



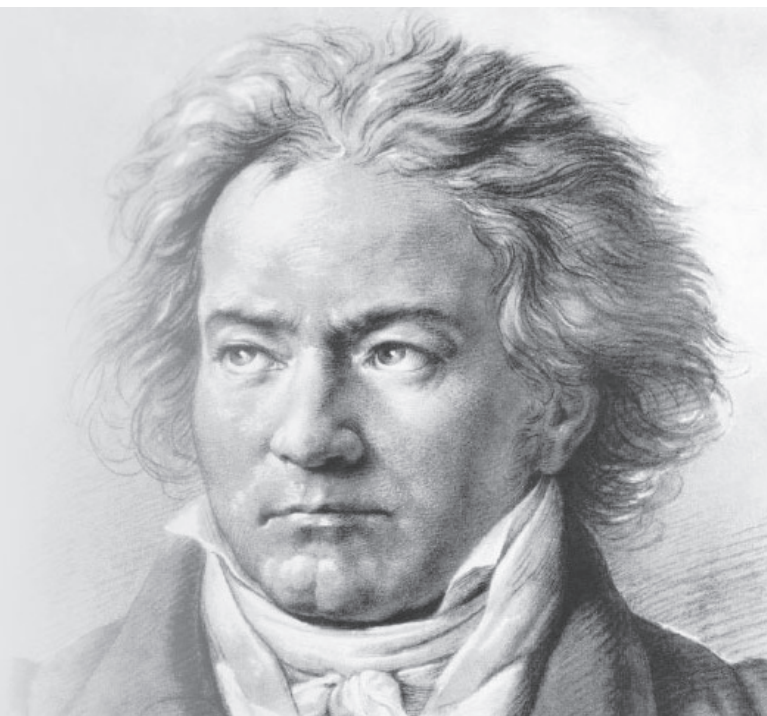
UNWRAP THE MUSIC

WITH RICHARD GILL
BEETHOVEN SYMPHONY NO.5

Learning Resource by
Peter Thomas and Eugenie Middleton

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BEETHOVEN SYMPHONY NO.5



INTRODUCTION

This unit aims to provide teachers with a usable resource which supports the Film “Beethoven Symphony No.5 Unwrap the Music”. There are a range of activities which will see students gain understanding of the music of Beethoven, orchestral music and how music is composed.

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ANSWER PAGES

38. Listening - Answer
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45. Musical Terms - Answer

WEB LINKS

APO Unwrap Beethoven Video

<https://www.apo.co.nz/watch-listen/apo-unwrap-beethoven-s-fifth-symphony/>

Full Score on IMSLP

<https://imslp.org/wiki/Special:ImagefromIndex/28594/amnhx>

Suggested Youtube Performances

Vienna Philharmonic - Conducted by Carlos Kleiber

<https://www.youtube.com/watch?v=RKcAAA1O2sc>

Vienna Philharmonic - Conducted by Leonard Bernstein

<https://www.youtube.com/watch?v=1lHOYvlhLxo&t=3s>

London Classical Players - Conducted by Roger Norrington (Movt.1 only)

<https://www.youtube.com/watch?v=OdNmAZqKX-A>

Wikipedia article

[https://en.wikipedia.org/wiki/Symphony_No._5_\(Beethoven\)](https://en.wikipedia.org/wiki/Symphony_No._5_(Beethoven))

Article in the The Guardian

<https://www.theguardian.com/music/tomserviceblog/2013/sep/16/symphony-guide-beethoven-fifth-tom-service>

Gerard Schwarz Talk

<https://www.khanacademy.org/humanities/music/music-masterpieces-old-new/ludwig-van-beethoven-music/v/ludwig-van-beethoven-part-1>

This learning resource has been made possible by the support of the
Saint Kentigern Trust Board and the Douglas Goodfellow Charitable Trust

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BEETHOVEN SYMPHONY NO.5

LISTENING

1. Listen to or watch a performance of Beethoven's Fifth Symphony, movement 1.
Here is a suggested link: Vienna Philharmonic - Conducted by Leonard Bernstein
<https://www.youtube.com/watch?v=1IHOYvIhLxo>
2. While listening to the music - fill in the following brainstorm of ideas:

What Period was the Symphony written in? What features make you think that?	
What form do you think the movement is in?	
Is there a particular melodic idea that keeps recurring? Try and notate the basic melodic contour of this.	

