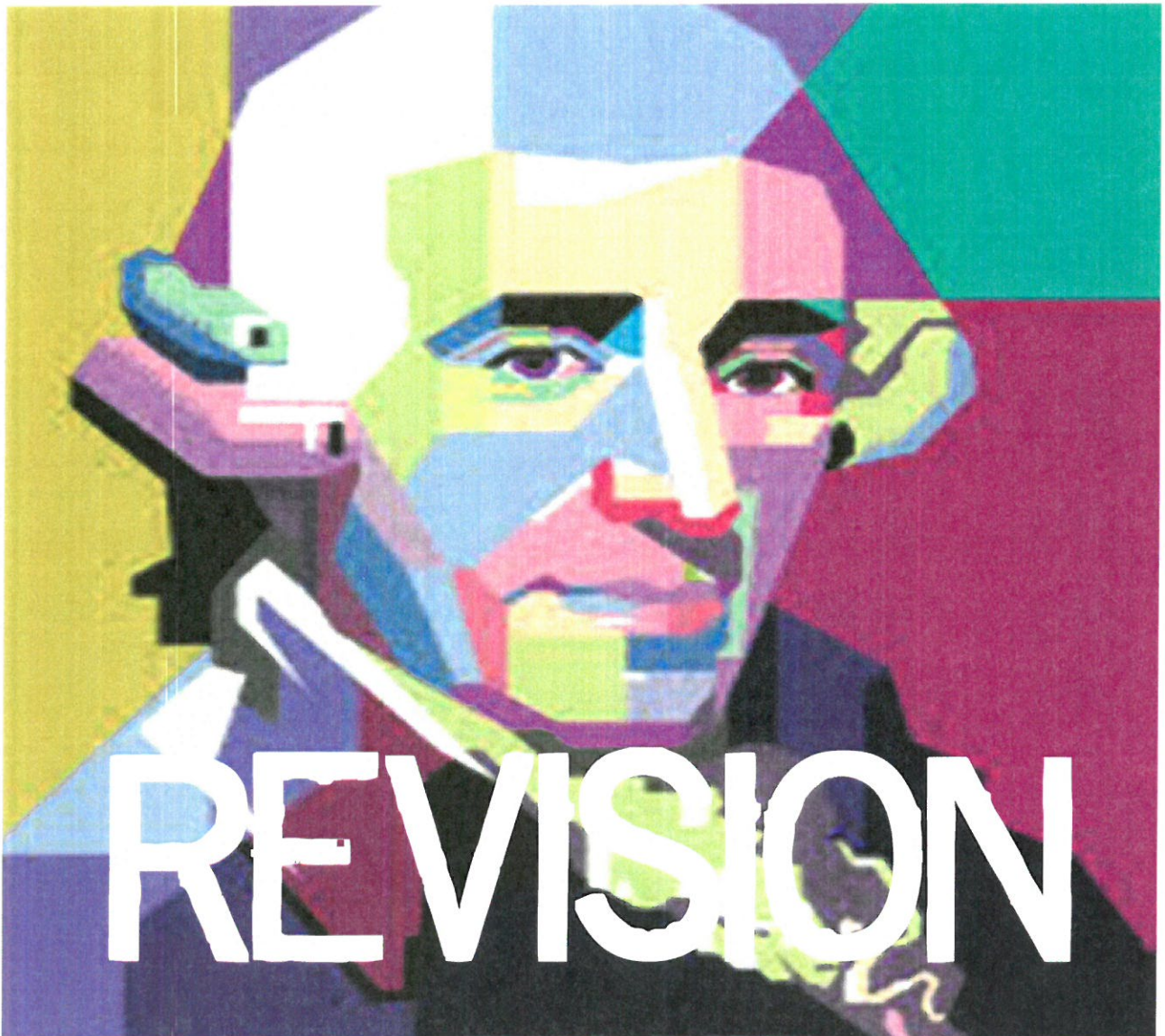


AS Music – Unit 3

Instrumental Music 2015/16

HAYDN

STRING QUARTET IN E[♭], OP. 33
NO. 2, 'THE JOKE': MOVEMENT IV



16 String Quartet in Eb, Op. 33 No. 2,

'The Joke': movement IV

Joseph Haydn (1732-1809)

