HAYDN’S CLOCK SYMPHONY
WHAT DO YOU KNOW ABOUT CLASSICAL MUSIC?

SPOT THE FACT IN THE FOLLOWING SLIDES
CLASSICAL MUSIC: SPOT THE FACT

1600-1750  1750-1820
CLASSICAL MUSIC: SPOT THE FACT

1750-1820
CLASSICAL MUSIC: SPOT THE FACT

Small Orchestra

- Timpani
- French Horns
- Trumpets
- Oboes
- Bassoons
- Double Basses
- Violins
- Violas
- Conductor
- Celli

Large Orchestra

- Harp
- Percussion
- Timpani
- French Horns
- Clarinets
- Flutes and Piccolo
- Bassoons
- Oboes
- Trumpets
- Trombones
- Violas
- Double Basses
- First Violins
- Second Violins
- New Instruments
- Celli
CLASSICAL MUSIC: SPOT THE FACT

Melody in any instrument

Melody in strings

Violin     Viola     Cello     Double Bass
Melody in strings
Why wouldn’t the brass instruments have played the main melody during the Classical period?

Natural brass instruments were used throughout the Baroque and Classical periods. Natural brass instruments did not have valves, therefore the player changed notes by tightening or loosening their embouchure. Natural brass instruments were restricted to notes of the harmonic series.
CLASSICAL MUSIC: SPOT THE FACT

Balanced phrases

Irregular phrase lengths

Grieg Op 28 #3: Irregular Phrase
Phrase
Prolongation of phrase

Motive
Sequence of Motive

Original Phrase
Balanced phrases

4 bar question phrase

4 bar answer phrase
CLASSICAL MUSIC: SPOT THE FACT

Chopin

Mozart
CLASSICAL MUSIC: SPOT THE FACT

Mozart
Small orchestra
- Melody usually in the strings
- Other instruments not capable of playing an established melody
- Timpani is the only percussion

Homophonic texture
- Strings have the main melody with other instruments providing supporting accompaniment

Balanced/predictable phrases
- Frequent cadences: perfect (V-I), imperfect (any-V), plagal (IV-I), interrupted (V-any)
- Clear structures: binary, ternary & rondo form

Classical composers: Haydn, Mozart and Beethoven
DRAW A MIND MAP ON CLASSICAL MUSIC
Haydn was an Austrian Classical composer. He was instrumental in the development of chamber music and his contributions to musical form earned him the nickname of ‘Father of the Symphony’ composing 104 symphonies in total.

He spent much of his career working as a court musician for the wealthy Esterházy family. He had an orchestra at his disposal and was able to compose freely in his own style. At the peak of his fame Haydn visited London and wrote 12 London Symphonies.

He was a friend and mentor of Mozart and a teacher of Beethoven.
Mozart was an Austrian composer who could play many instruments. He was known as a child prodigy and began composing at the age of 5. By the age of 6 he was performing all over Europe, with his sister Anna Maria.

Mozart was a prolific and influential composer of the Classical period writing over 600 pieces. Compositions included 22 operas, 41 symphonies and 27 concertos.

It is unclear how Mozart died…
Ludwig van Beethoven was a German composer and pianist. He was a crucial figure in the transition between the Classical and Romantic eras in Classical music, he remains one of the most famous and influential of all composers.

His best-known compositions include 9 symphonies, 5 piano concertos, 1 violin concerto, 32 piano sonatas, 16 string quartets, his great Mass the Missa solemnis, and one opera, Fidelio.

In his latter life, Beethoven was profoundly deaf.

"Music should strike fire from the heart of man, and bring tears from the eyes of woman."
WHAT IS A SYMPHONY?

A symphony is an extended piece of music in several movements written for a full orchestra. The classical symphony consisted of:

- 1st movement: Allegro (fast) in sonata form
- 2nd movement: Slow
- 3rd movement: Minuet (a dance with three beats in a bar)
- 4th movement: Allegro
SONATA FORM

Sonata form is a piece of music in 3 sections: The exposition, the development and the recapitulation. Sonata form always follows these rules:

1. **Exposition**
   - First theme in tonic key
   - Short bridging passage
   - Contrasting second theme in usually the dominant or the relative minor

2. **Development**
   - The themes heard in the exposition are transformed.
   - Then music goes through several modulations

3. **Recapitulation**
   - The material from the exposition is repeated in a slightly shorter form.
   - Both subjects are heard in the tonic key
Haydn’s response to the question of whether the ‘surprise’ was to keep the audience awake…

“No, but I was interested in surprising the public with something new, and in making a brilliant debut, so that my student Pleyel, who was at that time engaged by an orchestra in London (in 1792) and whose concerts had opened a week before mine, should not outdo me. The first Allegro of my symphony had already met with countless Bravos, but the enthusiasm reached its highest peak at the Andante with the Drum Stroke. Encore! Encore! sounded in every throat, and Pleyel himself complimented me on my idea.”