What chords do you think the motif is based around?	
Are there any new sounding features to this music?	
What instrument plays a mini cadenza?	
Do you like this piece? Why?	
Write any other ideas related to this piece that you think may be significant.	

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CLASSICAL AND ROMANTIC

The Symphony was written between 1804 and 1808. It was a significant work because it was composed during the transition from the Classical to the Romantic Period. It is important because it represents the culmination of the Classical Era, and the ignition of the Romantic Era.

ACTIVITY: You are to research specific features related to the Classical Period and Romantic Period and fill in the tables:

Features of Classical Period

Who were the most influential composers of the Classical Period?	eg Haydn
Dates of the Period	
What was the size of the orchestra and instrumentation?	

<p>Describe how the other elements of music were used during this time.</p>	<p>Melody</p> <p>Rhythm</p> <p>Harmony</p> <p>Texture</p> <p>Dynamics</p>
<p>What was the main solo instrument composed for? Why?</p>	
<p>What was the role of music in society?</p>	
<p>Any other interesting facts about the Classical Period?</p> <p>What was happening in the world at this time?</p>	

Features of Romantic Music

Who were the most influential composers of the Romantic Period?	
Date of the Period	
What were the main musical forms?	
What was the size of the orchestra and instrumentation?	
Describe how the other elements of music were used during this time.	<p>Melody</p> <p>Rhythm</p> <p>Harmony</p> <p>Texture</p> <p>Dynamics</p>
What was the main solo instrument composed for? Why?	
What was the role of music in society?	
<p>Any other interesting facts about the Romantic Period?</p> <p>What was happening in the world at this time?</p>	

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THE COMPOSER

Beethoven was a very influential composer and is often described as “a giant straddling two styles”: the Classical and Romantic.

ACTIVITY 1: Research Beethoven and write a biography about him. Include these aspects:

1. Where and when he was born.
2. What happened to him when he was middle age? How did this affect his compositions?
3. Why was he seen as such an influential composer?
4. What composers did he influence?
5. How did he make his money from music?
6. What changes in society influenced the instrumentation and style of his works?
7. Why was he such an interesting composer?

ACTIVITY 2: Beethoven became deaf in his middle age, but remarkably continued to conduct and compose. I wonder what that would be like? Here are some ideas to try to experience what it may have been like for Beethoven.

1. Compose an 8 - 16 bar composition without playing it or hearing it digitally.
Try singing the melody to your friend or classmate.
Harmonise the melody by adding at least one more part.
Finally play it and see how it compares to how you thought it would sound.
2. In small groups - all learn to play a simple piece on tuned percussion instruments - hot cross buns etc....
Take turns to put on headphones and then try to conduct the group. Did you stay in time? How did it feel?
Was your group responsive to you?
3. Watch a youtube clip of Beethoven's Ninth Symphony. Which was written when he was deaf. Try to conduct this without sound. How did it feel? Did you stay in time?

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INTERACTING WITH THE FILM - PART 1

Richard Gill's main teaching point in the APO Unwrap presentation is to discuss how Beethoven used a compositional technique called tonic and dominant harmony. He begins to illustrate this point by analysing the end of the Fourth Movement.

ACTIVITY:

1. Watch the video from the start until 2:20.
2. Then on the score, annotate chords I and V from bar 404 - end
3. Re-watch the film and check your answers with Richard's.

Extension activity: On the stave below, write chords I and V in the following keys without key signatures: C Major, C Minor, E flat Major, F Minor.



Beethoven: Symphony No. 5 in C minor, Op. 67
<http://www.zenodo.org/beethoven-sym-5>
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 7 Aug 2008

Beethoven: Symphony No. 5 in C minor, Op. 67
<http://www.zenodo.org/beethoven-sym-5>
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Beethoven: Symphony No. 5 in C minor, Op. 67
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Beethoven: Symphony No. 5 in C minor, Op. 67
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Performance activities:

1. On a melodic instrument improvise around chords I and V.
2. Work in pairs to create a two part 8 bar phrase based around chords I and V.

Harmonic innovations by Beethoven.

Richard emphasises the importance of Beethoven's new compositional technique in this sequence.