CD 2 track 5 ABACA'

A section is in rounded binary form II: A: II: BA: II

Rondo form (refrains + episodes)

periodic 2+2+4 bar phrasing

most of piece comes from opening 3 motifs

MONOTHEMATIC

VIOLIN I *Finale Presto* *anacrusis* *échappée* *échappée* *chrom low aux* *accidental*

VIOLIN II *E major* *p* *x = tone lower* *y = inversion* *y = extension*

VIOLA *MDM* *I-V-I* *4 parts* *3 parts* *viola takes bass role* *V'd* *II-V'*

VIOLONCELLO *p*

repeat

10 *9-12 some chromaticism* *accented passing note* 15

In 3rds *x = inversion* *4-3 suspension*

chromatic FN

- I

perfect cadence

scale + arpeggio alternation 20 *rhythmic diminution* *x*

mf *ACEb* *dim 7th* *Z = inversion* *A4 = on beat dissonance* *p*

B major triad *p*

dominant pedal b16-28

25 *x chromatic rising sequence*

30

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

V' inclusive ending

35 **repeat** 1. 36 2. **C Episode**

\flat = A^{\flat} major (subdominant)

forte f

almost a repeat of 2 bar phrase
but 2nd phrase leads to dom pedal.

40 45

dominant pedal of E^{\flat} (never resolves)

F minor

super tonic minor

54-67: continuous quavers in vln I

emphasises strong beats

50 55

γ = repetition

z = as diminished triad

60 65

stacc. ascending sequence overall

B^{\flat} major (dominant)

diminished triad

A C E^b

no repeats but still in rounded binary

70

A, A

E^b major

p

p

p

p

VB inconclusive ending

75

6 80

85

90

mf

B^b pedal

95

p

cresc.

p

cresc.

cresc.

cresc.

cresc.

Episode

Cl

100

105

p

f

f

f

forte

f

same opening as [B]

inverted dominant pedal

110

112

115

f

f

octaves

3rds

imitation

imitation

in 112-116 other parts take main melody

120

staccato

125

130

stacc. sempre

p

p

p

p

inner and outer parts working in pairs

B^b pedal

appoggiatura chord.

homorhythmic **A1**
2 pauses

135

pp

pp

pp

pp

E♭ major

V inconclusive ending

6 139-140 = 6 27-28 from (A) section

top 3 parts working together with separate bass

slow simple duple

145

Adagio

stretch snap

double stopping

6 part thicker texture

dramatic

f > p

f > p

f > p

f > p

return to original metre + tempo

fragmentation of theme

each phrase starts f

Presto

155

160

G.P.

G.P.

G.P.

G.P.

