Section B. Contextual Understanding.

Haydn: Symphony No. 101 in D major, Clock, movt. 2

1. **Identify two ways in which Haydn gives the effect of 'ticking'.**

Any two of:

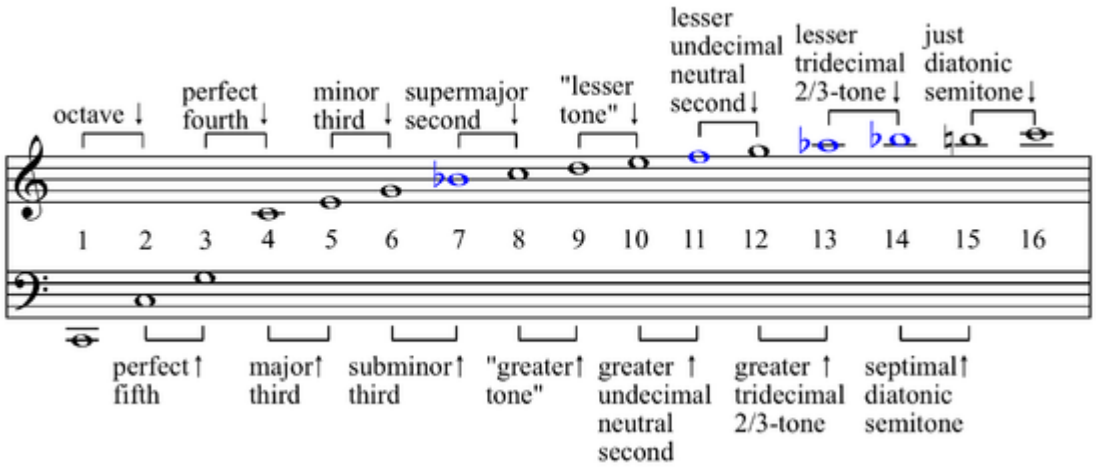
- use of pizzicato
- use of staccato
- alternation of two pitches (a third apart)

2. **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.



3. **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.**

One mark each for any of the following:

• written pitch is higher than the sounding pitch

• the written pitch is higher by a minor third

• key signature is different from most other instruments

4. **Explain how Haydn has used musical elements to create a sense of 'balance' in the second movement.**

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)

• chromatic movement (element of variety/colour).

Metre:

• (unchanging) 2/4 (maintaining balance of metre)

• tempo Andante - typical of second / slow movement (maintaining balance within the movement and within the overall 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 (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).