1. What is the new technique called? _____

2. What had been done previously? _____

3. Did you like the new way of ending the piece? Explain the reasons for your answer

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INTERACTING WITH THE FILM - PART 2

In the next section of the film, Richard focusses on the first movement and Beethoven's use of tonic and dominant harmonies.

ACTIVITY:

1. Watch the film from 3:20 until 9:50 and answer the questions below.

Richard's first teaching point is that there is no established key in the first five bars.

The first 2 notes could belong to three keys. What are they? _____

The next two notes could belong to two different keys. What are they? _____



2. From bars 6 - 9 , Beethoven establishes the key of C minor. How does he do this?

3. Bar 10 introduces the dominant chord. On your score, indicate all the chords I and V from bars 6 to 21.

4. In bar 20 there is a chromatic dischord, otherwise known as a _____

Why was this used by Beethoven? _____

What other composers also used this technique? _____

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INTERACTING WITH THE FILM - PART 3

In the remaining segment of the film, Richard focuses on form and orchestration.

Watch the remaining part of the film. Using both the knowledge gained from his talk, and through your own research, find out extra information related to the following topics:

ACTIVITY:

The Symphony is based around Sonata Form.

Sonata Form is a musical structure that has three main sections: an exposition, a development, and a recapitulation. It has been used by composers since the middle of the 18th century.

Exposition: contains the first subject, in tonic key and 2nd subject in dominant key. This is often repeated.

Development: the material or motifs of the exposition are worked out and developed.

Recapitulation: the exposition is repeated, with modification and the second subject may also be in the tonic key. The recapitulation section often has a coda too.

Find out more about Sonata Form and the development of this form throughout the Classical and Romantic Periods.

Then on the score, mark the following features:

1. Exposition
2. The first subject / motif
3. The transition
4. The second subject / motif
5. The closing section
6. The development section - highlighting the first subject element
7. The recapitulation
8. The oboe cadenza
9. The coda

ACTIVITY 2:

Beethoven was famous for his ability to create longer works by extending the development section. He used harmonic development, dynamics and orchestration techniques to build climaxes and extend motifs.

Choose one section of the first movement and illustrate how Beethoven develops the first and second subjects. Highlight on the score and provide a description in written form.

Orchestration

ACTIVITY 1:

Find out the history of when this piece was performed.

How long was the concert? What were the other pieces performed? How big was the size of the orchestra? How does this differ to the size of orchestras that play Beethoven's Fifth Symphony today?

ACTIVITY 2:

Find out how the size of the orchestra changed and developed throughout the Classical and Romantic Periods. Write an essay about the changes, relate them to the role of composers in society at the time, numbers of players available, wealth of patrons and musicians.

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MUSICAL TERMS

Before watching the movie, it is important to have a clear understanding of musical terms Richard Gill refers to.

ACTIVITY: Provide an explanation for the following terms:

Primary Chords	
Tonic	
Dominant	
Modulation	
Cadenza	

Motif	
Sonata Form	
Exposition	
Development	
Recapitulation	
Coda	
Codetta	

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FORM - FIRST MOVEMENT

The first movement is in Sonata Form.

1. What is Sonata Form?
2. In what Period was Sonata Form first developed?
3. What did Beethoven do in this Symphony that developed the Sonata Form even further?

Here is the form of the first movement - complete the bar numbers in the chart below:

INTRODUCTION	Bars
EXPOSITION	Bars
1st subject (motif)	Bars
Bridge passage	Bars
2nd subject (motif)	Bars
Codetta	Bars

DEVELOPMENT	Bars
RECAPITULATION	Bars
1st subject (motif)	Bars
Bridge passage	Bars
2nd subject (motif)	Bars
Codetta / Coda	Bars

ACTIVITY: Print out A3 pages of the score. Share around the class. Students to notate on the score the start of each of the sections of the Sonata Form, as well as other information.

Place the marked score pages in order on the wall of the classroom. This shows an excellent visual overview of the symphony. Example below.



While the movement is played - students walk along looking at the score.

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LEVEL ONE SCORE NCEA READING TASK

Refer to the opening two pages of movement 3 to answer the following questions.
(Printed below)

ACTIVITY:

- (a) Which instruments have the opening melody? _____
- (b) What chord is the melody based on in the first 2 bars? _____
- (c) What is the chord at the pause in bar 8? _____
- (d) List the instruments in score order. Use their English names

(e) Approximately how many musicians would you suggest are required to perform this piece of music?

