially the idea of program or illustrative music. However, it is the power of his music to convey the new spirit of humanism, with its concern for the freedom and dignity of the individual, without the addition of text or program, which marks Beethoven as a Classical composer in the line of Haydn and Mozart.

Unlike his predecessors, Beethoven was able to live and work as freelance musician, albeit with the support of wealthy patrons. His personal life was marked by a heroic struggle against encroaching deafness, and some of his most important works were composed during the last ten years of his life when he was quite unable to hear.

### Work Background

#### ***Symphony No. 7 in A major Op.92 (1811-1812)***

Beethoven's *Symphony No. 7 in A, Op. 92* was composed in 1811-12. It is dedicated to Count Moritz von Fries, a close acquaintance and patron of Beethoven. In the more than three years since the premiere of the Fifth and the Sixth Symphonies, Beethoven had produced some of his most important works, including the "Emperor" Piano Concerto, the "Lebewohl" (Farewell) Piano Sonata, and the "Archduke" Piano Trio. Beethoven finally started working on the A major Symphony in earnest in the fall of 1811 in the Bohemian spa town of Teplice, where he had travelled to improve his health, and completed it in April 1812.

The Seventh Symphony was premiered in the great hall of the University in Vienna on December 8, 1813, as part of a charity concert for soldiers wounded in the Battle of Hanau. This concert was probably the most successful in Beethoven's lifetime. The Viennese audience immediately embraced the Seventh Symphony. The second movement – Allegretto – was particularly loved, leading to outbreaks of applause before the third movement during a number of early performances.

Berlioz considered the symphony "a masterpiece – alike of technical ability, taste, fantasy, knowledge, and inspiration." While Wagner famously described it as "the Apotheosis of the Dance itself", due to its rhythmic vitality and momentum.

## Instrumentation of work

Woodwind	Brass	Percussion	Strings
2 Flutes	2 Horns in A	Timpani	Violin I
2 Oboes	2 Trumpets in D		Violin II
2 Clarinets in B flat			Viola
2 Bassoons			Cello
			Double Bass

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# Listening guide

## Overview

There are four movements:

- I. Poco sostenuto – Vivace (A major)
- II. Allegretto (A minor)
- III. Presto (F major) – Assai meno presto (D major)
- IV. Allegro con brio (A major)

The rhythmic vitality and simple rustic character of the outer movements in the tonic key of A major cover an unusual choice of key layout for the inner movements. The second movement is in a familiar tonic minor but in the third movement Beethoven chose to use keys separated by a third. Beginning in F major, a third from A minor, and with the trio in D Major, a third from F major. These third-related keys, and the rustic character supplied by woodwinds, are foreshadowed in the slow introduction of the first movement. The following first movement *Vivace* and the fourth movement are characterised by Beethoven's sudden changes of dynamics and abrupt modulations.

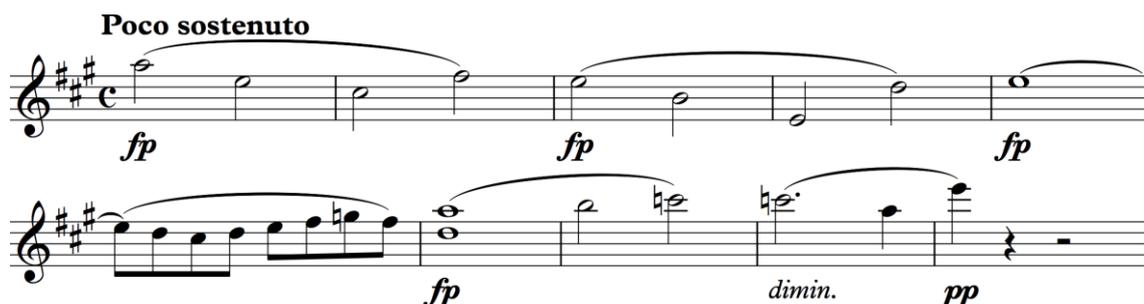
The timings refer to the following recording included in the [Spotify playlist](#).

### Movement 1 Poco sostenuto – Vivace (A major)

#### Sonata Form with slow introduction

The first movement opens with the longest introduction of any of Beethoven's symphonies, bars 1 to 62 (Audio cue 0:00-3:49). The key of A Major is the first chord of the symphony, from which a solo oboe tune emerges.

**Poco sostenuto**

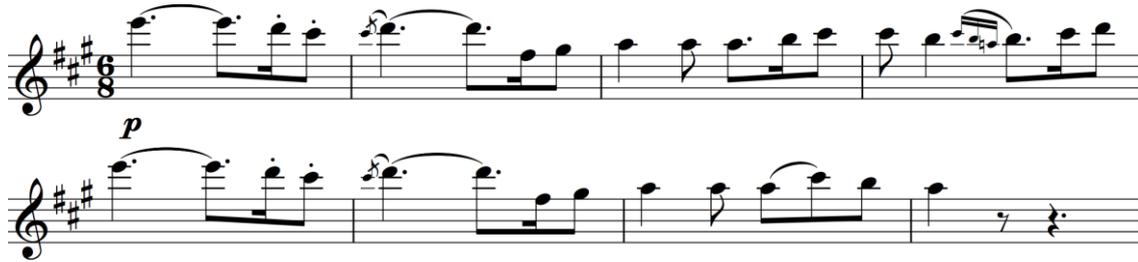


At bar 10, ascending scales begin. These will become one of the recurring motifs in the movement. The introduction moves throughout various keys, such as C major, led by the oboes, bar 23, and F major, led by the flutes, bar 42, until the arrival on the dominant E Major at bar 53, Rehearsal Mark B. The dominant E is repeated seventy times within ten bars (57 to 66), as the tempo changes to *Vivace*. The *Vivace* begins with this dotted rhythm.



This rhythm continues throughout the movement, only stopping to create moments of dramatic silence signalling structural changes such as moving to the development section and the coda.

The **Exposition** begins at bar 63 and the first subject at bar 67, played by the flute, finally establishing the tonic key of A Major (Audio cue 3:50).



Having introduced the first subject with the flute, Beethoven repeats it at bar 89 in a more conventional manner with the first violins (Audio cue 4:20).

The Transition begins at bar 109, Rehearsal Mark C with a C# diminished harmony. The second subject begins at bar 130. It is in the dominant key of E major and is introduced, again, by the woodwinds before being taken over by the strings.



The Exposition is repeated (Audio cue 6:04).

The **Development** begins at bar 177, preceded by two bars of silence (Audio cue 8:13). It starts in the flattened mediant key of C major with frequent excursions to F major. It begins with the dotted rhythm and ascending and descending scales, that cross over between the different layers of strings.

The **Recapitulation** commences at bar 272 Rehearsal Mark I (Audio cue 10:06). It is introduced by scales in a diminutive reference to the introduction. The first violins play the first subject melody, punctuated by woodwind chords and accompanied by a more developed bass line replacing the tonic pedal of the exposition. Beethoven follows convention and the second subject appears in the tonic key of A major at bar 342 (Audio cue 11:22).

Beethoven perfectly bookends the sonata form of the first movement with its introduction and coda, balanced at exactly 62 bars each. Signalled by another two bars of silence, the **Coda** begins at bar 389 (Audio cue 12:17), in the unusual key of A flat major. It contains a famous twenty-bar passage at Rehearsal Mark N (bars 401 to 421), consisting of a two-bar motif repeated ten times to the background of a four octave wide dominant pedal point on E (Audio cue 12:32). The dotted rhythm returns (bar 423) and the horns jump in joyfully (bar 442) before the movement comes to an end.

## Movement 2 - Allegretto (A minor)

### Extended Ternary Form

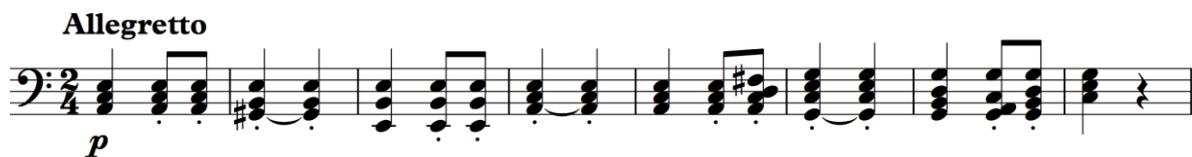
The second movement, Allegretto, is in the tonic minor key of A minor. The movement's structure is given many labels. These include Ostinato variation (passacaglia) with fugato, or a modified rondo or a hybrid between a theme and variations and a ternary form. The ternary nature is simplest to relate, with the outer sections carrying the theme and its variations (bars 1 to 101), and the middle section (bars 102 to 149) providing a contrast in A major, commencing at bar 102, Rehearsal Mark D (Audio cue 2:58), with its lyrical clarinet melody.

