



QUEENSLAND
SYMPHONY
ORCHESTRA
CONNECT

Beethoven, Piano Concerto No. 1 (Op.15) Elgar, Symphony No. 2 (Op.63)

Learning Resource

Australian Curriculum Links: Years 7–10

Queensland Senior Curriculum Links: 11 & 12

Suitable for music specialists and general classroom teachers

LISTEN, READ AND UNDERSTAND

A Shorter taster!

Just the 4th movement of Elgar's
Symphony No. 2 performed by London
Symphony Orchestra
Sir Simon Rattle Conductor

[4th movement](#)

Note: Timings will vary as all conductors and soloists
develop their own style and ways of performing this work.

READ

[Beethoven Piano Concerto No.1](#)
[1st Movement](#)

[Beethoven Piano Concerto No.1](#)
[2nd Movement](#)

[Beethoven Piano Concerto No.1](#)
[3rd Movement](#)

[Elgar Symphony No.2](#)

A score is the written music.
The conductor follows the score.

The parts for the musicians to play are
extracted from this document.

Follow the written score while
listening to the music.

LISTEN

See the orchestra and the conductor in action

[Beethoven Piano Concerto No.1](#)
[Auckland Symphony Orchestra](#)
Australian, Jayson Gillham, piano

[Elgar Symphony No.2](#)
[London Symphony Orchestra](#)

Timings in this resource are taken
from these recordings.

UNDERSTAND THE TERMS

A CONCERTO is a composition for a solo instrument and accompanied by an orchestra.

The **Concerto** form began in the Baroque era and often featured singers as the soloists. The piano became a popular solo instrument in the classical and romantic eras. Composers write concertos for all types of solo instruments and orchestra. When performing, the soloist stands or sits in front of the orchestra.

A CADENZA is a section of a concerto where the soloist plays without the orchestra.

A feature of a concerto is the **Cadenza**. In the early Baroque Era, the soloist themselves actually composed their own cadenza but in more recent times the composer writes this passage.

A cadenza was used to showcase the skills of the soloist and it appears near the end of one or more movements.

The orchestra members can be seen to sit back and relax while the soloist shows off their virtuosity to the audience. To let the orchestra and conductor know that the cadenza is coming to an end, a trill is included in the melody to indicate for the orchestra and conductor to be ready to play again.

A SYMPHONY is a large-scale composition for full orchestra usually in 3 movements in the Classical era and 4 movements in the Romantic era.

Often the first and last movements are lively and fast and in Sonata form.

The second movement is usually a contrast tempo (slow), dynamics, mood and orchestra texture. The third movement of a four-movement symphony is often a dance style in triple time such as a scherzo or minuet and trio.

The orchestra members can be seen to sit back and relax while the soloist shows off their virtuosity to the audience. To let the orchestra and conductor know that the cadenza is coming to an end, a trill is included in the melody to indicate for the orchestra and conductor to be ready to play again.

UNDERSTAND THE TERMS

The **SONATA** was the standard form of the Classical Era and continued throughout the Romantic and into the 20th century.

A sonata consists of three main sections:

Exposition: The main themes are introduced.

Development: The themes are then developed using techniques such as changes of key, rhythm, texture, orchestration and the parts of the themes can be elaborated, inverted and varied in style and length.

Recapitulation: The main themes return in the original key.

An **Introduction** and a **Coda** can also be added to begin and end the work.

RONDO – A B A C A D A E A Coda

Theme A begins followed by any number of new themes (B,C,D,E, etc.) but always with theme A returning between each section. A Coda completes the work. A song with verses and a chorus can be considered in Rondo form.

RONDO SONATA - A B A C A B A Coda

Two themes are introduced – Theme A then Theme B and Theme A returns. Section C is then a development of these themes and moving to other keys before the Themes A B and A return to complete the work. This follows the sonata form of exposition, development and recapitulation.



Beethoven, Piano Concerto No. 1 Op.15

BEETHOVEN PIANO CONCERTO NO. 1 – INSTRUMENTATION

Strings

Violin 1
Violin 2
Viola
Cello
Double Bass

Woodwind

Flute (x 2)
Oboe (x 2)
Clarinet (x2)
Bassoon (x2)

Brass

French Horn (x2)
Trumpet (x2)

Percussion

Timpani

Solo Instrument

Piano

Compare the orchestra of early Beethoven and later Elgar (see slide 14). Beethoven is using a standard classical era orchestra.

The only brass instruments are 2 horns and 2 trumpets as the trombone had not yet been invented.