(f) Explain why the opening bar is worth only one beat.

(g) Explain these terms in English:

Allegro _____

zu 2 _____

Poco Ritard _____

A tempo _____

(h) Explain the following textures, and identify an example of each (eg bars 3-5).

Monophony is _____

An example is found in bars _____

Homophony is _____

An example is found in bars _____

(i) Rewrite the bassoon part for bars 6–8 in the treble clef.



(j) Rewrite the Bb clarinet part for bars 16-18 at sounding pitch.



(k) Identify the following intervals, between the Violin 1 and Violin 2 parts

- Beat 1 of bar 5 _____
- Beat 1 of bar 6 _____
- Beat 3 of bar 7 _____
- Beat 1 of bar 16 _____
- Beat 1 of bar 17 _____
- Beat 1 of bar 18 _____

(g) Explain these dynamic terms in English:

pp _____

ff _____

sfp _____

sf _____

III

Allegro. (♩ = 96)

poco ritard. a tempo

Flauti I, 2

Oboi I, 2

Clarineti I, 2
in B

Fagotti I, 2

Corni I, 2
in B

Trombe I, 2
in C

Timpani
in C

poco ritard. a tempo

Violino I

Violino II

Viola

Violoncello
Contrabbasso

The image shows a page from a musical score for the opera 'L' by John Adams. The score is written for a full orchestra and vocal soloists. It is divided into two systems. The first system includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Cor 1 & 2, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The second system includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Cor 1 & 2, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'f'. The tempo is marked 'a tempo'.

NCEA LEVEL 1 - Recall Assessment

Two Contrasting Music Works

AS91095 Demonstrate Knowledge of two music works from contrasting contexts

(Working towards 6 Credits - You must attempt all tasks to qualify for these credits)

ASSESSMENT TASK

Please answer below

NAME _____ GRADE _____

A. Musical knowledge

1. The piece of music that you have studied is called _____ (1)

2. It was composed by (full name) _____ (1)

3. The music connected two periods in music history. Please name them, including dates. (4)

4. Describe 3 important features or characteristics of the music of the composer of the work studied (6)

a. _____

b. _____

c. _____

5. Write a brief summary of the composer's life and who he is. Include his year of birth and death.

[illegible]

6. Give a brief description of the following elements of music, and how the composer has used each in the work you have studied. Provide specific examples. (12)

Melody

Rhythm

Harmony

Timbre

Texture

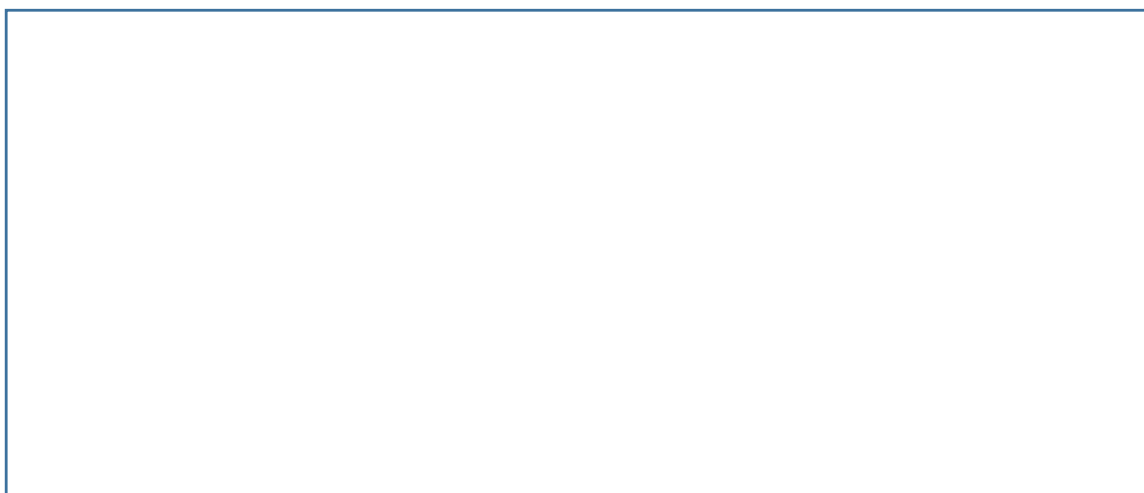
Dynamics

B. Analysis/Score reading

1. How many movements are there in the work?

_____ (1)

2. Name and explain the structure of the first movement. You may wish to draw a diagram.



3. In **English**, and in score order list all the instruments used in this work.

(5)

a) _____

b) _____

c) _____

d) _____

e) _____

f) _____

g) _____

h) _____


i) Violin 2 _____

j) _____

4. How would you describe the **mood** of this piece?

(2)

