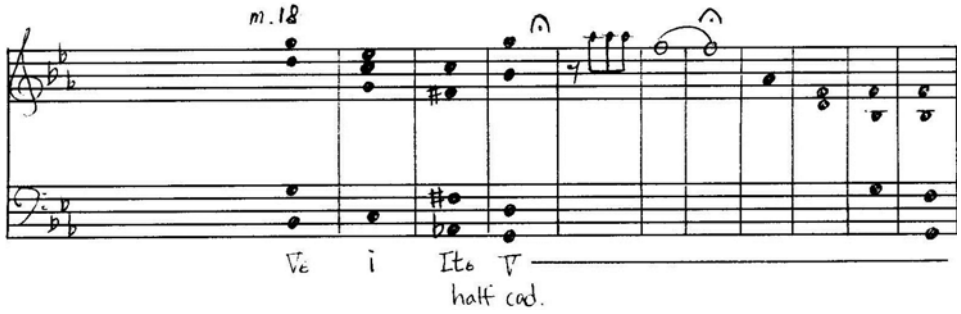
Beethoven Symphony No. 5, 1st mvt
mm. 18-26 and mm. 263-270

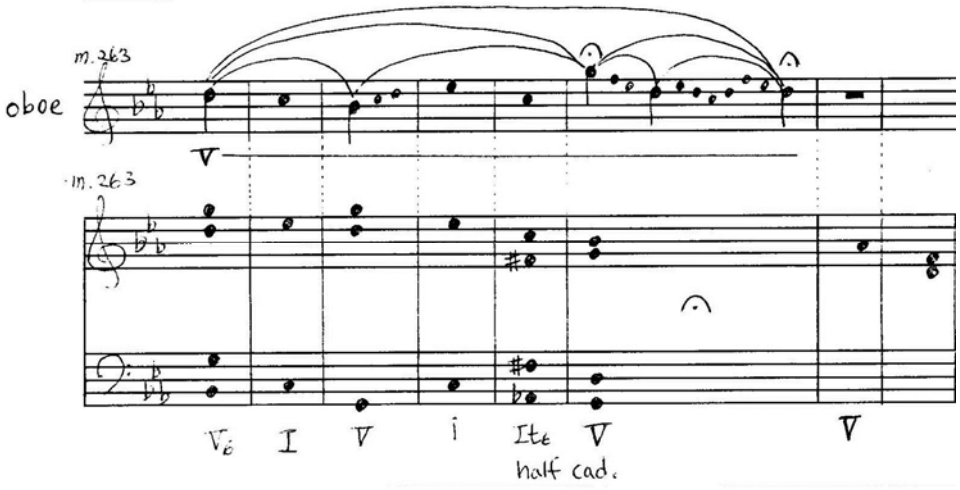
Ah Young Kim

Beethoven uses half-cadence on closing of 1st theme in both of exposition and recapitulation. However, the two half-cadences create different expectation which is based on tendency. There are harmonic and melodic reductions (example 1 and 2).

Example 1 mm. 18-28



Example 2 mm. 263-270

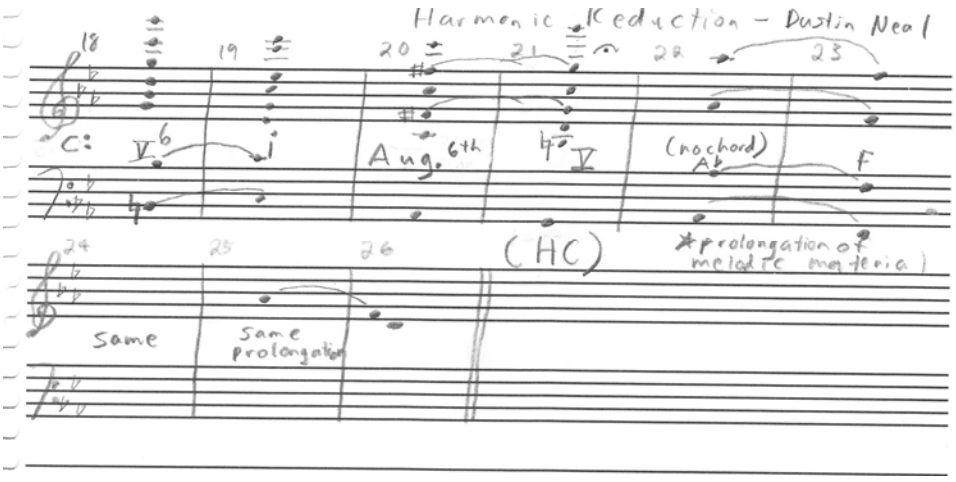


In example 1, Beethoven makes listeners to expect something after half cadence with fermata (m. 21) although they do not know exactly what they want. And then soon Beethoven suggests a main motive (Ab-Ab-Ab-F) for three measures (mm. 22-24) which prolongs dominant chord, so it is resolved quickly and leads transition.