In the second movement some instruments are excluded (flute, oboe, trumpet and timpani) to create a more delicate lighter orchestral texture.

The number of strings will also be less to balance with the number of woodwind and brass instruments.



LUDWIG VAN BEETHOVEN - COMPOSER PROFILE

Ludwig Van Beethoven was born in Bonn, Germany in 1770 and died in 1827. As a composer and pianist, Beethoven began in the Classical era and was instrumental in moving into the Romantic era.

He studied composition from Joseph Haydn who firmly sat within the classical era, but was part of the transition into the Romantic era with his creative use of harmonic structures, strong rhythmic features and use of newly invented instruments such as the piano and trombone.

Beethoven's hearing began to deteriorate in 1800 and he became almost completely deaf by 1814. Despite being deaf, his Symphony No.9 was one of the first works to feature trombone as part of the orchestra and a full choir.

Beethoven composed 9 symphonies, 5 piano concertos, chamber music, piano sonatas, many other concerti for solo instruments and one opera, Fidelio.

For more detail of the life of Beethoven use [Wikipedia](#).



Ludwig van Beethoven (1770 – 1827)

German

Classical era

Composer and Pianist

BEETHOVEN PIANO CONCERTO NO. 1 - OVERVIEW

Beethoven composed this work in 1795 aged 25. The work was then revised in 1800 and published in 1801.

The Piano Concerto consists of three movements:

- | | | |
|----------------------------|--------------|--|
| 1. <i>Allegro con brio</i> | C Major | <i>Can vary from 14 to 18 minutes depending on which cadenza is chosen</i> |
| 2. <i>Largo</i> | A flat Major | <i>10 minutes</i> |
| 3. <i>Rondo</i> | C Major | <i>9 minutes</i> |

Even though this work was published as Beethoven's first piano concerto it was his third composition in this genre. Before this concerto Beethoven, in 1788, composed a work that was then published as Piano Concerto No.2 later in 1801 and he had composed another piano concerto that was never sent to the publisher.

Piano Concerto No.1 was nearer the beginning of his composing career and this can be seen in a more "Mozart" and "Haydn" style of composition in the traditional Classical era Sonata form however Beethoven's harmonic style is already evident.

Three cadenzas have been composed from which to choose to perform. They vary in length and difficulty. It was originally expected that the piano soloist would compose their own cadenzas to showcase their skills and virtuosity. German pianist Wilhelm Kempff, Canadian pianist Glenn Gould and, as late as 1996, German Lars Vogt composed published cadenzas for this work.

OVERVIEW: THE PIANO

The **Piano** is a stringed keyboard instrument and was invented in Italy around 1700. The predecessor of the piano was the **Harpsichord**, also a stringed keyboard instrument, however when the key was pressed the string was plucked by a mechanical device. This did not allow for much change in dynamic range (volume). The harpsichord was very popular in the Baroque era.

The difference with the piano was that a hammer was used to hit the string when the key was pressed. The dynamic difference between very soft and very loud was possible depending on how the player pressed the key. The player could press the key lightly and the hammer would hit the string softly creating a softer sound or press the key strongly and the sound would be loud.

The full name for a piano is Pianoforte (soft-loud in Italian) and this is usually shortened to piano.

With the development of the piano enabling more volume from the instrument, the size of the orchestra could also be increased and so the Classical and then Romantic compositions became more lush, bigger and more dynamic than compositions of the baroque era.

You might see grand pianos where the strings lay horizontally behind the keyboard, and upright pianos where the string lay vertically behind the keyboard to save space. There are now electric pianos/keyboards where the hammers and strings have been replaced by electronic circuits to connect the key to the sound.



BEETHOVEN PIANO CONCERTO NO.1 - FIRST MOVEMENT

Allegro con brio – Lively and Fast and with spirit

Key Signature C major

Second exposition is in the dominant key of G major. The development begins in E flat major then C minor before the recapitulation returns to C major.

Form Sonata Form

As well as using sonata form, this movement includes an orchestra and piano exposition, a cadenza, and a coda.

Time Signature Common time with 4 beats per bar

Theme A

Violin 1 – bars 1-16

Allegro con brio.
TUTTI.

4 note motif which is heard throughout the Concerto

Theme B

Violin 1 – bars 49

CADENZA

- There are three options of the cadenza which vary in length and difficulty. The cadenza in the recording is 6 minutes in length.
- Listen for Themes A and B, how they are developed and then, when they return in the recapitulation.

