

# Edexcel AoS1: wider listening, part 2

KS4

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### Introduction

In the first part of this two-part resource (*Music Teacher, August 2023*) we began to look at the first two of the four pieces of music suggested by Edexcel for wider listening as part of its GCSE Area of Study 1, Instrumental Music 1700-1820. These pieces are merely suggestions – teachers are free to choose any relevant instrumental works from the timeframe – but they represent a good cross section of the music that students need to become more familiar with in order to understand the style of the prescribed works more clearly.

Last month's two suggested wider listening works, by Handel and Vivaldi, complemented Bach's Brandenburg Concerto No. 5, one of the prescribed works. This month, we'll look at pieces by Mozart and Haydn, deliberately suggested to complement Beethoven's Piano Sonata in C minor, Op. 13, 'Pathétique', the other prescribed work from this AoS. We will consider the context in which each piece was written and take a brief listening journey through it. After each overview and listening guide, there will be a Section A-style listening question, ideas for the Section B question, and some suggestions of related composing work and further listening.

Edexcel's two suggested wider listening pieces from the Classical period complement Beethoven's 'Pathétique' Sonata in several ways.

The first movement of Mozart's popular Piano Sonata in C, K545 (sometimes called 'sonata for beginners' since Mozart intended it for less experienced players) is set out in **sonata form**, the structure found in the first movements of most sonatas, symphonies and string quartets of the period. By Beethoven's time, and largely thanks to him, sonata form had evolved into a more complex structure with adaptations in many aspects such as melodic development, repetition, contrast and key relationships. In Mozart's example, we see quite a subtle, balanced approach which is very handy for students who may not have encountered sonata form much before – but still with some surprises along the way.

Haydn's Piano Sonata in C gives us a taste of the grander approach to the form favoured by Beethoven. Haydn was Beethoven's teacher for a short time and the two became firm friends, the younger Beethoven citing Haydn as one of his strongest influences. In the same year as the completion of Haydn's sonata, Beethoven completed his first three piano sonatas (Op. 2) and dedicated them to Haydn.

Haydn's sonata writing was itself influenced by Mozart, whom he counted as a close friend and admired, and by CPE Bach, one of JS Bach's many sons and himself a prolific sonata composer. Still grieving after Mozart's untimely death (in 1791), Haydn was in London in 1794-5 and wrote this and two other sonatas for the pianist Therese Jansen, who was performing in London on a much larger piano (probably a Broadwood) than those Haydn was used to back home in Austria. It had a wider range of pitch and a bigger tonal range, and Haydn liked it so much that he had one transported back to Vienna. The three keyboard sonatas written for Jansen were the last ones that Haydn composed.

Edexcel recommends the third movement, a quirky and brief Allegro molto packed full of surprises and comic turns, including uneven phrases, sudden silences and shifts to strange keys. Simultaneously fresh but typical of Haydn's often frivolous approach, it's a great movement to introduce students to the immense possibilities a more colourful instrument can offer, setting the scene perfectly for Beethoven's 'Pathétique' Sonata.

Mozart's sonata was written first, however, so we'll begin with that.

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Further context about the wider listening expectations of Edexcel's Appraising paper can be found in part one of this two part resource (*Music Teacher, August 2023*)

## Mozart: Piano Sonata in C, K545, first movement



Mozart in 1789, drawn by Dora Stock during the composer's visit to Dresden

Listen to the Sonata with a live score here: [www.youtube.com/watch?v=I\\_AX4R-d290](http://www.youtube.com/watch?v=I_AX4R-d290)

The literal meaning of the word sonata is a piece of music 'to be played' rather than to be sung (**cantata**). Because of this broad definition, our understanding of the word has evolved over time. In the Baroque period, sonatas were pieces for one or two instruments plus **continuo** (an instrument such as cello, and a keyboard) and called 'solo' or 'trio' sonatas. Domenico Scarlatti wrote more than 500 solo sonatas for keyboard, which were mostly single-movement works, and many other composers – including Bach, Handel and Corelli – wrote solo and trio sonatas.

