

WJEC

AS Level Resources

AS Set Work: Haydn's Drum Roll Symphony

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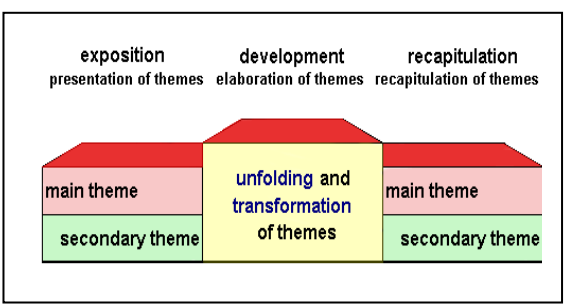
Choose a task based on **Movement 1.**

Activity A – Structure	Activity B – Tonality
Activity C – Texture	Activity D – Structure / Themes
Activity E – Thematic development	Activity F – Harmony (1): Cadences
Activity G – Harmony (2): Chords	Activity H – Instrumentation

Activity A – Structure

The first movement is in **Sonata Form**. Rearrange the section headings in the correct order, and then match the sections with the correct bar numbers. In pairs, explain to each other the function of each section within the overall form.
 [Bar numbers correlate to the Eulenberg Audio + Score edition.]

Section	Bar numbers
Development	79–93
First Subject Section	94–158
Coda	40–93
Introduction	159–200
Exposition	201–228
Transition Passage	1–39
Recapitulation	47–78
Second Subject Section (+ codetta)	40–46



The correct order would be:

Section	Bar numbers	Function

For further consideration:

- ♪ How does Haydn achieve variety in this movement?
- ♪ How does the music reflect the 'Classical' style?
- ♪ How important is the material of the Introduction section? Explain how Haydn utilises his ideas in the rest of the movement.

Activity B – Tonality

Complete the following paragraph about the key changes in the first part of this movement by inserting the correct information from the given list.

This is the first movement from Haydn's *Drum Roll* Symphony, No. 103 in

. It actually starts with a drum roll on , which is the note of the home key. The opening section ends with a two-note motif using the notes and which seems to be preparing us for the key of . However, the first subject is heard in - though from bar 61, the note in the bass takes us to the key of . Despite a brief tonicisation of in bar 68, eventually the second subject is established in bar 79 in the key of . The Exposition ends in the key of .

B \flat major

G

B \flat major

E \flat major

C minor

E \flat

E \flat major

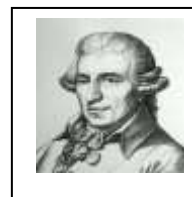
tonic

C minor

A \flat

A^a

B \flat major



For further consideration:

🎵 Working in pairs, discuss and note all the key changes seen in the Development section of this movement.

🎵 How do the key changes / modulations relate to the home key? Are there any features of particular interest?

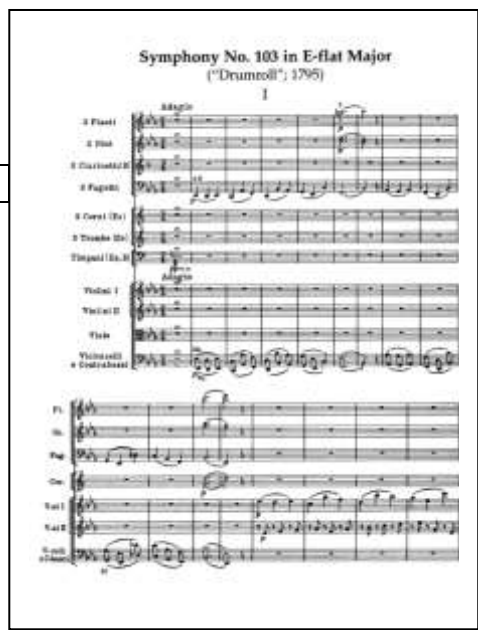
🎵 In terms of the key structure, what are the main differences between the Exposition section and the Recapitulation section?

Activity C – Texture

What does the word texture actually mean?