LISTEN

FIRST MOVEMENT

0:00	Exposition	
	Theme A	Strings
0:35		Orchestra
1:27	Theme B	Orchestra
3:06	Solo Piano	Virtuosic material
3:27		Theme A
4:25		Theme B
6:41	Development	Orchestra
7:30		Piano
9:51	Recapitulation	
13:09	Cadenza	Piano only
18:08	Coda	
18:28	Finish	

BEETHOVEN PIANO CONCERTO NO.1 - SECOND MOVEMENT

Largo – Slow

Key Signature A flat major

This is an unusual choice as traditionally the 2nd movement is in the sub-dominant or the dominant key.

Form Ternary - A B A

Time Signature Common time in 2

LISTEN FOR

- The piano begins the movement playing the theme, while the strings play the 4-note motif from the first movement.
- The clarinet is featured, often playing a duet with the piano.
- The very slow tempo (speed) of this movement.
- Listen for the pedal A flat notes in the coda reinforcing the unusual key (27:05).



A snippet of the orchestral score for the second movement. It includes parts for Clarinet in Bb, Bassoon, Horn in E-flat, Piano, Violin I, Violin II, Viola, and Cello/Bass. The tempo is marked 'Largo'. A blue arrow points from the text 'Theme played by the piano' to the piano part. Another blue arrow points from the text '4 note motif' to the piano part. The piano part is marked 'SOLO.' and 'pp'.

LISTEN

SECOND MOVEMENT

Exposition

18:54	Section A	Piano and orchestra
20:18		Clarinet solo
21:38	Section B	Piano and winds
23:43	Section A	
26:13		Clarinet solo
26:28	Coda	
27:53		Clarinet and piano duet
29:36		Finish



Clarinet

The clarinet is a member of the woodwind family using a single reed in the mouthpiece to create the sound.

BEETHOVEN PIANO CONCERTO NO.1 - THIRD MOVEMENT

Rondo – Allegro scherzando – Lively and fast in a dance like style

Key Signature C major
Form Rondo Sonata - ABACABA with coda and two cadenzas
Time Signature 2/4 - 2 beats per bar

LISTEN FOR

- Piano opens with the main theme and then is repeated by the orchestra.
- B sections are in G major (Dominant) then C major
- C section is in A minor (relative minor)
- Two short cadenzas – at 36:15 and 38:06
- Listen for the melody being played in the left hand (bass) of the piano and answered by the right hand at 30:57 and at 35:29
- Finish – piano finishes quietly, there is a slow oboe solo, but the orchestra is loud and triumphant sounding to finish.

Allegro.
SOLO.

Theme played by the piano

LISTEN

THIRD MOVEMENT

29:40	Section A	Piano
29:58		Orchestra
30:15	Section B	
30:57		Theme 2 oboe
31:51	Section A	Theme A piano
32:08		Theme A orchestra
32:32	Section C	
34:08	Section A	Theme A piano
34:26		Theme A
orchestra		
34:42	Section B	
35:08		Theme 2 oboe
35:29		Melody left hand
piano		
36:15	Cadenza 1	Piano only
36:57	Section A	
37:09	Coda	
38:06	Cadenza 2	Piano only
38:18		Slow oboe solo
38:26		Orchestra
38:31	Finish	



Elgar, *Symphony No. 2* Op.63

ELGAR SYMPHONY NO. 2 – INSTRUMENTATION

Strings

Violin 1
Violin 2
Viola
Cello
Double Bass

Percussion

Timpani
Snare drum
Bass drum
Tambourine
Cymbals

Compare the orchestra of early Beethoven (see slide 6) and later Elgar. The Romantic era orchestra is much larger with a larger string section, full woodwind, brass and percussion sections.

Instruments such as cor anglais, bass clarinet, contra bassoon, trombone and tuba and other percussion instruments are included to create the intense emotion and full harmony of the Elgar's music and that of the Romantic era.

Woodwind

Piccolo (1)
Flute (x 2)
Oboe (x 2)
Cor Anglais (English Horn)
Clarinet (x2)
Bass Clarinet
Bassoon (x2)
Contra Bassoon

Harp (x 2)



Brass

French Horn (x4)
Trumpet (x3)
Trombone (x3)
Tuba



ELGAR - COMPOSER PROFILE

Edward Elgar was an English composer born in 1857 and died in 1934. He was able to make a career out of being a musician, teaching, conducting, composing and performing.

Elgar is known as a Romantic era composer but spanned the transition period to 20th century era of music.

