

Sgoil Ghàidhlig Ghlaschu Ceòl Àrd Ìre

Musical Forms and Styles Classical and Romantic

Name:

Class:

Section:

Teacher:



This unit of work involves studying the main musical forms, features and concepts associated with **Classical** and **Romantic** music.

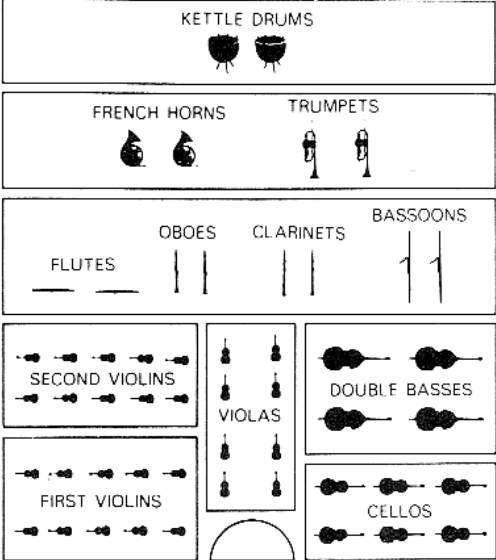
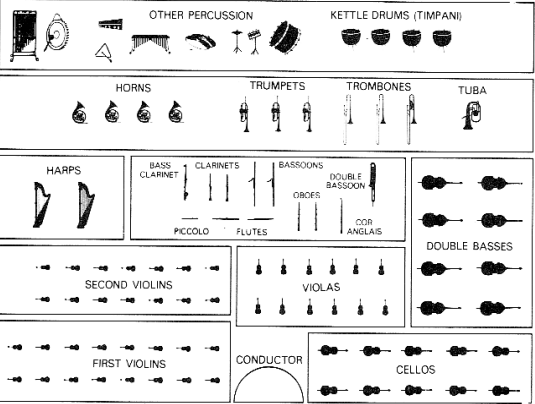


This sign indicates a short excerpt of music to illustrate a particular musical feature or style.

Classical and Romantic Music - Summary

The **Classical** period was roughly from 1750-1810. A common characteristic of **Classical** music is “graceful” melodies, in clear-cut and balanced phrases. **Classical** music was often **homophonic**, with an emphasis on the elegance and beauty of melody. Popular instrumental forms of the **Classical** period included the **symphony**, **concerto** and **string quartet**. The **orchestra** in the **Classical** period now featured the addition of the flute, oboe, the recently invented clarinet, and the bassoon, along with a couple of French horns.

The **Romantic** period was roughly from 1810-1910. Common characteristics of **Romantic** music include chromaticism, expression of emotions and large orchestral forces. Popular forms of the **Romantic** period included **opera**, **programme music**, **symphonic poem**, **lieder** and **song-cycles**.

Style or Period	Important composers	Musical features and concepts
<p style="text-align: center;">Classical (1750-1810)</p> 	<p>Clementi Haydn Mozart Beethoven</p>	<p>Symphony Concerto Alberti bass Piano Ternary form Cadenza Sonata Form 1st subject 2nd subject Exposition Development Recapitulation Minuet and Trio Emphasis on structure Shorter, clear-cut, phrases</p>
<p style="text-align: center;">Romantic (1810-1910)</p> 	<p>Beethoven Berlioz Chopin Schumann Liszt Mendelssohn Wagner Verdi Brahms Tchaikovsky Grieg</p>	<p>Scherzo Rubato Wide dynamic range Chromatic harmonies Lieder Song-cycle Symphony Concerto Expression of emotions Programme Music Symphonic poem Idée fixe Leitmotiv Opera Nationalism</p>

Musical Forms

A piece of music, just like a story, a play or a film, needs to have a beginning, a middle and an end.

There are two simple forms that composers often use to structure a piece of music. One is called **Binary** and the other is called **Ternary**.

