



**Teaching
Music
through
Performance in
*Orchestra***

VOLUME 4

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Teacher Resource Guide

Symphony No. 5 ("Allegro")

Ludwig van Beethoven

(1770–1827)

arranged by Jamin Hoffman

(b. 1961)

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Duration:	3:15
Version:	String Orchestra

Unit 1: Composer/Arranger

Ludwig van Beethoven was born in Bonn, Germany, on December 16, 1770. Beethoven showed signs of musical giftedness at an early age, and his father, Johann van Beethoven, began teaching him to read music and to play piano and violin. Beethoven gave his first public performance at the age of seven and soon after started studying organ and composition lessons with a renowned musician named Gottlob Neefe. Under Neefe's mentorship, young Beethoven published his first composition at age twelve and earned his first professional post as a court organist at age fourteen. Although Beethoven visited Vienna several times, he did not permanently relocate to Vienna until 1792. Shortly after arriving, he began giving piano recitals for Vienna's aristocracy, and his virtuosity and improvisation skills captured the attention of the emperor's brother, Archbishop Rudolf. Rudolf's financial support, along with the support of several other wealthy patrons, allowed Beethoven to become the first independent composer who focused all of his energies on composing.

Beethoven was known for his temperamental personality, which was amplified in his early twenties due to the frustration and anguish of a hearing loss. This condition eventually progressed into total deafness, which forced him to cease his career as a pianist and to retreat from society. Although Beethoven lost the most important sense for a musician, the sense of hearing, he never stopped composing. He replaced external sounds with an "inner hearing" that allowed him to generate some of the most beautiful and

...dies, harmonies, and formal structures presented to humanity. By the time of his death in Vienna at the age of fifty-two on March 26, 1827, Beethoven is regarded as one of the most influential musical figures of the nineteenth century. Although Beethoven lived a reclusive life in his final years, some 100 people attended his funeral to honor a man and composer whose music had the power to touch people's hearts. Beethoven's creative output includes thirty-two piano sonatas, sixteen string quartets, seven concerti for or more solo instruments, nine symphonies, one opera, two masses, several variations, and a number of other shorter works.

Jamin Hoffman has arranged over forty works of educational music. He currently serves as the Orchestra Director at Nicolet High School (Glendale, WI) and as the Music Director of the Concord Chamber Orchestra. He previously served as Resident Conductor of the Milwaukee Ballet. Hoffman earned his bachelor's degree from the University of Southern Mississippi and his master's degree from the University of Wisconsin-Milwaukee.

Unit 2: Composition

This "Allegro" is an arrangement of the first movement ("Allegro con brio") from Beethoven's Symphony No. 5 in C minor. Beethoven composed his Symphony No. 5 in 1808 during the so-called "middle period" of his career, when he began experiencing the devastating consequences of hearing loss. During that time, his music became increasingly free from the structural and harmonic constraints of the Classical period. Beethoven dedicated Symphony No. 5 to his patrons Count Andreas von Razumovsky and Prince Franz Joseph von Lobkowitz. This symphony consists of four movements, "Allegro con brio," "Andante con motto," "Scherzo, Allegro," and "Allegro," which are united by the famous four-note "faith motif" that is presented at the opening of the first movement. The first movement stems from the "faith motif" that is announced *fortissimo* and presented throughout the piece in a number of variations.

Jamin Hoffman arranged this movement for string orchestra with the addition of piano and timpani. Instead of the original C minor key, Hoffman chose to place his arrangements in A minor in an effort to help the strings resonate more. Unlike the original's sonata-allegro form, Hoffman only included the exposition and development sections with an added codetta. The time signature in this version is also altered to cut-time with a few measures in 3/2 to create a hemiola feel.

Unit 3: Historical Perspective

Beethoven adhered to the compositional traditions of the Classical period early in his career, but he also began to push the confines of strict form, restrained melodies, and pre-set harmonic progressions to the breaking point. These changes ushered in the Romantic period of music and led to compositions

with unrestricted forms, long melodies, and free harmonic progressions. Beethoven's first big success in the Romantic style was his Symphony No. 3, "Eroica" (1804), in which he surprised musicians and audiences with a work that was twice as long as any other previous symphony. Beethoven's Symphony No. 3 was unprecedented with its polyphonic complexity and unparalleled in demands for orchestral virtuosity. As soon as he finished *Eroica*, Beethoven began sketching his Symphony No. 5 in C minor. He worked on it sporadically over the course of three years due to other commissions. Symphony Nos. 5 and 6 were premiered at the same concert in 1808.