surprising silences

like opening

165

170

4 bar silence

3

3

3

3

pp

pp

pp

pp very soft

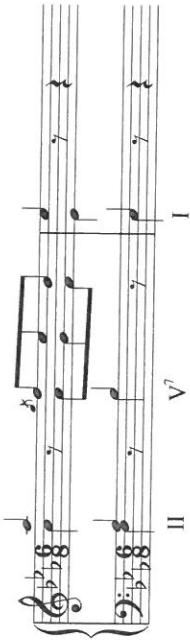
Fine

<p>Tonality</p>	<ul style="list-style-type: none"> This work is atonal It is a serial work based on 12-note rows; that is, all 12 notes of a chromatic scale are heard in a fixed order The basic note-order – the 'prime order' – is heard in the tenor saxophone part in bars 6–10 This order is used throughout, sometimes in: <ul style="list-style-type: none"> Inversion (the intervals of the prime are presented 'upside-down', for example compare tenor saxophone in bars 1–3 with the first three notes of the prime in bars 6–7) Retrograde (the intervals of the prime are presented in reverse order, see for example piano right hand in bar 21) Retrograde-inversion (the intervals are presented both upside down and running backwards, as in the saxophone part of bar 24) Transposed form; that is, beginning on any note (for example the violin in bar 1 starts the prime order ten semitones higher than the prime in bar 6).
<p>Structure</p>	<ul style="list-style-type: none"> This aspect of the work is clearly defined It can be regarded as being in ternary or sonata form: <ul style="list-style-type: none"> Introduction The first repeated section is a sort of exposition, with the prime clearly announced in the saxophone The second repeated passage contains the equivalent of a development and from bar 28 a recapitulation After the repeat there is a coda with the introductory material in retrograde.

<p>Resources/Texture</p>	<ul style="list-style-type: none"> There is an unusual selection and combination of performing forces in this work (compare with the Haydn string quartet) A wide range of performance techniques are used: <ul style="list-style-type: none"> pizzicato/arco (violin) Mute on and off (violin) Rapid contrasts of articulation and dynamics (all instruments) Spread chords in both directions (piano). Webern frequently uses isolated notes or points of sound, hence the term 'pointillism' He uses <i>Klangfarbenmelodie</i> (sound-colour-melody), with the melody line split between instruments. For example, compare the original statement of the prime in bars 6–10, which is entirely on tenor saxophone, with its restatement starting at bar 28: <ul style="list-style-type: none"> 28: clarinet C#-E 29–30: violin F-D; clarinet D#-B 30–31: tenor sax Bb-A-G# 32: violin F#-C-G The texture can also be described as contrapuntal with mirror canons The texture intensifies at the climax in the development with more overlapping of parts.
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Haydn – String Quartet in E_b, Op. 33 No. 2, The Joke: movement IV

<p>Background</p>	<ul style="list-style-type: none"> The string quartet was a Classical-era genre 'invented' by Haydn This quartet was composed in 1781, and was part of a set of six which were composed 'in a new and special manner' This excerpt is the last of four movements Violin I is allocated most of the melodic interest, with remaining instruments providing support There are hints of Haydn's liking for wit and humour, with many of the jokes arising from the undermining of Classical conventions The work was originally intended for domestic performance.
<p>Rhythm and metre</p>	<ul style="list-style-type: none"> The time signature is compound duple (3/8), apart from the slow (Adagio) section near the end which is simple duple (2/4) Because of the speed of the music, note lengths are no shorter than a quaver... Except for a few demisemiquavers and semiquavers in the Adagio Rests play an important role, especially in setting up the jokes at the end.

Melodic	<ul style="list-style-type: none"> Phrasing is frequently periodic, in other words balanced two- and four-bar phrases, characteristic of Classical music There is much stepwise (conjunct) movement with the occasional larger interval Chromatic notes are introduced Haydn uses the occasional ornament and appoggiatura.
Harmony	<ul style="list-style-type: none"> Haydn's harmony is functional, with frequent cadences, often preceded by the supertonic (II) chord, as in bars 7–8:  <ul style="list-style-type: none"> Other characteristic devices Haydn uses include: <ul style="list-style-type: none"> Dominant pedals Dissonances such as appoggiatura chords, suspensions and the dominant 9th (bar 148). Harmonic rhythm (the rate of chord change) varies Second inversion chords are left unresolved for humorous effect. The key is E_b major, defined by cadences and pedals Modulation is limited and involves A_b and F minor in the first episode, with occasional brief excursions to B_b.
Tonality	<ul style="list-style-type: none"> Rondo form Opening 8 bars frequently recur At first, it is part of a rounded binary structure: A/BA with repeats Complete structure then is: <ul style="list-style-type: none"> A/BA C ABA (no repeats) C' (notice the removal of the D_bs to avoid modulation) A Adagio A with phrases separated by rests.
Structure	