5. In ENGLISH, what do the following terms and signs used in the score mean. (7)

- a) *p* _____
- b) *f* _____
- c) *sf* _____
- d) *cresc.* _____
- e) *piu f* _____
- f)  _____
- g) *Allegro con brio* _____

6. Give a brief description of the following compositional devices, and how the composer has used each in the work you have studied. Provide specific examples. (6)

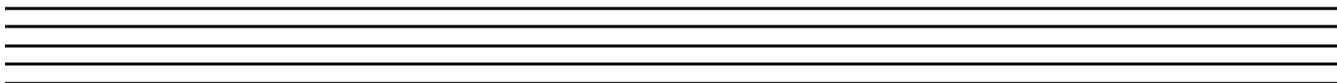
Sequence

Repetition

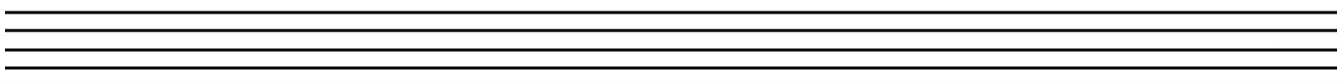
Augmentation

C. Skills

1. Name the key used in this piece of the music _____ (1)
2. Write out one octave, ascending only, of the scale for the key you provided in question 1. (Use treble clef, accidentals and semibreves) (2)

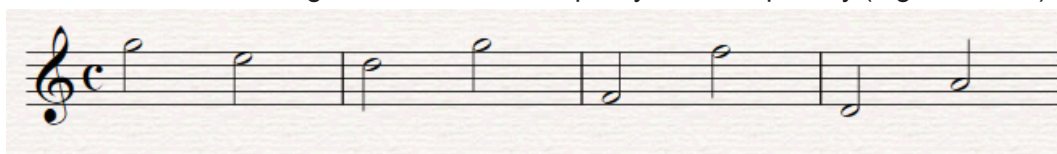


3. Write out the tonic, dominant and subdominant chords for the key you provided in question 1 Treble clef, key signature and crotchets. (3).



4. What is the word we use to describe the rhythm of a melody that doesn't start on the first beat?
_____ (1)

5. Work out the following intervals, write the quality and the quantity (e.g. minor 3rd): (6)

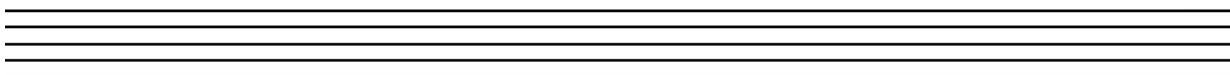


6. a) _____ b) _____ c) _____ d) _____

7. Here is a section of the first violin part: (3)



Transpose it so the Bb clarinet could play it at the same sounding pitch:



Level 3 Music Studies

CONTEXT

**91423 Examine the influence of context
on a substantial music work**

Achievement	Achievement with Merit	Achievement with Excellence
Examine the influence of context on a substantial music work	Examine in depth the influence of context on a substantial music work	Examine perceptively the influence of context on a substantial music work

WRITE ONE ESSAY IN THIS BOOKLET

HAND IN THE BOOKLET AT THE END OF THE EXAM

Name: _____

INSTRUCTIONS

Write an essay on a substantial music work that you have studied, in response to ONE of the questions below.

Give the details of the work in the box at the top of the next page.

QUESTIONS (Choose ONE)

1. Music can be a powerful form of self-expression.
To what extent have the personality, life and experiences of the composer(s) influenced the conception, production and interpretation of your chosen work?
2. Compare two contrasting recordings or performances of your chosen work, and examine how the recording/performance contexts have influenced the different interpretations.
3. How does your chosen work relate to you as a student in New Zealand today? Discuss the cultural, social and geographical implications.
4. Look at your chosen work in an historical and/or political context. What is the composer trying to express and how effectively is this done?