Like the first movement, the second movement features a rhythmic motif that is consistent throughout:



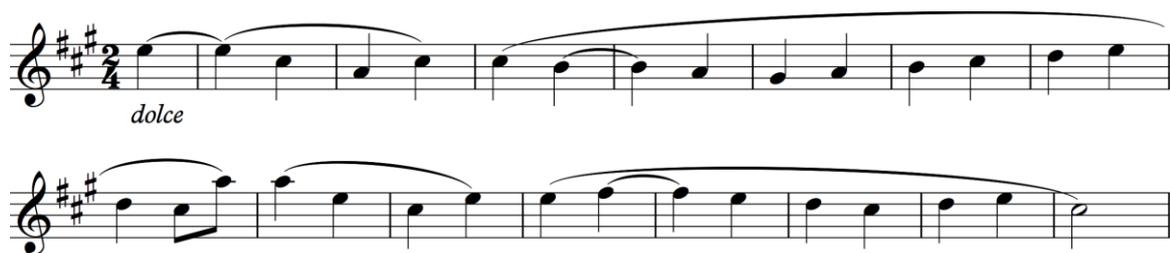
This repeated rhythm creates unity between the two harmonically and melodically contrasting sections.

The theme is in three eight-bar phrases, with the third phrase being a repeat of the second: *abb*. The 24-bar theme is played three more times, each time an octave higher, than the previous presentation.



An elegant and moving counter melody is introduced and repeated, followed by the addition of rhythmic harmonic motifs in the violas, cellos and double basses.

The second section is in the relative major key of A major. The clarinet introduces the new thematic material at bar 102, Rehearsal Mark D.



The first violins play a gentle triplet accompaniment, while the pizzicato cellos and double basses continue the original crotchet and semiquaver ostinato from section one.

When the first theme returns at bar 150, it is in a further variation, with an arpeggiated semiquaver figure providing the accompaniment to the original theme and counter melody, now spread over more than three octaves. Not content with only creating simple variations on the theme, Beethoven further develops the theme by turning it into a fugue at bar 183 Rehearsal Mark F (Audio cue 5:20) and then extends the ternary structure by repeating the B section before the movement is brought to a close by returning to the main theme, while gradually thinning out the orchestration and breaking down the rhythmic motif. The movement ends the way it began: a *diminuendo* A minor chord in the woodwinds, in second inversion.

## Movement 3 - Presto (F major) – Assai meno presto (D major)

### Extended Ternary Form

The third movement, **Scherzo** is the longest symphonic scherzo that Beethoven had yet composed. Beethoven expands the traditional form of the scherzo by repeating the **Trio**, creating an extended ternary form of ABABA, a structure that he also employed in his Fourth and Sixth Symphonies. The **Scherzo** alternates between an energetic *Presto* and the hymn-like Trio, marked *Assai meno presto* (“very much less quick”). There are two main melodic elements in the opening of the **Scherzo**: a triadic motif presented in unison by the strings and woodwinds and later passed around in dialogue, and descending scalar patterns, harmonised in thirds.

**Presto**



The musical score for the Presto section consists of three staves of music in F major, 3/4 time. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff includes a crescendo (*cresc.*) and fortissimo (*sf*) dynamic. The third staff features trills (*tr*) and fortissimo (*sf*) dynamics.

Beethoven employs humorous gestures in this movement. One is the use of a repeated three-note motif, ascending through the string parts bars 26 to 29 (Audio cue 0:22). This is followed, in bars 37 to 42, by a falling two-note motif which is stated by different parts of the orchestra, creating a trance-like effect that is broken up by a fortissimo outburst in bars 43 to 44.

The **Trio** begins in bar 153. It is in D Major with horns, clarinets, and bassoons playing a simple theme, said to be based on an Austrian Pilgrim’s hymn, over an insistent dominant pedal tone (Audio cue 2:12).

**Assai meno presto**



The musical score for the Assai meno presto section consists of two staves of music in D major, 3/4 time. The first staff starts with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff continues the theme with a piano (*p*) dynamic.

Beethoven dispenses with the traditional use of related tonic and dominant keys in favour of mediant-related relationships i.e. keys that are a third apart, rather than a fourth or fifth. The changes in texture, dynamics and note values create an effective contrast with the **Scherzo**.

The **Scherzo** returns at bar 241 (Audio cue 4:17) in the original key of F major. Energy builds gradually as the orchestration and dynamics grow until the entrance of the timpani in bar 353 announces the climax (Audio cue 5:07).

The **Trio** is repeated in full at bar 413 (Audio cue 5:32) and the **Scherzo** returns for the third time at bar 501 (Audio cue 6:59).

In one last humorous touch, Beethoven begins the **Trio** a third time in the **Coda** (bar 649), only to bring it to a rapid halt with a loud cadential explosion (Audio cue 8:04).

*Note that all repeats are observed in the Kleiber recording, with the exception of bar 486 (Audio cue 6:43).*

## Movement 4 - Allegro con brio (A major)

### Sonata-Rondo Form

The fourth movement returns to the tonic key of A major but, like the first and second movements, there is an emphasis on the dominant tone of E. The first bar consists predominantly of the pitch E, with a harmonising B, emphasising its dominant function. An E pedal point continues this predominance in the subsequent presentation of the first subject in bars 5 to 12, where it briefly resolves to A.

The dramatic and rhythmic E motif is punctuated by a full bar of silence. It is clear from the opening that this movement will continue the driving rhythmic intensity of the earlier movements. This movement is in a sonata-rondo form. It is described as a lively contredanse, with momentum building on each return of the main theme.

### Exposition

The first subject, presented by the violins, is driven forward by *sforzandos* on the second beat of each bar (Audio cue 0:04).

**Allegro con brio**

The first subject is shown in two staves of music. The first staff contains measures 1-4, and the second staff contains measures 5-8. The music is in A major (two sharps) and 2/4 time. It features a driving dotted rhythm with *sforzandos* (sf) on the second beat of each bar. The dynamics are marked as *ff* and *sf*.

Driving dotted rhythms at bar 54 (Audio cue 0:54) give way to the second subject at bar 76, Rehearsal mark B (Audio cue 1:13), in the dominant key of E, played by the violins.

The second subject is shown in a single staff of music, measures 76-80. The music is in E major (three sharps) and 2/4 time. It features a driving dotted rhythm with alternating piano (*p*) and forte (*f*) dynamics.

This is answered by the second part of the subject, played by the flutes and oboes from bar 80.

The second part of the second subject is shown in a single staff of music, measures 80-84. The music is in E major (three sharps) and 2/4 time. It features a driving dotted rhythm with piano (*p*) and *dolce* dynamics.

The **Development** section, bars 128 to 229 (Audio cue 3:40), travels even further afield from the home key, visiting C major (bar 153) and F major (bar 163) and finally to the extremely distant B-flat major (bar 208), before the **Recapitulation** firmly returns in the tonic key at bar 230 (Audio cue 5:14). In a more conventional way, the second subject, bar 285 (Audio cue 6:04), is in the tonic key of A.

As in previous symphonies, the **Coda**, bar 352 Rehearsal Mark H (Audio cue 6:57) serves as another opportunity for development by exploring various key areas. A very long dominant pedal emerges, bars 416 to 437 (Audio cue 7:45), growing to a marking of *fff* (bar 438), the first marking of its kind in Beethoven's symphonic writing. The finale is a relentless exercise in exuberant energy and forward momentum.