Unit 4: Technical Considerations

What makes this piece's famous four-note motif particularly dramatic is the contrast between the urgency of fast eighth notes and the sudden freezing of motion in the sometimes measured (half notes) and sometimes unmeasured (fermatas) long notes. Bow arm techniques needed for a successful execution of this motif include a collé bow stroke for eighth notes and the ability to control bow speed on the long notes. To play a collé bow stroke, a well-balanced bow hold that allows the right-hand fingers to move freely is necessary for lifting the bow off string and setting it back on string. This arrangement employs a wide range of dynamics (*ppp* to *fff*) along with gradual changes in dynamics, such as *crescendos* and *diminuendos*. To bring out dynamic nuances, knowledge of the interplay among bow weight, bow speed, and contact point is needed.

Left-hand techniques needed for successful performance include thorough knowledge of all five finger/tonal patterns, shifting, and knowing the principles of divisi and unison playing. To bring out the full expressiveness of harmonies, an understanding of chromatic harmonic progressions (mm. 98–113) and the ability to tune major/minor thirds and leading tones is needed.

Unit 5: Stylistic Considerations

Collé bow strokes will provide the necessary energy and momentum needed for expressive execution of the "faith motif." Beethoven was the first composer to use extreme dynamics, and players should interpret his dynamic markings with full appreciation. Beethoven was also the first composer to use a metronome, and directors should take his tempo markings with the utmost consideration. The texture of this piece moves between homophonic and polyphonic. Appropriately balancing between the instruments playing the four-note motif and those adding static rhythmic support is important.

Unit 6: Musical Elements

MELODY:

The thematic material of the first theme (mm. 1–11) is organized around the four-note motif that maintains its rhythmic integrity throughout the piece.

four-note motif varies the pitch pattern in four different ways: (1) descending thirds (e.g., mm. 1-3), (2) descending thirds with passing notes (e.g., mm. 7-8), (3) ascending thirds with passing notes (e.g., first violins at m. 73), and (4) with half note before the motif (e.g., mm. 18-19). The thematic material of the second theme (mm. 32-46) is lyrical and consists of legato quarter notes that are sequentially repeated and accompanied by the "faith motif" in the bass line. One strategy that can help students understand the concept of balance is to have them play only eighth notes but sing the rest of their parts.

HARMONY:

Symphony No. 5 ("Allegro") is characterized by harmonic ambiguity. It starts with a C Major chord (m. 2) that is immediately followed by a B minor chord (m. 3). The home key, A minor, is established in m. 5. The bridge from the first theme to the second theme is built on modulations that occur over an A pedal point in the bass line (mm. 14-28). Second theme materials (mm. 30-61) evolve within G Major. The development section (mm. 62-123) starts in G minor, ventures to several minor and major keys, and uses E and A pedal points (mm. 87-97). From mm. 98-119, the harmonies are unstable until the "faith motif" returns in C Major (mm. 123-124). The codetta (mm. 126-136) oscillates between E Major and A minor until a final A minor chord concludes the piece. Tuning chords at cadences, with attention given to leading and resolution pitches, will enhance the transparency and expressiveness of ambiguous harmonies.

RHYTHM:

The meter of this piece is cut-time with a meter change to 3/2 (hemiola) occurring in three measures (mm. 31, 41, and 104). The characteristic "short-short-short-LONG" pattern is the most prevalent rhythm of the piece. Using bow strokes that bring out the energy of this pattern is of great importance.

TIMBRE:

The instrumentation calls for strings, piano, and timpani. The piano doubles various string sections and brings fullness to the sound. It is important that the piano does not overpower the strings and that focus remains on the sound of the string orchestra.

Unit 7: Form and Structure

Form: Exposition-Development-Codetta

SECTION	MEASURE	EVENT AND SCORING
Exposition	1-61	Presentation of the thematic materials of theme 1 in all instruments from mm. 1-13; bridge from mm. 14-29 introduces pedal



SECTION	MEASURE	EVENT AND SCORING
		point in the bass line; short transition in mm. 30–31 to theme 2, with a meter change to 3/2; lyrical second theme is introduced and extended from mm. 32–46; closing materials with clear homophonic texture in mm. 47–61.
Development	62–126	“Faith motif” reemerges in first violin and viola parts; immediate imitation follows by second violins, cellos, and double basses in mm. 62–70; thematically involved section with imitations and sudden dynamic change to <i>piano</i> , <i>pianissimo</i> , and <i>fortissimo</i> over the pedal point from mm. 71–97; rapture of the motif into paired chords with a lot of harmonic instability and dynamic changes from mm. 98–119; transition in mm. 119–122 toward the “four-note motif” that re-emerges in m. 123.
Codetta	127–end	“Faith motif” goes through its final cycle of transformations while growing from <i>pianissimo</i> to <i>fortissimo</i> over the E Major and A minor chords in succession; this final chord sequence confirms the harmonic ambiguity of the piece.

Unit 8: Suggested Listening

Ludwig van Beethoven:

Symphony No. 3 in E-flat Major, Op. 55, “Eroica”

Symphony No. 5 in C minor, Op. 67

Johannes Brahms, Symphony No. 1 in C minor, Op. 68

Unit 9: Additional References and Resources

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