Resources/Texture	<ul style="list-style-type: none"> Single family of instruments (strings) used conventionally (that is, bowed throughout) Melody-dominated homophony Variety in texture is managed through alternations between differing numbers of parts, for example four parts at opening, followed by just the three upper parts Haydn also uses: <ul style="list-style-type: none"> Pedal points of both sustained notes and articulated quavers Upper two parts in 3rds and 6ths Inverted pedals in top part, with lower parts exchanging melody lines Double-stopping (see Adagio). Dynamics and articulation indications are detailed.
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Bach – Partita No. 4 in D, BWV 828: Sarabande and Gigue

Background	<ul style="list-style-type: none"> Two movements from a Suite (or Partita), which is a series of dances usually in the same key Composed in 1728 (late Baroque era) Intended for domestic performance on harpsichord By this time, the dances were often stylised, that is the original dance elements were weakened as composers allowed their musical invention to operate freely.
Rhythm and metre	<ul style="list-style-type: none"> The Sarabande is a slow, triple-time dance... In which the second beat of the bar is emphasised either by length or accentuation This trait is only obvious in bars 1–2, 14 and 29–30 Elsewhere, Bach uses less dance-like semiquaver and demisemiquaver movement The gigue was traditionally in compound time, though the number of beats per bar was not firmly fixed In this case, the piece is in triple time There is an almost continuous semiquaver movement, with longer (dotted quaver) chords.

HAYDN : String Quartet

STRUCTURE/FORM

RONDO FORM:

Bars	Section	Key
0-36	II: A :II: B A :II This section has a rounded binary structure	E \flat major
36-70	C = first episode	A \flat , F min, E \flat
71-107	ABA	E \flat major
107-140	C ¹ = second episode	E \flat major
140-172	A ¹ (Adagio) A	E \flat major

MELODIC WRITING

- Monothematic - the whole movement is based on one theme/melody
- Theme based on a combination of conjunct and triadic movement
- Theme based on three motifs, (x, y and z) which are subject to constant transformation e.g. y (bar 1³) appears in inversion in bar 3² (y¹)
- Use of periodic phrasing in bars 1-8
- Frequent use of melodic decorations including:
 - appoggiaturas e.g. Vln. 1 bars 14¹ & 16¹
 - Chromatic appoggiatura e.g. Vln. 1 bars 13¹
 - Double appoggiatura e.g. bar 139
 - acciaccatura e.g. Vln. 1 bars 7²
 - chromatic lower auxiliary note e.g. Vln. 1 bars 17
 - chromatic passing notes e.g. Vln. 1 bars 9², final quaver

RHYTHM & METRE

- Fast compound duple metre
- Change to slow duple metre in Adagio section (bar 148)
- Restricted range of note lengths due to overall speed - mainly quavers in melody and crotchets/dotted crotchets in accompaniment

Haydn cont...	
TONALITY	<ul style="list-style-type: none"> • Functional tonality • The movement is almost entirely in E\flat, apart from the C section where the music modulates for a few bars to A\flat (bars 36-47) and F minor (bars 48-53) before returning to E\flat in bar 54 • Many pedal notes e.g. bars 16-28 = dominant pedal as dominant preparation for return of A section
HARMONY	<ul style="list-style-type: none"> • Functional harmonies e.g. bars 1-8 se almost exclusively chords I-V • Very frequent use of perfect cadences - there is a perfect cadence built into the first two bars • Frequent use of chord Ic but (controversially) not in a cadential setting e.g. bars 41-57 = Ic accentuated by sf and Vln. 1 double-stopping • Limited use of secondary dominant chords e.g. bar 3+2 = V7 of V and bar 132 = V7 of II • Some chromatic colouring of V e.g. G in Vln. 2, bars 17-19 • Dominant minor 9th chord e.g. bars 148-1491
TEXTURE	<ul style="list-style-type: none"> • Melody-dominated homophony • Some imitation between the parts e.g. Vln. 1 in bar 1096 is imitated by Vln. 2 and Vla in bars 1116 and by the cello in bar 1136

Sample questions for Section B: Investigating Musical Styles

Outlined below are examples of the types of question normally set in this section of the paper for you to consider. Read them through carefully so that you are sure about the sort of information you are required to produce and the number of points you will have to make. If you are uncertain about what is meant, refer to the terminology section at the start of the book.

