

Haydn: *Drum Roll* Symphony, No.103

WJEC: AS Set Work

Teachers' Notes



Background information

The following materials are essential for use with this resource:

- Eulenberg score of the *Drum Roll* Symphony by Haydn (ISBN 978-3-7957-6558-3)
- Recording of the symphony

Preparatory work with class regarding:

- the musical and stylistic conventions of the Classical era
- Haydn's musical style
- sonata form
- an analysis of the first movement

These notes are intended to assist music teachers in their preparation and delivery of the set work. They are offered as outline guidance, and contain suggestions as to the necessary musical content and background for study, but are not meant to be an exhaustive resource. The information provided for teachers should be used alongside the worksheets for learners, and some additional questions and assignments have been included to support further research and extended understanding.

The Classical era -

- refers to an approximate time between 1750 and 1830
- began to emerge during the last few years of the previous Baroque era

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The main stylistic characteristics of Classical music

- Less complex than Baroque music, with a lighter, clearer texture including clarity of phrases and less ornamentation.
- Emphasised grace (*style galante*) rather than the grandeur and seriousness of much Baroque music.
- Encased in formal structures which were held in proportion: melodies tended to be shorter, more evenly balanced and punctuated with clearly marked cadences, and the regularity and balance of phrase structures brought clarity to the music (at times, it was the mixture of regular/irregular phrases and rhythms which brought a sense of individuality to a composer's personal style).
- Larger, stronger structures predominated by three and four movements shaped the musical elements into a broader unified whole, with unified variety and refined contrasts of keys being the guiding principles.
- The sonata form was recognised as the main structure used to build up movements (mainly first movements, but sometimes other movements as well).
- Increased harmonic effectiveness within these structures was attained through simpler chords and more efficient progressions, with clarification of key relationships and modulation ensuring a 'functional' harmonic process.
- Textures were mainly homophonic and melodic with a chordal accompaniment, though still including many examples of contrapuntal writing.
- The overall style was more varied and flexible, with contrasts evident in the music (dynamics, mood, instrumental sonorities, rhythms and thematic material, tempo and keys).
- Increasing importance was given to instrumental music such as divertimenti, trios and the emerging string quartet, with the Baroque trio sonata evolving into the Classical sonata, and the Italian overture growing into the new Classical symphony. The concerto was still very popular, though solo concerti were more popular than the older Baroque concerto grosso.
- Orchestra increases in range and size, with the woodwind section becoming increasingly important; less reliant on the harpsichord for 'filling-in'.
- Piano (*forte*) gradually replaces the harpsichord and the basso continuo falls out of use.
- New symphonic composers no longer wrote just for the court or church, or were exclusively employed by these institutions; now they wrote for concert-going audiences. Haydn was one composer who finally came to terms with this aspect and was successful.

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Haydn and his musical style

Franz Joseph Haydn

- Dates: 1732 – 1809
- Along with Mozart and Beethoven, Haydn is recognised as one of the three 'Great' Classical composers.
- Showed musical talent at a young age and had written his first symphony and string quartet before 1760. He was remembered as 'the Father of the Symphony'.
- In 1761, Haydn was appointed to the court of Prince Esterházy in Eisenstadt near Vienna and was later promoted to *Kapellmeister*. Here he found freedom to develop and experiment as a composer, with wonderful musical facilities at his disposal. At this remote estate, he was rather isolated – and by his own admission was 'forced to become original'.
- He enjoyed recognition throughout Europe as his work was published and he was offered various commissions (e.g., the *Paris* symphonies, 'The Seven Last Words', the *London* symphonies). At the time of his death, aged 77, he was one of the most celebrated composers in Europe.
- He was invited to London in 1791 and 1794 by the German musician and impresario Johann Salomon, during which time symphonies nos 93-104 were composed (i.e. the *London* symphonies).
- His work gives the most comprehensive picture of stylistic development of music in the Classical era. His creative span lasted many years – longer than most composers – and during that time there were many changes in music, e.g. the structural dependence on formal key relationships and the growth of instrumental music to attain equal recognition alongside vocal music.
- Haydn is remembered as the first great symphonist and the composer who essentially 'invented' the string quartet. He has been described as the 'principal engineer' of the Classical style, and his influence on later composers was immense – notably Mozart, Beethoven, Schubert, Mendelssohn and Brahms.

Output

As well as keyboard music, operas, church music, divertimenti, various chamber pieces, concertos, and vocal music, he wrote over 70 string quartets and 104 symphonies.

The symphonies

Throughout his long life, it is possible to realise the tremendous difference – in all respects – between his early, more basic efforts and the mastery of the final symphonies written for London. The gradual development of his musical style can be traced from the elementary initial works through the 1770s where his work reflected the new German symphonic ideals, to the summit

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of his symphonic achievement – the *London* symphonies. He often gave his symphonies titles and was remembered for the use of humour in his music, the inclusion of slow introductions and monothematicism, the explosive dynamics, contrasts of tempo, etc.

Musical Style

Structure

Haydn was fundamentally interested in structure and his music demonstrated a strong architectural sense:

- He could perhaps also be considered to be the 'father of sonata form' – his symphonies in particular demonstrate his utilisation of the structure and the way he exploited the dramatic potential of the musical content.
- He enjoyed the variety of form, and the freedom with which he worked is clearly evident in the *London* symphonies.
- He realised the potential of the minuet.
- It was predominantly Haydn who created the transition to the Development section and also the transition to the Recapitulation section as moments of tension and interest.
- He made every aspect of the harmony implicit in the main themes, providing a 'homophonic analogue' to the 'polyphonic fugue' – thus providing the seed from which later ideas would emerge, with different effects.
- He often used slow introductions to opening movements.
- He sometimes constructed sonata form on a single theme (monothematicism).

Melody

- Haydn was influenced by Austrian and Croatian folk music, gypsy music and Hungarian tunes. He wrote original melodies in the same style and was able to transform them and take them to a new level.
- He favoured the use of the short, periodic, articulated phrase with symmetry evident not only from phrase to phrase, but also within the phrase itself.
- He clearly realised the possibilities of breaking up longer thematic lines into shorter rhythmic and melodic components and motifs.
- Sometimes he used irregular phrasing, and odd phrase lengths were evident even in some of his early symphonies (e.g., the finale of No. 1 has a 6-bar phrase to open, and the minuet of No. 9 uses 3-bar phrases).

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- He revelled in the manipulation and transformation of a single idea, sometimes basing his opening sonata form movements in his symphonies on a single theme.

Textures

At a time when the new Classical style favoured a relatively simple texture of the single melody line plus chordal accompaniment, in contrast to the rich polyphonic textures of the Baroque, Haydn actually included a variety of textures in his vocal and instrumental music:

- He knew how to present and use his material to achieve intricate and close-knit designs in the musical fabric.
- From the outset counterpoint was important and Haydn used it in his instrumental music to build the key changes and melodic transformations (e.g. the finales of four of his first 14 symphonies are polyphonic).
- He emphasized the importance of textural variety in his symphonies by the way that all the separate 'voices' of the orchestra contributed to the overall effect – not so much as a basic melody and accompaniment, but in the presentation of a theme which rests on the integration of contrasting lines, rhythms and timbres.