The second example is different from the first. Of course listeners have expectation after half cadence since they already have a pattern of the first example. Although it also has half cadence, oboe gives a different expectation. The oboe melody is on huge dominant and it makes listeners to expect tonic chord after oboe's last note (D) with fermata (m. 268) since it is normal to expect resolution after tension, based on the harmonic process tendency (V-I). So we are expecting 'G-G-G-Eb' which is tonic on c minor. However, unexpectedly there is no tonic (resolution) and still dominant (Ab-Ab-Ab-F). Therefore, it makes ambiguity and tension.

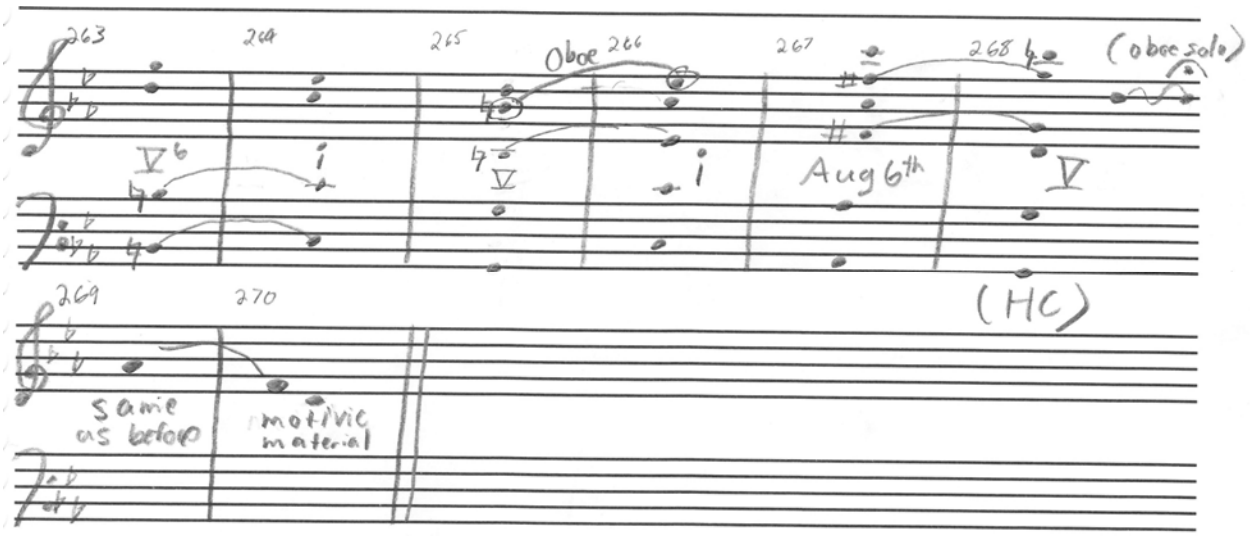
The following examples from the first movement of Beethoven's *Symphony No. 5* are almost identical. Example 1a and Example 1b possess the same location in the progression of the first theme, with the first example occurring during the exposition and the second example occurring during the recapitulation. A side-by-side comparison of these two musical moments allows the listener a peek into the rhetorical style of Beethoven: how do these two examples differ and what was Beethoven trying to resolve by making these changes? See Example 1a below:

Example 1a: a Reduction of mm. 18-26 of Beethoven, Symphony no. 5 in C minor



I would argue that the oboe is Beethoven's "agent of change"- there are two examples of new material that belong to the oboe in Example 1b that could provide a more resolved harmonic motion. See Example 1b below:

