

Discuss Berlioz's use of tonality, structure, and tempo, metre and rhythm in Symphony fantastique, movement 1

Sense is a little messy here.
Symphonie Fantastique was composed in 1830 (later revised) by Berlioz and ^{conveys, depicts?} describes the story of ^{protagonist?} the feeling of unrequited love - in this case it was about the actress Harriet Smithson, who Berlioz had seen in a Shakespeare production in 1827. It is a programme symphony which embraces Romantic ideals, departing away from the conventions of the sonata forms of the classical period which is very much reflected in Berlioz's use of tonality, structure and tempo, metre and rhythm.

Berlioz's use, unlike his harmony, a mostly classical conventional emphasis of tonic and dominant tonalities. However he ~~tests~~ his union is largely functional. Beginning in C minor, at bar 17 it changes to the tonic major, C major, before returning back to G minor in bar 24. This is a conventional relationship of, which was often used in the classical period. However, ~~the~~ Berlioz's we are reminded of Berlioz's ^{more} ~~phase~~ away from ^{these} ~~more~~ sonata forms, as the tonality is ~~often~~ frequently ^{observed} obscured by chromaticism in the melody and harmony - in bar 28 there is a ^{move to} E flat major ^{to} in bar 42 the piece modulates to Ab major and this is followed by a long tonic pedal in bar 46. This ^{is indicative of} reflects how Berlioz ^(is) embracing Romantic ideals. The use of the tonic pedals also show how Berlioz's uses harmonic devices, like pedals and cadences in order to confirm modulations to new tonalities. Indeed this was a method used by ^{Baroque,} both classical and romantic composers ^{alike}. For example ^{Baroque} in there are long tonic pedals in Vivaldi's concerto in D minor (1st movement) and in Schumann's Schumann's Piano Trio in G minor (in recapitulation). After much chromatic movement, C major is reached in bar 61 and perfect cadence establishes the key in bars 110-111. Although a bit After a bridge passage in Ab major, there is a conventional move towards G major, the dominant

Rebate to
Sonata
Form?

tonality for the second subject at bar 150. However D# in the melody means more is ~~reflected~~ inflections of E minor (relating minor) at bar 155 - again this reflects how Berlioz's idea of departing away from the classical period. The development section starts in G major, however like many other Romantic development sections, this is a particularly ~~an~~ chromatic section of the piece, which obscures tonality. Three perfect cadences in bars 240-247 confirm G major as the tonality. In bar

An example would be useful here.

Perhaps worth bringing up Sonata Form in here?

It's here!

329 there is a move to C major and other more ambiguous and chromatic movement, there is a conventional return to C major for the end. Most strikingly, the move to G major in the recapitulation show how Berlioz fails to strongly follow the conventions of the Sonata form. ~~does not compare?~~ ~~then is predominant?~~ ~~structure?~~

Excellent link.

Indeed Berlioz's use of structure ~~and vice versa - largely embraced?~~ which is ~~structure?~~ quite important in shaping tonality, stretches the conventions of sonata form and weaves the idée fixe and ideas within it to convey the artist's dreams and passions. Typical of the time, the structure is sonata form, preceded by a slow introduction.

Reference to the programme? Great example

Indeed no slow introduction, which ~~also~~ repeats a motif and a signing phrase helps to prepare for the exposition, with an introductory techno (bars 64-71) which includes the 'passions' no rhythmic idea is brought in. A long and slow introduction can similarly be seen in Tchaikovsky's Romeo and Juliet etc

Again, excellent articulation of this idea.