Harmony

Haydn's harmony is largely diatonic – but his expanded use of harmony in the *London* symphonies was quite striking:

- He experiments with wide-ranging modulation and pushes the harmonic boundaries, using harmony imaginatively, and enjoying chromatic adventures.
- He enjoyed major/minor contrasts.
- Sometimes he exploits unconventional key relationships between movements.
- Within single movements there are sometimes sudden shifts to remote keys (e.g. moving to the #6th).
- Note his use of suspensions, pedal notes, diminished and augmented chords, neapolitan chords, etc.

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Instrumentation

With the larger forces available to him in London, Haydn revelled in creating a new spacious and brilliant sound – trumpets, drums, and double woodwind (including clarinets).

- Haydn never abandoned the keyboard, but allowed the instruments of the orchestra to usurp its function.
- It is important to note the playful use of instrumental sonorities as he allowed independent lines of sound.
- More dependence was gradually given to the wind instruments.
- Occasional *concertante* use of instruments (solo violin entries in *London* symphonies 95, 96, 98 and in the *Andante* of the *Drum Roll*).
- Gradually the responsibility of 'leading' the Classical orchestra fell to the leader of the violins.

The WJEC specification includes a compulsory component which is based on **The Western Classical Tradition** – specifically, ***The Symphony, 1760–1830***.

This has been presented as **Area of Study A**, and it focuses on the development of the symphony through the Classical era to the early Romantic era. The symphony was considered to be the most important instrumental genre of the eighteenth and nineteenth centuries. The development of the symphony went hand in hand with the **rise of sonata form** and the **development of the orchestra**.

The symphony is acknowledged as an extended musical composition for orchestra. It had its roots in the Italian opera overture of the early eighteenth century, which was a composition in three parts, i.e. fast – slow – fast, and quite a light form of entertainment. With the addition of a minuet and trio as a third movement, initially credited to the contribution of Stamitz and the Mannheim school of composition, the symphony became accepted as a more complex composition, mostly in four carefully balanced movements:

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Movement 1	Movement 2	Movement 3	Movement 4
<p>Usually:</p> <ul style="list-style-type: none"> - Allegro in sonata form - sometimes preceded by a slow introduction - in the tonic/home key of the work 	<p>Usually:</p> <ul style="list-style-type: none"> - either Adagio or Andante - in a key other than the tonic (e.g. a relative key) - built using structures such as three-part forms (e.g. ABA), theme and variations, or modified sonata form (minus the Development section) 	<p>Usually:</p> <ul style="list-style-type: none"> - Allegretto - minuet and trio - minuet was a stately dance, the trio often more gentle in character - moderate tempo - in the tonic key - in triple time - overall ABA form (with each section often in binary form) <p>(N.B. Beethoven replaced the minuet with a scherzo, which was faster)</p>	<p>Usually:</p> <ul style="list-style-type: none"> - Allegro Molto (or Presto, or Vivace) - in the tonic key - in rondo or sonata form (or a combination!) - faster and lighter than the opening movement - often featuring themes of a folk-like character (especially in Haydn's works)

For learners to give themselves the best chance to understand and appreciate the set work, they must familiarise themselves fully with **Sonata Form**. This type of structure does not refer to the organisation of a complete work – rather it is applied to provide the framework for a single movement. The structure has three main sections, EXPOSITION, DEVELOPMENT and RECAPITULATION (though additionally, composers may include an Introduction section and a Coda section).

In this type of structure, two themes or subjects are explored according to set key relationships. It forms the basis for much classical music, including the **sonata, symphony, and concerto**.

For reference, the organisation of ideas is illustrated in the plan below:

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SONATA FORM - BASIC OUTLINE PLAN								
I N T R O D U C T I O N	EXPOSITION			DEVELOPMENT	RECAPITULATION			CODA
		The Exposition exposes and presents the main thematic material.			The Development develops and explores the thematic material.	The Recapitulation recapitulates and 'reminds' us of the original thematic material.		
	First Subject S1	Transition passage (Bridge passage)	Second Subject S2	Exploring new keys while manipulating the thematic material	First Subject S1	Transition passage (Bridge) now altered to stay in Home key	Second Subject S2	
	Home Key (Tonic Key)	Changing key	Related key	(Usually ends with dominant preparation of the home key, ready for the return of I in the Recapitulation section)	Home Key (Tonic Key)		Now in the Home Key	Also in the Home Key

Teaching **Sonata Form** is best introduced initially through a small-scale keyboard piece, e.g. Sonatina No. 4 by Clementi. This provides useful prior examination of a smaller-scale composition. Obviously, it's less complex (and lacking in development of ideas!), but the sections are clear, which hopefully will be more manageable and easier for learners to understand at first.

Home Key: F major

Sonatina 4

S1 in tonic or home key key, F major

M. CLEMENTI
Op. 36, No. 4

CON SPIRITO

Bar 13: →
Transition,
changing key

The B \flat s in the Transition signal a gradual move to C major, the dominant key.

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S2 in dominant key, C major

2

The F#s in the S2 section are for decorative purposes only (i.e. lower auxiliary notes)

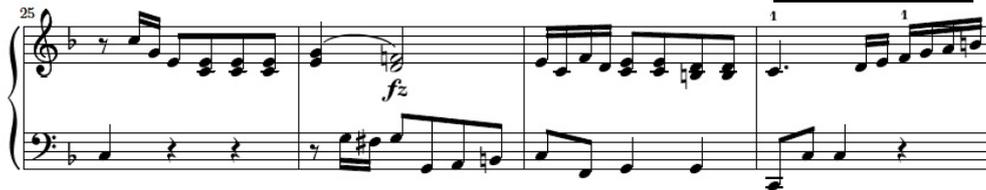


Musical notation for measures 17-20. Measure 17 features a treble clef with a sixteenth-note pattern and a bass clef with a similar pattern. Measure 18 has a treble clef with a chord and a bass clef with a chord. Measure 19 has a treble clef with a chord and a bass clef with a chord. Measure 20 has a treble clef with a chord and a bass clef with a chord. Dynamics include *fz* in measure 19.



Musical notation for measures 21-24. Measure 21 has a treble clef with a chord and a bass clef with a chord. Measure 22 has a treble clef with a chord and a bass clef with a chord. Measure 23 has a treble clef with a chord and a bass clef with a chord. Measure 24 has a treble clef with a chord and a bass clef with a chord. Dynamics include *fz* in measure 21, *dolce* in measure 23, and *fz* in measure 24.

Codetta



Musical notation for measures 25-28. Measure 25 has a treble clef with a chord and a bass clef with a chord. Measure 26 has a treble clef with a chord and a bass clef with a chord. Measure 27 has a treble clef with a chord and a bass clef with a chord. Measure 28 has a treble clef with a chord and a bass clef with a chord. Dynamics include *fz* in measure 26.

3 bar phrase to conclude in the dominant key of C major.