Example 1b: a Reduction of mm. 263-270 of Beethoven, Symphony no. 5 in C minor

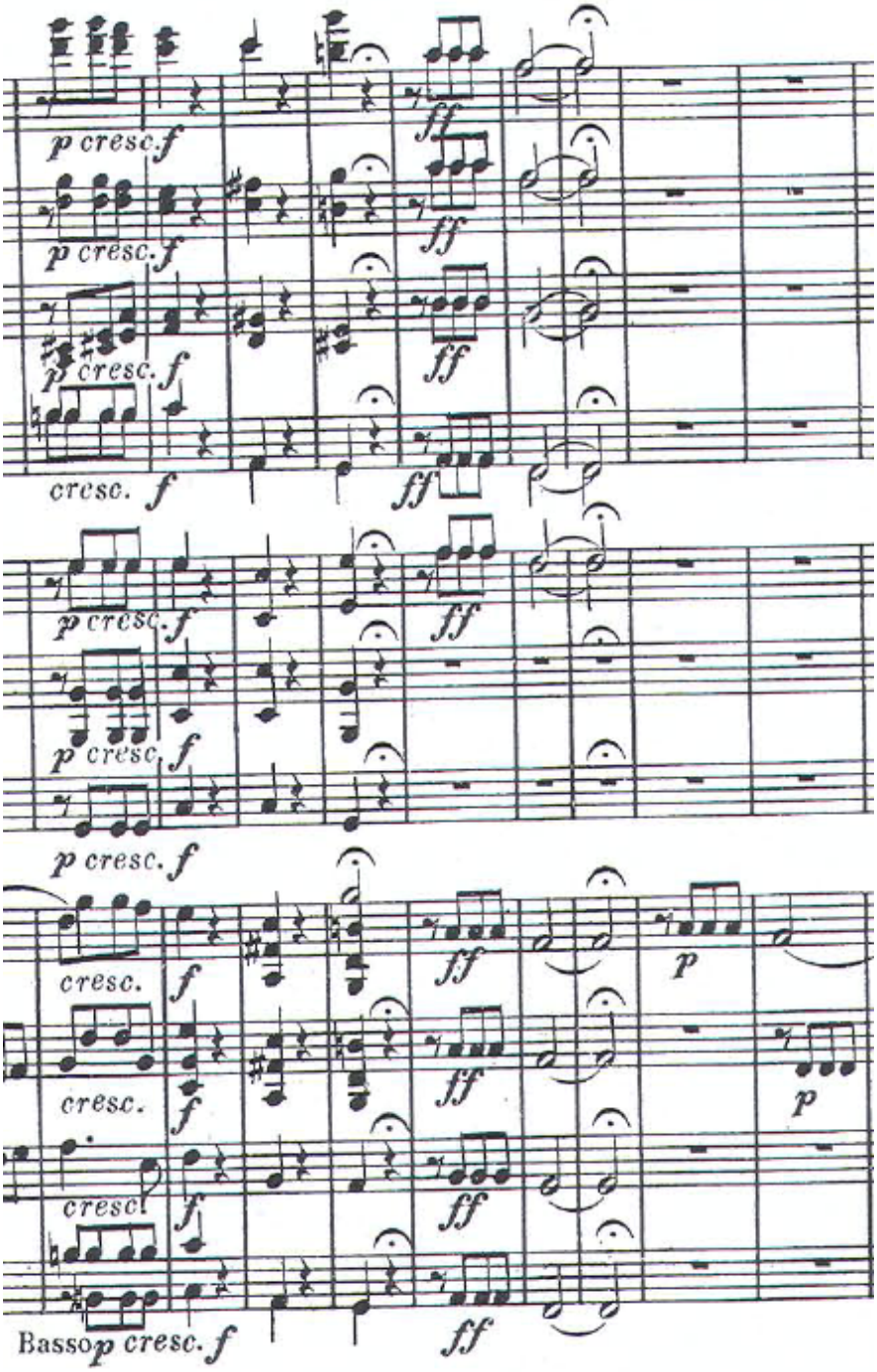


For the purpose of this brief analysis, it seems most appropriate to start at the point of the half cadence- m. 21 and m. 268 respectively. By virtue of a loss of feeling time and prolongation of the dominant, the fermata provides the point of highest drama. The appearance of this fermata in m. 21 is simple, without frill or ornament. Measure 268's fermata has a crucial addition- the oboe solo that moves around the notes of the dominant with many passing tones. It is reasonable to assume that this oboe solo reveals a clear intent of the composer to prolong this feeling of the dominant, perhaps to "ground" the listener more clearly in its sonority. This type of rhetorical device was popular with other composers of this time period. For example, Mozart's *Clarinet Concerto K. 622* uses a very similar device- when the first theme reappears in the recapitulation the clarinetist plays a brief cadenza that also highlights the notes of the dominant.