## Additional Media Resources

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

[Carlos Kleiber Recording with Score](#) Video (39mins)

[Carlos Kleiber Conducting Beethoven's Seventh](#) Video (7mins)

[Understanding Symphonic Structure](#) BBC Website

Richard Gill Discovery Series: Beethoven Seventh Slow Movement

## Audio Excerpts

Access the Spotify playlist by visiting the following link: [Symphony No. 7 by Beethoven](#)

Excerpt No.	Bar No.	Time	Activity	Page
1	23 - 28	1:26 - 1:48	Activity 1 task 1	17
2	42 - 48	2:35 - 2:35	Activity 1 task 1	17
3	63 - 100	3:49 - 4:35	Activity 1 task 2	19
4	89 - 108	4:20 - 4:43	Activity 1 task 2	19
5	1 - 74	0:00 - 2:10	Activity 2 task 2	25
6	101 - 149	2:58 - 4:23	Activity 2 task 3	26
7	150 - 183	4:24 - 6:25	Activity 2 task 4 (Extension)	26
8	1 - 148	0:00 - 1:16	Activity 3 task 1	32
9	153 - 203	2:12 - 3:00	Activity 3 task 2	32
10	1 - 127	0:00 - 1:52	Activity 4 task 1	34
11	129 - 153	3:40 - 4:00	Activity 4 task 2	35
12	171 - 229	4:26 - 5:14	Activity 4 task 2	35

## Score Excerpts

Score excerpts are from Public Domain, IMSLP: Symphony No. 7 by Beethoven

Excerpt	Section	Bars	Activity	Page
1	Beethoven: <i>Symphony No. 7 in A major</i> First movement	42 - 48	Activity 1 task 1	17
2	Beethoven: <i>Symphony No. 7 in A major</i> First movement	63 - 100	Activity 1 task 1	17
3	Beethoven: <i>Symphony No. 7 in A major</i> First movement	89 - 108	Activity 1 task 2	19
4	Beethoven: <i>Symphony No. 7 in A major</i> Second movement	1 - 26	Activity 2 task 1	24
5	Beethoven: <i>Symphony No. 7 in A major</i> Third movement	153 - 203	Activity 3 task 2	32
6	Beethoven: <i>Symphony No. 7 in A major</i> Fourth movement	1 - 127	Activity 4 task 1	34
7	Beethoven: <i>Symphony No. 7 in A major</i> Fourth movement	129 - 153	Activity 4 task 2	35
8	Beethoven: <i>Symphony No. 7 in A major</i> Fourth movement	171 - 229	Activity 4 task 2	35

# Learning Activities

## Activity 1: Listening, Musicology and Performance

At the end of this activity, you will understand Beethoven's innovative use of pitch within the boundaries of the Classical tradition.

**Inquiry question:** How does Beethoven contribute to the expansion of the Western Tonal Tradition?

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### Task 1

1. Listen to bars 23 to 28 of the first movement (Audio cue 1:26-1:48) and notate the oboe melody on the treble staff below. The rhythm of the melody and starting note have been provided to assist you.

The first system of musical notation includes three staves. The top staff shows a common time signature 'c' and a starting note 'D' on a treble clef staff. The middle staff shows a treble clef and a starting note 'D' on a treble clef staff. The bottom staff shows a bass clef and a common time signature 'c'. The top and bottom staves contain rhythmic patterns for the first two measures of the melody.

The second system of musical notation includes three staves. The top staff shows a starting note 'D' on a treble clef staff. The middle staff shows a treble clef and a starting note 'D' on a treble clef staff. The bottom staff shows a bass clef. The top and bottom staves contain rhythmic patterns for the first two measures of the melody.

The image shows a musical score for a passage. It consists of two staves. The top staff contains a melody with eighth notes and rests, while the bottom staff is empty for notation.

2. Listen again to the same passage and notate the pitch and rhythm of the bass part, which is played by the second bassoon, on the bass staff provided.
3. Identify the harmonies used in this passage and write these below the bass line. You may use Roman numerals, chord names or solfa.

Study the second appearance of this melody in the score, bars 42 to 49 (Audio cue 2:35-2:56)

4. Identify the key and harmonies of this presentation of the melody.

The image shows a musical score for a passage in A major, marked *p dolce*. It consists of two staves. The top staff contains a melody with eighth notes and rests, while the bottom staff is empty for notation.

### Reflection

- Knowing that the symphony is in the key of A major, discuss both the conventional and unconventional nature of Beethoven's use of pitch in these two short passages (bars 23 to 28 and 42 to 48).

## Task 2

Study the score of bars 63 to 100 from the first movement as you listen to the following excerpt (Audio cue 3:49-4:35) and answer the following questions.

1. Commentators suggest that Beethoven's audience would have considered this a rustic theme, meaning it reminded them of the countryside or a simple, rural setting. Identify the musical elements that might support this opinion.
2. Beethoven begins this symphony in the conventional Classical style with a movement in  $4_4$  time, commencing with a slow introduction and employing the string section as the core of the orchestra. However, this first subject of the conventional Sonata Form is, again, unconventional in its approach. Identify and explain three ways that Beethoven has broken with convention in the composition of this subject.

Now study the score of bars 89 to 108 as you listen to this excerpt (Audio cue 4:20-4:43) and answer the following question.

3. How has the composer varied the presentation of the first subject in this second appearance? In what ways is this a more conventional presentation?

### Task 3

Perform this arrangement of the first subject from Movement I.

**Symphony No. 7**  
1st Movement Theme

L. van Beethoven

**Allegro**

The musical score is arranged for six instruments: Flute, Violin 1, Clarinet in Bb, Alto Saxophone, Violoncello, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegro'. The score consists of four measures. The Flute part has notes with slurs and dynamic markings 'p' and 'mp'. Above the Flute staff, there are four chord symbols: 'A', 'E/A', 'A', and 'E/A'. The Violin 1 part starts with a 'p' dynamic. The Clarinet in Bb and Alto Saxophone parts also start with a 'p' dynamic. The Violoncello part starts with a 'p' dynamic. The Piano part has a 'mp' dynamic in the first measure and a 'p' dynamic in the second measure. The Piano part features a complex rhythmic pattern in the right hand, while the left hand plays a simple bass line.

Flute

Violin 1

Clarinet in B $\flat$

Alto Saxophone

Violoncello

Piano

Fl. A E/A A E A D

Vln. 1

Cl.

Alto Sax.

Vc.

Pno.

Fl. A D A E A E

Vln. 1

Cl.

Alto Sax.

Vc.

Pno.

3

Fl. *E* *A* *A#°* *E* *E7*

Vln. 1

Cl.

Alto Sax.

Vc.

Pno.

*f* *sf* *sf* *sf* *sf* *sf*

Fl. *A* *E/A* *A*

Vln. 1

Cl.

Alto Sax.

Vc.

Pno.

*f*

E A/E E A E A

Fl.

Vln. 1

Cl.

Alto Sax.

Vc.

Pno.

## Activity 2: Aural Skills, Musicology and Composition

At the end of this activity, you will understand and apply techniques of motivic development.

**Inquiry Question:** Why is Beethoven's compositional technique considered so inventive?

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### Task 1

Here is the opening melody of the second movement of Beethoven's Symphony No. 7.



- Brainstorm how you, as a composer, might develop (expand and extend) this motif.
- Study the score of bars 1 to 26 of the second movement and answer the following questions:
  1. What chord begins the movement and what is its inversion or chord position?
  2. How does this inversion break with harmonic convention?
  3. Describe the structure of the theme.
  4. How has Beethoven extended the opening two-bar motif?
  5. Identify the harmonies used in this theme.
  6. Identify the modulation in bars 8 to 10.
  7. Explain the harmonies in bar 14.

### Extension

8. How does the structure of this theme in bars 1 to 26 both maintain and break with Classical tradition?
9. What is the effect of repeating bars 11 to 18 in bars 19 to 26?
10. Suggest a reason why Beethoven has softened the dynamic of the third phrase (bars 19 to 26).

## Task 2

Listen to the opening section of the second movement: Bars 1 to 74 (Audio cue 0:00-2:10). As you listen describe each layer of the texture either in words, graphic notation or standard notation using the outline provided below. The outline is in three sections to represent the three phrases of the theme.

Note: The layers enter one by one (staggered entries). Your outline will show the final effect of all layers playing simultaneously.

Once you have completed your description, summarise how Beethoven has created variety between each of the layers in the orchestral texture.

Phrase 1:  0:00	
Phrase 2.  0:45	
Phrase 3.  1:29	

### Task 3

Listen to the following two excerpts: Bars 1 to 74 (Audio cue 0:00- 2:10) and Bars 101 to 149 (Audio cue 2:58-4:23)

*Focus Question:* How does the composer create unity and contrast between the two excerpts?