Development section begins



Musical notation for measures 29-33. Measure 29 has a treble clef with a chord and a bass clef with a chord. Measure 30 has a treble clef with a chord and a bass clef with a chord. Measure 31 has a treble clef with a chord and a bass clef with a chord. Measure 32 has a treble clef with a chord and a bass clef with a chord. Measure 33 has a treble clef with a chord and a bass clef with a chord. Dynamics include *p* in measure 31, *cresc.* in measure 32, and *cresc.* in measure 33.

Rising sequence

Accidentals signal changing key



Musical notation for measures 34-36. Measure 34 has a treble clef with a chord and a bass clef with a chord. Measure 35 has a treble clef with a chord and a bass clef with a chord. Measure 36 has a treble clef with a chord and a bass clef with a chord. Dynamics include *f* in measure 34.

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Musical score for measures 37-39. The right hand features a continuous sixteenth-note drum roll. The left hand has a simple bass line. A dynamic marking of *p* (piano) is present in measure 38.



Musical score for measures 40-42. The right hand continues the drum roll. The left hand has a simple bass line. A dynamic marking of *p* (piano) is present in measure 40.

Dominant pedal and preparation for return of the home key.



Musical score for measures 43-45. The right hand features a drum roll with fingerings: 4 2 1, 5 2 1, 5 2 1 3, 5 2 1 2. The left hand has a simple bass line. A dynamic marking of *ff* (fortissimo) is present in measure 45.

S1 in tonic key, F major



Musical score for measures 46-49. The right hand features a melodic line with a dynamic marking of *dim.* (diminuendo) in measure 46 and *p* (piano) in measure 47. The left hand has a simple bass line.



Musical score for measures 50-53. The right hand features a melodic line with fingerings: 3, 5 3 2 5, 1, 3 1 2 1 2. The left hand has a simple bass line. A dynamic marking of *f* (forte) is present in measure 50.

← Bar 61 Transition, now changed to stay in the tonic key

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Musical notation for measures 54-56. Measure 54 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Measure 55 continues the triplet pattern. Measure 56 features a forte (*fz*) dynamic and a descending eighth-note line in the right hand.



Musical notation for measures 57-59. Measure 57 begins with a forte (*fz*) dynamic and a descending eighth-note line in the right hand. Measure 58 continues with a similar descending pattern. Measure 59 features a descending eighth-note line in the right hand and a bass line with some rests.



Musical notation for measures 60-63. Measure 60 starts with a forte (*f*) dynamic and a descending eighth-note line in the right hand. Measure 61 continues with a similar pattern. Measure 62 features a forte (*fz*) dynamic and a descending eighth-note line. Measure 63 concludes with a descending eighth-note line.



Musical notation for measures 64-67. Measure 64 begins with a *dolce* dynamic and a descending eighth-note line. Measure 65 features a forte (*fz*) dynamic and a descending eighth-note line. Measure 66 continues with a similar pattern. Measure 67 concludes with a forte (*fz*) dynamic and a descending eighth-note line.



Musical notation for measures 68-71. Measure 68 features a descending eighth-note line with fingerings: 3 1 4 2, 3 5 4 2, 5 3 2 3. Measure 69 continues with a descending eighth-note line and fingerings: 4, 1. Measure 70 features a descending eighth-note line and fingerings: 1 3 4 3 2 1. Measure 71 concludes with a descending eighth-note line and fingerings: 1, 3.

Codetta:
concluding
3-bar phrase,
now in tonic
key, and
descending
instead of
ascending

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Haydn's *Drum Roll* Symphony: Movement 1

This symphony (No. 103 in E \flat Major) is the eleventh of the twelve symphonies composed by Haydn specifically for London. This symphony is nicknamed the 'Drum Roll', after the long [roll](#) on the [timpani](#) with which it begins.

The orchestra that had been arranged by Salomon for Haydn's London Symphonies had 40 players in total, but for the first performance of this work in March 1795, the forces had been increased somewhat. The woodwind section consisted of 2 flutes, 2 oboes, 2 clarinets in B \flat and 2 bassoons, the brass section included 2 horns (in E \flat) and 2 trumpets in E \flat , along with 2 timps and strings.

Note: At this time, the clarinet was still a newcomer to the woodwind section – Haydn included the instrument in only 5 of the final symphonies, and they were not given very much to do!

Before beginning the set-work analysis, learners will need to familiarise themselves with the art of **score-reading** (possibly starting with a piano score, then a chamber piece before attempting the orchestral score). Teachers must also explain the situation of **transposing instruments** and the use of the **viola clef/movable C clef**. Furthermore, students need to be aware of the fact that there were still some limitations in the development of individual instruments (i.e. the limited restriction of pitches in brass instruments still without valves).

Note: In the *Drum Roll* Symphony the transposing instruments are the clarinets, horns and trumpets. At this time there were no valves on the brass instruments, so they were limited to the notes of the **harmonic series**. This clearly limited their melodic ability as far as composers were concerned. No. 103 is in E \flat major – so the instruments are crooked to E \flat . The brass performers were equipped with crooks (detachable tubing), so that they could change the key of the instrument.

Remember:

- Horns in E \flat sound a major 6th lower than written.
- Trumpets in E \flat sound a minor 3rd higher than written.
- Clarinets in B \flat sound a tone lower than written.

Though this symphony demonstrates individuality and some characteristic features of its own, it is an excellent example of a **Classical** symphony:

- It is unified, yet full of variety.
- The contrasts of the dynamics are secondary to the broader balance of melodies and tonalities.
- The themes are, typically, limited in range and carefully balanced in terms of the phrase structure and mode of expression.
- The personal type of emotional expression associated with later works is absent.
- It is economical in use of the material.

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Overall, the instruments are used in an original way as seen in the use of the timps at the start, and the way in which Haydn uses the colours and contrasts of the different families of the orchestra to repeat and extend the material in an interesting and imaginative way. Furthermore, though the brass instruments were limited in terms of what notes they could actually play, and they were used mainly to reinforce the harmonies, Haydn also uses them to play the opening theme whenever possible. The range of the initial motif is narrow: indeed, he may well have had the limitations and capabilities of the brass instruments in mind when creating this! The writing for strings is often enhanced by the addition of the bassoon, and the double bass and cello are given independent lines when considered necessary. Often, the woodwind is reduced to single lines, and the composer clearly enjoys playing with the colours of individual instrumental sonorities along with a reduction in textural terms to achieve contrasts in the music.

