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| **BERLIOZ: Symphonie Fantastique: movement 1** |
| **Context:*** French Romantic composer
* SF written in 1830 and first performed at Paris Conservatoire
* PROGRAMME MUSIC – tells the autobiographical story of an ‘episode in the life of an artist’ (his pursuit of Harriet Smithson).
* His love for Harriet is represented through the idée fixe (fixed melodic idea)
* ‘Fantasy’ – many emotional states including: dreamy melancholy, episodes of unfocused joy and delirious passion, fury, jealousy, tenderness, tears and religious consolation.
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|  | **A03 feature** | **A04 reason** | **WL links** |
| Structure | **Largo section** **Allegro section** - freely **interpreted Sonata Form**:* 2 bar introduction
* Loose ternary form section
* Free extension
* Exposition (repeated) inc. two subjects, separated by a transition
* Development
* Recapitulation (unusually contains a new theme)
* Lengthy coda ending with a slower ‘Religosamente’ section
 | Extended introduction. Terrible sorrow of a young man in love.SF typical of Romantic style. Developed from Classical era. Now being adapted to fit storylines. Expo – presents ideas (1st sub = idée fixe)Dev – develops idea from the two subsRecap- presents original and developed version of subsSlow final section creates balance with slow opening | UNLIKE Haydn’s Symphony No. 26 mvt 1 (Classical) or Schumann’s Piano Sonata in G minor: mvt 1 (earlier Rom)LIKE Mendelssohn’s 4th Symphony - uses SF in a free way = Romantic |
| Tonality | Starts in **C minor** Brief moment of **C major** **Chromaticism****A♭ major** with **long tonic pedal** **C major** established by start of SF sectionTransition in **A♭ major**Second subject in **G major**Briefly passes through **E minor** Development section starts in **G major** with lots of **chromaticism.** Recapitulation in **G major**The piece draws to a close in the original tonic major key of **C major.**  | Sorrow felt by young man in loveUnstable emotions (maj/min). Happier/positive. Obscures key – unstable emotionsUnrelated key reinforced by pedalFirst statement of idée fixe = positive/majorUnrelated = unstable, but still positiveDominant key = traditional SF modulation. More Classical in influence. Unstable emotions (unrelated key, minor). Romantic/dramatic.Dominant key. Major = happy. Obscures keyCreates balance with the opening, although major not minor = calm after emotional turmoil! | Related key modulations = Classical/typical of SF e.g. Haydn’s Symphony No. 26: mvt 1Chromaticism = Belioz’s ‘Harold In Italy’ (typical of his style for story telling purposes)Unrelated keys = forward thinking e.g. Tchaikovsky’s Fifth Symphony: mvt 1 Clara Schumann’s Piano Trio in Gminor: mvt 1 also does to tonic major near the end, but does end in tonic |
| Harmony | Functional harmony: **Perfect cadences** are frequent The movement ends with a series of **plagal cadences****Tonic pedal note** (Ab Major) towards end of LargoChromatic harmony: **diminished seventh chord** in exposition Dissonance: **4-3 suspension** in expositionExtended harmony:**Dominant seventh chords** at end of exposition **Dominant 9th chord****Parallel first inversion chords** in a chromatic ascent during development | Establishes modulationsRepresents the ‘religious’ nature of the final section. Plagal cadences preferred to perfect cadences by Romantic composers = softer. Emphasises key. Creates some tension/feelings of longing. Dramatic, atmospheric – heightened emotionSadness/anguishColourful, atmospheric harmony – supports narrative. Typical of Romantic writing. Creates tension/adds to story line | Typical of Classical harmony in SF e.g. Mozart’s Piano Sonata in Bb: mvt 1Brahms’ Piano Trio in F minor: mvt 3, ends on a plagal cadencePedal = Beethoven’s Symphony No, 5: mvt 1Tchaikovsky’s Fifth Symphony: mvt 1 uses chromatic harmony for similar reasons |
| Melody | Opening theme has:* **repeated pitches**
* **Irregular phrase lengths**

In Largo:* Countermelodies are based on **ascending/descending arpeggios**
* **Ornamentation** e.g. acciaccatura/trills

Idee fixe (recurring theme heard in all five movements):* First appears in mvt 1 in the exposition as **first subject.**
* Starts on the **dominant**, followed by a leap of a **perfect 4th and major 6th.**
* Then **descends through conjunct movement** forming a ‘sigh’ motif
* IF **repeated a fourth lowe**r later in the exposition
* ‘Sigh motif’ heard in **ascending sequence** later in exposition

