

**How can home support my LEARNING?**

- Researching into Haydn/s back ground- who did he work for? Where did he live? When was he alive? What was his life like?
- Supporting you with revision for your mock exam.
- Listening to Haydn and other Classical composers with you to look at the style of the classical era. (Other composers include: Mozart, Beethoven, Schubert).

**How will my LEARNING be assessed?**

- Lesson sharing opportunities
- Individual involvement in lessons.
- Mock Exam- November
- Notes taken in lessons

**Homework Tasks:**

1. Initial response essay analysing what you hear in the Whole Symphony
2. Key Word and definition table completed.
3. The Clock Symphony Listening Tasks- from Mrs Oatway.
4. Revision Mind Map on the Haydn

**Links/Extension opportunities:**

<https://www.youtube.com/watch?v=VKCCHbPol9o> Haydn Clock Symphony second Movement walk through.

<http://filestore2.aqa.org.uk/resources/music/AQA-8271-STUDENT-GUIDE.PDF>

Area of study student guide.

Make a profile on Haydn and the classical orchestra to give you the social contexts.

**Dynamics**

Mostly restricted to *f* and *p* (loud and quiet).

Simple contrast in dynamics

Use of *sf* (*sforzando*) draws attention to a note of chord for emphasis.

Occasional used of *ff* (very loud) to accentuate a climax/create a contrast with previous balance of *f* and *p*

**Rhythm and Metre**

Unchanging from 2/4.

Tempo is *Andante*. Typical of a second movement

Use of staccato quavers

Use of dotted and double-dotted rhythms- Used in a balance manner

Range of rhythms used from minims to semi-quavers.

These are used in similar patterns to add balance.

Tied notes-varied the rhythms but are still balance in even bars

Rhythms are balanced across phrases.

Repetition used adds balance.

**Melody**

Mostly balanced phrases (4bars) but occasionally uses 5 to add variation and interest.

Most notes used from the chords and triads.

Maintain a sense of tonality.

Stepwise movement (*conjunct*) easier to play and avoids angular melodic movement.

Melodic lines both rise and fall.

Use of sequence in the music

Some chromatic movement adds element of

**Harmony**

Use of mostly tonic and dominant (G and D) balance between the primary chords/keys.

Clear cut cadences. Perfected used at the end of a phrase and imperfect at middle points.

Use of Major, minor and dominant 7<sup>th</sup> chords- Balanced used of triads with sevenths used at cadence points to add interest.

**Timbre**

Typical orchestra of Classical era. All section give balance and blend.

Strings are the dominant instrument throughout.

Strings use both *arco* and *pizzicato*- Two Basic Techniques.

Repetition of phrases have additional orchestral colour- eg Flute doubling violins and oboe playing a counter melody.

Timpani and horns only play on the loud middle section because they have a limited range.

**Structure**

Mostly Theme and Variation- Theme are repeated in different sections and varied with simple techniques to add colour.

Over all ternary form (A B A)

Some elements of Rondo form (A B A C A D)

# MUSIC GCSE

# YEAR 10

# TOPIC 1: HAYDN'S CLOCK SYMPHONY

## Section 1 (Bars 1-10)

Bassoons play staccato and 2ns violin, cello and double basses playing pizzicato.

Moving between two notes gives a tick effect.

Main melody enters after one bar.  
Very graceful and plays crisp, dotted rhythm movement.

## Section 2 (11-23)

Melody continues dotted rhythm but alternates between quiet and loud.

Accompaniment now plays once

Key in predominately G major until C# from bar 14 gives a dominant modulation (to D major)

Main melody hits a top D (and sf) before descending in a stepwise movement.

Oboes play a pedal note in the dominant (D).  
Cello and Bass play a D pedal with alternating notes.

## Section 1 RETURN (24-33)

Repeat of section 1 (1-21 but with some variation)

Flute double 1<sup>st</sup> violin melody  
Viola plays triple stopped chords  
Staccato quaver phrase passes from bassoons

## Section 1 RETURN 2- middle section (34-62)

Key changes to Tonic (G major)

Brass and timpani enter

Dynamics are sustained as loud

Based on the 4<sup>th</sup> bar of main theme

Modulate to Bb Major (relative major to G minor)

Antiphonal textures with 1<sup>st</sup> violins

Harmony alternates between tonic and dominant before playing a G minor chord that leads to a perfect cadence

## Section 1 RETURN 3 (63-110)

Flutes and bassoon take the 'ticking' accompaniment. 1<sup>st</sup> violin continues with melody.

No cellos or double basses

Key change to Eb major

From bar 98, 2<sup>nd</sup> violin, cello and Double Bass take up ticking, 1<sup>st</sup> violin continues with melody and rest boost with sustained notes

At bar 104 Eb major leads to a D major scaling descent (heard in bar 14) though 2 octaves

Woodwinds play alternating D and C# for two bars. 1<sup>st</sup> violins continue alone but gradually rise in octaves before flute join in.

## Section 1 RETURN 5 (111-120)

All accompaniment instruments play the ticking.

Flute, oboe and 1<sup>st</sup> violin play melody

Varied by a quicker rhythm

## Section 2 FINAL RETURN (121-134)

Section 2 is repeated but varies

Similar chromatic descent to bar 16 but quicker rhythm and fuller orchestration

## Section 1 FINAL RETURN (135-143)

Main theme played again with rising scale

3 chords play a perfect cadence.