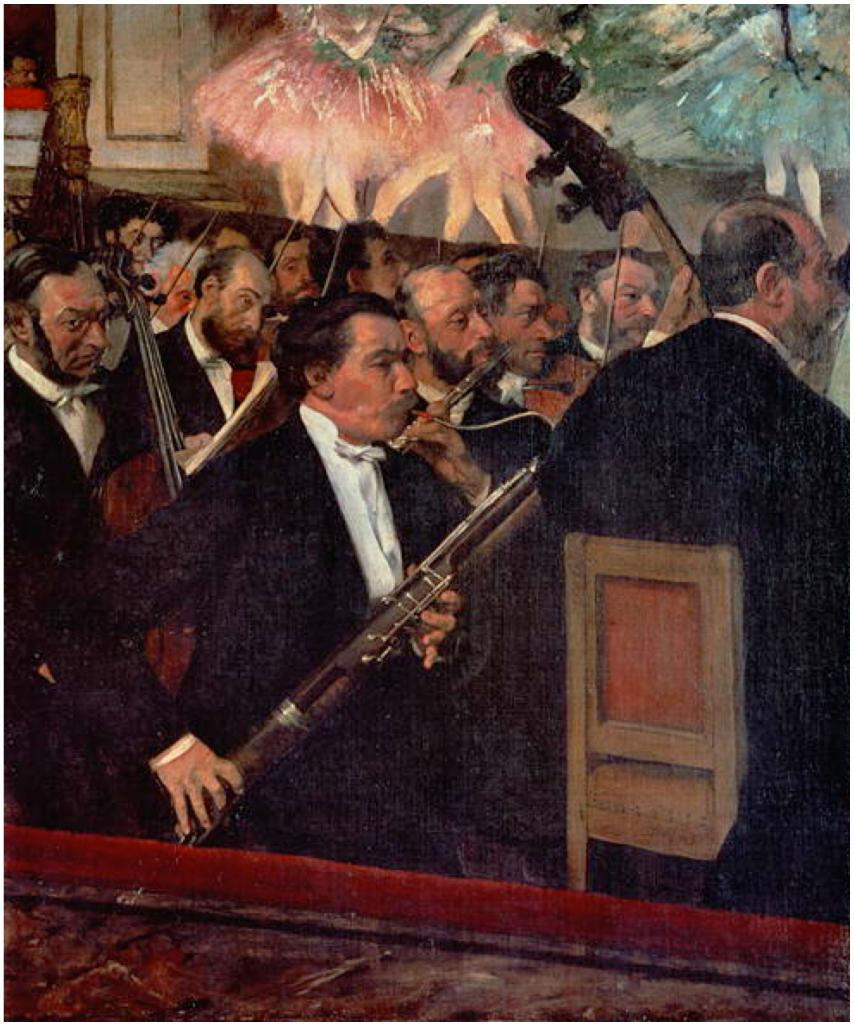

Apply (Lab)

The Apply (Lab) quiz is located on this chapter's Assess page. It will consist of 10 questions drawn from the questions at the end of this document. You will find it easier to score well on the quiz if you determine the answers prior to taking the quiz.

Rhapsody Playlist:

1. *The link to the playlist is Haydnprovided above the PDF viewer window on the digital textbook's Apply (Lab) page.*
2. *Because Rhapsody's rights to recordings are constantly changing, a song may temporarily or permanently 'fall off' a chapter's playlist. If this happens, you may be able to find it by entering the Playlist track information provided below in Rhapsody's search tool. If not, the quiz will allow you to skip the question and request an alternate.*

There is an old adage: "variety is the spice of life." The compositional technique known as "Theme and Variations" is based on that wisdom. In a theme and variations, the composer first introduces a theme and then subjects it to a series of modifications. Each of these modified repetitions of the theme is called a "variation."

Composers will select (or less often, compose) a clear and easily remembered theme. A typical theme is 16 to 32 measures long and is frequently in binary form, meaning that it falls into two parts. Each section is repeated, thus the theme could be represented aabb.

The number of variations may be as few as 4 or as many as 30. Typically the composer will vary the theme by changing the tempo, meter (from duple to triple, for example), or mode (from major to minor). During the Renaissance, Baroque and Classical Periods, only one or two aspects of the theme were altered in a given variation. But by the Romantic Period, each variation's relationship to the original theme is much freer.

