**Haydn: Symphony No. 101 – second movement, ‘The Clock’**

**Listening Exam Section B: Study Pieces**

**AQA Specimen paper: 2**

**Rhinegold Listening tests book: 4**

**Renaissance Practice Paper 1: 6**

**Renaissance Practice Paper 2: 8**

**Renaissance Practice Paper 3: 10**

**Renaissance: Section B: 12**

Listening Exam Section B: Study Pieces

**AQA Specimen paper:**

Haydn: Symphony No. 101 – second movement, ‘The Clock’

1. Identify two ways in which Haydn gives the effect of ‘ticking’
* Use of pizzicato
* Use of staccato
* Alternation of two pitches (a third apart)
1. Haydn wrote this movement to include ‘natural’ brass instruments.

Describe how this affects the music played by the brass section.

One mark for identifying that the number of notes available is restricted / limited.

One further mark for any of the following descriptions of how the music is restricted:

* Restricted to the harmonic series
* Restricted to tonic and dominant in lower register
* Notes closer together / stepwise available only in the higher range
* Stepwise scale only available in lower range
* Chromatic movement very rare /only possible at very high pitch range
1. The type of clarinet in this movement is a ‘Clarinet in A’. Identify two ways in which this affects how its music appears in the score.
* Written pitch is higher than the sounding pitch.
* The key written is higher by a minor third
* Key signature is different from most other instruments
1. Explain how Haydn has used the musical elements to create a sense of ‘balance’ in the second movement. (8 marks)

Dynamics:

* Mostly restricted to f or p (simple contrast of dynamics)
* Use of sf (draws attention to a note and/or chord for emphasis
* Occasional use of ff (to accentuate a climax/create a highlight/contrast with previous balance of f or p)

Harmony:

* Uses mostly tonic and dominant (balance of two primary chords)
* Clear-cut cadences (emphasise sense of balance and order)
* Perfect and imperfect cadences used (at ends of phrases, usually imperfect at mid-point, perfect at the end)
* Uses major, minor and dominant seventh chords. (Balanced use of triads with seventh used usually at cadence points).

Melody:

* (Mostly) balanced phrases…
* …though occasionally also uses five-bar/irregular phrase lengths
* Movement through the chord/triad (maintains sense of tonality)
* Stepwise movement (tends to avoid really angular melodic movement)
* Melodic lines rise and fall (balance)
* Use of sequence (balance)
* Chromatic movement (element of variety / colour)

Metre:

* (Unchanging) 2/4 (maintaining balance of metre)
* Tempo is Andante – typical of second/slow movement (maintaining balance within the movement and within the symphony)

Rhythm:

* Use of staccato quavers (within extended passages to underline balance of articulation)
* Use of dotted and double-dotted rhythms (within balanced phrases/ used in a balanced manner)
* Range of note values from minims to demisemiquavers (but used in ways which combine similar patterns of rhythms within balanced phrases)
* Tied notes (varies the rhythmic pattern but used in a balanced, rhythmic way)
* Rhythms are balanced across phrases
* Balanced repetition of rhythmic cells

Timbre:

* “Typical” orchestra of this period (with balanced orchestra sections)
* Strings – arco and pizzicato (use of the two basic techniques).
* Some repetition of phrases with additional orchestral colour (providing balance but adding a measure of variety).

Listening Exam Section B: Study Pieces

**Rhinegold Listening tests book:**

Haydn: Symphony No. 101 – second movement, ‘The Clock’

1. The timpani of Haydn’s time were less advanced than those of today.

Explain how this affects the music played by the timpani and how these instruments are notated in the score.