Scaffolding Questions

1. Which instrument(s) introduce the melodic material in each excerpt?
2. What is the modality (major/minor) of each excerpt?
3. What differences have been made in the duration of the second excerpt?
4. Overall, are the dynamics of the two excerpts similar or different?
5. Which element from the first excerpt is also heard in the second excerpt?

### Optional Extension task

Listen to the Recapitulation: Bars 150 to 183 (Audio cue 4:24-6:25)

Explain the techniques that Beethoven uses to create further variety with the main theme.

### Task 4

1. Summarise the techniques used by Beethoven in the development of the opening motif of the second movement.
2. Read this summary of techniques that may be used by a composer in the development of a motif.

### The Motif

Nearly all melodies consist of a number of motifs. Some of them are extremely short (like the opening of Beethoven's Fifth Symphony) and others are longer cells. What is interesting is that the motif has been a tool for creating structural unity in composition, while at the same time creating opportunities for more complex development ideas in some form or another, since the beginning of Western music.

In the Classical period, composers used motifs and the development of motifs as the basis for many of their compositions. It was particularly useful in Sonata form, as it allowed composers to use recognisable material from their themes in the non-related sections (for example bridging passages) as well as allowing many varied options for treatment of the motifs during the development section. Since that time, composers have continued to rely on motifs and motivic development.

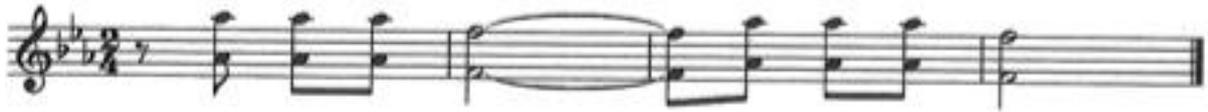
### Treatment of Motifs

Motifs can be treated in a number of different ways. Consider this famous motif and how it has been developed using a range of composition techniques.



### Repetition

As the name suggests, this technique involves simply repeating the motif in its original form.



### Varied Repetition

This technique involves repeating the motif with changes to either the intervals involved, or the rhythmic values. Remember though, these changes must not be so great so that the original motif becomes unrecognisable.

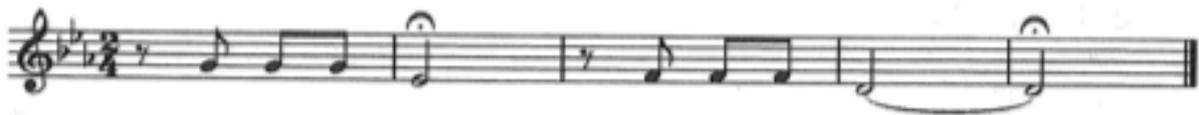


AND



### Sequence

A sequence is a motif or pattern that is repeated at a higher or lower pitch.



### Extension

This technique involves adding to the end of the motif to make a longer melodic pattern.



### Inversion

Inversion involves reversing the direction of the intervals of a motif - so, for example, if the motif goes up a semitone, in the inversion it will go down a semitone. If the motif goes down a major 3rd, in the inversion it will go up a major 3rd and so on.



### Fragmentation

This technique involves taking certain fundamental features of a motif (for example a characteristic rhythmic pattern that might make up only one beat of the full motif) and applying any of the motivic development techniques to this fragment of the original motif.



### Displacement

This technique involves moving the location of the motif within a bar. For example a motif which originally started on the second quaver of a bar, may now start a quaver earlier.



### Varying Articulation or Expression

This technique involves repeating the motif with different articulation or phrasing to maintain interest despite the fact the material is essentially the same.



### Rhythmic Augmentation

This technique involves increasing the rhythmic values of the motif by a set ratio. For example one might double the length of all the notes in the motif.



### Rhythmic Diminution

This technique involves decreasing the rhythmic values of the motif by a set ratio. For example one might halve the length of all the notes in the motif.



### Treated Harmonically

This involves using features of the motif to create harmonic rather than melodic textures. Note here the rhythm of the motif has been used in all parts and the motif itself is hidden in the middle of the chord in the clarinet line.

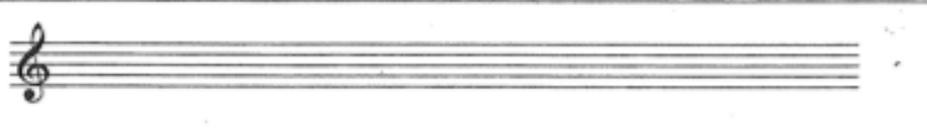
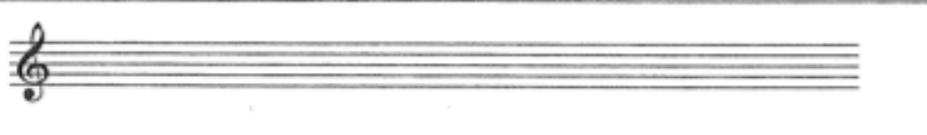
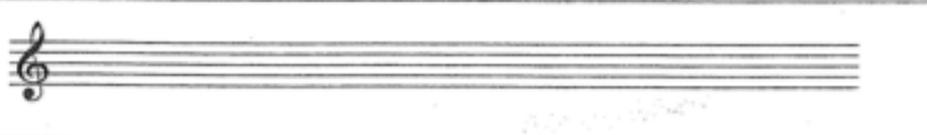
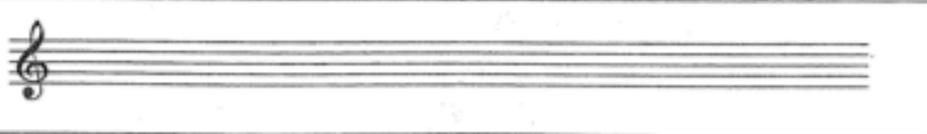
### Treated Contrapuntally

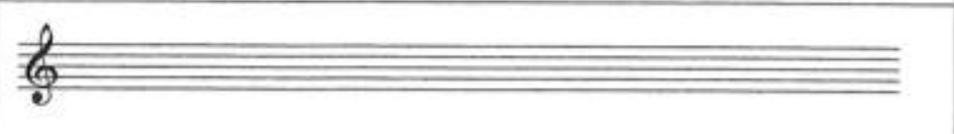
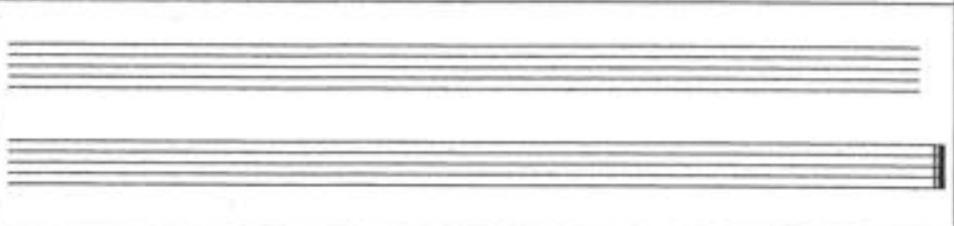
This technique involves taking the original motif (or a fragment of the motif) and treating it in a contrapuntal way - for example in imitation, in canon, in fugal writing. The following example comes from the development section from the first movement of Haydn's String Quartet, Op.33 No.2 'The Joke'. You will see that the motif is passed around the instruments, starting in the cello.

## Composition Task

The melodic and rhythmic motifs on the following page have been written specifically for this task.

- a) Using one of the motifs below, apply the techniques of motivic development discussed in the previous information to complete the table below, writing an example of each of the following:

Sequence	
Inversion	
Variation	
Fragment with repetition	

Diminution	
Augmentation	
Embellishment	
Other	



## Activity 3: Aural and Musicology

At the end of this activity, you will understand the ways that Beethoven expanded the traditional Scherzo and Trio form.

**Inquiry Question:** What innovations did Beethoven explore in the structure of the third movement of this symphony?

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### Task 1

Listen to the opening of the third movement, Bars 1 to 148 (Audio cue 0:00-1:16).

**Focus question:** Discuss the use of performing media in this excerpt.

Scaffolding questions

1. Identify the three main instrumental groups heard in this excerpt.
2. Map the use of the three groups. Where do they play together? Where are they used individually?
3. Describe the composer's use of texture in the excerpt.
4. Explain the relationship between texture, tone colour, dynamics and expressive techniques in the excerpt.
5. Summarise your observations to describe the composer's use of performing media to create interest in the excerpt.