Binary Form (AB)

A piece of music in **Binary Form** divides into two clear sections. We generally refer to these sections as **section A** and **section B**. Each section is often repeated.



Listen to this **Classical** Minuet by Mozart (composed at the age of five) and answer the questions below. Look out for the two sections; **A** and **B**:

1. This piece is in the key of _____.
2. The rhythmic device at the beginning of the piece is a/an _____.
3. The accidentals in **bars 5 and 6** indicate that the music is _____ to the _____ key.
4. In the recording you will hear an ornament being played that it not written in the score. This ornament is a _____.
5. Write the sign for this ornament over the appropriate note.
6. Place a square bracket over two examples of a sequence.
7. The piece ends with a _____ cadence.

Ternary Form (ABA)

A piece of music in **Ternary Form** divides into three clear sections. We still call these sections **A** and **B**. The difference with **Ternary Form**, however, is that **section A** comes back again at the end.



Listen to a **Romantic** piano piece *Volksliedchen* by Schumann. Look out for the sections; **A1**, **B** and **A2**, with **B** being a contrasting section:

Volksliedchen (Little Folk-Song)

Schumann (1810-1856)

The musical score for 'Volksliedchen' is presented in piano format, spanning 24 measures. It is divided into three distinct sections:

- Section A1 (Measures 1-8):** Labeled 'A1) Sadly' and 'p' (piano). The melody is characterized by a slow, descending line with a 'crescendo' hairpin.
- Section B (Measures 9-16):** Labeled 'B) Joyfully' and 'f' (forte). The tempo and mood shift to a more lively and joyful character, featuring a 'crescendo' hairpin.
- Section A2 (Measures 17-24):** Labeled 'A2) As at first' and 'p' (piano). This section returns to the mood and dynamics of the first section, with a 'crescendo' hairpin.

The score includes various musical notations such as dynamics (*p*, *fp*, *f*), articulation (accents), and performance instructions (hairpins).

Consider how the composer contrasts sections **A** and **B**. Complete the table below by writing a brief description, under the headings given.

Choose from the following statements (not all the concepts are present):

Melody / Harmony	Rhythm / Tempo	Dynamics	Mood	Timbre
Major Minor Modal Atonal Acciacaturas Appoggiaturas Trills Turns	Minims Crotchets Quavers Semiquavers Upbeat Downbeat Fast Slow	Piano Forte Crescendo Diminuendo	Joyful Sad Song-like Dance-like	Staccato Legato Pizzicato Arco

Complete your answer here:

	Section A	Section B
Melody / Harmony		
Rhythm / Tempo		
Dynamics		
Mood		
Timbre		

Classical Piano Music

A common characteristic of **Classical** music is “graceful” melodies, in clear-cut and balanced phrases.

The **piano** was a relatively new keyboard instrument in the **Classical** period.

A popular musical feature used by **Classical** composers is the **alberti bass**. This is a type of broken chord accompaniment repeated in the left hand.



Listen to an excerpt from the second movement of *Sonata in C* (K.545) by Mozart played on the **piano**. Listen for:

Alberti bass **Simple harmonies** **Clear-cut phrases** **Major**

Andante (♩ = 63)

p cantabile

cresc.

dim.

p

f

dim.

A musical score for the second movement of Mozart's Sonata in C, K.545. The score is written for piano and is in 3/4 time. It features a treble and bass clef. The tempo is marked 'Andante' with a quarter note equal to 63 beats per minute. The score includes various musical notations such as dynamics (p, cresc., dim., f), articulation (accents), and fingerings. The bass line prominently features the Alberti bass pattern. The score is divided into four systems, each with a treble and bass staff. The first system starts with 'p cantabile'. The second system includes 'cresc.' and 'dim.'. The third system starts with 'p'. The fourth system includes 'f' and 'dim.'. The score ends with a double bar line and repeat dots.