Elgar was very patriotic and his work revived the popularity of English music. Some of his best known works are very patriotic and programmatic in style such as *Pomp and Circumstance* and *Enigma Variations*.

Elgar was born into the era where photography had been invented and so there are photos of the composer at the keyboard. The gramophone, the microphone and the ability to record sound had also been invented. Elgar himself, conducted some of his works live between 1914 and 1925 while being recorded.

Other works by Elgar:

[Pomp and Circumstance](#)
BBC Proms Orchestra

[Enigma Variations, Op.36: IX. \(Nimrod\)](#)
Queensland Symphony Orchestra

Edward Elgar (1857 - 1934)

English composer
Played piano, organ and violin
Romantic era



ELGAR SYMPHONY NO. 2 - OVERVIEW

Symphony No.2 in E flat Major Op. 63 was composed in 1911 and Elgar himself was the conductor at the premiere in London in May 1911.

Elgar dedicated this work to King Edward VII who had died the year before. This work was composed when the Romantic era was transitioning into the era of the 20th Century.

The symphony has been scored for a large orchestra as had developed during the romantic era. His use of harmony was lush and moved in tonality to almost total ambiguity, evening using chromaticism and whole tone scales.

The themes which occur in the first movement reappear in the Rondo and and finale, this is a feature of the more story telling (program music) nature of Romantic music.

The Symphony is approx. 1 hour in length and consists of four movements:

1. *Allegro vivace e nobilmente* Lively and very fast in a noble style
2. *Larghetto* Slow but not as slow as largo
3. *Rondo* a piece that begins with a refrain (A) and alternates with new themes (B, C, etc)
4. *Moderato e maestoso* a moderate speed in a majestic style

ELGAR SYMPHONY NO. 2 - FIRST MOVEMENT

Allegro vivace e nobilmente - Lively and very fast in a noble style

Key Signature E flat major
Form Sonata Form
Time Signature 12/8 12 quaver beaters in a bar

The first movement is the longest at 17 minutes.

Large intervals with upward leaps

Allegro vivace e nobilmente. (con ardore) in tempo (♩ = 92)

Dynamics – forte and fortissimo

The image shows a musical score for the first movement of Elgar's Symphony No. 2. It features two staves of music. The tempo is marked 'Allegro vivace e nobilmente. (con ardore) in tempo (♩ = 92)'. There are dynamic markings of 'f' (forte) and 'ff' (fortissimo). A box labeled 'Large intervals with upward leaps' points to a specific melodic line. Another box labeled 'Dynamics – forte and fortissimo' points to the overall dynamic level. The score is divided into sections labeled 'L.' and 'A.'.

LISTEN FOR

- Large intervals with upward leaps in opening theme called the **"Spirit of Delight" theme**. The title of the theme came from a poem by Percy Shelley. Listen for the theme repeating during the movement.
- The 1st theme is played *forte* (loud). In contrast the 2nd theme is played *Pianissimo* (very softly).
- The development begins with the **Ghost Theme** in the violins. The Ghost theme returns in the 3rd movement.

LISTEN

FIRST MOVEMENT

Exposition

0:00	1st Subject "Spirit of Delight" theme
2:20	2nd Subject
6:42	Development Ghost Theme
12:47	Recapitulation 1st subject
13:34	Transition
13:53	2nd Subject
18:25	Coda
20:13	Finish

24 poco meno mosso

Dynamics pianissimo

The image shows a musical score for the 24th measure of the first movement. The tempo is marked '24 poco meno mosso'. There are dynamic markings of 'pp' (pianissimo) and 'dim.' (diminuendo). A box labeled 'Dynamics pianissimo' points to the overall dynamic level. The score is divided into sections labeled 'div.' and 'ten.'.

ELGAR SYMPHONY NO. 2 - SECOND MOVEMENT

Larghetto - Slow but not as slow as largo

Key Signature C minor

Form Sonata Form

The movement varies from Sonata form as it does not have a development section. The exposition introduces the themes, recapitulation returns the themes and coda completes the movement.

Time Signature 4/4 4 crotchet beats per bar

Known as a funeral march dedicated to King Edward VII who had died the year before.

LISTEN FOR

- Theme 1 - 7 bars in length (rather than the normal 4,8 or 16 bar phrases).
- Listen for the funeral beat of chords on beats 2 and 4 at bar 8 and in the recapitulation (see next page)
- The movement ends very very softly.