### Task 2

This is part of the Trio section of the movement. Study the score of Bars 153 to 226 (Audio cue 2:12-4:02) as you listen to this excerpt and answer the following questions.

1. What is the key of the Trio section, beginning at bar 153?
2. What is the relationship between this key and the tonic key of the Scherzo, which is F major?
3. Describe the part played by the violins.
4. What role do the violins play in establishing the harmonic link between the Scherzo and the Trio?
5. How does the composer create contrast between the Trio and the preceding Scherzo?

Now listen to the complete movement. Identify the appearances of the two sections above and describe the structure of the whole movement.

### Task 3

In this task, you will compare how Electronica composer, Moby, employs a similar structure and compositional techniques as Beethoven.

*Bodyrock* by Moby features a sample of the song *Love Rap* by Spoonie Gee, featuring the Treacherous Three, and additional vocals from Def Jam recording artist Nikki D.

### Bodyrock Audio

Listen to the first part of the *Bodyrock* recording (Audio cue 0:00-1:40).

1. Map the two sections of the music, indicating the number of bars in each section and the timing between entries.

Listen again to the first part of the recording (Audio cue 0:00-1:40).

2. Describe the differences between the two sections. You should refer to performing media, tone colours, pitch (melody and harmony).
3. Identify which aspect of the music is the same in Sections 1 and 2.

### **Complete Playing**

Listen to the complete playing. *Bodyrock* is in nine sections, as set out below. The first section is the longest, due to the use of staggered entries.

4. As you listen, complete the table to indicate which music is being used (Section 1 or Section 2), as well as any sections of new material.

Section 1	Section 2								
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5. Briefly note any variations from the original presentation of each section.
6. Three sections are NOT based on Sections 1 and 2. Two of these are in sections 5 and 6 (Audio cue 1:40-1:58). Determine the number of bars in each of these sections.
7. Compare the length of these sections to the rest of the piece.
8. Discuss the impact of these sections within the overall structure.
9. The third is section 8. What aspects of the music create unity between this section and the rest of the track?
10. Describe what happens in the final section (Audio cue 2:45).

### **Discussion**

What are the similarities and differences between Beethoven's and Moby's approach to structure? (You may also consider any similarities in structure between *Bodyrock* and the second movement of Beethoven's Seventh Symphony.)

## Activity 4: Musicology

At the end of this activity, you will understand how Beethoven creates energy and tension in the fourth movement.

**Inquiry question:** How does Beethoven use duration, both sound and silence, to create an effect for the listener in the fourth movement?

---

### Task 1

Follow the score reading bars 1 to 65 (Audio cue 0:00-1:03) and bars 65 to 127 (Audio cue 1:03-1:52)

Listen to the first excerpt from the fourth movement, bars 1 to 65 (Audio cue 0:00-1:03) and answer the following questions:

1. What is the key of the movement?
2. What is the main harmony used in bars 1 to 11?
3. How is tension created in the opening bars?
4. Where and how is the tension released?
5. What is the harmony in bar 13 and what is its relationship to the tonic key of A major?
6. How does the composer extend and develop the opening motif in bars 22 to 37?
7. What is the relationship between the flute part in bars 26 to 29 and the first violin part in bars 34 to 37?
8. What is the harmony from bar 46 and what is its relationship to the tonic key of A major?
9. How does the composer add variety while maintaining the rhythmic energy of the movement in bars 54 to 64?
10. Which musical elements are used to increase the tension in bars 60 to 64?

Listen to the second excerpt, bars 65 to 127 (Audio cue 1:04-1:52) and answer the following questions:

1. How does the composer use texture and dynamics in bars 65 to 94?
2. Which musical element links the second subject to the preceding transition?
3. What key has the music modulated to by bar 76?
4. What is the relationship of this key to the tonic key of A major?
5. How is tension first created and then increased from bar 94 to the end of the excerpt in bar 127?
6. How does Beethoven effect the modulation back to the dominant key of E major in bars 123 and 124, to prepare for the repeat of the Exposition?

## Task 2

Listen to the first part of the Development bars 129 to 153 (Audio cue 3:40-4:00) as you study the score. Then answer the following questions.

This passage is a rapid modulation to the new key of C major at bar 153.

1. Identify the chords in each of the following bars. What do you observe about Beethoven's approach to modulation?

Bar Number	Chord
131	
133-136	
140-143	
145	
147	
149	
151-152	

2. Name the pitch technique that Beethoven uses in bars 145 to 152.
3. Beethoven introduces the use of bar rests at the very beginning of this movement. In bars 128 to 153 (Audio cue 3:40-4:00) the composer makes use of these rests and tied notes to arrest the momentum of the music. Discuss the effect that this has on the listener.

Listen to the second part of the Development, bars 171 to 229 (Audio cue 4:26-5:14).

4. Identify the motif used in this part of the development.
5. Explain how the motif is used in this excerpt.
6. Describe the element from the first subject which is also used in this excerpt.

### Task 3

Wagner described this symphony as the “Apotheosis of the dance”. Here is Wagner’s full description:

“This symphony is the apotheosis of the dance itself: dance in its most exalted form, the most blissful of physical movement made manifest in sound. Melody and harmony come together on the skeleton of rhythm to become flesh, a solid human form which takes up the steps of the dance before our very eyes – a body of supple limbs and tender flexibility, slender and voluptuous, its mood by turns sweet, bold, earnest, boisterous, thoughtful and exultant. The immortal melody continues until, in a final whirl of pleasure, the final embrace concludes with a jubilant kiss.”

1. Wagner’s description is wordy and the first task is to find the meaning of apotheosis and work out if that helps to make sense of the rest of his very physical description of the music.
2. From your own listening, identify any examples where the melody, harmony and rhythm come together to suggest the physicality of dance.
3. In what ways does Beethoven’s music motivate you to move? In what ways is it different from the popular dance music of today?
4. Do you agree with Wagner about the energy and emotion of the music of the Seventh Symphony? Write a letter to Richard Wagner, stating whether you agree or disagree with his description of the music and expressing your own response to the music of the Seventh Symphony.

## Activity 5: Comparative Study

At the end of this activity, you will understand how the elements of music contribute to the effect of the second movement *Allegretto* on the listener.

**Inquiry question:** What happens when Beethoven's second movement March becomes a dance?

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### Task 1

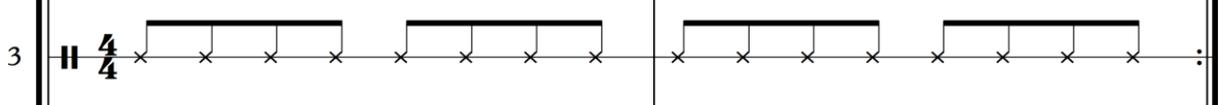
Listen to this version of the second movement of the symphony and answer the following questions.

#### Beethoven in Havana

1. How has this arrangement of the music altered the mood of the two main sections of the theme?
2. From Audio cue 3:25-3:55, the music is played on a prepared piano.
  - Research the meaning of this term.
  - What effect has this had on the sound of the piano? Why has this section been included in the performance?
  - What similarities and differences are there between this arrangement and an electronic re-mix of the music?
3. This version is identified as a rumba. Try performing a rumba rhythm with other class members using the first pattern as a guide or playing the rhythm below on your own, if you are a drummer.

1 

2 

3 

4 



# Suggested Answers and Teaching Notes

## Activity 1

### Teaching Notes

- It is an obvious instruction but students may need repeat the playings of the excerpt multiple times to complete both of these tasks.

### Task 1

1. and 2.

Musical notation for Task 1, parts 1 and 2. The notation is in common time (C) and consists of two systems. Each system has a treble clef staff and a bass clef staff. The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system continues the melodic line and bass line. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

3.

Musical notation for Task 1, part 3. The notation is in common time (C) and consists of two systems. Each system has a treble clef staff and a bass clef staff. The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system continues the melodic line and bass line. Below the first system, the following chord labels are provided: V7(G7), I(C), Ib(C/E), and V7(G7). Below the second system, the following chord labels are provided: I(C), Ib(C/E), IV(F), Ic(C/G), and V(G).