Overture - Fauré Laurence's non-phonic dramatic forms no slow introduction, followed by a first Subject. ~~Contrary~~ As expected Berlioz presents an exposition which includes a first and second subject. There then is a development section in which no idée fixe is developed in various ways - this ~~use of~~ structural feature of a melodic development has the important effect of reminding us of Berlioz's obsession with Smithson. The second subject appears unusually in the development section G major (no home key)

was not usual for the development section). This ~~reminds~~ ^{reminds} the
the recapitulation is conventionally started in the tonic
but ~~is~~ unconventional for the sonata form, the second subject
appears at 311, in G major in the cellos. Berlioz men
utilises a long coda which feels like a development section
due to the fragments of melodies that appear. However as with

Beethoven's long codas (like in Symphony No. 5), it lacks
the movement in the horn key after much chromatic
writing. Indeed Beethoven was a significant influence upon
Berlioz. It then ends with a 'Religiosamente' section (bars
351 to the end) which features plagal cadences to suggest

religion and church. The ~~whole~~ homophonic and ~~notably~~ ^{notably} music texture
has the effect of creating a contrasting ending to the artist's dreams
and passions. The ~~great~~ ^{great} ~~debate~~ ^{debate} about the beginning of the coda reflects
how ~~unusually~~, whilst the sonata form ~~generally~~ ^{generally} is the headline
feature of Berlioz's ~~use~~ of structure, he certainly does not stick
to the conventions.

Throughout the movement, rhythms are ~~used~~ ^{used}
highly varied. ~~throughout~~ ^{throughout} and the tempo changes frequently.

Indeed Berlioz's ~~use~~ of tempo, theme and rhythm are ~~quite~~ ^{quite}
important in contributing towards a sense of unease and uncertainty, at
times surging forward with conviction and at times ~~working~~ ^{working} to recede into
the background. Indeed it begins with a slow introduction, which
had become more frequent in the late classical symphony. In this

introduction ~~the~~ rests and rests with notes are used to fragment the
melodic line with silence which has the effect of creating a feeling
of uncertainty. Indeed in Schumann's ~~WLB~~ ^{WLB} Symphony No. 1 'Spring' there is
an extended slow introduction which also includes fragments of melodic
ideas, feels somewhat ~~stuckness~~ ^{stuckness} and is reminiscent of Symphonie

Fantastique. Though in 4/4, the milder opening ~~g~~ has the effect of
giving a sense of a slow compound time as if the music is

Effective use of Indeed!

Reference Berlioz's faith?

novel interpretation

description of the reverent dream-like introduction

like introduction would have

helped this point.

Be careful not to overuse 'Indeed'!

Clear headline

Great interpretation

Again, you're doing a great job of following the point-effect-context/WL structure

Interesting idea

Check other Beethoven examples for rhythmic effects

What Romantic example(s) could you use for phrase lengths?

It would be worth considering a different structural approach given the question.

fading asleep. Indeed later in the introduction, six 8th notes and sextuplets are alternated with simple time semiquavers, which are overlaid to create cross-rhythms. This has the effect of creating a sense of uneasiness that will increase throughout the movement. In later on in the exposition (bars 107, 133 and 135), tuplets are used for an emphatic effect. Berlioz also uses means the effect of an anxious heartbeat (to reflect his obsession) via separating pairs of quaver notes by rests, or augmenting melodic lines to crotchets (bar 120) and replacing quavers by rests. Indeed these pulsating rhythms accompany the idée fixe which itself is characterised by an anacrusis, a simple dotted rhythm and tied minims that emphasises emphasis the second beat in the bar. The pulsating rhythms are reminiscent of the four-note motif in the first movement of Beethoven's 5 (which also reflects creative persistence) whilst the a the emotions of the protagonist and their unrequited love is reflected in the languished sighing of the idée fixe. In contrast to the regular pulsating quaver, syncopated are present to disturb the metre of the movement (bar 410). Irregular phrase lengths, with in the second subject, also have a similar disorientating effect.

Overall, Berlioz uses structure and tonality and employs various tempo, metres and (especially) rhythms in order to convey his the obsession and how he has and its uncertain nature.

25/30

What went well:

This is excellent - a well-written essay, which follows the given structure on both small and large scales. Very thorough and thoughtful

Even better if:

Some more wider listening examples, including a paradigmatic Baroque form and an unconventional example

Next steps:

(eg. Mozart 40; Beethoven Pathétique)

→ Check mark scheme and add WL examples.

→ Add evaluative conclusion.