In the Classical period, the name sonata became associated with the notion of a large-scale work for a solo instrument, usually in three or four movements. Haydn was one of the first to call such works 'sonatas', in the 1770s, and he wrote several in three movements arranged – like his early symphonies – in a fast-slow-fast format.

Most of Mozart's sonatas were in three movements too. The first movement would be in sonata form, the second a slow movement in **binary** or **ternary** form (or sometimes sonata form, or a **theme and variations**), and the third a lively **rondo**. On rare occasions, Haydn added another movement between the slow movement and the rondo, usually a dance-like movement such as a **minuet**, but this became more common in his symphonies rather than his sonatas.

Beethoven made telling contributions to the development of the sonata, writing 32 for the piano and several for violin and cello. His later piano sonatas were seen as early examples of Romantic style. Nineteenth-century composers such as Schubert, Chopin, Mendelssohn and Liszt all wrote sonatas, and the 20th century saw some famous examples of the genre, by composers like Scriabin, Poulenc and Hindemith, for all kinds of instruments.

### Sonata form

Developing out of **rounded binary** form, a popular structure in the Baroque, sonata form became the most common form in the Classical period. Tonally it is a two-part structure, but it has three sections, called the **exposition**, the **development** and the **recapitulation**, and is often rounded off with a **coda**.

Sonata form movements sometimes start with a slow introduction (Beethoven's does, but Mozart's does not), and in the exposition the main thematic material for the movement is presented. These themes are arranged into two **subject groups**, the first in the **tonic** key and the second in a related key, often the **dominant**. Linking the subject groups is a **transition**, and a small **codetta** may finish the exposition, which is usually repeated.

In the development, the thematic ideas heard in the exposition are developed in a variety of ways, which might include altering their character, keys or other elements. Not necessarily all the material is used, and composers might focus on small **motifs** taken from them. This is the central part of the movement and might build up to a **climactic** passage, heralding a return to the tonic for the start of the recapitulation.

In the recapitulation the music of the exposition is repeated but altered. The most common change is that the second subject group appears in the tonic, meaning that the transition may not modulate as it did before. There might be other changes as well – we will encounter a significant one in the Mozart Sonata, for example. The coda is a short section designed to bring the movement to a close, though Beethoven became known for long codas that sometimes introduced brand new themes!

Born in Salzburg, Austria, in 1756, Mozart is widely seen as one of the greatest composers in the history of Western music, and arguably the only one who excelled in all the genres of his day. He was famous during his short lifetime and revered by nobility and public audiences alike. One of two surviving children of a musician named Leopold Mozart, young Wolfgang displayed a prodigious talent for music, and by the age of six had performed in Munich and Vienna for the nobility and imperial court. By ten, he had toured Europe (with his father and sister), performing in all the major cities, meeting eminent musicians, and attracting admiration wherever he went. Mozart was also composing prolifically by this age.

Mozart wrote the Piano Sonata in C, K545 in 1788, when he was 32 years old. His father had died the previous year, which also saw the composition of one of his greatest operas, *Don Giovanni*. Despite his continued success and fame, Mozart and his family (he was married with a young son) had little money to spare and often had to take loans from friends, probably due to a relatively lavish lifestyle that was beyond their means. He also continued to take pupils, though teaching was not something that Mozart particularly enjoyed doing because it interfered with his composition time. In the summer of 1788, Mozart wrote of suffering from depression, but he continued to work and produced his three final symphonies at this time. The K545 Sonata was probably completed in June (it was added to his catalogue at the same time as his Symphony No. 39) but it was not published in his lifetime, and might well have been intended for one or more of his keyboard pupils to play.

### Mozart's style

Since they were written at the same time, a useful exercise would be to listen to first minute or so of Mozart's Symphony No. 39 and the Piano Sonata in C, K545:

- ▶ Piano Sonata in C, K545: [www.youtube.com/watch?v=l\\_AX4R-d29o](http://www.youtube.com/watch?v=l_AX4R-d29o)
- ▶ Symphony No. 39 in E flat, K543: [www.youtube.com/watch?v=rM1LA\\_bngMQ](http://www.youtube.com/watch?v=rM1LA_bngMQ)

Through discussion, ask your students to consider how the two extracts compare in terms of:

- ▶ melody
- ▶ tonality – including modulations
- ▶ harmony
- ▶ structure (the symphony begins with a slow introduction)
- ▶ character

How does the way that Mozart writes for orchestra compare with his piano style?

