

DR SMITH visits Haydn

DYNAMICS

- Begins *piano*
- 2nd melody contrasts *p* and *f* dynamics
- Dramatic change in the episode (B) section to *forte*
- *Fortissimo* dotted rhythms in this section by the woodwind
- 1st violins also introduce new melody in episode with an offbeat *sforzando* dynamic
- Returns to a *piano* dynamic in the re-orchestrated section
- *Piano* again after the bar silence with a crescendo leading up to *forte* augmented sixth chords
- Full orchestral return of the main melody is marked *forte/fortissimo* - emphasising the climax of the movement
- Dynamics reduce drastically just before the coda
- Finishes with three *piano* tonic chords

RHYTHM (tempo and metre)

- In 2/4 (2 crotchet beats per bar)
- Andante
- Dotted and double dotted rhythms in both main melody
- Ostinato staccato quavers in the accompaniment create the 'ticking' effect
- Alternating D and C# semiquavers mark the change between sections
- 1st violin melody in minor section is moved to begin on the second quaver of the bar creating an off beat
- Quaver countermelody is played by the flutes and oboes in the re-orchestrated section
- Semiquaver sextuplets introduced in the final full orchestral version of the melody creating a sense of movement
- Alternating D and C# pattern is changed to sextuplets to move in to the coda
- Quaver chords to finish

STRUCTURE

- Second movement of the symphony
- Symphonies usually have 4 movements

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|------------|---|
| A | Main two melodies introduced and repeated |
| B | Contrasting section in G minor |
| A | Main theme re-orchestrated (upper strings and woodwind) |
| Silent bar | |
| A1 | Variation of the theme in Eb major |
| A2 | Full orchestral version of the theme with sextuplets introduced |
| Coda | Reduction in texture and dynamics Finishes with 3 tonic chords |

MELODY

- Two main melodies
- First melody:
 - Begins by outlining the notes of the G major triad
 - Balanced rise and fall in the shape
 - Dotted and double dotted rhythms
 - Uses acciaccaturas
 - Two phrases: 1st-4 bars, 2nd-5 bars due to melodic sequence
- Second melody:
 - 1st violins still
 - short repeating figure which then modulates to D major
 - 5th bar added to the phrase again
 - Oboe adds an inverted pedal over the top
- Alternating D and C#'s used to move between sections

INSTRUMENTATION

- 2 flutes
- 2 oboes
- 2 Clarinets in A
- 2 bassoons
- 2 horns in G
- 2 trumpets in C
- Timpani in D and G
- Violin 1 and 2
- Viola
- Cello
- Double Bass
- Transposing instruments (Clarinets, horns and trumpets) all have music written in a different key so that it sounds the same as the other instruments
- Timpani are tuned to the tonic and dominant
- Natural brass only able to play notes of the harmonic series apart from at the very top of their range

TEXTURE

- Homophonic at the beginning
 - Melody in the 1st violins
 - Bassoons and lower strings play 'ticking'
 - Bassoons - staccato
 - Lower strings - pizzicato
- Inverted pedal added in second half of the main theme
- Texture much tickier for minor section as full orchestra is used
- Become polyphonic in the minor section
- Texture reduced in the re-orchestrated section (upper strings and woodwind only)
- Antiphonal texture heard between the
- Full orchestra reintroduced for final variation - polyphonic
- Texture reduced for coda
- Ends with unison chords

HARMONY (and tonality)

- In G major (the subdominant of D major that the symphony is in)
- Main melody:
 - Modulates through D major (dominant)
 - First phrase ends in D major
 - Second phrase with a perfect cadence in G major
 - Tonic and dominant harmonies used for the second melody
- Transposes to G minor and Eb major for contrasting sections
- Seventh chords heard in the G minor section
- Returns to G major
- Uses a pivot note of G in the ticking accompaniment to transpose from G major to Eb major
- Uses augmented sixth chords (Eb, G, C#) in the in the Eb major variation
- Coda uses a tonic pedal and finished with three tonic chords

The Classical Era

- Main Features:
- Balanced phrases
 - Clearly defined melodies, usually with 2 or more contrasting themes
 - Defined and regular rhythms
 - Greater range of dynamics including cresc and dim
 - Use of natural brass
 - Tonic/dominant timpanis
 - Homophonic textures to make the main melodies stand out
 - Orchestras became more similar to what we would expect now
 - Haydn was known for combining the familiar with the unexpected

Acciaccatura - A crushed note, played in as short a time as possible. It is notated as a small note with a diagonal line through the stem to show that it really has no value.

Allegro - Fast, quick.

Andante - At a walking pace, a moderate speed.

Antiphonal - Where a bar or phrase is alternated between two instruments, groups of instruments or singers; from 'anti' (opposite' or 'against') and 'phonos' (voice).

Arco - With a bow (also con arco).

Crook - Lengths of tubing which could replace the central section of the natural horn to increase or decrease its overall length, altering the range of notes available.

Diminished seventh - A chord built up of minor thirds.

Dominant - The fifth note of the scale or the key based on the fifth note of the tonic key eg if the original key is C major, the dominant is G major.

Dominant seventh - The dominant chord plus an extra note a minor seventh above the root or first note.

Double-dotted - A dot after a note increases its duration by half the original value. The second dot adds a further half of that half.

Forte - Loud (abbreviation f).

Harmonic series - The range of notes available to a brass player by tightening or slackening the pressure of his or her lips on the mouthpiece.

Homophonic - musical texture where the parts form a melody and accompaniment (accompaniment moves in a similar rhythm to create a chordal effect)

Inverted pedal - When the pedal (the sustained or repeated note) is played at a higher pitch than the other parts.

Ostinato - A repeated rhythm or melodic pattern; such short melodic patterns are often referred to in pop music as 'riffs'.

Pedal - A sustained or repeated note, usually in the bass or lowest part, above which the harmony changes.

Perfect cadence - Two chords played as a progression to mark the end of a phrase. The chords are dominant to tonic, often shown by Roman numerals as V-I.

Piano - Quiet (abbreviation p).

Pizzicato - An instruction for instruments from the string family to pluck the strings (abbreviation pizz).

polyphonic - musical texture where the layers are independent

Sextuplets - Six notes played in the time usually taken by four. The feeling is of two triplets rather than pairs of quavers or semiquavers.

Staccato - An instruction to play the notes crisply, detached, which is shown in the music by placing dots above or below the notes being played.

Tonic - The first note of the scale used by the piece of music, known as the home key of the piece of music.