Romantic Music

Common characteristics of **Romantic** music include extended melodies, often using a lot of semitones (**chromatic**), a greater freedom in form, more adventurous modulations, and a wider range of dynamics. **Romantic** music tends to be very expressive, conveying strong emotions.



Listen to an excerpt from a *Waltz in A flat* by *Chopin* played on the **piano**. Listen for;

Chromatic harmonies	Major tonality	Rubato
Chromatic melody	Expression	Dynamic range

The **orchestra** became much larger in the **Late Romantic** period, with the addition of more **woodwind**, **brass** and **percussion**, and an increase in the numbers of **string** players. This resulted in huge and powerful orchestral works.



Listen to an excerpt from *Liebtestod* from *Tristan und Isolde* by *Wagner* played by a large **orchestra**. Listen for;

Chromatic harmonies	Rubato	Large orchestra
Chromatic melody	Expression	Wide dynamic range

Keyboard Music Listening Exercise

Listen carefully to the following excerpts of music, which all feature keyboard instruments. For each excerpt of music you should identify **a)** the keyboard instrument, and **b)** the musical style.

In **column A** write the name of the keyboard instrument.

Choose from:

Piano Harpsichord Pipe organ

In **column B** write the correct style.

Choose from:

Baroque Classical Romantic

	Column A Keyboard Instrument	Column B Style or Period
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

Total out of 20

Listen to the following piano piece and answer the questions that follow. You will hear the music three times.

1. Name the key of the piece: _____.
2. Insert the correct time signature in the appropriate place.
3. Name the rhythmic device at **A**: _____.
4. Name the cadence at **B**: _____.
5. Name the interval between the first two notes in the right hand at **C**: _____.
6. What key has the music modulated to at **D**?: _____.
7. Name the cadence at **E**: _____.
8. The piece ends with a _____ cadence.
9. What is the form of the piece? _____

Sonata Form

Sonata Form is one of the most important forms used by composers. It is the form used in the first movements of **Sonatas, Symphonies, String Quartets** and **Concertos**.

The basic plan of **sonata form** is as follows:

Exposition	Development	Recapitulation	Coda
1st subject (tonic)	Developing ideas from the Exposition.	1st subject (tonic)	To round off
Bridge (changing key)	Adding new ideas. Exploring new keys.	Bridge (altered)	
2nd subject (new key)		2nd subject (tonic)	



Listen to the first movement of *Eine Kleine Nachtmusik* by Mozart played by a group of **strings**. Try to follow the **sonata form** structure.

The musical score illustrates the sonata form structure of the first movement of *Eine Kleine Nachtmusik* by Mozart. It is divided into three main sections: Exposition, Development, and Recapitulation.

- Exposition:**
 - First subject: Part A** (measures 1-5): Starts in G major (the tonic key) with a forte (*f*) dynamic.
 - First subject: Part B** (measures 5-8): First violins above repeated-chord accompaniment.
 - Bridge** (measures 9-15): "busily working its way towards D major".
 - Second subject: Part A** (measures 25-30): In the dominant key (D major).
 - Second subject: Part B** (measures 30-40): (2nd violins).
 - (Part B repeated)** (measures 40-45): Repeats the second subject Part B.
- Development:** (measures 15-25): The bridge continues, marked with dynamics like *sf*, *p*, and *crescendo*, leading towards D major.
- Recapitulation:** (measures 45-50): Repeats the first subject Part A in the tonic key (G major).

Second subject: Part C - *codetta* (a miniature *coda*, ending the Exposition)

DEVELOPMENT

f (D major)

(expecting E minor but C major instead)

(A minor) (expecting G minor . . but 'surprise' chord of Eb major instead)

Linking passage - working back to the tonic key of G major

RECAPITULATION

First subject: Part A (*f* tonic key: G major)

First subject: Part B (2nd violins)

First subject: Part C

Bridge (now altered)

Sf *p* *Sf* *p* *crescendo*

Second subject: Part A (now also in the tonic key)

Second subject: Part B

(Part B repeated)

Second subject: Part C - the original *codetta*, now lengthened to form a *coda*

Having listened to this movement, complete the following statements:

1. This **exposition** section starts is in the key of _____.
2. At the **bride** passage the music modulates to the _____ key.
3. The 2nd **subject** in the **exposition** is in the key of _____.
4. The 2nd **subject** in the **recapitulation** is in the key of _____.
5. What ornaments are prominent in this piece? (Refer to specific bar numbers).