Working in pairs, discuss the meaning of the musical terms listed below.

Monophonic	Imitation	Counterpoint
Unison	Antiphony	Heterophonic
Stretto	Homophonic	Fugal



Now, identify the types of texture found in the sections as indicated by the bar numbers below.

Bar numbers	Identification of the texture
202-205	
63-73	
2-5 and 8-11	
186-197	
94-107	
213-228	
33 ³ -39	
179-185	

For further consideration:

- 🎵 Listen to another first movement from a different Haydn symphony (e.g. the *Military*, *Clock* or *London*) and note the different types of texture used in the different sections.
- 🎵 Write a short essay on Haydn’s use of texture in the first movement of the *Drum Roll* Symphony. Give special attention to the relationship between the instruments.
- 🎵 The following terms are sometimes used when describing the texture of a section of music. Find out what they mean: **spacing of parts, contrapuntal, counter melody, chordal.**

Activity D – Structure / Themes

Sonata Form

usually

has three main sections in which TWO themes or subjects are explored according to set key relationships.

In music,

- a theme is the melodic material upon which part (or all) of a composition is based
- a theme is usually a complete phrase

However, there seem to be **four** sections in the first movement of the Haydn *Drum Roll* Symphony.

Insert the names of these sections, in the order they are heard in the table below. The first letter of each has been given for you.

I	E	D	R
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Within this structure, it is possible to track the main themes as they are presented, developed and then returned.

Identify the following melodic ideas (S1 or S2 etc.), state where they are first introduced (section / bar nos), and in what keys they are heard.

	THEME	SECTION	BARS	KEY
				
				
				
				

NB: For further consideration..... Discuss in pairs how certain structural features of this movement are particularly interesting or a little unusual.

Activity E – Thematic development

Describe the musical features of each of the following themes, and then discuss and note down how these themes have been treated and developed in subsequent passages as indicated.

(i) Opening introductory theme

Musical features:	Treatment/development from bar 74 ➤....
	Treatment/development from bar 111 ➤....

(ii) First subject (S1)

Musical features:	Treatment/development from bar 144 ➤....
	Treatment/development from bar 94 ➤....

(iii) Second subject (S2)

Musical features:	Treatment/development from bar 143 ➤....
	Treatment/development from bar 179 ➤....

🎵 Identify the devices heard in the following bars:

Bars	Devices	Bars	Devices
63 (in Vc. e Cb.)		85–6 (Vln. 1)	
105–6 (Strings)		170–1 (Flutes + violins)	

🎵 Track the presentation and development of all themes throughout the movement, noting similarities and differences in the use of the musical elements.

What is a cadence?

(i) Consider the following definitions and decide which is the correct one:



– the final chord of a piece of music



– the opening progression of chords in a phrase



– a progression of (at least) two chords that concludes a phrase, or piece of music

(ii) There are four main types of cadence. What are they made up of?

Type of cadenceconsisting of:
1)	
2)	
3)	
4)	

Task 1: Referring to your score of the first movement of the *Drum Roll Symphony* by Haydn, give bar numbers where the following cadences may be located.

Cadences	Bar numbers / location
Imperfect cadence in E \flat major	
Imperfect cadence in C minor	
Perfect cadence in E \flat major	
Perfect cadence in E \flat minor	
(Inverted) perfect cadence in A \flat major	

Task 2: Identify the **keys**, **chords**, and **cadences** in the following bars:

Bars	Keys	Chords	Cadences
6–7			
28–29			
46–47			
57–58			
226–227			
146–147			

🎵 Working in pairs, map out the entire structure of the Exposition section, and list as many cadences as you can. For further understanding, the process could be repeated with the remainder of the movement.

🎵 Write a variety of cadences (for four parts, e.g. S.A.T.B) in the same key as this movement, contrasting both the arrangement and the positioning of the chords.

When studying the music of the Western Classical Tradition, you must learn and understand about

the different types of chords and the way that they are used in a piece of music.

Task 1: Many Western harmonic styles are based on the triads built on each degree of the scale. Using roman numerals, identify the primary triads and the secondary triads, and state their technical name. (The first one has been done for you.)