INSTRUMENTAL MUSIC 2016

SAMPLE QUESTION 3 (A) (I)

Describe the stylistic features of Haydn's String Quartet in E₁, Op. 33, No. 2: movement IV, which indicate that it was written in the Classical period. (10)

Mark scheme

Before studying the mark scheme (indicative content) below, attempt the question yourself. You will find it useful to compare your answer with the mark scheme and the sample answers which follow.

The expression 'indicative content' used by examination boards simply refers to the sort of information that examiners should look for when they are marking students' exam papers.

Indicative content	
Genre	The string quartet was developed in the Classical era by Haydn.
Melodic	Phrasing is frequently periodic; frequently conjunct; some chromaticisms; occasional ornaments and appoggiaturas.
Harmony	Functional, with frequent cadences, often preceded by supertonic chord; dominant pedals; appoggiatura chords; harmonic rhythm speeds up towards cadences; second-inversion chords left unresolved for humorous effect.
Tonality	E ₁ major, defined by cadences and pedals; modulation is limited.
Structure	Rondo form, with first eight bars frequently recurring.
Resources/Texture	Melody-dominated homophony; variety in texture managed through alternations between differing numbers of parts; pedal points of both sustained notes and articulated quavers; double stopping in Adagio. Detailed dynamics and articulation indications.

A further three points are available for clear examples or references.

PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

4 (a) Compare and contrast texture and the ways instrumental forces are used in the three works listed below:

(36)

- Joseph Haydn, String Quartet in E flat, Op. 33, No. 2: movement IV
- Claude Debussy, *Prélude à l'après-midi d'un faune*
- Francis Poulenc, Sonata for Horn, Trumpet and Trombone: movement I

Indicative Content

Max. 8 illustrated points per composer

Basic point

Illustration

Haydn

Resources

Single family (strings)

Bowed throughout/no use of pizzicato

(Only very limited use of) double stopping

Adagio /bars 148-151

Melody carried mainly in first violin

Range extends up to E flat

E.g. bar 63

Sudden accent or sf

E.g. bar 41

Texture

Predominantly melody-dominated homophony

Chords/Homophony/Homorhythm

Bars 139-140

Variety achieved by varying numbers of bars parts

4 parts in bars 1-2, but three parts in

3-4

Loosely imitative texture

Bars 110-116

Sustained pedal points

E.g. bars 16-21

Reiterated notes forming pedal point

E.g. bars 128-132

Upper parts often in 3rds

E.g. bars 8-10

Also upper parts in 6ths or tenths

E.g. bars 93-95 or bars 10-12 [max 1]

Silences/General pauses

e.g. bar 155

Debussy

Resources

(Relatively) small orchestra with unusual line-up

two or more details required:

- 3 flutes
- antique cymbals
- Avoidance of 'heavy' brass/ 4 horns
- two harps

Prominent woodwind writing

Texture expanded through string divisi

Bar 106

'Colouristic' effects in strings

E.g. tremolo (bar 11)

Bowed over fingerboard

E.g. Bar 11

Pizzicato

Bar 90

Harp glissandi

Bar 4

Harp spread chords

Bar 5

Harp harmonics

Bars 108-109

Muted strings

E.g. bar 7

Muted horns (sourdines)

Bar 106

Horns Cuivré (Brassy, tightly hand-stopped)

Bar 92

Horns Bouché (Loosely hand-stopped)

Bar 93

Texture

Monophony

Bars 1-4

Melody dominated homophony

E.g. bars 11-14

Pedal

Bar 94

Homorhythm (horns and violins)