HAYDN’S SYMPHONY NO. 94 ‘SURPRISE SYMPHONY’
HAYDN’S SYMPHONY NO.45 ‘FAREWELL SYMPHONY’
Discuss three facts about Haydn with your neighbour.

1. Austrian classical composer
2. Known as ‘The Father of the Symphony’
3. Was friends with Mozart
4. Taught Beethoven
5. Demonstrated both competitiveness and a sense of humour in his music.
SYMPHONY 101 CLOCK
SYMPHONY MOVEMENT 2

WHAT INSTRUMENTS ARE USED?

- Flauti 1, 2
- Obol 1, 2
- Clarinetti 1, 2
- Corni 1, 2
- Trombe 1, 2
- Timpani
- Violino I
- Violino II
- Viola
- Violoncello e Contrabasso
Bassoon

Timpani

French Horn

Flute

Clarinet

Oboe

Violin

Cello

Viola

Double Bass
- Clarinets in A sound a minor third lower than is written
- Horns in D sound a minor seventh lower than written
- Trumpets in D sound a tone higher than written
Double dot:
note value + ½ note value + ¼ note value

= \begin{align*}
\text{Acciaccatura:} & \text{ crush note,} \\
& \text{to be played as fast as} \\
& \text{possible}
\end{align*}
LISTEN FOR THE FOLLOWING REPEATING THEMES

- First half of main theme

- Second half of main theme
SECTION A: BARS 1-34

- Starts with ticking:
  - Intervals of a third
  - Bassoon playing staccato
  - Violin II, Cellos and Double Basses are pizzicato
- Main theme (Violin I) has dotted and double dotted rhythms
- Played legato (smoothly)
- Played p (quietly)
- Second half of theme has alternating dynamics: p – f
- Melodic sequence in the Violin I
- D major descending scale over 2 octaves in the melody
- Inverted pedal note on the dominant in the oboe
- Ends with chromatic movement in the melody
- Bassoon returns with the ‘ticking’
- Viola has triple stopped chords
- Imitation of descending conjunct scalar movement between the oboe and the bassoon
SECTION B: BARS 35- 61

- Modulates to the tonic minor – G minor
- Sudden loud dynamics creates contrast with the previous section
- Full orchestra for the first time
- Descending sequence imitated by strings and the flute
- Dotted rhythms are taken from the first section melody
- Ascending conjunct scale
- Imitation and antiphonal texture between Violin I, Violin II and Cello
- Bassoons have off beat chords
- Descending sequence in violins ascending scale in viola and bass
- Changes in dynamics emphasis the modulation to B flat major
- Fortissimo ff dynamics used to give a sense of contrast and balance
- Rhythmic idea from original theme is developed
- Counter melody in the Violin II
- Tonic pedal note establishes the key after meandering modulations
- Call and response between the Violin I & Violas and Violin II
- Timpani roll builds tension to return to the tonic
- Chromatic link back to the major section
REPEATING SECTION A: BARS 63-97

- Back to the original key of G major
- Brass and lower strings are not playing, which gives the impression of a thinner/lighter texture
- Flute and oboe play legato
- Flute and oboe play staccato
- Perfect cadence
- Second part of theme but without the alternating dynamics
- Flute trill
- Legato flute and oboe contrasts with the dominant pedal of the bassoon played in octaves
- Main clock theme returns
- Descending sequence in G major
- 1 bar silence
Move to the unrelated key of Eb major
- Flute plays a chromatic link from the main theme
- Imitation between flutes and violins
- Another sudden change in dynamics
- Pedal note on Eb
- Everyone plays the link theme (tutti)
- Violins extend the link to become an ascending sequence, which gets quieter (diminuendo)
- Main theme returns in the original key but develops the semiquaver rhythm in to sextuplets
- Full orchestra and loud dynamics creates a contrast to the previous section
- Juxtaposition of double dotted rhythms, straight rhythms and tuplets
- Call and response between the violas and double basses, accented with the timpani
- Pitch gradually gets lower and instrumentation is reduced to lead in to the finale
The main theme is now played by the flutes, oboes, violin I and violin II creating a thicker, fuller texture

Timpani plays a tonic pedal using a triplet rhythm

Timpani plays a dominant pedal (emphasis of the tonic – dominant is very typical of the classical era)

Dynamics gradually get quieter

Ticking theme returns on the bassoon

Violas have a tonic pedal note

The movement ends with three very quiet (pianissimo) chords which mimic the major 3rd interval from the ticking motif
Some of the instruments used are transposing instruments. How does this affect what is written compared to what is heard?

Explain how the use of natural brass instruments would effect the music written for them.

Identify the similarities and differences between the structure of this movement and simple ternary form.

Identify the similarities and differences between the structure of this movement and sonata form.

How does Haydn use tonality, timbre, structure, melody, harmony and dynamics to create balance and contrast?