## Reflection

The related keys to A major are sharp keys: E major (dominant), D major (subdominant) and F# minor (relative minor). Beethoven has quickly modulated to flat keys, related to A major, moving by a third (mediant relationship): C major (bars 23 to 28) and F major (bars 42 to 49). Beethoven also breaks with convention by using the flattened seventh of these keys as the opening pitch of the melody. The harmonies move dominant to tonic, so that the establishment of the tonic key is delayed. The seventh note and the resulting dominant seventh harmonies create tension, which is then released with the tonic harmony.

## Task 2

1. The rustic elements in the theme might include:
  - The use of the flute as the main instrument, with the other woodwinds accompanying.
  - The  $\frac{6}{8}$  time signature, which has a folksong association
  - The use of grace notes and other ornaments.
  - The drone like accompaniment in the first six bars and the simple tonic-dominant harmonies.
2. The first subject may be described as unconventional in the following ways:
  - The  $\frac{6}{8}$  time signature
  - The use of the woodwinds to introduce the first subject.
  - The extensive repetition of the dominant pitch leading into the first subject.
  - The light texture, including the restricted use of the strings and their rhythmic role.
  - The soft, restrained dynamic.
3. The second presentation, in bars 89 to 108, is more conventional:
  - The first violins play the melody of the first subject.
  - The *fortissimo* dynamics are supported by a *tutti* orchestral texture.
  - The woodwinds are playing sustained harmonies in a more traditional role for a Classical orchestra.

## Activity 2

### Teaching Notes

- Task 2 is also an opportunity for the students to respond with movement to represent the different layers. Divide the class up into four groups and have each devise a pattern of movement that displays the pitch, rhythm and expressive techniques of an assigned layer in the texture. The groups can decide whether to indicate any changes in octave as the passage continues.
- Although there are five (and possibly six) layers in the texture, the complexity from bars 75 to 101 makes this harder to distinguish. The goal is for students to be able to discern the four main layers that enter in bars 3 to 74 and describe the contrast between the layers.

### Task 1

There will be many suggestions, which may include:

- Add a balancing phrase that introduces a wider pitch range.
- Add a balancing phrase that introduces rhythmic variety.
- Adding harmonic layers. The key is not established in the given melody. Students might suggest a variety of harmonies, from diatonic major to diatonic minor, or jazz flavoured chords such as C major 7<sup>th</sup> and F major 7<sup>th</sup> or chromaticism with harmonies such as C# diminished triad or E diminished 7<sup>th</sup>.
- Adding a counterpoint or counter melody.
- Move the pitch of the melody. e.g. using sequence, introducing modulation.

Bars 1 to 74 (Audio cue 0:00-2:10).

1. The movement begins with an A minor chord in second inversion.
2. A movement would be expected to begin with a tonic chord in root position, establishing the key. A second inversion chord is usually used in a cadential function i.e. at the end of the phrase, not at the beginning.
3. Structure of the theme: The theme consists of three eight bar phrases, delineated using a crotchet rest in the eighth bar of each phrase. The third phrase is an exact repetition of the second phrase – *abb*. Each phrase has the same rhythm and is sub-divided into two four-bars phrases. The third phrase is played *pianissimo*.
4. Beethoven extends the opening two-bar motif by adding a balancing phrase that moves slightly higher. This eight-bar phrase also modulates, creating variety. The second and third phrases employ a descending sequence to balance the limited pitch and ascending direction of the first a phrase.
5. The harmonies are:

1<sup>st</sup> phrase: A minor, E major (1<sup>st</sup> inversion), E major, A minor, A minor, C major (2<sup>nd</sup> inversion), G major, C major.

2<sup>nd</sup> and 3<sup>rd</sup> phrases: C major, G major (1<sup>st</sup> inversion), B minor, A major/A minor, A minor, E major (1<sup>st</sup> inversion), E major, A minor.

6. The music modulates in phrase one from the tonic key of A minor in bar 3, to the relative major, C major, in bars 9 and 10. The second phrase begins in C major and modulates back to the tonic, A minor in bar 14.
7. The harmonies in bar 14 change from the tonic major (A) on the first beat to the tonic minor (A minor) on the second beat.

**Extension**

8. The melody is constructed of balanced four-bar and eight-bar phrases. The extension of structure by repeating the second phrase, to create a 24-bar phrase is unconventional.
9. By repeating bars 11 to 18 in bars 19 to 26, the composer has created a satisfying balance. This occurs because these two phrases contain more melodic movement than the unusual opening phrase.
10. By softening the dynamic of the third phrase (bars 19 to 26), Beethoven has created an echo effect and emphasised the balancing effect of the third phrase. It also brings the music back to the level of the opening for the repeat of the original melody.

**Task 3**

Bars 1 to 74 (Audio cue 0:00- 2:10) and Bars 101 to 149 (Audio cue 2:58-4:23)

**Focus Question**

Beethoven introduces a contrasting section in Excerpt 2 with changes in performing media, duration, pitch and texture. The cellos and double basses continue with the repeated rhythmic pattern from Excerpt 1, creating unity between the two excerpts. Each excerpt begins with a soft dynamic, creating unity between both excerpts.

	<b>Excerpt 1</b>	<b>Excerpt 2</b>
Performing Media	<ul style="list-style-type: none"> <li>• The excerpt begins with the lower strings.</li> <li>• String tone colours predominate.</li> <li>• Violins and then finally the woodwind and horns are added.</li> </ul>	<ul style="list-style-type: none"> <li>• The clarinet begins the melody (doubled by bassoon).</li> <li>• The woodwinds remain the main melodic instruments throughout the excerpt, creating contrast with the tone colours of Excerpt 1.</li> <li>• <i>Pizzicato</i> cellos and double basses provide further contrast of tone colour.</li> </ul>
Duration	<ul style="list-style-type: none"> <li>• The same rhythmic ostinato is repeated throughout the excerpt, creating unity.</li> <li>• Rhythmic variety is introduced in the subsequent layers (counter melody and accompaniment).</li> </ul>	<ul style="list-style-type: none"> <li>• A new rhythm is introduced in the melody. It is mostly even crotchets, creating contrast.</li> <li>• However, the use of syncopation creates further contrast with the march-like consistency of Excerpt 1.</li> </ul>

		<ul style="list-style-type: none"> <li>• The violins play a triplet rhythm throughout Excerpt 2, adding further contrast.</li> <li>• The cellos and double basses continue with the crotchet + two quaver pattern from Excerpt 1 providing unity between the two excerpts.</li> </ul>
Pitch	<ul style="list-style-type: none"> <li>• The key is minor.</li> <li>• The melody begins at a low pitch.</li> <li>• The pitch rises by octaves as each new layer is introduced.</li> <li>• The music modulates to and from the relative major.</li> </ul>	<ul style="list-style-type: none"> <li>• The key is major.</li> <li>• The melody begins at a higher pitch than Excerpt 1. (Contrast)</li> <li>• The melody has a wider range than Excerpt 1. (Contrast)</li> <li>• There is more intervallic variety compared with the stepwise movement of the melody and counter melody in Excerpt 1. (Contrast)</li> <li>• The second phrase of the melody (bars 117 to 126) is in the dominant key of E.</li> </ul>
Texture	<ul style="list-style-type: none"> <li>• The texture of Excerpt 1 gradually builds with staggered entries.</li> </ul>	<ul style="list-style-type: none"> <li>• The texture of Excerpt 2 remains much the same throughout, with the woodwinds accompanied by the strings. This contrasts with the staggered entries of Excerpt 1.</li> </ul>
Dynamics	<ul style="list-style-type: none"> <li>• The dynamics are mostly soft (<i>piano</i> or <i>pianissimo</i>), with a gradual <i>crescendo</i> towards the end of the excerpt.</li> </ul>	<ul style="list-style-type: none"> <li>• The dynamics are also mostly soft, creating unity between the two excerpts.</li> </ul>

### Scaffolding Questions

1. The strings (violas) introduce the melody in Excerpt 1. The woodwinds (clarinet and bassoon) introduce the melody in Excerpt 2. These are contrasting tone colours.
2. Excerpt 1 is in A minor, while Excerpt 2 is in A major.
3. The melody in Excerpt 2 is predominantly even crotchets. This is accompanied by consistent triplets in the first violins. Both provide variety or contrast from the repeated rhythmic pattern of Excerpt 1.
4. Overall, the dynamics of the two excerpts are similar. Both begin with a quiet dynamic, which extends for much of each excerpt. Both have an episode of increasing dynamics (*crescendo*) (which leads to a *fortissimo* ending in the first section, not heard in the selected excerpt) but which quickly *diminuendo*s in Excerpt 2 – a pattern which is repeated in bars 122 to 138.
5. The rhythmic pattern of crotchet and two quavers from the first excerpt is also heard in the second excerpt, played by the *pizzicato* cellos and double basses, providing unity.