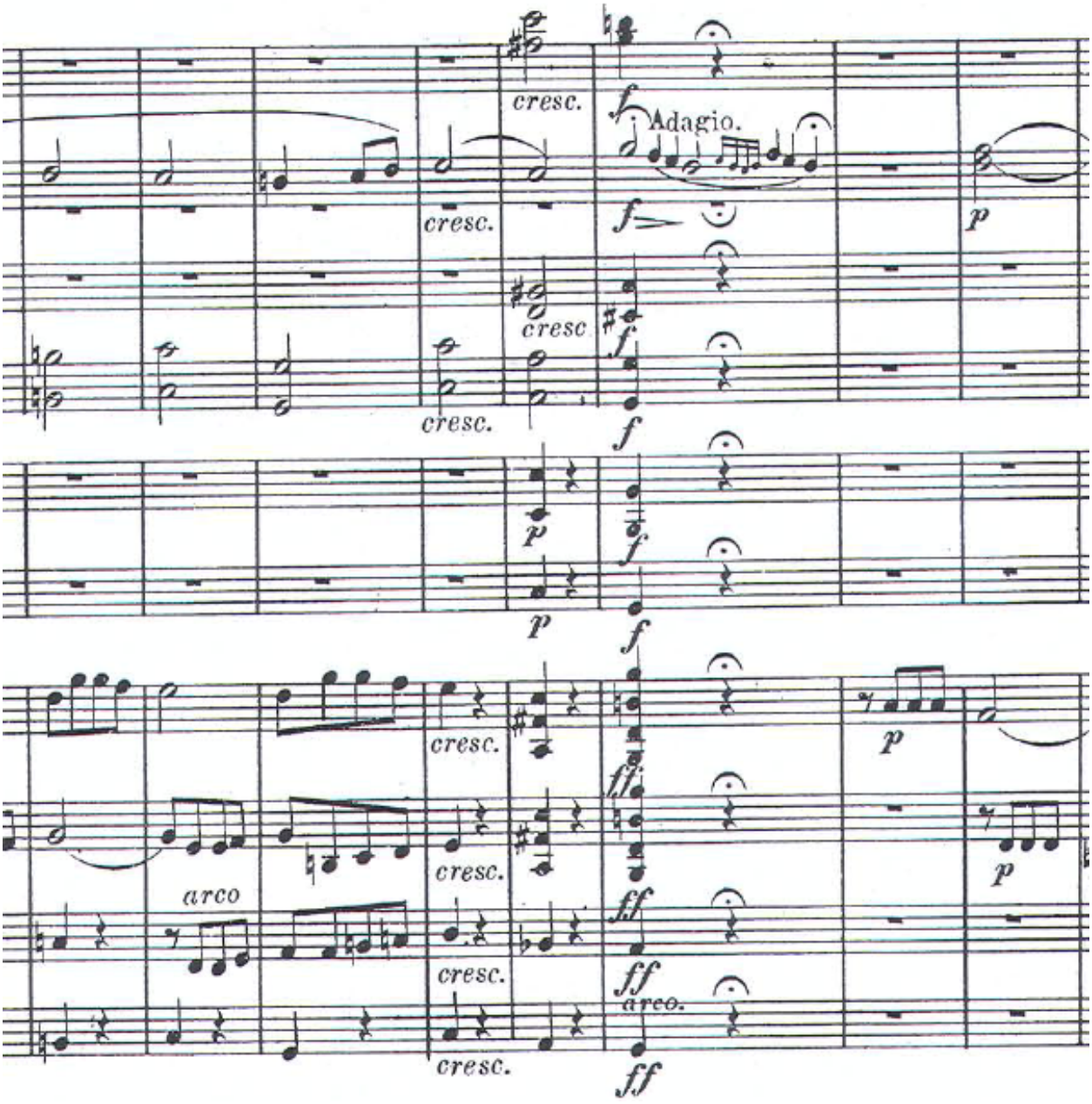
The oboe also has new material in mm. 265-266. Starting on the leading tone b natural, it uses ascending passing tones to move up to e flat in m. 266. Looking back at Example 1b's counterpart, mm. 18-19, there is not a similar melodic line. The clarinet

ascends in arpeggios, but this line is lost in the richness of the scoring and does not appear to stand out. The oboe's new material in mm. 265-266 occurs with sparse scoring in higher voices, and tends to stick out of the texture.

Example 1a: (mm. 18-26)