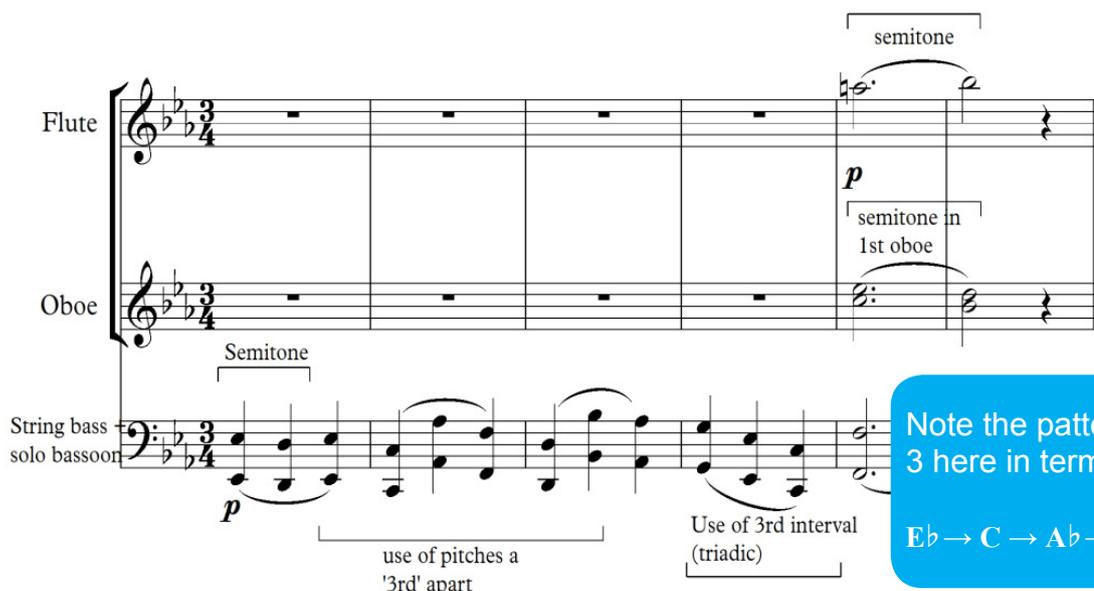
Outline Analysis

Introduction (Bars 1-39)

Note: This Introduction contains some important thematic material which is later to be integrated into the Development section and the Coda.

The movement starts with a drum roll on E \flat , which is the reason for the name given to this symphony. It is followed by quite a long adagio introduction which is exceptionally sombre in character. In fact, it is the longest of all Haydn's symphonic introductions.

It begins with a low theme which is 12 bars long, containing two phrases of six bars. The first phrase, played by lower strings and solo bassoon, concludes with a quiet and brief modulation to the dominant key of B \flat . The first flute and oboes quietly support this cadence. The dominant key of B \flat . The first flute and oboes quietly support this cadence.



Flute

Oboe

String bass
solo bassoon

semitone

semitone in 1st oboe

Semitone

use of pitches a '3rd' apart

Use of 3rd interval (triadic)

p

p

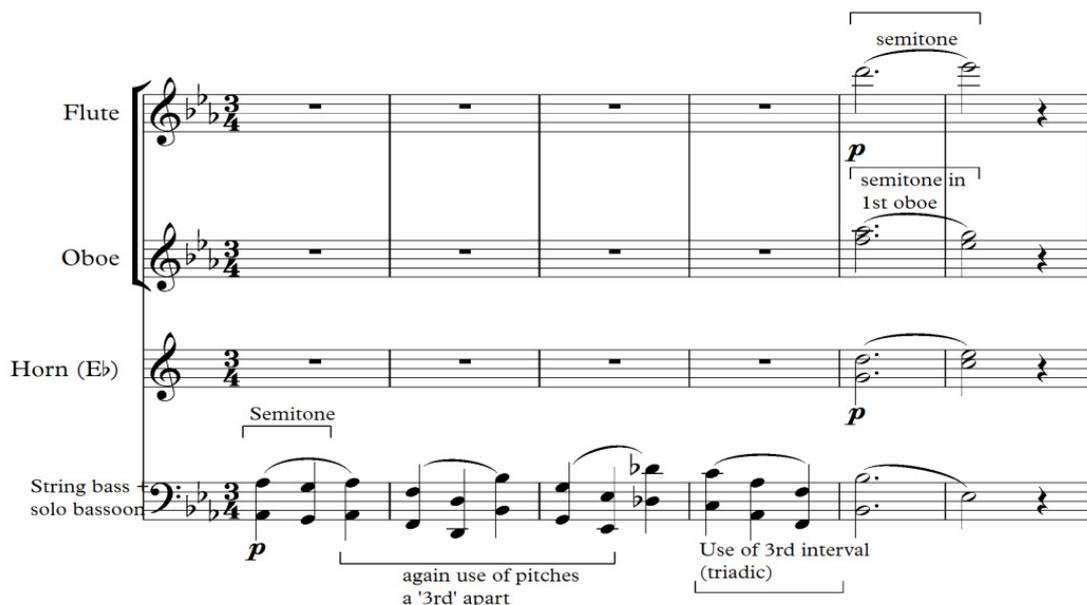
Note the pattern in bars 2 and 3 here in terms of the pitches:
E \flat → C → A \flat → F → D → B \flat

After a one beat rest at the end of the phrase, the answering 6 bar phrase begins at a higher pitch, starting on the subdominant chord, and imitating the style of the opening phrase until it concludes quietly with a perfect cadence back in the tonic key. The cadence is heard in the upper woodwind and horns as before, but also note the addition of horns.

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Flute

Oboe

Horn (Eb)

String bass solo bassoon

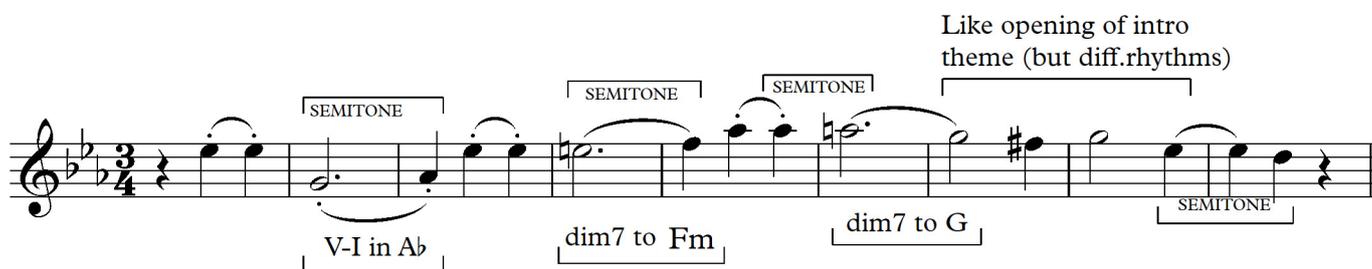
Annotations: semitone, p, semitone in 1st oboe, Semitone, again use of pitches a '3rd' apart, Use of 3rd interval (triadic)

Same use of pitches a third apart in this phrase, but arranged differently so resulting in different intervals, and a different shape to the bass line

Bar 14: The first violins repeat the opening 6-bar phrase, harmonized with a rhythmic countermelody by the second violins in syncopation. The phrase is heard piano which brings a light textural contrast. It finishes once more with a perfect cadence in the dominant key in bars 18–19, supported by lower strings and with a gentle echo superimposed by oboes and bassoons. The horns quietly reaffirm the tonicisation of B \flat with 3 gentle crotchet B \flat notes (spaced an octave apart).

Bar 19: Change is immediately noted in the answering phrase which is longer, and different. The melodic material is again heard in violin 1, this time with violas joining violin 2 with the syncopated accompaniment. The passage concludes with a perfect cadence back in the home key (bars 24–25).