## Extension Task Listening

The techniques that Beethoven uses to create further variety with the main theme include:

- The melody is played by the *pizzicato* cellos and double basses, harmonised by the *pizzicato* second violins.
- The counter melody begins immediately in the woodwind.
- The arco first violins and violas play alternating semiquaver arpeggios. This is a new layer, not heard in the opening of the movement.
- At bar 183 (Audio cue 5:20), the original theme is presented in a *fugato*, beginning with the first violins and a counter subject in the second violins. Entries in the violas, cellos and double basses are accompanied by another counter subject in the violins.

## Activity 3

### Teaching Notes

- The passage from bars 25 to 148 is also repeated. This repeat has not been included in the timings to avoid confusion.
- The purpose of Task 3 is for students to observe that an effective composition can be created from just two ideas. They should try and apply these techniques in their own compositions. By changing the pitch material and tone colours between the two sections, sufficient variety is created to maintain interest. Employing ostinatos in contrasting sections is an effective way to create unity between sections. Textural effects such as staggered entries and sudden reductions in texture are sufficient to introduce interest for the listener and allow the repeated use of the same material. Additional layers should be introduced in a logical way, entering as balanced phrases. Any contrasting section only needs to be short to be effective in creating balance in a composition.

### Task 1

#### Focus Question

The composer uses the performing media to create interest as the motivic melodic material is repeated through the excerpt. The contrasting tone colours of the three main orchestral sections are used frequently in balancing phrases to add variety. The movement is based on a limited amount of melodic material, which consists of three primary motifs. The performing media is used to present this material with a variety of textures, expressive techniques and dynamics, creating and maintaining interest for the listener. For example, the first motif (bars 1 and 2) is presented in imitation by the four string layers in bars 25 to 28, each playing in unison, with a *forte* dynamic and *sforzando* accents. The response, played *piano* by the woodwinds in bars 29 to 36, is a harmonised version of motif three (bars 11 and 12). A more expansive version of the opening theme (motifs 1 and 2, bars 1 to 10) is played by the whole orchestra in bars 88 to 98 (Audio cue 0:51), followed immediately by a *piano* version of the second phrase (motif 2), in contrary motion, at bar 99 and then call and response between the strings and woodwind based on motif 3, at bar 107 (Audio cue 0:58).

#### Scaffolding questions

1. The three main instrumental groups heard in this excerpt are the strings, woodwind and brass. Note the timpani is also used to reinforce the power of the tutti sections.
2. The students may create a rough map of their own design. This table contains a suggested response.

Bars	Audio	Observations
1 to 24	0:00-0:22	<ul style="list-style-type: none"><li>• Tutti</li><li>• Strings and woodwind play <i>piano staccato</i> descending response to the <i>tutti</i> opening two bars</li></ul>

		<ul style="list-style-type: none"> <li>• The strings play a two-bar motif, which is expanded as the woodwinds and then brass join them.</li> <li>• This section is repeated.</li> </ul>
25 to 88	0:22-0:51	<ul style="list-style-type: none"> <li>• The strings play an ascending version of the opening <i>tutti</i> bar motif, passing the motif from one string section to another.</li> <li>• This is answered by the woodwinds playing the violin motif from bars 11 and 12.</li> <li>• The strings and woodwind alternate this motif.</li> </ul>
89 to 106	0:51-0:58	<ul style="list-style-type: none"> <li>• The woodwinds play the complete theme from bars 1 to 10.</li> <li>• The descending answering phrase is repeated by the woodwind and then the strings before a <i>tutti</i> reprise of the opening bars.</li> <li>• The descending answering phrase is played by the violins, with sustained notes in the woodwinds.</li> </ul>
107 to 135	0:58-1:12	<ul style="list-style-type: none"> <li>• The strings return with the two-bar violin motif from bars 11 and 12, echoed by the woodwinds.</li> <li>• The trill motif from bars 17 to 24 returns and the texture builds, with all three orchestral groups joining in.</li> </ul>
136 to 148	1:12-1:16	<ul style="list-style-type: none"> <li>• The strings play the ascending version of the opening two-bar motif, passing the motif from one string section to another before a <i>tutti</i> rendition of this motif.</li> <li>• A sustained note (A) concludes this section.</li> </ul>

3. The composer has used a form of call and response between the different instrumental groups, alternating their tone colours with occasional *tutti* phrases, for dynamic and textural contrast.
4. The excerpt is constructed from four motifs: Bars 1 and 2, 3 to 6, 11 to 12 and 17 to 18. Beethoven uses the elements of texture, tone colour, dynamics and expressive techniques to create the individual character of each motif and provide contrast between the motifs themselves and their subsequent appearances in the excerpt. For example, the opening *tutti* motif is played *forte*, while the responding motif, is played softly and with *staccato* articulation or expression. The lighter texture of this response creates further contrast with the powerful opening bars. The singular presentations of the first motif in the strings at bar 25, played *forte* and with *sforzando* markings, also contrast with the harmonised texture of the third motif, played by the woodwinds in bars 29 to 36.
5. Using the motifs of the opening section, Beethoven has created interest through the variety of textures, tone colours dynamics and expressive techniques used in the rest of the excerpt. By alternating the instrumental groups and their distinctive

tone colours, the composer has created interest in the music, using a limited amount of motivic material.

- Dynamics, texture and expressive techniques are combined to create contrasting effects between phrases of the music. For example, the loud, *tutti* texture of the opening two bars contrast with the lighter, *staccato* sound of the answering phrase in bars 3 to 10.
- The alternating *staccato* and *legato* of the two-bar motif in bars 11 and 12 is featured in bars 25 to 88, where the motif is alternated between the strings and woodwind to create interest from both the expressive techniques and the contrasting tone colours.
- The texture begins to build from bar 111, as does the dynamic, leading to the *fortissimo tutti* at bar 125. This is immediately contrasted at bar 137, with the strings passing the opening motif, before the *tutti* close of the excerpt provides yet more contrast.

## Task 2

Bars 153 to 203 (Audio cue 2:12-3:00)

1. The Trio section is in D major.
2. This is termed a mediant relationship. D is the relative minor of F, but this is D major, not the related key of D minor.
3. The violins play an A pedal point. This is decorated with G# quavers (possibly a form of Scottish snap).
4. The pitch A is a common pitch to both the key of F major, where it is the mediant note or third of the tonic triad, and D major, where it is the dominant note of the new key.
5. The composer creates contrast between the Trio and the preceding Scherzo by:
  - The change of key
  - The slightly slower tempo
  - The sustained durations of both the melody and the pedal points.
  - The use of rests following each short phrase contrasts with the insistent energy or *moto perpetuo* of the Scherzo.
  - The thinner texture in the opening of the Trio contrasts with the final bars of the Scherzo, as does the *piano* dynamic.
  - The main interest lies with the woodwinds until the final appearance of the Trio theme at bar 210 (Audio cue 3:08).
  - The melodic material in the Trio is simpler and has a more song-like quality.
  - The second part of the Trio retains the gentle quality until the emphatic return of the main Trio theme at bar 210.

The structure is: A B A B A

This is described as extended Ternary.

### Task 3

1. Section 1 is 22 bars long. The vocal sample begins for four bars. The guitars enter and play for eight bars before the bass and drums enter and the final eight bars have all the layers. The following three sections are all eight bars long: Section 2, Section 1, Section 2.

2.

