

## Instructions for Paper No. 1 (*Beethoven's Creative Process: peering into an 1803 sketchbook*)

Assigned Tuesday, October 9. **Due Tuesday, October 16 in class**

Please note: **Required Meeting with Writing Ninja Hannah Kolano before submission.**

In the Wired Ensemble, you have experienced the creative process that takes you from first draft to final version for three different sets of pieces written for woodwinds, brass, and strings.

Your revisions have reflected consideration of such concepts in music theory and analysis as **phrase structure, articulation, instrumentation, rhythmic development, color tones, sensitivity to pitch** (e.g., too much of a given note), **climactic note(s), form, modes, expectation/surprise, motive, and motivic development**. For convenience, the Wired Ensemble Toolkit is given on pages 4-5.

Revision plays a critical role in music composition, as it does in written communication. You will have a chance to explore the revision process as practiced by Beethoven in the attached example.

The accompanying pdf file (**A Melodic Route to the Funeral March of the Eroica Symphony**) shows a melodic route to the Funeral March of the *Eroica* Symphony, as evidenced in Beethoven's 1803 Sketchbook. I have labeled each sketch with capital letters to facilitate identification and citations.

Each of the sketches is 8 measures long. Note that the pickup measure (an incomplete measure present at the start of Sketches A, C-E, and the Final Version) does not count as a measure. You can refer to it as the "pickup measure."

You will notice that the sequence of 5 sketches (A – E) does not include any overt indication of clef or key signature. You can assume treble clef and 3 flats for each sketch.

Beethoven's final version of the theme occurs at the bottom of the page, as it appears in the published score of the *Eroica* (Barenreiter edition).

Given the compositional tools we have covered so far in the Wired Ensemble, i.e., the bolded concepts listed above that currently reside in your Composer's Toolkit, write a 3-5 page paper that addresses the following headings. **Identify each heading in your paper as you've done in your Composition Analyses.**

1. **Intro paragraph.** Starting at the final version of Beethoven's theme, identify one of the bolded concepts listed above that is particularly evident or active in the theme, i.e., the concept is used prominently in the theme and contributes to its character. Define the concept and state why it is important to music in general and to the *Eroica* theme in particular.
2. **Analysis of chosen concept in Final Version.** Make a case for why and how the concept you selected is featured in the theme. For example, the Ab4 in the 6<sup>th</sup> measure of the final version serves as the **climactic note** in the melody. Why might the Ab4 be featured in the theme? The climactic note on Ab4, occurring in bar 6 of the 8-measure phrase, provides a compelling arch-like structure for the theme with the melodic tones of the first 5 measures progressing towards

it and the tones following the Ab4 falling down to the tonic note of C4. How is the concept of a “climactic note” featured in the theme? Beethoven calls great attention to the climactic note by marking the Ab4 with a strong dynamic (*sforzando*) within the *pp sotto voce* context of the theme.

3. **Evolution of concept through the drafts.** Now look at Beethoven’s series of sketches (A-E). Advance an argument showing how the concept you chose is evident or active in one or more of the sketches. In other words, compare/contrast the use of your chosen concept in the final version with how it appears in any relevant, previous version(s) and venture an interpretation concerning its efficacy. As just one example: in Sketch A, measure 6, the Ab4 occurs on a weaker beat whereas in the final version, as well as in Sketches B-E, the climactic note occurs on a strong beat. The shift of the climactic note from a weak beat to the strongest beat of a measure, i.e., the downbeat, emphasizes the climax and, perhaps more importantly, allows room (via more beats) for the Ab4 to fall to the desired C4.
4. **Consequences of one edit.** Trace how *one* decision or edit the composer makes regarding your chosen concept triggers changes in the pitch(es), rhythm(s), and/or contour(s) of surrounding material; explain and support. For example, in Sketch B, m. 6, the climactic note now occurs on the downbeat with a scalar descent to C4, rather than on a weaker beat with a shorter descent to Eb4 (by way of the upper neighbor F4 and lower neighbor D4)<sup>1</sup>, as evident in Sketch A. Placing the climactic note closer to the last measure of Sketch A and holding it for the combined value of a half+dotted half allows little time to (1) resolve the tension introduced by the long-held Ab4, and (2) results in a lopsided arch structure for the theme. These two problems are redressed by changing the pitches, rhythms, and contour of mm. 6-8 in Sketch A to produce mm. 6-8 in Sketch B. The pitches in Sketch B that follow the climactic Ab4—now a quarter note—make a scalar descent all the way down to C4, rather than the previous Eb4, thus altering not only the contour of mm. 7-8 in Sketch A, but also the melodic tones and rhythm of the earlier sketch. By using Sketch B to shorten the duration of the Ab4 in m. 6 and elongate the contour of mm. 7-8 with the addition of the scalar descent to C4, the composer has expanded mm. 6-8 to resolve the tension introduced by the climactic note (by virtue of its being the highest pitch) and provide a more balanced arch structure for the theme.
5. **Concluding paragraph.** Summarize your findings for the reader.