Sonata Form

Listen to the first movement of the piano piece; *Sonatina No. 1* by Clementi. This movement follows a simple **sonata form** structure. While you listen, try to identify the main sections: **Exposition, Development and Recapitulation**, **1st subject** and **2nd subject**. Write the concepts into the spaces provided.

SONATINA

Allegro M. CLEMENTI, Op.36, No.1

1

f *mp* *f* *cresc.* *f* *p* *f* *p* *mf* *cresc.* *f*

The Symphony



The word **Symphony** literally means “sounding together”. In the Baroque period the term was used to describe a number of different kinds of instrumental pieces. In the **Classical** period, however, the **Symphony** as we know it today was developed.

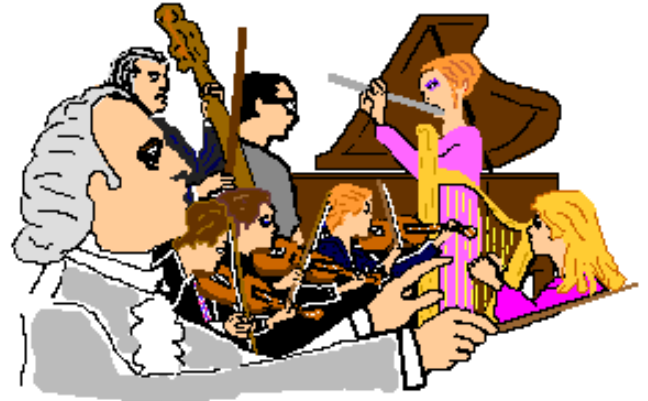
The **Symphony** is a large-scale work for full orchestra, generally comprising four separate movements, although it is possible to find symphonies with different numbers of movements.

The four movements of a **Classical Symphony**, contrasted in speed and mood, generally followed the same basic plan:

1	A fairly fast tempo (sometimes with a slow introduction) Making use of structure known as Sonata Form.
2	A slow tempo , more lyrical and song-like. Often in Ternary Form (ABA) , or Theme and Variations .
3	Haydn and Mozart wrote a Minuet and Trio at this point; a bright dance with three beats in the bar . Beethoven transformed it into a much faster and more vigorous Scherzo .
4	A fast tempo , and often light-hearted in mood. Commonly structured in Rondo Form , or Sonata Form, or even a mixture of both.

The Concerto

The **Concerto** is a large-scale work for a solo instrument and orchestra, generally comprising three separate movements. There were many concertos composed throughout the Baroque, Classical and Romantic periods.



An important feature of a **Concerto** is the **Cadenza**. A **Cadenza** is a “showy” passage in the music designed to give the soloist the opportunity to demonstrate their musical technique. The **Cadenza** is played without orchestral accompaniment and often ends with a trill, as a signal to the orchestra to play again.

The three movements of a typical **Concerto**, contrasted in speed and mood, generally followed the same basic plan:

1	A fairly fast tempo , making use of structure known as Sonata Form. During this movement there is usually a Cadenza .
2	A slow tempo , more lyrical and song-like. Often in Ternary Form (ABA) , or Theme and Variations .
3	A fast tempo, and often light-hearted in mood. Commonly structured in Rondo Form , or Sonata Form, or even a mixture of both.

Notice that three movements of a **Concerto** are just like the movements of a **Symphony**, but without the **Minuet and Trio**.