While most theme and variations focus on the melody, there is another type that was much favored in the Baroque called the "passacaglia." In the passacaglia, a bass "melody" (and the harmonies implied thereby) becomes the fixed element while other aspects are varied above it. The passacaglia comes into play in the final variation of Brahms' Op. 56a.

Brahms was an avid student of earlier music and owned a large library of works by previous composers. Among these was a "Divertimento" (a pleasant, "diverting" chamber music piece) by Joseph Haydn, the second movement of which was based on a Lutheran chorale (hymn) melody, "The St. Anthony Chorale." Inspired by the Haydn work, Brahms composed a set of variations on that same "St. Anthony Chorale."

The entire piece is usually recorded/performed as a single piece, but the recording located for this lab allows us to have each section as a separate track. We recommend that you listen to the theme a few times to really internalize its melody so that you can better appreciate the craft and artistry of Brahms' variations on it.

Playlist 24: Variations on a Theme by Haydn, Opus 56a by Johannes Brahms performed by the Berlin Philharmonic (Berliner Philharmoniker) under the leadership of Herbert von Karajan

Theme: Chorale "St. Antoni" (2:00)

The theme, in the key of Bb major, is in duple meter and falls into binary form (aabb). Because the "b" section concludes by recalling the melody of section "a,'" this form is called "rounded binary."

00:00: Section A

00:21: A repeated

00:40: Section B (with a return to theme a at :58)

1:18: B repeated

Variation 1: Poco piu animato

Variation I is based on a five-note figure (derived from the end of our theme) which serves as the framework against which additional melodies are blended into a polyphonic texture. These additions notwithstanding, notice how Brahms carefully maintains the binary form.

Variation II: Piu vivace

Variation II is based on the dotted (long-short) rhythmic pattern found at the beginning of the theme.

Variation III: Con moto

Variation III returns to the home key of B flat major. We have here a new, embellished version of the theme, and each repeat has further alterations. T.

Variation IV: Andante con moto

Variation IV switches to a slow tempo and changes from duple to triple meter. Notice also the minor mode and highly polyphonic texture.

Variation V: Vivace

Variation V returns to B flat major and switches to 6/8 meter.

Variation VI: Vivace

Variation VI is fast and returns to duple meter. The second half of the theme is characterized by some rather remote harmonic progressions.

Variation VII: Vivace

Variation VII, in compound duple meter (meaning that each of the two main beats is subdivided into 3 rather than 2 beats, which would be the case for simple duple meter) is gentle in character.

Variation VIII: Presto non troppo

Variation VIII is a mysterious one. The theme is almost impossible to find because Brahms has inverted (turned upside down) some of it.

Finale: Andante

This passacaglia (repeated bass note pattern) is based on a five-measure pattern derived from the theme. This pattern is repeated 17 times with additional music woven through it, and closes with a glorious restatement of the original theme.

Playlist 25: Symphonie Fantastique, Opus 14 performed by the Berlin Philharmonic (Berliner Philharmoniker) under the leadership of Herbert von Karajan

Note: We are providing you with the complete symphony on the playlist should you wish to hear it in its entirety. Listening to the first 4 movements is optional, as only the 5th movement is required.

As you know from the chapter reading, Berlioz had attended a performance of Shakespeare's Hamlet while he was studying at the conservatory. The performance starred Irish actress Harriet Smithson, and Berlioz fell hopelessly in love with her. He expressed his feelings in a series of passionate, desperate love letters and 'acted out' his love in ways that made his friends worry about him. Harriet did not reciprocate his love and worried about the desperateness he demonstrated - not unlike a celebrity today would be concerned about a delusional stalking fan. Berlioz' obsession for her continued for two years, but he transferred his passions into music, resulting in the Symphonie fantastique.