Work title: _____

Composer: _____

Genre / Style / Period: _____

PLANNING (OPTIONAL)

Consider conception, production & interpretation

You should aim to write a concise essay of no more than 750 words. The quality of your writing is more important than the length of your essay.

Support your response with musical evidence from the work.

Begin your essay here:

Question number: _____

Question number: _____

[illegible]

[illegible]

[illegible]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

UNWRAP THE MUSIC

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LISTENING POSSIBLE ANSWERS


Refer to the opening two pages of movement 3 to answer the following questions.
(Printed below)

ACTIVITY:

1. Listen to or watch a performance of Beethoven's Fifth Symphony, movement 1.
Here is a suggested link: <https://www.youtube.com/watch?v=1lHOYvIhLxo>
2. While listening to the music - fill in the following brainstorm of ideas:

What Period was the
Symphony written in?
What features make
you think that?

The Symphony was written in between 1804 and 1808.
This was during the transition of the Classical and Romantic Periods.
Features: written in Sonata Form.
Strong motifs developed throughout.
Orchestration included a full woodwind section- developed in Romantic Period.
Harmonies based around tonic and dominant.
In the development section, Beethoven transitioned through many keys, but never developed them - revolutionary change to Classical music.

What form do you think the first movement is in?	The form of the first movement is Sonata Form
Is there a particular melodic idea that keeps recurring? Try and notate the basic melodic contour of this.	<p>There is a strong motif that keeps recurring throughout the Symphony.</p> 
What chords do you think the motif is based around?	<p>Chords I and V</p> <p>Tonic and dominant</p>
Are there any new sounding features to this music?	<p>In the development section, there is a lot of motif development throughout many keys, but they are not developed.</p> <p>The orchestration enables each section of the orchestra to be heard and have an important role in developing motives.</p> <p>There are dissonant chords- German 6th used to avoid a cadence.</p> <p>In the Coda of the first movement, we hear a brand new sound. Invention of this has not been paralleled and it stands alone in the history of music.</p>
What instrument plays a mini cadenza?	The oboe. It is a very surprising part of the composition and happens at the end of the Recapitulation section.
Do you like this piece? Why?	
Write any other ideas related to this piece that you think may be significant.	

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CLASSICAL AND ROMANTIC POSSIBLE ANSWERS

The Symphony was written between 1804 and 1808. It was a significant work because it was composed during the transition from the Classical to the Romantic Period. It is important because it represents the culmination of the Classical Era, and the ignition of the Romantic Era.

ACTIVITY: You are to research specific features related to the Classical Period and Romantic Period and fill in the tables:

Who were the most influential composers of the Classical Period?	Haydn Mozart
Dates of the Period	1750-1820 approx.
What were the main musical forms?	Sonata Form Theme and Variation Rondo Symphony

<p>What was the size of the orchestra and instrumentation?</p>	<p>The orchestra, which had started to take shape in the Baroque Period, began to grow and become more balanced, eventually the harpsichord continuo fell out of use.</p> <p>By the end of the 18th century, the four main woodwinds were combined in pairs to form a self-contained woodwind section. Horns were always included and often trumpets and drums.</p> <p>A typical orchestra in the Classical Period:</p> <ul style="list-style-type: none"> ▪ Woodwind: Flute, Oboe, Clarinet, Bassoon ▪ Brass: French Horn, Trumpet ▪ Strings: Violin, Viola, Cello, Double Bass ▪ Timpani.
<p>Describe how the other elements of music were used at this time.</p>	<p>Classical music has lighter, clearer texture than Baroque music and is less complex.</p> <p>Homophonic Texture - a clear melody above a subordinate chordal accompaniment.</p> <p>Simple melodies.</p> <p>Grace and beauty of melodic line.</p> <p>Perfection of form and design- the shape and the structure of the music.</p> <p>Clarity and simplicity.</p> <p>Proportion and balance.</p> <p>Moderation and control.</p> <p>The Classical composer uses a richer variety of contrasting tunes, rhythms, keys and dynamics, with frequent changes of timbre and also mood.</p>
<p>What was the main solo instrument composed for? Why?</p>	<p>The piano replaced the harpsichord in the Classical Period.</p> <p>Why? It was capable of considerable powers of expression - gradual crescendos and diminuendos, contrasts between forte and piano.</p> <p>Early piano music in the Classical Period was often light - like Haydn and Mozart, but later became deeper and richer in the compositions of Beethoven.</p>
<p>What was the role of music in society?</p>	<p>The musical scene in the Classical Period reflected the changes occurring in the society in which the music was being written. This was the first Era in music history in which public concerts became an important part of the musical scene. Music was still being composed for the church and the court, but the advent of public concerts reflected the new view that music should be written for the enjoyment and entertainment of the common person.</p>