Bar 25: This is an extended phrase with some newly styled material. It is worthy of note as it displays features of harmonic interest and textural variety:



Annotations: SEMITONE, SEMITONE, SEMITONE, SEMITONE, SEMITONE, V-I in Ab, dim7 to Fm, dim7 to G, Like opening of intro theme (but diff.rhythms)

See how the earlier ideas from the start of the Introduction are utilised here, along with the emphasis on the semitone motif. The texture is varied through imitation and echoing of motifs.

Bar 33³: The section ends with a 6-bar unison idea (which begins with an upward moving semitone F \sharp →G). This phrase spirals downward in strings and solo bassoon, eventually settling on the repeated motif of Ab→G (semitone fall), including interesting dynamic fluctuations within

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such a short phrase. The final four *pp* repeated notes of G end on a pause which leads us to expect the key of C minor. . . .

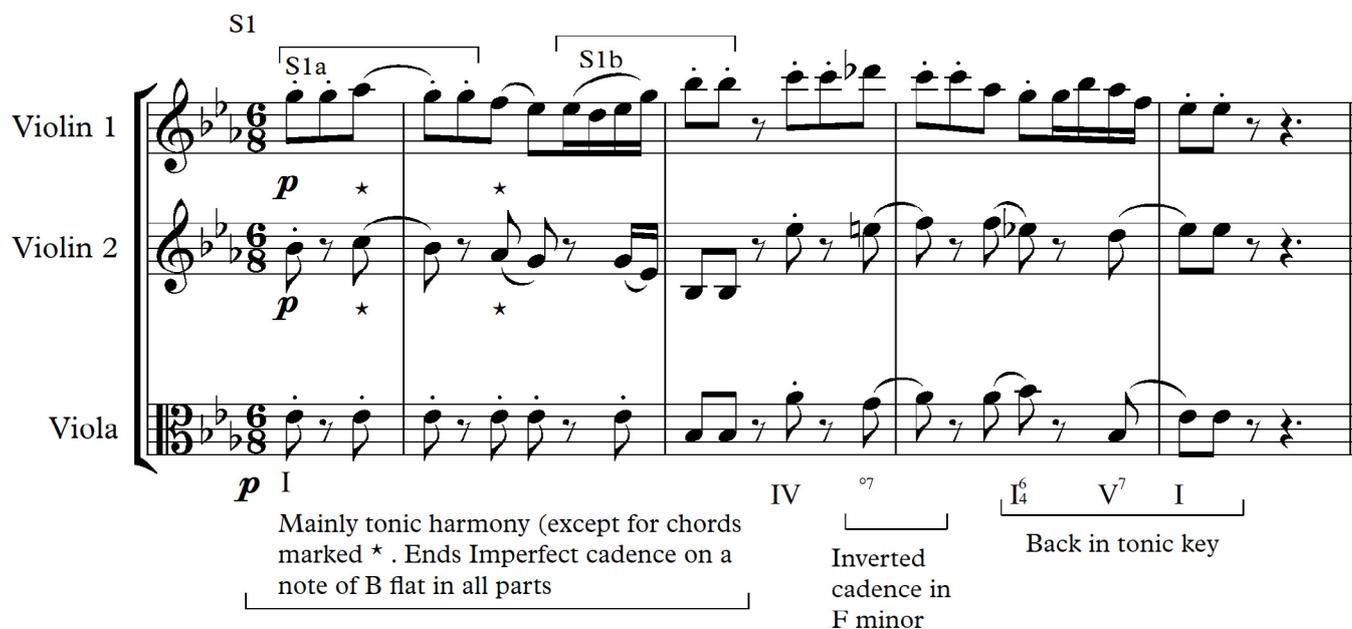
Exposition Section (Bars 40–93)

The Exposition **exposes** and presents the main thematic material of the movement.

First Subject Section: S1 (Bars 40–46)

We may well be expecting the key of C minor – but that is not to be! The previous motif is now happily repeated in the key of **E \flat major**! There is clear contrast of tempo and mood as the music presents the first subject of the Exposition section. This is short and only 7½ bars long.

S1 =



Violin 1

Violin 2

Viola

p I

Mainly tonic harmony (except for chords marked * . Ends Imperfect cadence on a note of B flat in all parts

IV ^{o7}

Inverted cadence in F minor

I⁶ V⁷ I

Back in tonic key

The first subject (**S1**) is labelled **Allegro** and in 6/8 time. It is a 4- bar theme played by the upper strings, and consists of a clear question and answering structure, and the lower strings join for the answering phrase. The dynamic is piano, and the texture light and homophonic.

For ease of identification:

- the first 5 notes will be labelled as S1a (i.e. the first motif of S1)
- the last 6 notes will be labelled S1b.

S1a uses repetition of notes at the start, and includes the semitone – ‘two-note’ motif. This particular motif can be noted both ascending and descending in a number of places throughout this opening phrase: sometimes ascending, sometimes descending, and sometimes heard as a semitone interval.

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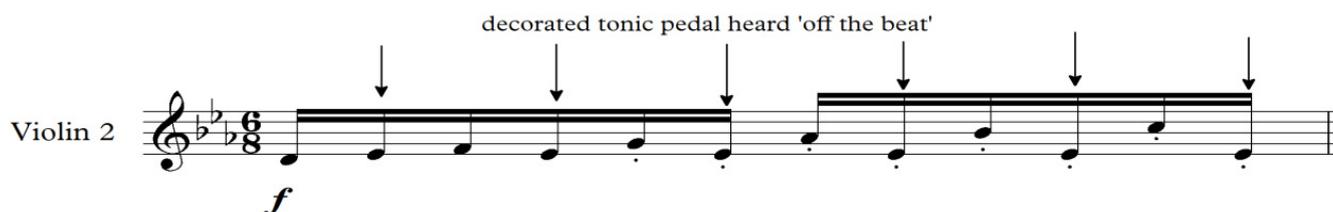
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Bar 43: The texture feels a little more substantial as the theme is repeated in violin 1 an octave lower than previously and there is some re-arrangement of parts as the lower strings play the tonic note previously heard in viola. There is a more flowing semiquaver accompaniment in violin 2 and the viola part echoes the opening of S1 and the semitone 'two-note' idea. This short section ends with a perfect cadence in the tonic key of E \flat major.

Transition passage (Bars 47-78)

This is a modulatory passage which links the first subject to the second subject. It facilitates the changes of key from the tonic key of the opening to the related key of the second subject theme. It is sometimes known as the **bridge passage**.

This is quite a long section lasting 32 bars. It begins with a tutti section (though double woodwind involvement), heard forte. A melodic 1-bar pattern is repeated three times in solo flute, clarinet, violin 1 and viola, above a tonic pedal in bass and timps, while the remaining instruments accompany – the oboes with a stepwise figure in the same rhythm as the bass, and the cellos joining the 2nd violins with the semiquaver accompaniment. This idea also includes decorative pedal work:



The image shows a musical score for Violin 2 in E-flat major, 8/8 time. The first five measures feature a melodic line of eighth notes (G4, A4, B4, C5, B4, A4, G4) over a tonic pedal of E-flat4. The sixth measure begins a new melodic phrase. Above the staff, the text 'decorated tonic pedal heard 'off the beat'' is written with arrows pointing to the first five measures of the melodic line. A dynamic marking of *f* is placed below the first measure.