### A brief listening guide

This graceful, tuneful movement begins with a simple theme in C major, the first subject theme, which is a balanced melody beginning with a rising C major **triad** but evolving into mostly **stepwise (conjunct)** patterns. It is accompanied by that most Classical of patterns, the **Alberti** bass. After simple two-bar question and answer phrases, there is a four-bar **sequence** of semiquaver scales (0:15). This scalic idea then turns into a short transition (0:22), modulating to the dominant, G major, with an emphatic perfect cadence.

There is a bar of left-hand accompanying material, based on **oscillating** notes and an inner **dominant pedal**, with a little **chromaticism** to add colour. Then the second subject theme enters (0:32), a two-bar idea consisting of a falling triad (to complement the rising triad of the first subject) and a decorated pattern, which is repeated, the oscillating dominant pedal ever-present in the left hand. Another four-bar sequence follows (0:39), this time with semiquavers shared between the hands in **contrary-motion** triads taking us through chords of G, C and D major and A minor. A new theme (0:47), initially outlining an A minor triad and heavily decorated, heralds the codetta and we have a protracted **Ic – V – I cadence**, complete with long melodic trill, in G major (0:54). A three-bar **extension** to this cadence adds further decoration and ends the exposition (1:00), which is repeated.

In the development (1:54), Mozart chooses to start with the cadence extension we have just heard, this time in G minor and leading into a modulatory passage (1:58) which includes scales in **dialogue** between the hands. We hear the whole thing again, this time in D minor (2:02), and the scale dialogue becomes a sequence going through A minor (2:09), C major (2:12) and A minor again (2:16), before a perfect cadence takes us, unexpectedly, into F major for the recapitulation (2:19).

Two very interesting points have cropped up here, which do not necessarily fit with expected sonata form practice. One is that Mozart appears not to have used any of the first or second subject material in his 25-second development – it is all built up on the cadence idea from the codetta and a run of semiquaver sequences. The other, even more surprising, is that the recapitulation starts in the 'wrong' key – it should be in the tonic, but we find ourselves in the **subdominant**, F major.

The first subject theme is presented in this strange key, and the scalar sequence follows it as before (2:27). Then, however, Mozart extends the transition and takes us on another journey from F major (2:34) to C major (2:40), to allow the 'correct' key to return. The second subject is in the tonic, as we would expect (2:51), and plays out as it did in the dominant before, with the subtle difference that part of the triadic sequence is shifted to a higher octave (3:02). The coda (3:06) is like the codetta, with the added colour of a diminished 7th chord (3:08).

### A listening exercise

Listen to the first movement of Mozart's Piano Sonata in C, K545, from 2:19 to 3:19 ([www.youtube.com/watch?v=l\\_AX4R-d290](http://www.youtube.com/watch?v=l_AX4R-d290)), and answer the following questions. A skeleton score is provided below.

- 1 Name the key at the beginning of this extract.
- 2 Describe the features of the melody and accompaniment in bars 1-4. Make **three** points.
- 3 Name the melodic device heard from bars 5-12, first in the right hand, and then in the left.
- 4 Describe the accompaniment in bars 17-21. Make **three** points.
- 5 Name the key and the cadence in bars 29-30.
- 6 Give **three** features of the music that place it in the Classical period.
- 7 Underline the word that best describes the type of work from which this extract is taken.

**Sonata**      **Quartet**      **Concerto**      **Symphony**

For Section B practice, you could ask your students to compare this movement with the first movement of the Beethoven Sonata, and evaluate how the two composers use the sonata form structure or develop their themes.