The fantastique is an example of a revolutionary approach to orchestral music for several reasons. During the Classical period, a traditional symphony would be organized by abstract musical elements. The first movement was fast, in the home key, and in sonata form. The second movement was slow and lyrical, often in binary form, and in a contrasting key. The third movement, a minuet and trio, was in triple meter and was usually in the home key. The last movement, again in the home key, was fast and often in rondo or sonata-allegro form. In summary, the "traditional" symphony was completely organized with regard to form, tempo, and key. Instead of these abstract elements, Berlioz's Symphony fantastique was organized by a programmatic story. In the Symphonie fantastique, the full title is translated as "Fantastical Symphony: An Episode in the Life of an Artist" and it is intended to convey in musical language the story of a young artist who takes opium in order to deal with his obsessive love. There is, in fact, evidence that Berlioz did take opium which accounts for some of the hallucinatory aspects of the story. Second, it was revolutionary because of its use of the recurring melodic idea, called the idee fixe. Third, it is revolutionary for the number and form of its movements. Finally, it was revolutionary in terms of its orchestration. You will hear, for example, how Berlioz used violins in an unusual way to imitate the sound of witches' broomsticks. Thus the Symphonie fantastique shows its debt to traditional symphonies (it is, for example, still called a symphony!) but at the same time it moves into uncharted territories.

Movement I: Reveries and Passions

According to Berlioz's program:

> *"At first he thinks of that weariness of the spirit, that indefinable longing, the melancholy, the pointless elation which he experienced before meeting his beloved. Then he remembers the impetuous love she at once inspired in him, his delirious suffering, his furious jealousy, his moments of tenderness and the consolation of religion."*

Commentary:

The movement opens with a slow introduction, which then gives way to a fast main section in modified sonata-allegro form. This main section opens with he idée fixe--the melody that represents our artist's beloved--in the flutes and violins, accompanied by irregular pulsations (palpitations of a heart?) in the lower strings. Having established this theme of desperate longing, he takes it through a series of brilliant transformations before the movement dies away in a subdued section marked *Religiosamente* (religiously), inferring that our artist has sought comfort in religion.

Movement II: A Ball

According to Berlioz's Program:

> *"At a ball, in the midst of the confusions of a brilliant party, he finds the beloved again."*

Commentary:

Here our artist is trying to distract himself by attending a ball. In a traditional symphony, this would be the slow movement but Berlioz has instead inserted a waltz (which depicts the ball in his program and corresponds to the scherzo of a Beethoven symphony). The waltz begins boldly in the strings, followed by a softer entry of the woodwinds. Symbolically, the strings reflect the external world while the woodwinds represent his inner state.

Movement III: Scene in the Country

According to Berlioz's program:

> *"On a summer evening in the mountains he hears two herdsmen calling to each other the Ranz des vaches (the tunes used by herders to call their cattle from the high meadows). This pastoral duet, the setting, the rustling of the trees in the gentle wind and hopeful thoughts all unite to fill his heart with tranquility. Then SHE appears once more. His heart stops beating; he is filled with painful forebodings. One of the herdsmen resumes the melody, but the other answers no more. The sun sets, the sound of distant thunder, solitude, silence."*

Commentary:

Our hero ventures out into the country hoping that nature can heal his tormented soul. This is a slow movement, a large-scale *pastorale* (music that conjures up nature) in binary form. It opens with a dialogue between a solo English horn and a solo oboe (man and woman?). This movement is symbolically placed at the center of the symphony to represent the central place of nature. Berlioz also uses nature as a metaphor for the inner state, the growing storm suggesting our hero's despair.

Movement IV: March to the Scaffold

According to Berlioz's program:

> *"The young musician has poisoned himself with opium in a paroxysm of despair. The dose, too weak to cause death, has thrown him into a heavy delirium. Accompanied by bizarre visions, his sensations, emotions, and memories are transformed in his diseased mind...he dreams that he has killed his beloved, that he has been condemned to death and is being led to execution. A*

march that is alternately somber and wild, brilliant and solemn, accompanies the procession. Finally, the idée fixe reappears for a moment, like a last thought of love, which is cut short by the fall of the blade of the guillotine."

Commentary:

This is an "additional" movement, although precedence for more than four movements can be found in Beethoven's 6th Symphony. Convinced that his beloved no longer cares, he decides to kill himself by taking opium (here we see the influence of De Quincey's *Confessions of an English Opium Eater*). This movement is a delirious evocation of the Reign of Terror, the bloody last stage of the French Revolution in which thousands lost their lives. The condemned were led to the guillotine in large carts, and Berlioz uses a descending minor scale to evoke their inner terror, the external chaos, and the tumult of the bloodthirsty crowd.