Bar 50: The flute and violin 1 present a 1-bar idea reminiscent of S1, starting with the repeated semitone figuration. This is then heard in sequence accompanied with all other lines establishing the rhythm pattern clearly taken from S1a. The music settles down to tonic and dominant harmony, supported by timps. Note the dominant pedal in timps and a sustained dominant note in the flute and horns from bar 55, reaching an Imperfect cadence (I–V) in the tonic key in bars 57–8.

Bar 58–63: There is a significant textural change here, as the repeated quiet and staccato quaver thirds in the oboes are heard. In bar 59 the first oboe plays figure S1a above understated, quiet chordal support in upper strings and bassoon, effects the tonicisation of C minor briefly in bar 60. The distinctive (unison) forte semiquaver idea which follows (in woodwind and strings) runs down to a pronounced A \natural on the first beat of bar 61. This quietly becomes part of diminished chord taking us via an inverted cadence to the dominant B \flat chord on the first beat of bar 62. The scalic figure is then heard again in sequence (a step lower), which winds its way this time to a B \flat (the dominant) in bar 63. Above a dominant pedal in bass, trumpets and timps there follows a brief reference to the first subject (but in the dominant key).

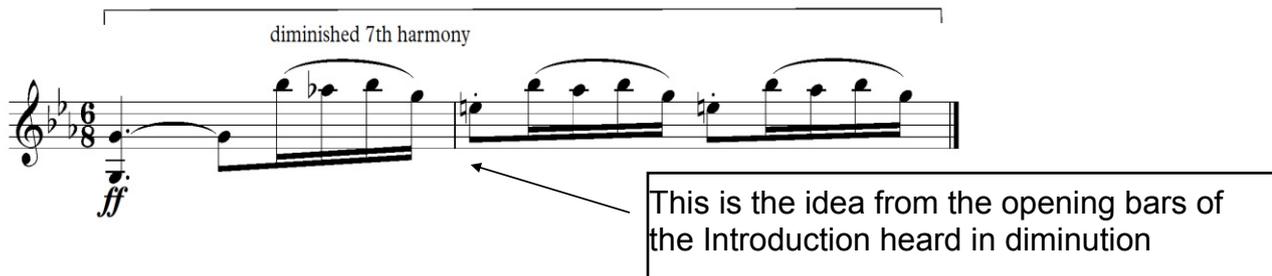
Is this the beginning of S2? Haydn is known for introducing S1 in the dominant key at the start of S2.....

However, it is possible to see – almost immediately – that the harmonic content is still modulatory. At bar 67, the F \sharp takes us briefly to the key of G major and a very interesting chord progression follows, concluding on a very loud diminished 7th chord played by the whole orchestra in bar 70:

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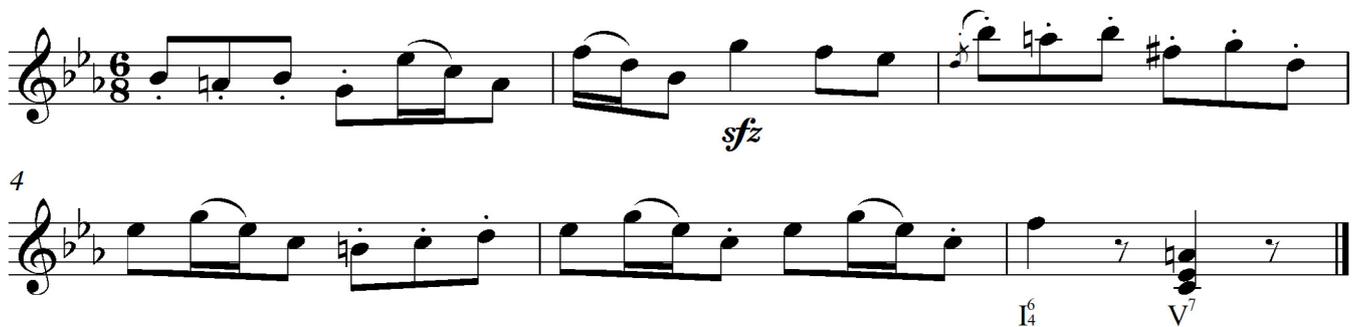


The strong diminished chord built on the $E\flat$ in the cello and bass is sourced from the supertonic of $B\flat$: the ensuing harmonic progression is taking us to the key of $B\flat$ in preparation for the next main section i.e. S2.

The passage is based on: $ii^{(o)} \rightarrow V7 \rightarrow I$ in $B\flat$ major.

There is no doubt - the music still feels transitory. What might have felt like the start of the second subject section has been fleeting; furthermore, these bars do not make an appearance in the recapitulation section, thus reinforcing the opinion that we are still in the transition section – and have not yet arrived in S2.

Bar 72: an interesting reference is made here to the theme from the introduction but it is completely transformed! Compare bars 73 -78 with the opening bars of the Introduction, noting the manipulation of ideas such as the use of the semitone and triadic motif:



Note also the dominant pedal notes in upper woodwind, brass and accented dominant notes in timps. The sections end with a cadential progression $ii6/4 \rightarrow V7$ in preparation for the next section.

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Second Subject Section: S2 (Bars 79-93)

The previous dominant chord resolves onto chord I of the dominant key of B \flat . This new theme is played by the oboe and violin and is a bright waltz-like melody. It is more lyrical in character as expected – though as in S1 - is heard piano, and interestingly, again 7 bars long. It is accompanied by the rest of the strings; the 2nd violins and violas provide an 'oom-cha' accompaniment, with pizzicato bass on the main beats. The texture is clearly homophonic and the harmony consists of tonic and dominant chords in root position.



The image shows a musical score for the Second Subject Section (S2) in B-flat major, 6/8 time. The notation is on a single staff with a treble clef. It begins with a piano (*p*) dynamic. The melody consists of several phrases, with a box labeled 'S2 'b'' pointing to a specific note in the final phrase. The accompaniment is indicated by a bass line with a pizzicato (*pizz.*) marking.

Bar 86: The cadence is extended by the orchestra (note - single parts heard in flute, bassoon, horn and trumpet).

This last 7/8 bars serve the function of a very short codetta.

The emphatic syncopated rhythmic pattern played by the violins at bar 87 seems to recall that same rhythmic feeling from the end of S1a, and that seen at the start of bar 41 and 43, i.e. the 2-note repeated-note pattern that rounds off each of the short phrases in S1. The rhythm of S2b is used extensively in this final passage which rounds off the Exposition section. It concludes with four repeated perfect cadences in the key of B \flat –and though it is very typical of the Classical 'style' in music, the violins' repetition of the semitone interval seems familiar and particularly appropriate!