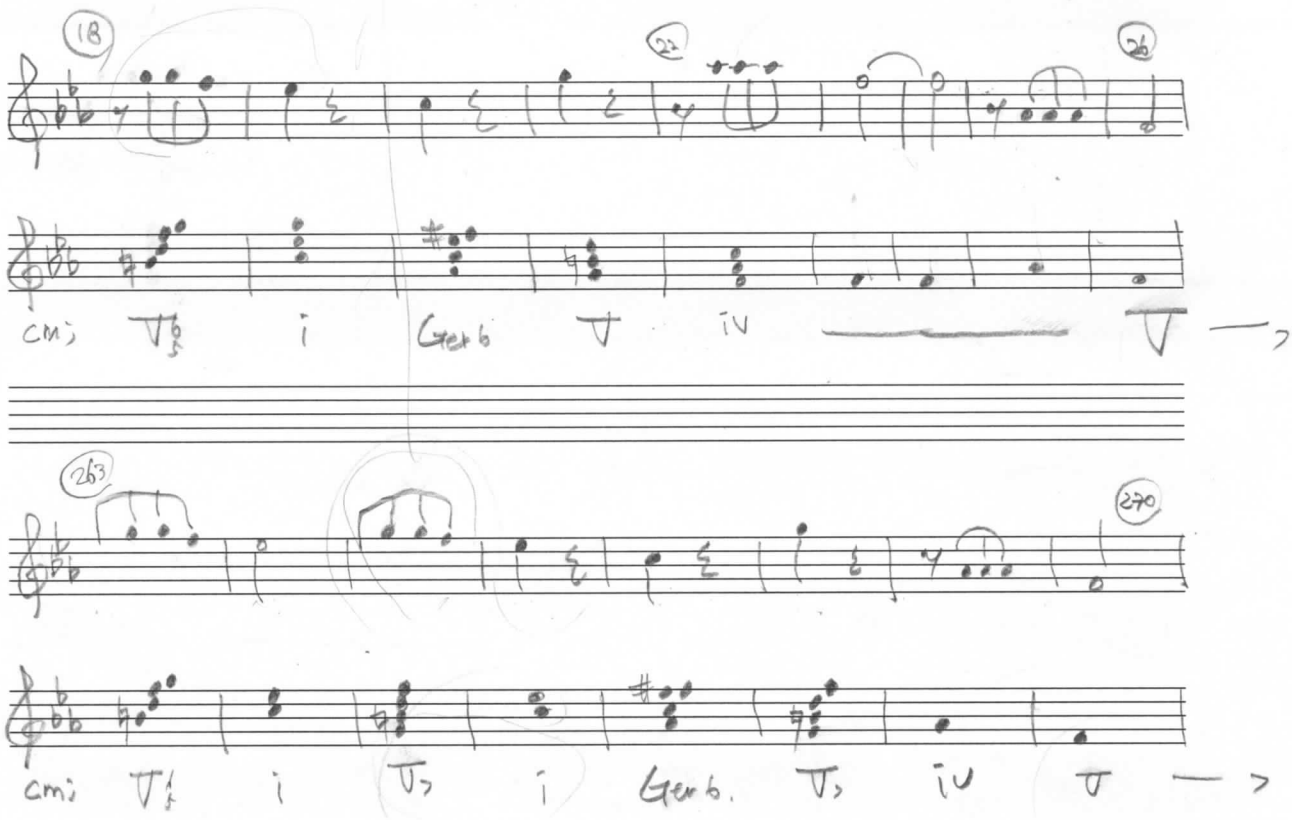
Example 1b: (mm. 263-270)


cresc.
Adagio.
cresc.
cresc.
cresc.
arco
arco.

Analytical Techniques II, MUTH 5360
Dr. Schwarz, Spring 2013
Chul Woong Chang

In the beginning of the first area of the exposition from Beethoven's Symphony no. 5, three string parts play and exchange one theme, and bassoon and cello parts play the baseline. At the measure no. eighteen, all instruments harmonically join for the theme, and it is very strong. Beethoven emphasizes the basic theme one more time before first transition. This first area of the exposition is very strong with full orchestra and full sound such as a strong judgment. Otherwise, there are two different moods move together in the first area of the recapitulation. It seems like Beethoven extends the baseline with several instruments, and only two violin parts start to play the theme in the beginning for the first area of the recapitulation. Instead of that all instruments join for one theme at measure no. eighteen, the other instruments gradually join the theme except oboe part. Beethoven uses a beautiful melody of oboe instead of emphasizing the basic theme with full orchestra. Listeners could expect that the music goes to a different mood when they hear the oboe's melody line at measure no. 268. However, it starts with the same transition after the first area of the recapitulation. It is hard to expect the oboe part at measure no. 268. At the point of the measure, listens should feel nostalgia rather than strong judgment. This oboe part could be a small gap of emotion or structure between the first area of recapitulation and the transition.

Jihyun Lee



Instead of using a German 6th after the main thematic material on the dominant tonic motion (mm. 18 to 19), Beethoven extended the dominant and tonic motion (mm. 263 to 266) over a contrapuntal melody on the oboe. Because of the fermata and harmonic progression (Ger6 to dominant) on mm. 21, the main thematic figure on mm. 23 to 24 works as opening material of the transition to the 2nd theme. However, the repeated extension over the oboe's contrapuntal melody on mm. 263 to 266 delays the end of the first thematic section of recapitulation until the fermata on mm. 268. Also, the instrumentation and harmonic progression suggests that Beethoven uses the first entrance of the brass instruments as a strong half cadence of the first thematic section and takes the brass off except for the horns to open the transition to the 2nd theme on mm. 22. On the other hand, he does not present the brass until the German 6th to dominant on mm. 267 to 268 to clearly emphasize the half cadence on 268.