	Section 1	Section 2
Performing Media	<ul style="list-style-type: none"> <li>• Drums Loop</li> <li>• Vocal Rap (Sample)</li> <li>• Guitar Riff (Distorted guitar)</li> <li>• Lead guitar single note (wah).</li> <li>• Bass guitar joins in with guitar riff</li> </ul>	<ul style="list-style-type: none"> <li>• Sustained strings enter</li> <li>• Vocal sample changes but still repeating</li> <li>• Guitar riff in higher pitch and with wah effect</li> </ul>
Tone Colours	<ul style="list-style-type: none"> <li>• Guitar Riff (Distorted guitar)</li> <li>• Lead guitar single note (wah).</li> </ul>	<ul style="list-style-type: none"> <li>• Strings introduce new tone colour</li> <li>• Tone colour of spoken vocal changes</li> <li>• Tone colour of guitar riff changes</li> </ul>
Pitch	<ul style="list-style-type: none"> <li>• Guitar Riff (Distorted guitar)</li> <li>• Lead guitar single note (wah).</li> <li>• Irregular</li> <li>• Bass joins guitar riff</li> </ul>	<ul style="list-style-type: none"> <li>• Guitar riff in higher pitch and with wah effect</li> <li>• String melody descending melody introduces contrast</li> </ul>
Harmony	<ul style="list-style-type: none"> <li>• No sustained chords</li> <li>• Harmony from the repeated riff</li> </ul>	<ul style="list-style-type: none"> <li>• Bass part changes to an ascending three note pattern</li> </ul>

3. The drums are the same in Sections 1 and 2.

### Complete Playing

4.

Section 1	Section 2	1	2	3 New guitar riff	4 Electric Piano Solo	1 Break-down	5	2 and 1
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6. Sections 5 and 6 are only four bars each.
7. This episode is only eight bars in length. This is the same as the B section. However, because it is divided into two shorter sections, it feels shorter overall.

8. Despite being short sections, there is sufficient difference in tone colours, dynamics, texture, pitch and duration – especially in the electric piano solo – to create significant contrast and interest on the music.
9. The use of a sample voice and the electric guitar, both heard elsewhere in the track, create unity between this section and the rest of the track.
10. The final section begins with the layers of Section 2, but after eight bars, the layers of Section 1, especially the vocal loop, can be heard.

## Discussion

Observations about the similarities and differences between Beethoven's and Moby's approach to structure may include:

- Both the second and third movements of the Beethoven Symphony are based on two contrasting sections.
- The themes are presented in eight-bar phrases.
- The second movement of the symphony employs staggered entries to build interest in pitch and texture, in the same way that Moby does in *Bodyrock*.
- Beethoven's entries are all the same interval (24 bars). Moby varies the interval of the entries.
- When the first theme returns in the second movement, Beethoven uses a pared-back texture, similar to the breakdown employed by Moby in Section 7 of *Bodyrock*.
- In the third movement of the Symphony, Beethoven uses longer duration notes in the Trio to contrast with the shorter duration of the Scherzo. In Section 2, Moby introduces a sustained string sound to create contrast in duration and pitch.
- Beethoven changes the tempo between the Scherzo and the Trio. Moby keeps the same tempo throughout *Bodyrock*.
- Beethoven uses a rhythmic ostinato to create unity between the sections of the second movement. Moby uses a drum loop to create unity between the two main sections of *Bodyrock*.
- Both pieces use tone colour and changes of performing media to create variety between the sections.

## Activity 4

### Task 1

First excerpt: Bars 1 to 65 (Audio cue 0:00-1:03)

1. The key of the movement is A major, the tonic key of the Symphony
2. The main harmony used in bars 1 to 11 is the dominant harmony of E major.
3. Tension is created in the opening bars using the dominant harmony, the syncopated accompaniment rhythms reinforced by the *sforzando* accents, the wide pitch range of the dominant E pitches and the short duration notes of the violin and viola parts.
4. The tension is released briefly with the tonic harmony in bar 12.
5. The harmony in bar 13 is D major. It is the subdominant of A major.
6. In 22 to 37, the bar 1 motif is heard four times. The first and second times (bars 15 and 16) are on the tonic, while the third and fourth times return to the dominant harmony of the start. New melodic material is added in bars 26 to 29 played by the woodwinds and horns. These eight bars are then repeated but with the violins taking over the new melodic material.
7. The first violin part in bars 34 to 37 is a semiquaver variation, combining the effect of their first subject melody with the flute part in bars 26 to 29.
8. The harmony from bar 46 is F# minor. This is the relative minor of the tonic key A major.
9. The dotted rhythm of the string parts in bars 54 to 64 adds variety but maintains the rhythmic energy of the movement.
10. Pitch and texture are used to increase the tension in bars 60 to 64. The chromatic lines in the strings move in contrary motion, with the horns playing a pedal point.

Second Excerpt Bars 65 to 127 (Audio cue 1:04-1:52)

1. The composer uses texture and dynamics to create contrast between the first and second subjects (bars 65 to 94). The lighter texture and softer dynamics of the second subject contrast with the loud dynamics and full texture of the first subject. In contrast to the homophonic texture of the first subject, the second subject has the melody traversing the string layers with sustained woodwind harmonies.
2. The dotted rhythm links the second subject to the preceding transition.
3. The music has modulated to C# minor by bar 76.
4. This is another example of Beethoven using mediant modulation to the tonic key of A major.
5. Tension is first created by the introduction of the flattened seventh (G natural) against the tonic pedal A. Tension is then increased by:
  - the increasing dynamics and texture

- the introduction of chromaticism
  - the use of short note values semiquavers
  - the repeated melodic motif in the second violins and violas
  - the chromatic pitches of D# and B# creating dissonance against the C# pedal point in the cellos and double basses.
6. The modulation is achieved with simple step from C# minor to B major, which is the dominant of E major.

## Task 2

Bar Number	Chord
131	C7
133-136	C7
140-143	E major
145	B major
147	G minor (2 <sup>nd</sup> inversion)
149	A major
151-152	F minor

What is observed here is that Beethoven does not follow a conventional pattern of modulation such as the cycle of fifths. His modulations are more abrupt and the use of mediant relationships is common.

1. The pitch technique used in bars 145 to 152 is a descending melodic sequence.
2. The use of tied notes to arrest the momentum of the music creates a sense of anticipation and tension, which is resolved when the first subject returns at bar 153.
3. The motif from bar 1 of the movement is used in this part of the development.
4. The motif is repeated throughout this section creating unity. It often appears as a form of pedal point.
5. A motif based on the *sforzando* syncopation of the first subject is the other element used in this section.

## Activity 5

### Teaching Notes

- The first rhythm provided is a simpler Rhumba Clave rhythm. The second, drum kit pattern is closer to the rhythm used in the video.

A prepared piano is a piano that has had its sounds temporarily altered by placing bolts, screws, mutes, rubber erasers, and/or other objects on or between the strings. Its invention is usually traced to John Cage, who first used the technique in his dance music for *Bacchanale* (1940).

Cage's practice, as summed up in the *Sonatas and Interludes* (1946–1948), is that each key of the piano has its own characteristic timbre, and that the original pitch of the string will not necessarily be recognizable.

In this performance, the prepared piano changes the tone colour or timbre of the piano to a more percussive sound, with more attack and less decay or resonance, while the pitches are still recognisable.

A music remix is a new version of an existing song, created by altering, rearranging, and adding to the original recording's individual tracks. This process uses elements like the original vocals and instruments (known as "stems"), together with new layers of drum and percussion loops and samples to create a distinct, yet familiar, new piece of media. Remixes are made for various reasons, such as adapting a song for a different genre or audience, such as making a dance-club version or a radio-friendly edit.

### Key aspects of a remix

- Uses original parts: A remix includes some parts of the original recording, like vocal or instrumental stems.
- Adds new material: A remixer can add new musical elements or completely rework the song's structure.
- Creates a new version: The result is a new song that is different from the original but recognizable, using the original material as a foundation.
- Different from a cover: A cover song is a new performance of an existing song without significant changes to the underlying work itself, while a remix uses parts of the original recording to create something new.

### Reasons for remixing

- Target a new market: Creating a version for DJs in clubs or a radio-friendly version for general airplay.
- Change the genre: Adapting a song to fit a new musical style or format.
- Improve fidelity: Enhancing an older song for which the original master recording is lost or degraded.
- Artistic expression: Creating an entirely new artistic interpretation of the original song.
- Reach a new audience: Using the original song's material in a new context to introduce it to different listeners.

Apart from the use by DJs in a club or radio context, or improving the fidelity, many of these characteristics can be found in this appropriation of the second movement. This version does not use pre-existing recorded tracks or stems but it does use the original orchestral layers, albeit in a piano arrangement. The addition of the Rhumba percussive rhythms parallels the addition of electronic drum tracks and has changed the genre to a dance-based track. It is intended to bring a fresh perspective on this familiar music and introduce it to a new audience. Rather than selecting short segments and creating loops, this version is a complete performance of Beethoven's original music.