LISTEN

SECOND MOVEMENT

20:40	Exposition - Introduction
21:23	1 subject Trumpet
23:10	Transition
24:02	2nd subject Strings
28:28	Transition in F major
29:08	Recapitulation in C minor Oboe melody
30:48	2nd Subject
35:09	Coda clarinet melody
37:02	Finish

Violin I Theme - 1st subject

Larghetto. (♩=60)

The image shows a musical score for Violin I, labeled 'Theme - 1st subject'. The tempo is 'Larghetto.' with a metronome marking of ♩=60. The score begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first bar is marked 'pp' (pianissimo). The melody starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 'p' (piano). Performance instructions include 'div.' (divisi) and 'unis. ten.' (unison tenuto). The score ends with a fermata over a final note.

ELGAR SYMPHONY NO. 2 - SECOND MOVEMENT

Larghetto – Slow but not as slow as *largo*

The ominous funeral sound is created with:

- The use of the oboe playing the melody
- The orchestra playing chords on the 2nd and 4th beats of the bar
- Dynamic of the orchestra is very soft. (*Pianissimo pp*)

The image displays a page of a musical score for the second movement of Elgar's Symphony No. 2. The score is written for multiple instruments, including strings, woodwinds, and brass. The oboe part is highlighted with a blue arrow pointing to the melody. The orchestral accompaniment is also highlighted with a blue arrow pointing to the chords on the 2nd and 4th beats of the bar. The score is marked with a dynamic of *pp* (Pianissimo) and includes the instruction *Espress (molto rubato part of it)*. The page number 79 is visible at the top left and bottom left of the score.



LISTEN

SECOND MOVEMENT

20:40	Exposition - Introduction
21:23	1 subject Trumpet
23:10	Transition
24:02	2nd subject Strings
28:28	Transition in F major
29:08	Recapitulation in C minor Oboe melody
30:48	2nd Subject
35:09	Coda clarinet melody
37:02	Finish

ELGAR SYMPHONY NO. 2 - FOURTH MOVEMENT

Moderato e maestoso - a moderate speed in a majestic style

Key Signature E flat major
Form Sonata form
Time Signature 3/4

LISTEN FOR

- The 1st subject theme comes from the first movement and is introduced by the Bass Clarinet and the Bassoon. In the Recapitulation the theme returns in the cello.
- All are lower pitched instruments.



Clarinetto basso (Bb) *pp con dignità a2*

Fagotto 1/2 *pp con dignità*

- Coda sees the return of the “*Spirit of Delight*” theme from the opening of the 1st movement but is played slower and by the woodwinds.

168 *p dolciss.*

LISTEN

FOURTH MOVEMENT

44:55	Exposition 1st subject
46:13	transition
47:35	2nd subject Bb major (dominant)
49:02	Codetta
49:15	Development (in a fugue)
53:26	Recapitulation theme in cello
54:31	transition
55:57	2nd subject returns
57:59	Coda
58:31	<i>Spirit of Delight</i> theme returns
1:01:55	Finish quietly with a pause

CURRICULUM LINKS YEARS 7 TO 10

This resource responds to the following aspects of the [Australian Curriculum Years 7–10](#)

- Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music (ACAMUR097)
- Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making

Peoples (ACAMUR098)

- Evaluate a range of music and compositions to inform and refine their own compositions and performances (ACAMUR104)
- Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, and consider music in international contexts (ACAMUR105)

CURRICULUM LINKS YEARS 11 AND 12

This resource responds to the following aspects of the Queensland Curriculum 11- 12

Designs (Unit 1), Innovations (Unit 3), and Narratives (Unit 4) units of the Queensland Curriculum & Assessment Authority Music General Senior Syllabus.

2. Explain the use of music elements and concepts

When students explain, they present descriptions and reveal relevant facts of music elements and concepts in repertoire or music sources.

4. Analyse music (Units 2,3,4)

When students analyse, they examine and consider the constituent parts and the relationship between music elements, concepts and stylistic characteristics.

7. Interpret music elements and concepts

When students interpret, they shape music elements and concepts in performance of music.

8. Evaluate music to justify the use of music elements and concepts (Units 2,3,4)

When students evaluate, they make judgments about the ideas and concepts evident in music in relation to purpose and context, examining and determining the value or significance of music from various perspectives. When students justify, they give valid reasons or evidence to support a viewpoint, response or conclusion.