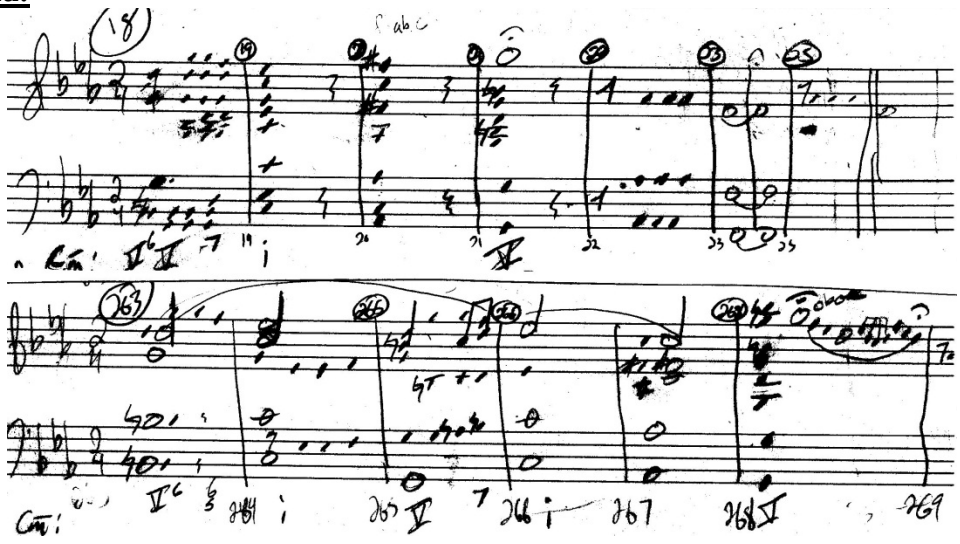
MUTH 5360
Dr. Schwarz
Beixi Gao

According to the harmonic reductions of both parts, the beginning of the recapitulation is an exactly repeat of the closing phrase of the exposition. This embodies a typical principal of sonata form. The very interesting difference between these two sections is that instead of having the first violins to strongly suspend the G on the gigantic dominant chord at mm.21, Beethoven this time completes ending of this phrase at mm.268 with a short cadenza-like phrase by a tender oboe solo, which stretch the dominant down to supertonic. The music effect of this change totally refreshes our ears and, for a moment, overturns the furious character of the closing phrase of the first area of the exposition. Thus, it does not only resolves the power that has been accumulated since the ending of the development in an unexpected way, which still does not lead to the ground, but also creates an similar mysterious atmosphere for the following phrases of the recapitulation. Moreover, this change tactfully contrasts the closing phrase of the first area of the exposition with that of the recapitulation.

Jesse Orth
Analytical Techniques 2
February 20, 2013

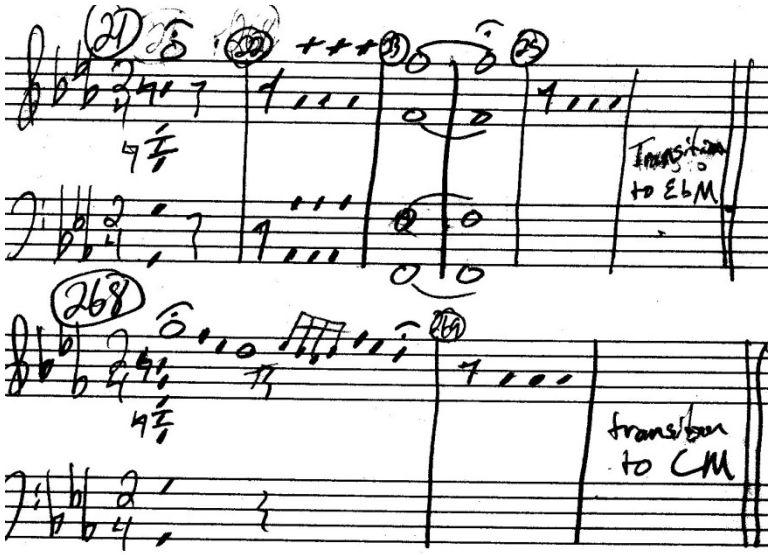
This brief essay will investigate two different ways in which Beethoven handled the same material in measures eighteen through twenty five and again in 263 through 269. In these two nearly identical sections from the first movement of Beethoven's fifth symphony, there are two major differences worth discussing. The first major difference involves the filling of a structural gap in the texture of the first phrase group. The first phrase group starts in measure six with repetitions of the four note motive over a structure of tied long notes. These long note values along with the dynamic marking give the section a more subdued and legato texture than the accented opening measures. In measure eighteen, four measures before the end of an expected sixteen measure phrase group, the texture suddenly changes. This unexpected interruption of the texture constitutes a structural gap that is not filled until the same figure repeats starting in measure 253. As seen in example 1a, the completion of the same sixteen measure phrase group is accompanied by sustained long notes through the same harmonic figure in measures 265-267.