Four repeated B \flat flat tonic chords round off the Exposition section, which is then repeated in its entirety before proceeding to the Development section .

Development Section (Bars 94-158)

The Development Section develops and explores the thematic material. It has been divided into processes for the purpose of this analysis. It is a long section, and intricate in its working of the material, by extending the material of the Exposition by admirable polyphonic use of motives (mostly from S1) and exploration of a number of keys.

Process 1 (Bars 94–111)

Bars 94–100: This begins with imitative entries of the first subject (initially in strings only) and the material works its way through E \flat major (bar 95), A \flat major (96) before arriving in F minor in bar 97. The solo bassoon reminds us of the previous repeated 4-note figure on E \flat before emphasising the semitone motif (in bar 97, as the music arrives in F minor). In bar 99, all strings parts echo the semitone interval (though descending). Repetitive figuration based on this (and S1) is heard in the viola from bar 97 and continues until bar 103 - though from bar 101, it plays unaccompanied for 2½ bars. This certainly adds an interesting touch in terms of textural contrast!

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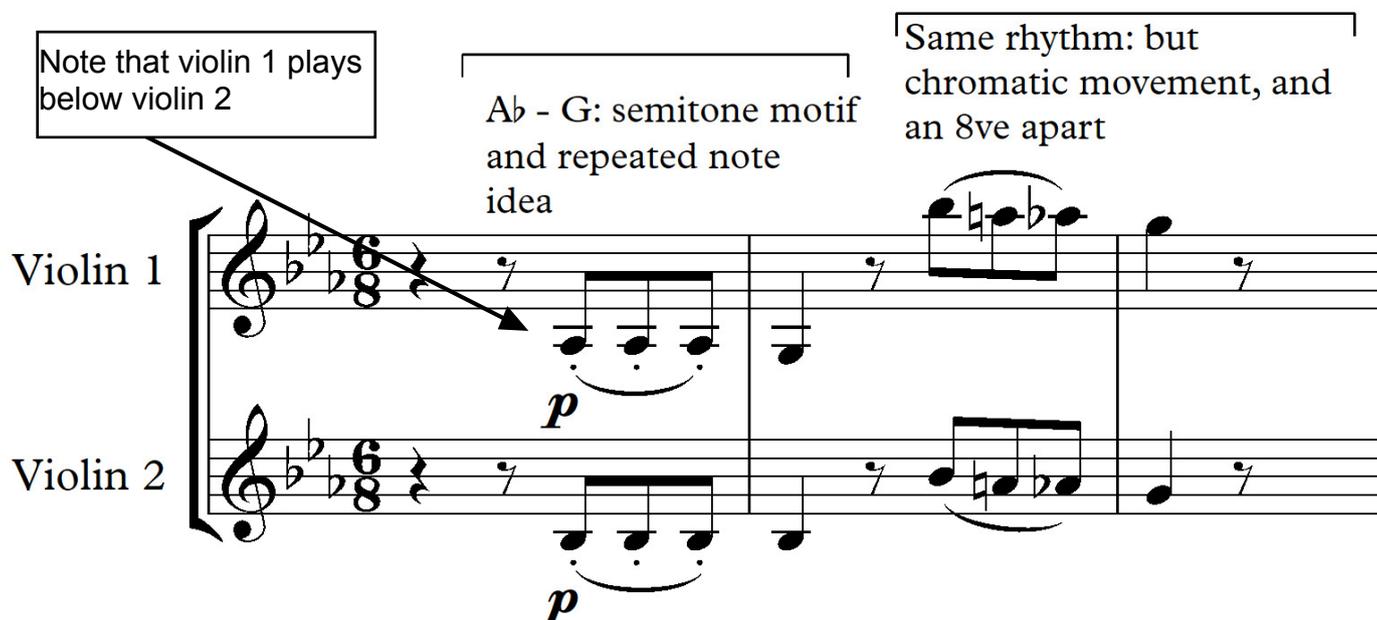
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Bars 103–111: On the 2nd beat of bar 103, a fuller statement of S1 is heard in violin, accompanied by the repeated-note syncopated pattern in lower strings. This is now in the key of A \flat major. As upper woodwind join in with the playful imitative presentation of S1b with the strings, the music builds up to a tutti climax in C minor. This includes a number of familiar motifs before ending with an imperfect cadence and a pause at the end of the process in bar 112

Process 2 (Bars 111–142)

Then a reference to the **Introduction** is heard in lower strings starting in the tonic key of E flat major. It is played *piano*, and retains the gloomy character of the opening, despite being played in this quicker tempo.

Bar 111: This starts piano, low in viola and cello. The figuration moves into a repetitive quaver triadic accompaniment. The violins interject with the following motifs:



Note that violin 1 plays below violin 2

A \flat - G: semitone motif and repeated note idea

Same rhythm: but chromatic movement, and an 8ve apart

Violin 1

Violin 2

p

p

Bar 115²–116: This continues as a reduction in texture with still only the strings playing, in similar style. Diminished harmony resolves into F minor, and the idea repeats before moving back into E \flat major by bar 119. As the second violins continue to echo violin 1, the music builds to another forte tutti beginning in C major in bar 125. This also uses the Transition theme (from violin 2, bar 47) now heard unison and forte in both violin parts.

Bar 127–128: The 2-note quaver rhythm predominates, echoing the idea from the first two notes of S1 (cf bars 51 onwards in the Transition). These two bars are based on the dominant (7) of F minor (with dim 7th added in 126²).

Bars 129–130: This process comes to an end with a quiet and brief reminder of S1a in upper strings, offset with the figure heard in inversion in the cello and bass. Interestingly, the phrase repeats with the bassoon solo playing the low pattern at the same time as the upper strings. This is followed by another pause.

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Bars 131–143: Now the same figuration continues. It is repeated over V7 in D \flat , with viola, cello and bassoon echoing S1a above the dominant pedal sustained in the double bass. This chord is sustained by solo bassoon and by violins and viola in bar 134, while the cello holds the interest in the same way as the viola part of bar 101, before sliding up in the bass in bar 136 to arrive on a B \flat .

Bar 136: The harmonic progression here is I 6_4 \rightarrow V \rightarrow 1 as it supports S1a in 3rds in oboes, echoed by horns (piano). Following the resolution of the perfect cadence in bar 139, clarinets and upper strings take over the motif.

The same figure is then played by the woodwind in C minor at 140, A \flat major at 141 and back to F minor in upper strings in 142.

Process 3 (Bars 143–158)

Bars 143: This process concerns itself mainly with development of S2. Note the following:

- The move to D \flat major – a remote key from in this instance! (However, without the fleeting move back to F minor in the previous bar, the music would have progressed happily from bar 141, as A \flat would have provided the dominant preparation. The F minor harmony at 142 rather interrupted this process.)
- It is clearly based on bars 79–86.
- The imitation in the flute, one bar later at bar 144 a 3rd higher and above dominant 7th harmony (of D \flat major).
- The oboes – in 3rds – echo the descending idea from the 2nd bar of S2 (i.e. 145), but in augmentation.
- The bassoons (high up in the tenor clef) provide gentle reminders of the semitone figure, and in bar 146 the bassoons play the figure from violins (cf bar 111).