<p>Any other interesting facts about the Classical Period?</p> <p>What was happening in the world at this time?</p>	<p>The main orchestral compositions were: sonata, symphony, concerto, trio, string quartet, and entertainment works such as serenade and divertimento.</p>
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Features of Romantic Music

<p>Who were the most influential composers of the Romantic Period?</p>	<ul style="list-style-type: none"> ▪ Hector Berlioz ▪ Fryderyck Chopin ▪ Robert Schumann ▪ Franz Liszt ▪ Johannes Brahms ▪ Richard Wagner ▪ Giuseppe Verdi ▪ Anton Bruckner ▪ Peter Tchaikovsky ▪ Antonin Dvorak
<p>Date of the Period</p>	<p>1820 - 1900 approx.</p>
<p>What were the main musical forms?</p>	<p>Some forms of the Classical Period were continued during the Romantic Period. However, Romantic composers adjusted or altered some of these forms to make them more subjective. As a result, the music of the Romantic Period is easily identifiable when compared to music forms from other Periods.</p> <p>Romance, nocturne, etude, and polonaise are examples of 19th-century music styles.</p> <p>Romance refers to a short, lyrical piece for piano. It can also be played by another solo instrument, with piano accompaniment.</p> <p>Nocturne, which means “night piece” in French, is a slow, lyrical and intimate composition for piano solo.</p> <p>Etude, which means “study” in French, is a composition meant to help a student learn difficult playing techniques and/or help performers master technical difficulties.</p> <p>Polonaise was originally a Polish court dance. It is a composition in triple meter for piano solo.</p>

	<p>Songs began to develop in the Romantic Period for solo voice and piano. There were two types:</p> <ol style="list-style-type: none"> 1. Strophic - same music for every verse. 2. Through-composed - different music for each verse. The voice and words fit very closely together (reflect each other). <p>As links were formed between music, painting and literature, composers started to compose programme music. - music that tells a story. There are three main types of programme music for orchestra:</p> <ol style="list-style-type: none"> 1. The Programme Symphony - e.g. Beethoven's Pastoral Symphony, The Symphonic Fantastique (About a young man who is in love. He dreams about her, and she becomes a melody in his mind. This melody is an 'idée fixe', it keeps coming round again, a recurring theme. It is by Berlioz,) a basic theme that is continually being changed in mood and character, like the 'idée fixe'. 2. The Concert Overture - It is a one movement programme piece for orchestra, intended for performance at a concert. E.g. Fingal's Cave by Mendelssohn, Tchaikovsky's 1812 Overture, Romeo and Juliet. 3. The Symphonic Poem (The Tune Poem) - It was invented by Liszt. It is a one movement programme piece for orchestra. Liszt used a device called thematic transformation (a basic theme that is continually being changed in mood and character, like the 'idée fixe'). Liszt wrote a thematic piece called Hamlet. Other examples are: Danse Macabre (by Saint-Saëns), Vltava (by Smetana), A Night on the Bare Mountain (by Mussorgsky), The Sorcerer's Apprentice (by Dukas), and Till Eulenspiegel (by Richard Strauss). <p>Concertos were developed a lot in this Period - longer works with cadenzas written out by the composer.</p>
What was the size of the orchestra and instrumentation?	<p>There was an enormous increase in the size of the orchestra. The tuba was added to the brass section, valves were invented, giving the brass more flexibility.</p> <p>Composers wrote for woodwind instruments in threes or even fours. The piccolo, cor anglais, bass clarinet and double bassoon were added.</p> <p>A larger string section was formed, to accommodate the extra sound. More varied percussion (e.g. bongos) were added. A larger range of pitch and volume was now possible. New combinations of instruments were brought about. A rich variety of compositions resulted, ranging from piano pieces and songs to large spectacular works.</p>
Describe how the other elements of music were used at this time.	<p>As Romantic composers widened the range of their musical material, we find richer harmonies, more passionate melodies, and greater use of chromaticism.</p>