Example 1a:



This continuation of the texture established in both measure six and 253 completes the structural gap created in measure eighteen. Interestingly the material directly following the chord in measure twenty one and 268 serves the same purpose. Following measure twenty one an accented restatement of the opening motive connects the end of phrase group one to the transition material while in measure 268 a legato oboe solo connects this phrase group one to the transition. In both cases the transition material is in the same legato style as the first phrase group, thus making the legato oboe solo a much more stable way to connect the two sections. The pitches of this same material, in measures twenty two and 268, constitutes the second major difference between these two iterations of this material. As seen in example 1b, the pitches represented in measures twenty two and three are Ab and F while in measure 268 a progression from G to D is shown.

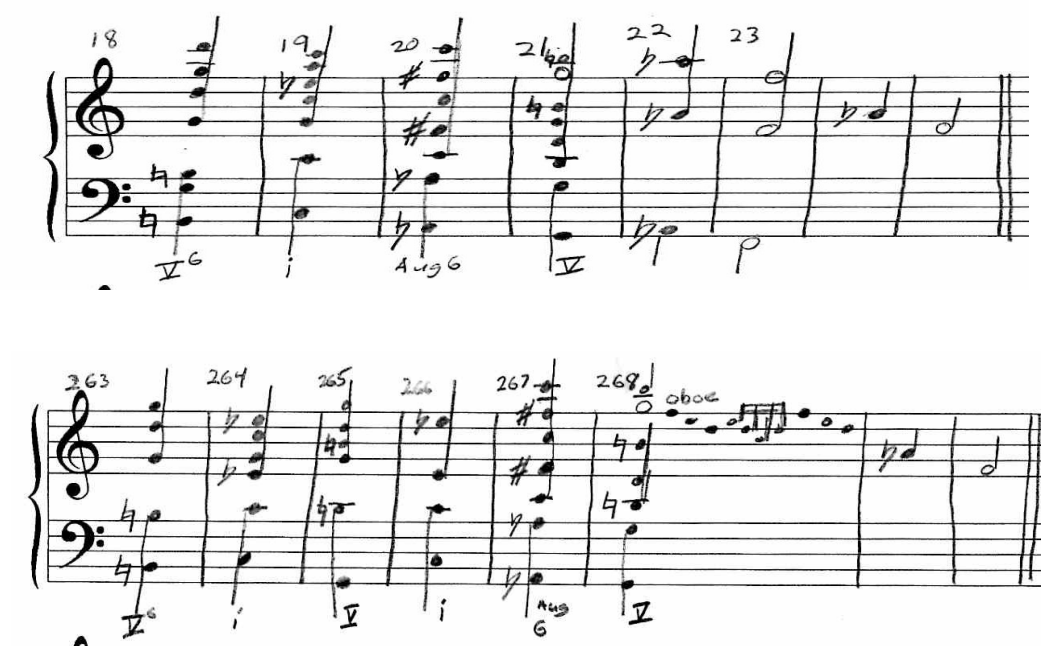
Example 1b:



These two different sets of pitches lead to the exact same statement of the transition material, started by the first violin in both cases, measure twenty five and 269. While the transition material starts the same in both cases, the pitches preceding each iteration foreshadow the eventual resolutions of the transitions. In the first iteration the pitches Ab to F lead the transition to the key of Eb major while in the second iteration the pitches G to D lead the transition to C major. This is a pivotal moment in the form because the transition to C major successfully fulfills the sonata form expectation of the recapitulation to stay in the tonic key area.

Trevor Duell
MUTH 5360

In the first movement of Beethoven's Fifth Symphony, the listener is treated to clearly discernible and balanced form. Musical material in found in the various parts of the exposition (area 1, transition, area 2, and closing) is also found in corresponding sections of the recapitulation. One such moment of correlation is found in measures 18-26 and 263-270:

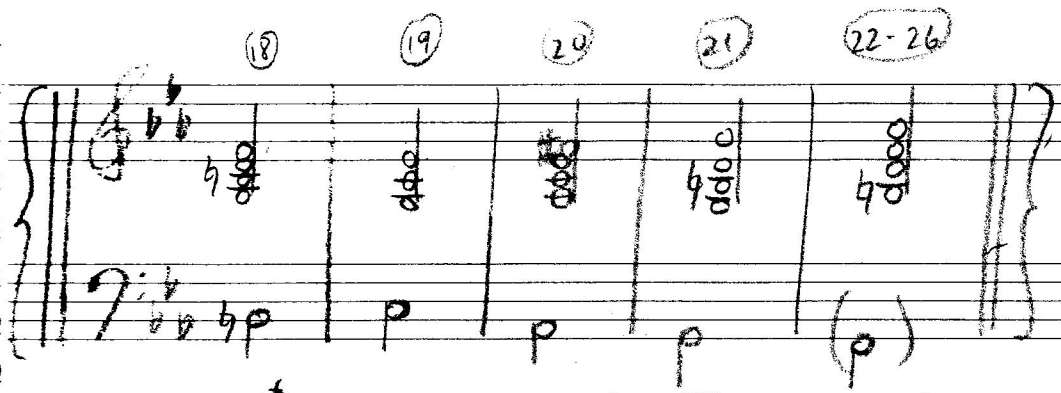


Both sections are nearly identical. Beethoven, however, plays with the listener's expectations in the second passage. What was first heard as a G in the violins (m. 21, marked as a half note) is now expanded into an oboe cadenza in the subsequent corresponding passage (m. 268). This passage which is first heard as a point of tension in the exposition is expanded and resolved by the oboe in the recapitulation.

