

# KNOWLEDGE ORGANISER

## SUBJECT: Music

### Topic: Beethoven

#### Exposition

The slow introduction includes a series of cadences using the *forte piano* dynamic, this is when the music is played loudly and then suddenly becomes quiet. The strings play pizzicato ❶.

In the exposition of a sonata form movement, there are usually two contrasting themes. The first theme, also known as the first subject, is in the tonic key, ❶ which in this case is C major. The theme is mostly played on the strings with the first violins playing dotted rhythms and ascending phrases. The articulation is mainly staccato.

The second theme, also known as the second subject, moves to the dominant key, G major. This move between the tonic and dominant was typical of sonata form in the Classical period. It was also convention that the second theme would be contrasting to the first. In this case, Beethoven shares the melody among the woodwind instruments. The phrases descend and the articulation is legato.

The exposition finishes on a dominant 7th chord (G7) and is repeated.



The first violins usually had the melodic interest in the Classical period

#### Recapitulation

The role of the recapitulation is to re-establish the two main themes, summarised in the table below.

Bar number	Theme	Tonality and key features
Bar 178	Theme 1	C major (tonic) – strings and woodwind play the theme in unison.
Bar 206	Theme 2	C major (tonic) – the music stays in the tonic to close the movement. The woodwind pass round the melody, which is legato.
Bar 271	Coda	C major (tonic)
Bar 277	Coda	From here until the end of the movement, the music is based on a C major chord. Beethoven repeats theme 1 in the first violins, cellos, basses and bassoons while the rest of the orchestra play a C major chord.

#### Development

The development section of the symphony is where composers develop fragments of the two main ideas from the exposition, which includes moving through related keys. Beethoven certainly achieves this in this symphony.

##### Bars 110-121

The first theme is presented by the first violins in a number of related keys including A major, D major and G major. In between these, the woodwind instruments provide syncopated interjections.



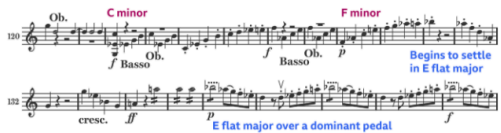
First theme fragment

##### Bars 122-135

The music moves to C minor (the tonic minor). In the second half of the first theme, the four ascending staccato crotchet idea is developed. This idea moves quickly through F minor and begins to settle in E flat major.

##### Bars 136-143

The descending idea of the second theme becomes the focus here. Whilst the tonality is E flat, this passage feels like a prolonged pedal on B flat (the dominant of E flat) as Beethoven explores scalar passages in the strings.



Second theme fragment

##### Bars 144-159

The opening of the first theme is developed here. The dotted rhythm is passed around the instruments. The music moves through E flat major, F minor, G minor, D minor and A minor. You can see the appearances of the motif in the boxes below:



A repeating motif

##### Bars 160-177

This passage is based around the chord of E7, the dominant 7th of A minor. The crotchets from the first theme are sped up to quaver, as shown by the images below:



First theme during exposition



During development

Throughout this passage, the brass instruments play the dominant pedal note (E), which the woodwind instruments take over in bar 172.

The development ends with a descending dominant 7th arpeggio from the woodwind, ready to resolve in the recapitulation.