Bar 107

PART C: CONTINUITY AND CHANGE IN INSTRUMENTAL MUSIC

Question Number	Question	Mark
4(a)	<p>Compare and contrast approaches to melody and rhythm in the three works listed below.</p> <ul style="list-style-type: none"> • John Cage, <i>Sonatas and Interludes for Prepared Piano: Sonatas I-III</i> p168 • Joseph Haydn, <i>String Quartet in E flat Op. 33, No. 2: movement IV</i> p202 • Robert Schumann, <i>Kinderscenen, Nos 1, 3 & 11</i> p258 	36
	<p>Indicative content</p>	
	<p>Cage</p> <p>Melody:</p> <ul style="list-style-type: none"> • the usual features of melody difficult to discern (because of preparation/distortion of pitch etc) • some apparently chromatic elements • some apparently pentatonic elements • angular lines • ornamentation • repetition (Sonata III) <p>Rhythm:</p> <ul style="list-style-type: none"> • fractal/micro-macrocosmic scheme (in which small-scale rhythmic durations determine the overall proportions of the structure) • Sonata I uses 7 crotchet units • sets of 4-1-3 (repeated) and 4-2 (repeated) • these are the rhythmic cells of bars 1-7, amounting to 28 crotchets • Sonata II: $1\frac{1}{2} + 1\frac{1}{2} + 2\frac{3}{8} + 2\frac{3}{8}$ applied to 31 crotchets • Sonata III: $1 + 1 + 3\frac{1}{4} + 3\frac{1}{4}$ applied to 34 crotchets • these structures are inaudible • at surface level, the Sonatas are marked by off-beat effects • triplets • other irregular note groupings • rhythmic displacements of short patterns • Sonata III makes use of a more regular pulse • frequent changes of time-signature • augmentation in Sonata III <p>Haydn</p> <p>Melody:</p> <ul style="list-style-type: none"> • periodic phrasing • frequent two-bar phrases • predominantly major mode • frequent appoggiaturas 	

- some chromatic appoggiaturas
- chromaticism
- sequences
- ornamentation
- some motivic writing
- fragmentation
- Lombardic rhythms

Rhythm:

- compound **duple**
- with change to simple duple towards the end
- Violin I part generally more active than remaining parts
- frequent use of continuous quavers
- silences
- use of anacrusis

Schumann

Melody:

- periodic phrasing
- diatonic in first piece
- with distinctive rising 6th
- repetition
- sequence
- scalar patterns in *Hasche-Mann*
- appoggiaturas in *Hasche-Mann*
- chromaticism in *Fürchtenmachen*
- repeated notes in *Fürchtenmachen*

Rhythm:

- all three pieces in simple duple time
- triplets in *Von Fremden Landen und Menschen*
- off-beat chords in *Fürchtenmachen*
 - do not accept 'dotted rhythm'
- continuous semiquavers

(See holistic grid)

HAYDN 10 MARK ESSAY PLAN

Describe the classical features present in Haydn's String Quartet in Eb No. 2, 'The Joke': movement IV. (10 marks)

PARAGRAPH	POINT	EVIDENCE
Resources	String Quartet Detailed dynamics and articulation markings	This genre was developed by Haydn in the Classical era Sf-pp used, staccato and slur markings
Structure	Rondo form with the first 8 bars frequently recurring	ABA(repeat)-C-ABA-C1-A1
Tonality	Eb major defined by cadences and pedals Brief to modulation to related keys	Perfect cadence end of first A section Dominant pedal in cello, first B section Ab major (subdominant) and Bb major (dominant) in first C section
Harmony	Functional harmony: <ul style="list-style-type: none"> • Repetition of chords I & V • Frequent cadences • Dominant pedals Appoggiatura chords Harmonic pace speeds up at cadence Second inversion chords unresolved for humorous effect	At start of A section Perfect cadence, end of first A section Dominant pedal in cello, first B section End of C1 section II-V7-I at end of first A section Section C
Texture	Melody dominated homophony	First A section
Melody	Periodic phrasing Monothematic Ornamentation Some chromaticism Repetition through inversion and sequence	2+2+4 bar at start of first A section Theme from A contains 3 motifs that make up the majority of the piece. Acciaccatura, violin 1, first A section Chromatic lower auxiliary, violin 1, first A section B section, 1 st violin