



Set Work 2

A: History of Composer

- Beethoven was born in Bonn, Germany around 1770. (We don't know officially).
- He was born into a music family. His father was a court musician.
- He left school to concentrate on music and was a pupil of Haydn.
- He started to lose his hearing in 1796. (Our set work was written in 1799)
- Beethoven wrote his music across two musical periods – Classical and Romantic.
- He wrote a lot of music including 32 piano sonatas.

B: Characteristics of Classical

- More subtle dynamics (than the earlier Baroque period).
- The solo concerto became more popular.
- Orchestral music used mainly strings.
- New structures were developed. (Sonata Form).
- Diatonic harmony.
- Constant tempo.
- The piano was invented (in about 1700). It was developed during the Classical period but even the pianos which Beethoven was using were not as advanced as the ones we use today.

C: DR SMITTH

D ynamics	Mix of dynamics. Fortepiano in the intro and links. Sfp – suddenly loud then quiet.	I nstrumentation	Piano
R hythm	Dotted rhythms are an important feature of the piece. There are some very rapid notes, including septuplets and 1/128th notes in bar 10. Continuous quavers are a distinctive feature of the accompaniment of the first subject. Staccato crotchets are important in the right hand of the first subject.	T exture	The slow introduction includes many passages of homophonic writing. The right hand plays in octaves later in the introduction. There is a long descending monophonic passage in the right hand leading into the recapitulation. The second subject material features melody and accompaniment style – you can also call this homophony.
S tructure	Sonata Form Exposition, Development and Recapitulation	T empo	The introduction is marked <i>grave</i> (very slow). The time signature is common time. The main <i>allegro di molto e con brio</i> (very fast with vigour) section is in alla breve time (or cut time) – a fast two in the bar.
M elody	The music of the slow introduction is based on a short (six note) motif. This is used as a basis for most of the introduction. There are a number of scalic passages. The first subject theme from bar 11 of the <i>allegro</i> is built on an ascending scale of the tonic key C minor. Melodic lines also include arpeggios and broken chords. Ornaments are an important feature of the second subject in particular. These include acciaccaturas, mordents and trills just before the recapitulation.	T onality	The key of the piece is C minor. The music modulates to a number of related keys, including E \flat major (the relative major key) and the subdominant (F minor). It also modulates to unrelated keys such as E minor at the beginning of the development section.
		H armony	The music features many chromatic chords , especially diminished sevenths There are distinctive perfect cadences at the end of the movement. Use of Circle of fifths .