## Haydn: Piano Sonata in C, Hob. XVI/50, 'English', third movement



Portrait of Joseph Haydn from 1791-2 by Ludwig Guttenbrunn

Listen to the third movement of the Sonata with a live score here: <https://youtu.be/VijCE-3YvL8?t=869>

Joseph Haydn was born in Rohrau, Austria, in 1732, and quickly developed strong musical talent, becoming a chorister at St Stephen's Cathedral in Vienna at the age of eight and living in the choir school next to the cathedral throughout his nine years there. On leaving St Stephen's, aged 17, he worked in several musical jobs around Vienna and built a reputation as a composer, teacher and performer.

In 1761 Haydn secured full-time employment at the palace of the Esterházy family in Eisenstadt, near Vienna, spending most of the rest of his career there. He was expected to train the musicians employed by the family, and to compose symphonies, operas, sacred works and chamber music for them to perform. The Esterházy's allowed Haydn time to tour, and by the 1770s, he was well known throughout Europe.

A London-based concert promoter named Johann Peter Salomon contacted Haydn in the 1790s to ask him to write 12 symphonies for performance in a series of London concerts. Haydn made two long trips to London to carry out the work, and the resulting orchestra works – known as the 'London' symphonies – achieved huge success for him. It was during his second London trip that he met Therese Jansen and wrote this keyboard sonata for her – it became known, informally, as the 'English' Sonata.

### Haydn and Mozart

Haydn and Mozart shared a meal together before Haydn's departure for London. Thinking that he was going to be gone for some time, and not getting any younger, Haydn suggested to Mozart that this might be their last meeting. He had no idea, of course, that his prophesy would come true – but because of the younger composer's untimely death.

The two composers were strong influences on each other. A very useful lesson could be spent on comparing their compositional style through studying these two pieces – particularly in the context of the Classical style. Which composer showed more forward-looking tendencies?

### A brief listening guide

This quirky little movement, which goes past at breakneck speed (it's marked *Allegro molto*), comes after two substantial movements – the first an *Allegro* in sonata form, and the second a beautiful *Adagio* in ternary form, set in the subdominant key of F major.

Back in C major, the third movement is full of starts and stops and has a recurring theme, irregularly phrased and containing several little motifs that crop up all through the movement. This theme can easily be seen as a rondo theme, which would be fitting for the final movement of a Haydn piano sonata, but the problem is that Haydn does not stick to rondo 'rules', failing to provide substantial contrasting sections and not remaining in the tonic key for each recurrence of the main theme, which is what would normally happen in a rondo.

The best way to describe the form is ternary, since there are three clear sections arranged in an A (repeated) BA (repeated) format, but with the recurring theme (which we will call the 'main' theme) and motifs from it cropping up in every section. Here is that theme, as it appears at the beginning of the movement:

NB: In some scores of this movement repeat marks are used, but in this YouTube video the repeats are written out in full.

Section A begins (14:29) with the main theme in C major. It is effectively five bars long – many of Haydn’s themes are irregular like this – beginning like a regularly phrased idea but with motif y tacked onto the end. This motif is repeated sequentially, a tone higher, to keep us in C major. The theme then begins to repeat itself, an octave higher, but comes to a pause after three bars, resting on a strange sounding B major inverted triad. Three features of this opening 11 bars become common characteristics of the movement:

- ▶ Sudden chromatic deviations.
- ▶ Pauses.
- ▶ Acciaccaturas (crushed notes).

After the pause, the theme gets going again (14:37) and moves quickly through A minor (via a diminished 7th) into the dominant, G major (14:40). Motif x is repeated and becomes an extended perfect cadence, with motif y inverted underneath (falling 3rds instead of rising 3rds). This cadence comes to rest (14:45), and the whole of section A is repeated.

Section B begins in G major (15:00) with a three-bar chromatic idea based around the dominant chord, and this idea is extended by repeating motif x four times, and moving to the dominant of D minor (15:06). Cascading scales and oscillating semitones characterise this section and we move into D minor, with motif y (inverted) again appearing in the left hand (15:08), until we come to another pause (15:13). Now the main theme begins, in the key of G minor, but it only gets three bars in before another pause cuts it off (15:16).