With the exception of a few string exclamations, the "March to the Scaffold" is scored entirely for winds in imitation of the military bands popular during Napoleon's time. His instrumentation even includes the ophicleide, a now obsolete brass instrument. For sheer splendor of sound, the "March to the Scaffold" outdoes anything ever written before Berlioz. At the end of this march, the hero mounts the scaffold, and his head is placed on the block. In those seconds before the blade falls, the orchestra falls silent as he thinks of his beloved, depicted of course by the idée fixe (played by solo clarinet). His reverie is--dare we say it--cut short by the falling blade. In a bit of morbid humor, Berlioz, uses plucked strings to depict the head falling into the basket. The movement concludes with a fanfare, as if the head is being displayed to the cheering crowd.

Movement V: Dream of a Witches' Sabbath

According to Berlioz:

"He sees himself at a Witches' Sabbath, surrounded by a crew of ghouls, sorcerers and monsters . . . unearthly sounds, groans, shrieks of laughter, distant cries to which others seem to reply. The melody of his beloved is heard again, but it has become a vulgar, trivial and grotesque dance tune. She joins the infernal orgy. Bells toll for the dead, a burlesque parody of the Dies Irae . . . "

Commentary:

Berlioz now introduces elements of parody into his symphony. The idée fixe, played by clarinet, is now vulgarly transformed into a fast jig as it welcomes Harriet Smithson to the Witches' Sabbath. As the Sabbath concludes, Berlioz then introduces a grotesque version of the *Dies Irae*, one of the most sacred chants of the Catholic Church. (We studied this in an earlier chapter, as the Dies Irae is the chant that is used in the Requiem - the mass for he dead - of the Catholic Church, and refers to the judgment day.) The movement concludes with a frenzied Witches' Dance, and his beloved now forgotten. Alas, she was not forgotten; Berlioz married Smithson and "both of them lived to regret it."6

Playlist 24: Songe d'une nuit du Sabbat (Larghetto-Allegro-Rondo meno mosso)

Listening Guide: Symphonie fantastique--"Witches Sabbath"

The following is timed to the Berlin Philharmonic recording conducted by Herbert von Karajan, but use the timings only as a guide, relying on your listening as the primary guide.

00:00 Low, ominous notes in the basses and cellos

00:30 The laughter of the witches

00:47 Return of the ominous notes

1:16 Laughter again

1:33 This is the idée fixe, here modified to sound intentionally vulgar, representing his Beloved who has turned into a witch

1:43 With thunderous acclaim in all the instruments, the witches roar with joy at her arrival

1:56 His Beloved (now a witch) joins the other witches in a dance.

2:40 A transition passage leading to . . .

3:06 Bells announcing the funeral of our hero

3:33 The *Dies Irae*

3:56 The *Dies Irae* is played at double speed, sounding far less solemn as a result.

4:07 Berlioz now employs parody by transforming the *Dies Irae* into a jig, a dance of Irish origin associated with commoners and drinking (Harriet was Irish--and tragically, developed an alcohol problem).

4:13 This is the second phrase of the *Dies Irae*, accompanied by syncopated pizzicato (plucked) notes in the basses which contribute to the sense of distortion

4:27 This second phrase of the *Dies Irae* at double speed.

4:35 The second phrase as the gigue against a syncopated counter-melody

4:40 The first phrase of the *Dies Irae*

5:05 Double speed

5:12 *Dies Irae* as a jig

5:20 Transition, foreshadowing of the "Witches Round Dance."

5:38: A fugue using the "Witches Round Dance" theme.

6:25 Begins Development section of this movement.

6:38: Fast entries of Witches Dance theme

6:46 "Laughter and strange sounds"

7:28 Distorted version of the *Dies Irae* interrupted by violins.

8:00 The "Witches Round Dance" theme in fugue

8:38 The "Marriage" of the Two Themes (the *Dies Irae* with the "Witches Round Dance"

9:00 Shrieking Witches

9:07 The "broomsticks" of the witches

9:54 Remnants of *Dies Irae*, with remnants of "Witches Round Dance" theme at the end.