Beethoven 5 (I)

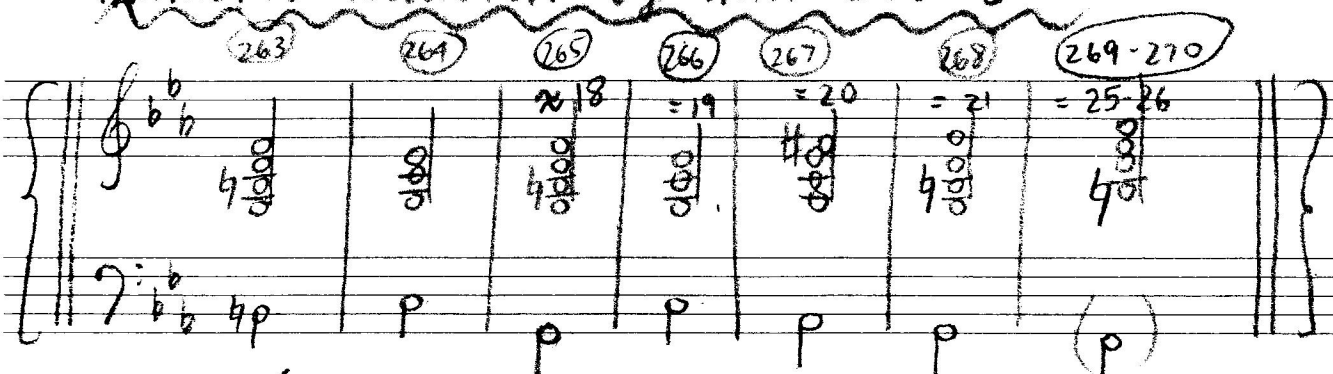
vassileva

harmonic reduction of mm 18-26



c: V^{6}_{5} i German6 V vii^{07}

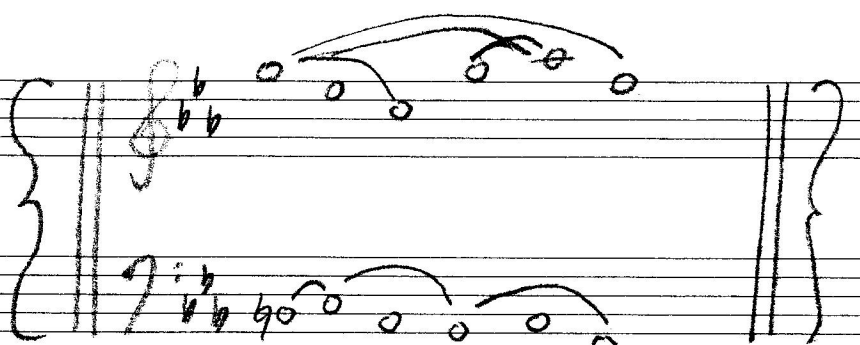
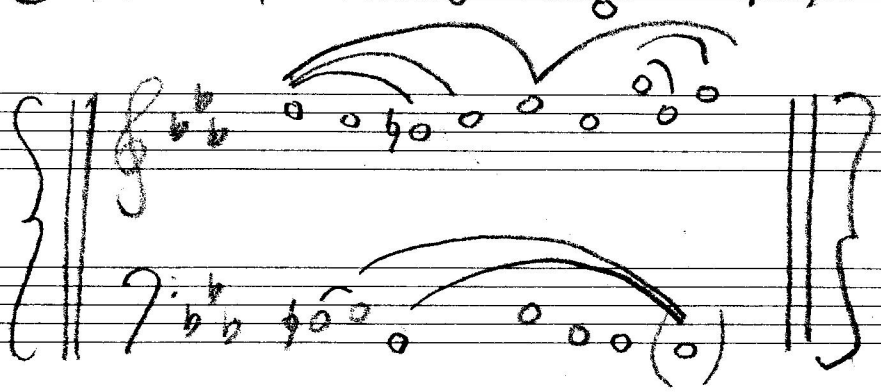
harmonic reduction of mm 263-270



c: V^{6}_{5} i V^{7} i German6 V vii^{07}

melodic reduction

mm 18-26



mm 263-270