



MUSICAL ELEMENTS



Structure:

- sonata form
- slow movement forms, e.g. theme and variations
- minuet and trio
- scherzo
- rondo, sonata-rondo.

Texture:

- monophonic
- homophonic
- polyphonic
- imitation
- counterpoint.

Tonality:

- major/minor
- related keys and their function.

Timbre:

- instrumental tone colours
- playing techniques
- articulation.

Harmonic language:

- diatonic, functional
- primary, secondary
- inversions, pedals
- cadences
- 7th chords
- circle of 5^{ths}
- modulation
- tonicisation
- chromaticism, suspensions.

Tempo, metre and rhythm:

- simple and compound
- all note and rest lengths
- syncopation, hemiola, dotted, triplets
- performance terms and speeds.

Expressive use of dynamics:

- Terms from *pp* to *ff*, accents, *sfz*, signs, symbols.

Melody and thematic development:

- phrase structure
- sequence, conjunct, disjunct, passing note
- fragment/expand
- augmentation and diminution
- transposition
- ornamentation.



Instruments and orchestra

- make-up and role of all sections (strings, woodwind, brass, percussion)
- use and decline of basso continuo
- strings dominate at first, wind and brass used to fill in harmonies and textures
- features of natural brass, limited range
- development of woodwind, more prominent role
- limited use of percussion, timpani
- standard Classical orchestra
- advances in instruments and effects.

Social and cultural changes

- patronage, later giving way to private and public commissions; writing for posterity
- rise of middle class; interest in learning
- public concerts, audiences.

Organisation

- sinfonia (from opera overture), early works, 3 movements, including some of Mozart's
- 4-movement plan: 1st= fast, sonata-allegro, often sonata form; 2nd= slow, often theme and variations; 3rd = minuet and trio; 4th = fast, often rondo or sonata-rondo.

Musical language

- reading and writing treble and bass clef notation, scales, arpeggios
- key signatures up to 5 sharps and 5 flats
- chords and chord symbols
- vocabulary and terminology associated with symphonic music.

Styles

Early Classical involves:

- Galante: clear, melody and accompaniment; periodic phrasing
- Empfindsamer: sensitive, emotional; use of appoggiaturas, chromaticism, slow
- Mannheim: orchestral effects such as 'crescendo', 'Rocket', 'Roller', 'sigh'; dramatic use of orchestra; pedals
- Sturm und Drang: dramatic, contrasts, minor keys, chromaticism, syncopation
- Mature and late Classical, early Romantic: synthesis of above; no basso continuo, 4 movements, clear, balanced in form and content.

Composers and works

- Stamitz (eg. Symphony in D)
- CPE Bach (e.g. Symphony in E minor)
- Haydn (any of his c. 104 symphonies, but good to get a spread, early to late, e.g. nos. 2, 26, 31, 44, 47, 49, any of Paris and London symphonies)
- Mozart (any of 1-41; spread advised, e.g. 25, last 4, 38 to 41)
- Beethoven (any of 1-9, covering early [no 1], middle [nos. 2-8], late [no 9])
- Schubert (any of 1-8/9)
- Mendelssohn (Symphonies no 1, 3, 5).