Playlist 25: Romeo and Juliet: Fantasy by the London Symphony Orchestra under the leadership of Arpad Joo

Romeo and Juliet is described as an "Overture-Fantasy." Based on Shakespeare's play, Romeo and Juliet, it is another example of program music. It also reflects Tchaikovsky's compositional style of balancing tradition with revolution, primarily in that it is in sonata form (traditional) but it modifies the form by including an introduction and an epilogue as well as being programmatic (revolutionary). Listen for the following programmatic elements:

Introduction: This represents Friar Laurence, who is the wise, spiritual character that honors Romeo and Juliet's illicit love, thus transcending the boundaries of human prejudice through his attempt to mend the riff between their respective families, the Montagues. and the Capulets. The music uses a chorale style (recreating they style of a protestant hymn) and starts in F-sharp minor, then modules downward by step through F minor, and ending in E minor, a foreboding descent that also captures the nature of the tragedy.

The Warring Capulets and Montagues: This music represents the feud by the alternation of a B minor chord and a D natural, the irregular rhythm, and the quick, disjunct notes, including cymbal crashes to depict the clash of swords.

The Love Theme: A lyrical, elegant, passionate melody that includes English horn (representing Romeo) and flute (representing Juliet).

Listen to how these themes interplay in the exposition, and how the love theme is stated with strength and fervor to represent their consummated marriage. The two cymbal crashes represent their two suicides.

Side Trips

Just as the Reading portion of this digital textbook has Side Trips that are optional, so does this Laboratory include additional, optional listening examples that are on the playlist. You are not required to listen to them nor will we ask questions about them, but if you have the time and interest, they will enrich your understanding of this chapter's material and increase your enjoyment of our travel together through the world of classical music.

Playlist 25: Overture to A Midsummer Night's Dream by Mendelssohn, No. 1, Opus 21 performed by the Prague Symphony Orchestra under the leadership of Vaclav Smetacek

Playlist 25: Finale to the 1812 Overture by Tchaikovsky, performed by the London Symphony Orchestra under the leadership of Zubin Mehta

Playlist 25: Les Preludes by Franz Liszt, performed by the Berlin Philharmonic under the leadership of Herbert von Karajan

Apply (Lab) Quiz Questions

The Apply (Lab) quiz is located on this chapter's Assess page and will consist of 10 questions on this lab's information and playlist examples drawn from the following. If a playlist track is not available, the quiz will allow you to skip the question and request an alternate. You will find it easier to score well on the quiz if you determine the answers prior to taking the quiz.

1. For the classical form "theme and variations," most composers compose a 16-32 measure theme in ternary form, and then subject this to a series of 4 or more variations. True or False?

2. The form for most themes in a classical "theme and variations" is represented by what letters: aba, aaba, aabb, or abaca?

3. The form "theme and variations" existed in the Renaissance, Baroque and Classical periods. True or false?

4. What was the name of the type of "theme and variations" very popular in the Baroque used a repeated bass "melody" (and the harmonies implied thereby) as the fixed element while other aspects were varied?

5. The theme Brahms' uses for Opus 56a was a Lutheran chorale used previously in a piece by Haydn. True or false?

6. The last variation in Brahms' Opus 56a is in which type of form?

7. In Berlioz's Symphony Fantastique, the artist hallucinates under the influence of what?

8. According to the program for the music of Movement I in Symphony Fantastique, the artist remembers receiving consolation from what?

9. Movement III in the Symphony Fantastique focuses on the country, showing the central place of nature as well as depicting the growing storm that metaphorically suggests our hero's despair. True or false?

10. In the program for Symphonie Fantastique, Berlioz describes in Movement IV how the artist dreams he has killed his beloved. True or false?

11. Movement IV in Symphony Fantastique is a delirious evocation of the Reign of Terror, the bloody last stage of the French Revolution in which thousands lost their lives. True or false?

12. With the exception of a few percussion instruments, the "March to the Scaffold" is scored entirely for trumpets, trombones, and French horns, in imitation of the military bands popular during Napoleon's time. True or false?

13. Berlioz's Symphonie Fantastique uses which sacred chant of the Catholic Church?

14. Tchaikovsky's Overture-Fantasy "Romeo and Juliet" is in traditional sonata form, with the exception of an added theme and variations section at the end. True or false?

15. In Tchaikovsky's Overture-Fantasy "Romeo and Juliet," the cymbal crashes generally are used to depict the clashing of swords.