Bar 146–158: This 4-bar phrase begins as if to repeat, but there is a shift on the second beat of bar 149, with a sudden forte, tutti B \flat 7th chord. This is important, because this is the dominant 7th of the home key of E \flat major. It is a subtle shift from the previous chord in D \flat , as the chords have three notes in common:

Bar 149	
Chord of D \flat	Chord of B \flat 7
D \flat , F, A \flat	B \flat , D, F, A \flat

In **bar 150**, the music shifts to E \flat – but the minor mode, and a piano dynamic to reflect this fact! However, it quickly builds up the dynamics (still based on S2 content), and the harmonic progression moves through the following chords to arrive back again on the strong dominant 7th of E \flat major:

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Bars	150	151	152	153	154	155	156	157/8
Chords	Ebm → C	Fm → C ⁴ ₃	F ⁶ ₃	Bb ⁴ ₂ → Eb ⁶ ₃	Bb ⁶ ₅ → Eb	F ⁶ ₅	Bb	Bb7

This is followed by yet another pause . . . obvious preparation and anticipation for the return of the tonic key and the opening section.

Recapitulation Section (Bars 159–200)

The Recapitulation 'recapitulates and reminds' us of the original thematic material.

First Subject Section (Bars 159–165)

S1 is in the home key of Eb major. Bars 159–165 = bars 40–46.

Transition passage (Bars 166–178)

Routinely, at this point in sonata form, we expect the Transition passage to lead to S2 for the first time in the tonic key.

This section starts exactly as it did in the Exposition, i.e. bars 166–173 = bars 47–56. However, it changes at 176 so as to stay in the tonic key. This is only 4 bars away from the second subject. In the Exposition there were another 22 bars at this point! In bar 177 note the inclusion of S2b just before the cadential 6/4 progression in Eb major.

Second Subject Section (bars 179–200)

S2, now in the tonic key of Eb major. (Note the emphatic horn call in the middle of the texture, which forecasts the material which later is to begin the finale.) The music proceeds as expected, building up to tutti *ff* at 188. The music is now in the key of Ab major and two bars are heard over pedal on Ab and insistent reiterated semiquaver strings, quickly dying down again (*decrescendo*). This phrase is heard another twice – at bar 190 and 192 (with the same effective dynamics) – but beginning more intensely on the chord of Ab minor.

Bars 194–197¹: Forte chords (Bb 7th dominant chords in second inversion, i.e. 4/3 chords) are heard in the manner of the accented two-note pattern identified in bars 127–128. At this point however, the violin 1 part travels upwards, ascending across the notes of the dominant chord, though leaping each time to a note a **semitone** higher before resolving inwards:

Arrows indicate notes of the dominant chord

f *sf* *sf* *sf* *sf* *sf* *sf*

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The final two bars of this dramatic idea play quietly alone in violin 1. The passage ends in strings and solo clarinet combining to resolve onto a paused diminished 7th chord in bar 200.

Coda (Bars 201–228)

The short codetta which rounded off the Exposition section is not sufficient for Haydn here! The conclusion of this movement is certainly unusual and imaginative. Though it was a procedure adopted by later composers such as Beethoven and Franck, it would definitely have been most unusual for the time – but it probably delighted his London listeners in the first performance. (Perhaps his intention to provide us with such an interesting Coda was, indeed, why the codetta in the Exposition was so short.)

The opening drum roll dramatically reappears, followed by the first 12 bars of the introduction at their original speed.

Bars 201–205 = bars 1–5, but with the addition of the viola.

Bars 206–207 = bars 6–7, but with the addition of clarinets, horns and upper strings. The fuller orchestration adds depth to emphasize the perfect cadence into B \flat major, but the dynamic marking is still piano.

Bars 208–213 = bars 8–13, though with the additional instruments (as above).

As at the end of the Introduction section, this passage concludes with a perfect cadence back in the tonic key. However, this time, as the dominant chord (bar 213) resolves onto the E \flat major tonic chord, the solemnity of the Introduction is 'dismissed with laughter', as a lively forte passage begins.

Bars 213–228 – note:

- Back in 6/8 metre, and played forte.
- Starts with the Introduction's thematic material heard in diminution.
- The strong unison movement in strings and solo bassoon above sustained tonic pedal in other parts, above a timp roll on E \flat mi
- Reference to S1 heard 'fanfare style' in the horns at 219 (then imitated by woodwind and strings).
- S2 heard in the bass at 222, accompanied by syncopated pattern in violins reminiscent of bar 195/6.
- Bar 225 – the bass in the final part of the bar gives a fleeting hint of another semitone dip (lower auxiliary note of A \flat), and by doing so provides a fleeting move to (tonicisation of) B \flat before ending in E \flat mi
- The movement ends with three perfect cadences in E \flat , with a further two repetitions of the tonic chord to conclude the movement.

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The following notes relate to the student worksheets.

Activities

A

It is very important that students realise that they will only understand the structure of the first movement through careful appreciation of the musical material and how it is organised within sonata form. Constant reference to the score, the bar numbers and continuous identification of significant themes and the way that they are presented, developed and recapped within the set key structure will reinforce their understanding. Discussion about the basic function of each section will also assist in clarifying the outline.

The extension tasks for further consideration provide opportunity for further detailed written responses which demand in-depth understanding of the musical elements, context and language.

B

Knowledge of the overall key structure is crucial. This activity is designed to encourage thoughtful understanding of some general aspects of the tonality of the Exposition section. A similar approach may be adopted with the remaining sections of the movement. Students must always be encouraged to work closely with the score, locating the keys and any changes for themselves.

C

The aim here is to clarify some terminology, and to identify what types of texture are used in the first movement of the *Drum Roll Symphony*. The suggested research intended for further consideration will assist in broadening understanding. Students should also be encouraged to present some of their composing ideas using differing textures.

D

This activity confirms the overall structure of movement 1, placing its themes within the recognised structure. There are some interesting twists and turns in this respect, (as suggested by the task outlined for further consideration).

E

This activity follows on from the previous task, in that students will benefit from realising the musical features inherent and characteristic of each theme. They would be well advised to track the presentation and development of the initial material /themes throughout the movement, noting similarities, differences and elaboration in the use of the musical elements. Furthermore, with reference to the developmental devices evident in the movement, it would be good practice to identify as many as possible on their personal score. Clear understanding in this aspect will encourage similar inclusion in their compositions.

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F

The recognition of various cadences (in different keys) is essential to the understanding of the overall structure. Appreciation of the main cadences assists recognition of their inclusion and function. Individual /pair work in mapping out cadential progressions would be beneficial, along with suggested implementation of similar practice in their compositions reflecting the Western Classical Tradition.

G

This covers some basic theoretical information about chords. As with cadences, students must be able to recognise and use a variety of chords in different positions, both in written and aural work. This encourages students to 'spot identify' chords within the score, and appreciate the make-up of a chord.

H

This task offers opportunity to consider some instrumental features in the movement, with some reference to terminology and performance signs, symbols and directions.