* Only two notes / only D and G / only tonic and dominant
* The parts are notated without key signatures
* The A timpani has to be re-tuned to G for this movement
1. Identify two ways in which Haydn creates a sense of contrast between sections in this piece.
* Varying between major and minor keys
* Dramatic contrast of dynamics
* Contrasting timbres (woodwind and strings dominate in one section, brass in the other)
1. Identify two ways in which Haydn has structured the second movement of Symphony No. 101.
* Ternary / sonata form
* Two main melodies used throughout
* Use of a silent bar
1. Explain how Haydn has used the musical elements to develop the original melody during the second movement of Symphony No. 101. (8 marks)

Melody:

* Sequence (additional credit for detail)

Dynamics:

* Alternating between piano and forte (additional credit for detail)

Rhythm:

* Rhythmic variation (additional credit for detail)
* Rhythmic variation of accompaniment (sextuplets and triplets)

Harmony:

* Modulation (one mark for a general point or one mark for identifying specific modulations)
* Inverted pedal in the oboe part.
* Use of chromatic chords (specifically German augmented 6th); additional credit for detail

Texture:

* Antiphonal writing (additional credit for detail)
* Additional contrasting lines (accept brief polyphony / descant)

Timbre:

* Adding/changing instruments (additional credit for detail)
* Changing accompaniment patterns (additional credit for detail)
* Violas change to playing triple-stopped chords (additional credit for explanation of ‘triple-stopped chords’)

Listening Exam Section B: Study Pieces

**Renaissance Practice Paper 1:**

Haydn: Symphony No. 101 – second movement, ‘The Clock’

1. Name any two instruments used in bar 1 of this piece
* Bassoon / violin (II) / cello / double bass
1. The tonic note of this piece is G. What would be the written pitch of this tonic note for the following instruments (i) clarinet in A (ii) French horn in G
* Clarinet in A: B flat
* French horn in G: C
1. This movement is taken from one of Haydn’s London Symphonies. Explain the title ‘London Symphonies’. Make two points in your answer.
* 1 marks for any mention of Salomon OR commission OR patronage (even though Salomon was not strictly a patron)
* (Two sets of) symphonies composed by Haydn for first performance in London
1. Describe features of this music that are typical of the Classical period. (8 marks)
* Homophonic / melody and accompaniment
* Diatonic / tonal (harmonies)
* Modulation MOSTLY to related keys
* Terraced dynamics
* Periodic / balanced phrasing
* Alberti bass / broken chord accompaniment
* Development of material
* Classical orchestra / in size / constitution / and technical demands in keeping with the period instruments / ‘natural’ brass instruments

Bar numbers would of course not be expected, but relevant reference to specific sections / passages of the movement to support points should be credited

Also some unusual features… some use of more remote keys, the use of trumpets and timpani in a slow movement, ‘Sturm und Drang’ nature of the minor key section

Listening Exam Section B: Study Pieces

**Renaissance Practice Paper 2:**

Haydn: Symphony No. 101 – second movement, ‘The Clock’

1. Describe features of the ending of this movement… the final three bars. Make two points in your answer
* Ascending scale(s) / in lower strings OR cellos OR double basses
* sextuplets
* staccato / ‘ticking clock’ quavers / in violins
* (Three) tonic chords
* Tutti / but pianissimo / quavers / separated by (quaver) rests
1. Complete the two sentences below. Choose your answers from the following four phrases:

a chromatic shape an ascending scale shape

a descending scale shape an arpeggio shape

1. Bar 1 of the main melody has …
2. Bar 2 of the main melody has …
3. Bar 1 of the main melody has … an arpeggio shape
4. Bar 2 of the main melody has… a descending scale shape
5. Name two bass instruments used in this movement
* Bassoon
* Cellos / double basses
* Timpani
1. Describe how Haydn achieves contrast and variety in this movement. (8 marks)
* Contrasts of dynamics / often sudden changes (terraced dynamics)
* Changes of timbre / orchestration / passages of light orchestration contrasting with (forte) tutti passages / re-orchestration of passages (compare the main theme at the opening with the same theme at bar 65 and again at bar 113)
* Contrasts of articulation / staccato / accented / legato
* Contrasts of tonality / use of tonic minor / more remote keys e.g. E flat at bar 100
* Development and transformation of material (for example, compare bars 113 and bars 123 with the first statements of the same material)
* Contrasts of texture / predominantly homophonic / but also monophonic (bars 63-64) / polyphonic (bars 36 – 41) / imitation, call and response (bars 42-46) / octaves (bar 135)
* Rhythm / variety of rhythms / dotted / double dotted / contrast with even rhythms / use of sextuplets and demisemiquavers / longer note values in brass and (sometimes) wood wind
* Contrasting mood / light and delicate for the main theme / stormy and dramatic minor section / but not more than two marks in this area – candidates need to address the musical reasons for the changes in mood.