**Remember:**

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<sup>1</sup> The upper (lower) neighbor to a given note is the pitch located one half step or one whole step immediately above (below) it. As another example, consider m.1 of the Final Version. The B3 is a lower neighbor to the C4, and the D4 represents an upper neighbor to the C4.

The only source you will need is the accompanying pdf copy of Beethoven's Sketches. If, for some reason, you consult people at (or outside of) Olin or consult any other sources, including texts or scores, these must be cited as well in the body of your paper.

Support relevant musical claims with measure numbers from the Sketches. You can abbreviate these as follows: "Sketch A, m. x" for a single measure in, for example, Sketch A; "Sketch B, mm. x – y" to indicate more than one measure—here, in Sketch B.

You will have succeeded in this paper if you demonstrate to the reader that your paper is:

### **1. Goal-Driven and Structured**

- A. The paper has a logical structure governed by the information the writer wants to convey. *The goal governs the organizational structure of the paper.*
- B. The paper consistently orients the reader in relation to the writer's goal (i.e., there is an introductory 'road map,' topic sentences, and transitions).
  - i. The introduction provides a 'road map' for how the writer will relay information in pursuit of the paper's goal.
  - ii. Each paragraph has a main point that is identifiable in its opening sentences.
  - iii. The paper presents clear and smooth transitions between paragraphs that tell us how and why we have arrived at the writer's next thought
- C. The body of the paper consistently and convincingly makes its argument or works toward its goal.
- D. Each paragraph adds to the reader's understanding of the topic.
- E. All sentences and body paragraphs are coherent and follow each other logically.

### **2. Supported and effectively analyzed**

- A. **The paper provides an appropriate amount of detail/evidence from the original Sketches. The paper backs up any position or claim by citing specific instances in the Sketches.** *Abstractions and generalities do not effectively communicate. Without evidence, they convey little to your reader.*
- B. **The paper explains and analyzes how the evidence supports the argument at hand. Remember that evidence doesn't speak for itself. You need to guide the reader so that s/he can understand the significance of the evidence you present.** In other words, the paper provides logical and plausible analysis of evidence from the primary musical source—Beethoven's 1803 Sketchbook. Furthermore, the writer does not warp or distort evidence to suit his or her goals.

### **3. Executed with clear, engaging, and efficient mechanics**

- A. The writer's control over grammar and punctuation facilitates clarity.
- B. The writer makes clear and appropriate word choices. S/he uses common or disciplinary terminology, some of which may have to be defined, and avoids self-invented terms.

- C. The writer uses clear sentence constructions and phrases. (Awkward sentences and phrases hinder the reader's course through the paper).

- D. All sentences stay on task and cover ground efficiently (e.g., the paper avoids tangents and repetition).

**Attention:** poor grammar, typos, misspelled words, and incoherent sentences are unacceptable at this point in your careers.

**Assignment Goals:** Paper #1 (Beethoven's Creative Process as evidenced by one example from his 1803 Sketchbook) addresses several AHS Foundation Goals:

- Develop communication skills
- Draw and encourage the connection between areas within a discipline; here, music composition and music analysis
- Connect the revision process in music composition to the revision process in written communication since you will proceed from initial drafts to final draft of your paper #1. You are required to meet with Hannah Kolano, our Wired Ensemble writing ninja as you work from your initial draft to final version.