In Development:* **Chromaticism**
* Some large **disjunct** intervals towards end of Development
 | Taken from Berlioz previous work ‘Estelle et Nermorin’.Shows frustrationShows uncertainty/confusion Simple countermelody linesFolk influencesIF taken from Berlioz previous work ‘Herminie’. Creates unity across the Symphony. Distinctive, memorable intervalsShows sadnessVaried repetition – creates unity but interestExtending and developing an ideaUncertain/unstable sounding | Quite Classical in style: Beethoven’s Symphony No, 5: mvt 1Belioz’s ‘Harold In Italy’ also has an IF to represent the main characterVaried repetition of a theme = Romantic e.g. Liszt’s ‘Les Preludes’Expressive Romantic writing style = Mendelssohn’s Fourth Symphony: mvt 1 |
| Rhythm, tempo & Metre | The **tempo changes** frequently throughout. * Starts L*argo* tempo
* A new tempo of *Allegro agitato e appassionto assai* is established at bar 64.

 The rhythms are highly varied throughout:* The piece starts with a bar entirely made up of **quaver triplets.**
* **Crotchet triplets** appear at bar 358.
* **Sextuplet semiquavers** are present at bar 17.

The *idée fixe* begins with an **anacrusis****Rests** and rests with pauses **Three bars of silence** before starting the recapitulation section. The movement concludes with **rhythms of longer duration** Examples of **cross-rhythms** in Largo **Syncopation** in Largo **Moto perpetuo crotchets** are a feature in bars 198–227.  | Tempo changes follow the narrativeCreates tension and excitement – helps to show they varied emotional states of Berlioz.Grabs attention – very important melody lineFragments melody –uncertaintyVery tense!Brings movement to a close. Shows calmer/more reflective emotions. Shows confusion/uncertainty DramaticIntense/persistent  | Mendelssohn’s Fourth Symphony: mvt 1 = multiple tempi changes = Romantic/expressive/story tellingBrahms’ Piano Trio in F minor = irregular note groupings = dramatic/RomanticMahler’s Symphony No 7: mvt 1 = crossrhythms & syncopation for dramatic expressionBeethoven’s: Symphony No 5: mvt 1 = persistent rhythms |
| Texture | The texture is highly varied throughout and changes frequently. **Wind section only** at the start:* flutes and clarinets in **octaves**
* joined by oboes, bassoons and horns to create **homophonic texture**.

**Monophonic** line near the very end **Unison** *idée fixe* presented in the flute and first violins (1st subject).**Dialogue/exchanges** between upper and lower strings in Largo **Melody-dominated homophony** in exposition**Homophonic chordal texture** is presented in the *Religiosamente* sectoin  | Typical of Romantic music & allows successful storytelling The orchestration is imaginative for its timeWays to help emphasises melodiesPerhaps shows Berlioz’s lonelinessClear, emphasised presentation of the melodySounds like exchanges between characters in the narrativeClear, elegant presentation of melodyConclusive ending. Sounds finished. Mimics religious choral writing.  | Tchaikovsky’s Romeo & Juliet has many textures for same reasonsBerlioz’s Harold in ItalyMendelssohn’s Fourth Symphony: mvt 1Classical in style e.g. Haydn’s Symphony No 26 mvt 1Like a Bach chorale! |
| Sonority | **Exceptionally large** orchestra with **numerous additions:*** ‘at least’ 60 strings
* Four bassoons
* Two cornets a pistons (which allowed chromatic notes to be played)
* Piccolo

**String techniques:*** Mute= thin/soft sound
* ‘punta d’arco’ (tip of the bow) = delicate
* Pizzicato = light sound
* Double stopping =thickens string texture
* Tremolo = nervous sounding

Timpani player directed to play with **wooden and sponge sticks** = different effects. Also **timp drums roll** = tension | Ground-breaking in size. Additional instruments allow for more vivid story-telling as do all the various techniques used by strings/timps. Really creative use of the orchestra. Idiomatic writing.  | Typical of Berlioz’s writing e.g. Harold In ItalyTchaikovsky’s 5th Symphony written on a similar scale = Romantic styleMendelssohn’s 4th Symphony also similar = Romantic style |