<p>What was the main solo instrument composed for? Why?</p>	<p>As with the Classical Period, the piano was still the main instrument during the early Romantic Period. However, the piano underwent many changes and composers brought the piano to new heights of creative expression.</p>
<p>What was the role of music in society?</p>	<p>There was a huge shift in the status of composers during the Romantic Period. Due to the ongoing wars, aristocrats could no longer financially support composers-in-residence and orchestras. It became hard for rich people to maintain private opera houses too. As a result, composers suffered huge monetary losses and had to find other means of earning. They composed works meant for the middle class and participated more in public concerts.</p> <p>During this time, more conservatories were added and some composers opted to become teachers there. Other composers supported themselves financially by becoming music critics or authors.</p>
<p>Any other interesting facts about the Romantic Period?</p> <p>What was happening in the world at this time?</p>	<p>Composers drew inspiration from the folk songs and dances of their country.</p> <p>This nationalist theme can be felt in the music of some Romantic composers whose works were influenced by the history, people, and places of their native country. This is particularly evident in operas and program music of that Period.</p> <p>A time of war and revolution.</p>

UNWRAP THE MUSIC

WITH RICHARD GILL
BEETHOVEN SYMPHONY NO.5

MUSICAL TERMS ANSWERS

Before watching the movie, it is important to have a clear understanding of musical terms Richard Gill refers to.

ACTIVITY: Provide an explanation for the following terms:

Primary Chords	In music, a primary triad is one of the three triads, or three-note chords built from major or minor thirds, most important in tonal and diatonic music, as opposed to an auxiliary triad or secondary triad.
Tonic	In music, the tonic is the first scale degree of a diatonic scale and the tonal center or final resolution tone that is commonly used in the final cadence in tonal Classical music, popular music and traditional music.
Dominant	In music, the dominant is the fifth scale degree of the diatonic scale, called "dominant" because it is next in importance to the tonic, and a dominant chord is any chord built upon that pitch, using the notes of the same diatonic scale.
Modulation	In music, modulation is most commonly the act or process of changing from one key (tonic, or tonal center) to another. This may or may not be accompanied by a change in key signature. Modulations articulate or create the structure or form of many pieces, as well as add interest.

Cadenza	In music, a cadenza is generically, an improvised or written-out ornamental passage played or sung by a soloist or soloists, usually in a "free" rhythmic style, and often allowing for virtuosic display.
Motif	In music, a motif or motive is a short musical idea, a salient recurring figure, musical fragment or succession of notes that has some special importance in or is characteristic of a composition: "The motive is the smallest structural unit possessing thematic identity".
Sonata Form	Sonata Form, also known as sonata-allegro form, is an organizational structure based on contrasting musical ideas. It consists of three main sections - exposition, development, and recapitulation - and sometimes includes an optional coda at the end. In the exposition, the main melodic ideas, or themes, are introduced.
Exposition	In musical form and analysis, exposition is the initial presentation of the thematic material of a musical composition, movement, or section. The use of the term generally implies that the material will be developed or varied.
Development	In Classical music, musical development is a process by which a musical idea is communicated in the course of a composition. It refers to the transformation and restatement of initial material. ... In Sonata Form, the middle section (between the exposition and the recapitulation) is called the development.
Recapitulation	In music theory, the recapitulation is one of the sections of a movement written in Sonata Form. The recapitulation occurs after the movement's development. A small coda, but usually applied to a passage...
Coda	Coda is a term used in music primarily to designate a passage that brings a piece (or a movement) to an end. Technically, it is an expanded cadence. It may be as simple as a few measures, or as complex as an entire section.
Codetta	A passage within a composition of Sonata Form which resembles a coda, but occurs at the end of the exposition rather than at the end of the composition. In a fugue, a codetta is the linking passage between the entries of the subject or theme. A small coda, but usually applied to a passage appended to a section of a movement, not to a whole movement.