Hand in the final version of your paper 1 in class on Tue., **Oct. 16, at 130pm.**

#### GENERAL GUIDELINES

- 12 point font
- Line spacing 1.5
- Margins 1.25 inch on each side
- A professional font (e.g., Times New Roman)
- Page numbers
- Bibliography only includes one source:

Nottebohm, Gustav (trans. 1979). *Two Beethoven Sketchbooks: A Description with Musical Extracts*. London. [*Ein Skizzenbuch von Beethoven aus dem Jahre 1803*, Leipzig, 1880, and *Ein Skizzenbuch von Beethoven*, Leipzig, 1865, trans. J. Katz.]

- Use in-text citations from the Sketches as evidence to support your claims. To do so, simply give Sketch letter and measure number(s) within the relevant sentence as I did in my earlier examples on pages 1 and 2, or in parentheses as needed. That is, **"In Sketch B, m. x, the composer changes ..."** for a citation concerning a single measure in, for example, Sketch B; or **"In Sketch B, mm. x – y, ..."** to indicate more than one measure—here, in Sketch B.

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**Articulations**—e.g., slurs, staccatos, tenuto, and their combinations (as when a slur is placed over a group of staccatos to give soft tonguing).

**Overtone series**—helpful for understanding brass instruments and for writing harmonics, e.g., natural string harmonics.

**Phrase structure.** Identify it as [N + M + ...], where N, M signify the number of measures in each phrase. How does the phrase structure support/add/detract from the piece?

**Instrumentation.** Is the piece well-written for the instrument(s)? Are there chances for the instrumentalists to breathe? Check out the range and different registers. Does the work explore the different registers of the instrument(s)? Is the work mindful of the difficulties associated with certain parts of the range?

**Hearing beyond Sibelius.** Can you hear 'beyond Sibelius' and imagine the work(s) on live instruments? If so, what suggestions might you have?

**Rhythmic development.** Does the piece introduce different rhythms and then develop them further, i.e., recall them later, perhaps in different configurations? If there is too much of a given rhythm, could a tie or rest help? Can you suggest where and how?

**Goal-oriented motion.** Do sequences of notes pull towards a goal, e.g., do groups of eighth or sixteenth notes propel the piece towards an arrival point?

**Color tones.** Addition of 'color' tones, i.e., accidentals not in a key (assuming the piece is in a key) or pitches that 'lift' the listener elsewhere (assuming the piece does not have an identifiable key). Color tones can lead to new material, extend earlier material, or even open up a new section of the piece.

**Sensitivity to a repeated pitch(es).** Does the melody (or piece) return to a certain pitch a number of times within a short span of measures, resulting in the listener's hearing too much of that pitch?

**Climactic note(s).** Does the piece have a climax? Identify it and relate it to the work as a whole. Does the climax repeat? If so, does the repetition of the climax serve a musical purpose or does it seem redundant? For example, the climax of a melody is usually the highest note of the melody. For a bass line, it can be either the highest or lowest note of the bass line.

**Form.** If the piece extends longer than a melody, does it have an identifiable structure, e.g., A-B-A or A-B-A'.

**Expectation and thwarting of that expectation.** Where is the piece predictable, i.e., you can hear ahead of time where the work is going and what it will do? Where does the piece surprise you or take you somewhere else?

**Motif** (aka motive). A brief musical idea (e.g., 2-6 notes) that can be developed myriad ways (see motivic development below).

**Motivic development.** Alteration of rhythm, contour, intervals, pitch order, and/or context to reinvent and revitalize a motif.

**Modes** (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian) and **Modal chords**, e.g., the primary and secondary chords that most characterize a given mode

A melodic route to the Funeral March of the Eroica Symphony, from Beethoven's 1803 Sketchbook  
(Gustav Nottebohm: *Two Beethoven Sketchbooks*, originally pub. 1865, 1880; trans. Jonathan Katz, 1979.)

**A**

**B**

**C**

**D**

**E**

**Final Version**

**Adagio assai 1**

*pp sotto voce*

*sf*