CURRICULUM LINKS YEARS 11 AND 12

1.2.2 Underpinning Factors

Literacy To understand and use Music content

- Breaking the language code to make meaning of Music language and texts
- To analyse and evaluate Music content:
- Drawing conclusions about the purpose and audience of Music language and texts
- Analysing the ways language is used to convey ideas and information in Music texts

Numeracy Identifying the specific mathematical information in the learning area

- Structural thinking, e.g., the mathematical structures of scales and scale patterns, chords and musical form
- Fractions, e.g., lengths of notes or note values
- Transformation geometry, e.g., repetition, sequence, transposition, inversion
- Groups, e.g., chords and note groupings
- Use of symbols as visual representations of concepts, relationships and quantities
- Shape recognition, e.g., the different shapes of notes indicating beat length.

21st Century Skills

- Critical Thinking – analytical thinking, problem-solving, reflecting and evaluating
- Communication – using language, symbols and texts
- Personal and Social Skills – ethical (and moral) understanding

1.2.4 Pedagogical and conceptual frameworks

Reverse chronology for historical understanding

- Understanding how knowledge of historical art forms and practices helps develop an understanding of contemporary music.

CURRICULUM LINKS YEARS 11 AND 12

1.2.5 Subject matter

Music elements and concepts

Duration	Beat and pulse, metre, accent and syncopation, tempo, rhythm
Expressive Elements	Dynamics, contrast
Melody	Melodic patterns, melodic shape and contour, motif, range and register
Harmony	Consonance and dissonance, chord progressions
Tonality	Keys and modes, scale forms, modulation
Structure	Repetition, contrast, treatment of thematic material, multi-movement structures
Texture	Homophony, polyphony, linear and vertical arrangement, voicing
Timbre	Instrumentation, instrumental techniques and devices, register

Compositional devices

Accompaniment	Orchestration, rhythmic accompaniment, pedal, harmonisation
Contrast	Modulation, inversion
Development	Call and response, countermelody
Subject/Theme	Word painting, motif
Unity	Repetition, imitation, sequence
Variation	Harmonic change, diminution, augmentation

Contexts, styles and genres

Context	Students consider how purposeful manipulation of music elements influences the communication of music ideas to create representations of ideas, emotions, events, and cultural perspectives.
Genre/Style	Music that adheres to a shared tradition, set of conventions or common characteristic or quality.

Elements of Music	Foundation to Year 2	Years 3 and 4	Years 5 and 6	Years 7 and 8	Years 9 and 10
Rhythm	Beat and rhythm Fast/slow Long/short	Tempo changes ostinato	Compound metre	Time signature Rhythmic devices - anacrusis, syncopation, ties and pause	Regular and irregular time subdivision Triplet, duplet Motif, Augmentation/ diminution
Pitch	High/low Pitch direction Pitch matching Unison	Pentatonic patterns Melodic shape Intervals Treble clef and staff	Major scales Pitch sequences, arpeggio, riff, Bass clef	Minor scales Key and key signatures Major/minor chords Ledger lines	Tonal centres, Modulation Consonance/dissonance Chromaticism
Dynamics & Expression	Forte, piano	Dynamic gradations <i>pp</i> to <i>ff</i> Legato & staccato	Staccato, legato accent	Dynamic gradations Articulations relevant to style	Rubato, vibrato, ornamentation
Form and Structure	Introduction Same/different, echo patterns, repetition Verse, chorus, round	Question & answer Repeat signs Binary (AB) form Ternary (ABA) form	Theme, motif Phrase Rondo (ABACA) form ostinato	Repetition and contrast Theme and Variation Verse chorus, bridge	Motivic development Sonata form Interlude, Improvisation
Timbre	How sound is produced Every voice and instrument has its own sound	Recognise orchestral instruments by sound In isolations and in combination	Acoustic and electronic sounds Voice and instrument types	Recognise instrumental groups	Identify instruments by name and sound production.
Texture	Melody Accompaniment Drone	Patterns occurring simultaneously	Contrast within layers of sound	Layers of sound and their role. Unison, homo/ polyphonic	Horizontal/vertical layers countermelody
Creating	Creating sounds using voice and instruments				
Performing	Playing instruments in groups.	Rhythms	Playing and reading melodic and rhythmic excerpts		Sing and play in two or more parts
Responding	Moving to beat and rhythms	Respond to the stories.	Historical context		Awareness of ensemble



QUEENSLAND SYMPHONY
ORCHESTRA

CONNECT

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Tim Fairfax Family Foundation provides capacity support for Queensland Symphony Orchestra's Community Engagement and Education to ensure they can continue to engage rural, regional, and remote communities.

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