Chamber Music


Chamber music is music written to be performed by a small group of musicians, in a small room rather than in a big hall. In any chamber ensemble only one musician would be playing each part.

A very popular chamber ensemble in the **Classical** and **Romantic** periods was the String Quartet.

The String Quartet contains a very specific combination of instruments: two violins, one viola and one cello.



The overall structure of a String Quartet is just like that of a **Symphony**; four movements contrasted in speed and mood.

 Listen to an excerpt from the 2nd movement of the *Emperor String Quartet* by Haydn and answer the questions below.

The musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a *p* (piano) dynamic and a *dolce* marking. Circled number 1 is above the first bar. The second staff continues the melody, with circled number 2 above the second bar. The third staff continues, with circled number 3 above the first bar, circled number 4 above the second bar, and circled number 5 above the third bar. Dynamics include *fz* (forzando) and *p*.

1. Name the key of the piece: _____.
2. Explain the time signature: _____.
3. Name the ornament in bar 3: _____.
4. Name the cadence at bar 4: _____.
5. What happens to the key in the 2nd line? _____.
6. Name the ornament in line 3, bar 2: _____.
7. Name the cadence at the end: _____.

Listening Exercise

Listen carefully to the following excerpts of music.

For each excerpt of music you should tick **three** boxes to identify features of the music.

- 1 Symphony Chamber music
 Classical Concerto
 Romantic 3 beats in the bar

- 2 Theme and variations Concerto
 Symphony Minuet and trio
 Romantic Classical

- 3 Symphony Romantic
 Concerto Alberti bass
 Compound time Classical

- 4 Minuet and trio Classical
 Strings Chamber music
 Romantic Concerto

- 5 Classical Romantic
 Concerto Violin
 Viola Chamber music

Comparison Question

You are asked to compare two excerpts of music. In the column on the left of the page musical concepts are listed. You should select from that column features which are present in the excerpts, and tick the appropriate columns (**Excerpt 1, Excerpt 2, Common to both Excerpts**).


The number of marks listed at the foot of each column indicates the maximum number of concepts to be written in that column; marks will be deducted if you exceed that number. Both excerpts will be played three times.

Concepts	Excerpt 1	Excerpt 2	Common to both excerpts
Melodic			
Trill			
Imitation			
Modal			
Tone row			
Atonal			
Harmonic			
Suspensions			
Modulation			
Alberti bass			
Whole-tone			
Tierce de Picardie			
Structural			
Canon			
Ostinato			
Triple metre			
Aria			
Polyphonic			
Styles / Forms			
Baroque			
Classical			
Late Romantic			
Opera			
Oratorio			
	2 Marks	3 Marks	3 Marks

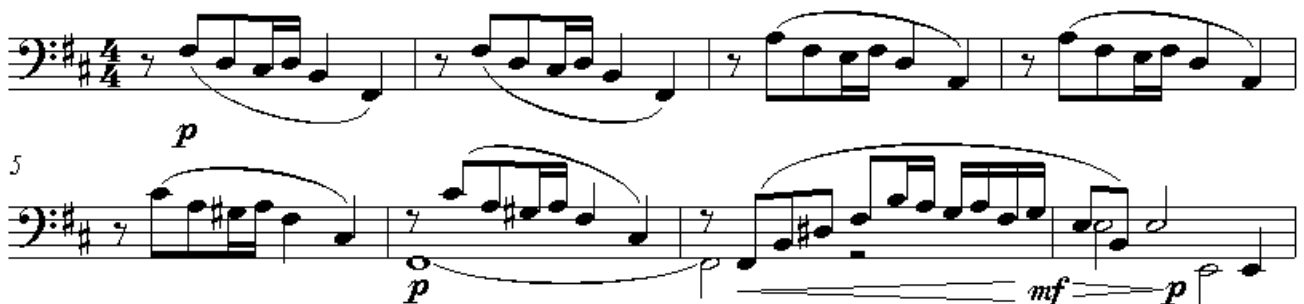
Programme Music

Programme Music is music that tells a story, or is in some way descriptive. In other words it is intended to create images or convey ideas to the listener. Throughout musical history there are many examples of composers writing music to evoke nature or emotions. It was during the **Romantic** period, however, that the idea of composing music based on paintings, literature, or historical events became really important.