As if aware that he has started it in the ‘wrong’ key, Haydn begins the return of Section A with the main theme, back in C major (15:17). However, this time motif y is missing (though it was always there, hidden in the left hand!), and a new two-bar idea takes over (15:19), consisting of a spread chord and motif x over a busy left-hand accompaniment. Via another new idea, based around motif x again (15:24), we come to another pause on the dominant (15:28).

The main theme now has two ‘false starts’ – one only two bars long in C minor (15:28), and then another, identical to the part of the original theme that ended on that strange B major chord (15:33). Finally, the theme gets going and we have a repeat of the section from 15:19, complete with the new ideas (15:36). This completes the final A section, along with a little coda (15:44) to underline the perfect cadence in the tonic key. The whole BA section is repeated.

### A listening exercise

Listen to the third movement from Piano Sonata in C, Hob. XVI/50, from 16:22 to 16:35 ([www.youtube.com/watch?v=VijCE-3YvL8](http://www.youtube.com/watch?v=VijCE-3YvL8)) and answer the following questions. A skeleton score is provided below.

- 1 Name the key of this extract.
- 2 Which is the most appropriate tempo marking for this extract?  
**Largo**      **Andante**      **Moderato**      **Allegro**      **Allegro molto**
- 3 Name **three** ways in which Haydn conveys the feeling of excitement in this extract.
- 4 Identify **two** features from the list below that can be heard in this extract.  
**Sequence**      **Repetition**      **Trill**      **Acciaccatura**      **Hemiola**
- 5 What term best describes the texture of this extract?
- 6 Explain why this extract might be called ‘virtuosic’.
- 7 Describe Haydn’s use of the piano in this extract. Make at least **two** points.

For section B practice, you could encourage your students to compare the piano writing in this extract with that of the Beethoven. How did the two composers exploit the pianos at their disposal? Were they both trying to write virtuosic works?

**Related listening and composing ideas**

For further related listening, try the following:

- ▶ Mozart: Piano Sonata in A, K331 [www.youtube.com/watch?v=FZ1mj9IaczQ](https://www.youtube.com/watch?v=FZ1mj9IaczQ)
- ▶ Mozart: Symphony No. 40 in G minor, K550 (a legacy set work!) [www.youtube.com/watch?v=qzBwazj1Oc](https://www.youtube.com/watch?v=qzBwazj1Oc)
- ▶ Haydn: Symphony No. 103 in E flat major ('Drumroll') [www.youtube.com/watch?v=look42Uxpe8](https://www.youtube.com/watch?v=look42Uxpe8)
- ▶ Beethoven: Piano Sonata in A major, Op. 2 No. 2 [www.youtube.com/watch?v=TWzMIlh5Xnk](https://www.youtube.com/watch?v=TWzMIlh5Xnk)

A composition challenge:

- ▶ Challenge **all** students to write a balanced question and answer melody in C major, using triads and/or scales.
- ▶ Challenge **some** students to transpose this melody into the subdominant and dominant keys.
- ▶ Challenge **a few** students to extend this melody into a passage that modulates to the dominant.

**Answers to the two listening exercises**

Mozart:

- 1 F major
- 2 Triadic melody/periodic phrasing/question and answer/trills/Alberti bass/quavers/primary chords
- 3 Sequence
- 4 Oscillating notes/semiquavers/chromatic/dominant (inner) pedal/inverted tonic chord/dominant 7th
- 5 Perfect cadence, C major
- 6 Periodic phrasing; step and leap melodies; simple, homophonic texture; ornamentation; use of scales and triads; functional harmony; tonics and dominants; modulations to related keys; perfect cadences; any other valid points
- 7 Sonata

Haydn:

- 1 C major
- 2 Allegro molto
- 3 Quick tempo/fast rhythms/oscillating accompanying notes/sudden dynamic changes/accents/spread chords/ornamentation
- 4 Repetition, acciaccatura
- 5 (Melody-dominated) homophony
- 6 Similar points to question 3 above!
- 7 Wide pitch range/wide dynamic range/accents/fast notes