Type of triad	Identification of triad (roman numerals)	Technical name
PRIMARY TRIADS	I	Tonic
SECONDARY TRIADS		

The image shows two musical staves. The top staff is for C major, with chords: C (I), Dm (ii), Em (iii), F (IV), G (V), Am (vi), and Bdim (vii°). The bottom staff is for E-flat major, with chords: E-flat major (I), F minor (ii), G minor (iii), A-flat major (IV), B-flat major (V), C minor (vi), and D-diminished (vii°).

Task 2: Complete the following table, identifying the **position** of the chord (e.g. 2nd inversion) and giving the accepted **figuring** (e.g. 6/4)

	Position	Figuring	
A chord with the root in the bass is called a		()	..chord.
A chord with the 3 rd in the bass is known as a		()	..chord.
A chord with the 5 th in the bass is called a		()	..chord.
A chord with the 7 th in the bass is called a		()	..chord.

Task 3: Complete the following sentences by identifying the chords in the first movement of the *Drum Roll Symphony*.

- (i) The first chord in bar 79 is.....
- (ii) The first chord in bar 126 is.....
- (iii) The first chord in bar 158 is.....
- (iv) The first chord in bar 200 is.....
- (v) The first chord in bar 223 is.....

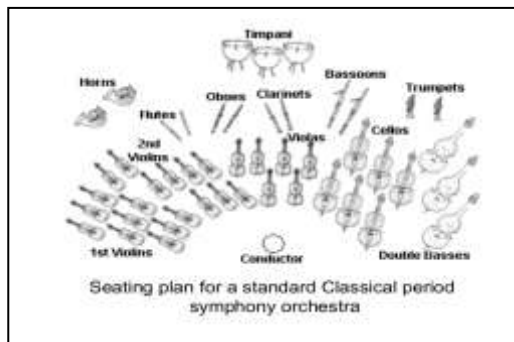
Task:
Describe the harmonic content of
bars 138–145

Using the E \flat major triad

- ✓ Add a 4th note to create the dominant 7th of A \flat major.
- ✓ Add an accidental to change this to the tonic minor in E \flat minor.
- ✓ Add an accidental to create an augmented chord.
- ✓ Add a 4th note and an additional accidental to create a diminished chord.
- ✓ Take away a note to leave a perfect 5th.
- ✓ Rearrange the notes to write a tonic first inversion chord.
- ✓ Take away a note to leave a minor 3rd.

Activity H – Instrumentation

In his *London* symphonies, Haydn was anxious to create works on a grand scale.



Task 1: the orchestra

Complete the following sentences by choosing answers from the list.

- This work has been scored for a _____.
- For the time, the amount of performers was _____.
- Note that _____ were included (– this was a relatively new thing for Haydn, only included in his last symphonies).
- In the first performance, the direction of the orchestra was divided between the _____ and the _____, who would probably have been playing the _____. This would have omitted in later (and more modern performances).
- The introduction to the first movement was noteworthy in its treatment for instruments, particularly noted in _____ and the _____.
- S1 is initially introduced by _____, while S2 is first heard in the _____.
- Ideas are developed from bar 94 onwards, building up to a _____ section in C minor.
- In the recapitulation section, S1 is repeated as before, though S2 is slightly different, delivered firstly by _____, then imitated one bar later by the _____.
- The _____ at bar 179 forecasts the opening of the finale of the symphony.
- The final ten bars of the movement include references to S1 in the _____, _____ and strings.

Answers:

unusually large
dark writing for lower strings
tutti
standard symphony orchestra
solo oboe
leader of the orchestra
clarinets
violin 1
the drum roll
horn call
solo oboe and violin 1
the composer
horns
the first violins
fortepiano
woodwind

In pairs, discuss the meanings of the following symbols and directions as seen on the score:

<i>ff</i>		[<i>Tutti</i>]	<i>fz</i>	<i>Soli.</i>
	<i>Pizz.</i>		[<i>a2</i>]	