Bar numbers would of course not be expected but relevant reference to specific sections / passages of the movement to support points should be credited

Listening Exam Section B: Study Pieces

**Renaissance Practice Paper 3:**

Haydn: Symphony No. 101 – second movement, ‘The Clock’

1. Describe the meaning of the following two terms, which are used at the start of two sections in this movement:
2. Minore
3. Maggiore
4. Minore: minor key / a passage of section in the minor
5. Maggiore: major key / a passage or section in the major
6. Describe two features of the music written for the brass instruments in this movement.
* Horns and trumpets / mostly used together / apart from (three) long pedal notes on the horns
* Used mostly to reinforce the forte passages
* Often create a fanfare feel /
* with dotted rhythms and / natural (unvalved) instruments / notes of the harmonic series / mostly tonic and dominant
* Also used on the ‘ticking clock’ quaver figure (bar 114)
* Unusually, also used in the three concluding pianissimo chords (from which they would normally be omitted in most Classical music)
1. Explain the meaning of the following phrases, which are features of the music in this movement:
2. Terraced dynamics
3. Periodic phrasing
4. Terraced dynamics: Sudden changes of dynamics / can be used for ‘echo’ effects
5. Periodic phrasing: The use of regular, balanced phrases / often using groups of four or eight bars
6. Describe Haydn’s use of rhythm and metre and / or articulation in this movement. (8 marks)

Rhythm and metre:

* 2 / 4 simple duple metre through / although the (moderately) slow tempo gives a quadruple, four quavers in a bar feel
* Variety of rhythms / even quavers ‘ticking clock’ effect / dotted / double dotted / demisemiquavers / sextuplets
* Longer note values in brass and (sometimes) wood wind / long pedal notes (mostly in horns) / and also dotted rhythms with a ‘fanfare’ effect
* Off beats (bar 42 etc.)

Articulation:

* Rhythmic ‘snap’ effect of ornaments / acciaccaturas
* Variety of articulation / legato / often half a bar in single bow / or woodwind slurred
* Detached / separate bows / pizzicato / marked staccato, accents and sf

Bar numbers would of course not be expected but relevant references to specific sections / passages of the movement to support points should be credited.

Listening Exam Section B: Study Pieces

**Renaissance: Section B:**

Haydn: Symphony No. 101 – second movement, ‘The Clock’

1. Describe the meaning of the following two terms, which are associated with the string sections in this movement:
2. pizzicato
3. arco
4. pizzicato: plucked / played with the fingers
5. arco: played with the bow
6. Which two notes are used by the timpani in this movement?
* G
* D
* Probably also allow tonic and dominant
1. Which two double reed instruments are used in the woodwind section in this movement?
2. Oboe(s)
3. Bassoon(s)
4. Describe how Haydn uses the instruments of the orchestra in this movement. (8 marks)
* Predominant use of string section / first violins are silent in only four bars of the whole movement / use of pizzicato to simulate clock ticking / double basses always in octaves with the cellos / viola part is independent of the bass line (which is not always the case in Classical orchestral writing
* Use of woodwind mostly to double string parts / and to provide sustained chordal accompaniment / there is some independence, especially in the rather unusually scored quartet / for flute, oboe, bassoon and violins
* Some solo work for flute, especially in alternation with the first violins (bars 104 – 106) / woodwind are also used on the dotted rhythms in the minor key section
* Clarinet parts are very simple (the clarinet is a relatively new instrument and Haydn appears not to trust it!)
* Brass and timpani are used to reinforce the louder passages / with sustained chords / and some dotted rhythms
* Timpani on tonic and dominant notes
* Horns also have some pedal notes / use of trumpets and timpani in a Classical slow movement is rather unusual (slow movements are generally quiet and delicate)