There are three main types of **Programme Music** for orchestra; the *programme symphony*, the *concert overture* and the **symphonic poem** (sometimes called **tone poem**).

 The *Hebrides Overture* (also known as *Fingals Cave*) by Mendelssohn depicts the crashing of the waves against Fingals Cave in the Hebrides.

Listen to the opening of the piece:



The music opens in a **minor key**

Repetition of the opening phrase

Rising sequence

Crescendo ... the storm is building up

Lower strings play **countermelody**

Roll on the **timpani**

Crescendo

Roll on the **timpani**

Tremolando on **upper strings**

Nationalist Music

During the 19th century, music had become dominated by German musical influences. **Nationalist** composers tried to deliberately express elements of their own countries. They would most commonly achieve this by:

- Making use of folk-tunes or dance-rhythms in their music.
- Basing their music on historical events, legends or landscapes of the country.

The Land Of The Mountain and The Flood, by the Scottish composer Hamish McCunn, is an example of **Nationalist** music. The work is in sonata form and is built on two memorable and contrasting subjects, both of which contain melodic and rhythmic characteristics which give the work a clear Scottish feel.

The first subject, in B minor, played by the cellos, opens with a characteristic rhythm, creating the effect of dotted and “snap” rhythms, giving this opening a Scottish flavour:



The second subject, in the relative major key of D major, played by the violins, opens with an extremely lyrical pentatonic phrase which contains the kind of melodic character more in keeping with a Scottish folk song or ballad:



The Programme Symphony

Symphonie Fantastique by Hector Berlioz is in five movements: *Reveries; Passions; A Ball; In the country; March to the scaffold; Dream of a witches' Sabbath.*

This **programme symphony** tells the story of a young musician and his love for an actress. The composer gives the five movements a sense of unity by using a musical theme to link the movements. This known as an **idée fixe**.

Here is the **idée fixe** from the *Symphonie Fantastique*:

Allegro agitato e appassionato assai [Lively, agitated and passionate]
Flute & Violins

p espress. *poco sf*

The 2nd movement evokes the atmosphere of a ballroom by using the waltz:

Valse
Allegro non troppo [Lively, but not too fast]
Violins I

dolce e tenero [sweetly and tenderly] *sf*

rallent. [slower] *a tempo* [original speed]

The **idée fixe** appears again, transformed into waltz time:

Flute & Oboe

p espressivo

In the 4th movement; *The March to the scaffold*; the young man dreams that he has killed his loved one, that he is condemned to death and led to his execution at the guillotine.

The movement opens with a **descending scale** played on **cellos and double basses**, suggesting the tread of heavy footsteps:

Allegretto non troppo [Quite lively but not too fast]
Cellos & Double Bases

The score shows a descending scale in bass clef, 3/4 time. It begins with a forte (*ff*) dynamic and a *dim.* (diminuendo) marking. The scale is marked with fingerings 1, 2, 3, 4, 5, 6, and 7. The piece concludes with a piano (*p*) dynamic.

The second theme: a strict **march** featuring **syncopated** and **dotted rhythms**, creates a military and warlike mood:

Woodwind & Brass

The score shows a march theme in treble clef, 3/4 time. It features syncopated and dotted rhythms. The piece starts with a forte (*f*) dynamic and is marked with numbers 1, 2, 3, and 4.

The rest of the movement is based on continued reference to these two themes. Then, suddenly we hear a shrill clarinet playing the **idée fixe** once again as a final thought of the beloved. However, the theme is cut short by a sudden orchestral **fortissimo** chord as the guillotine falls. Listen carefully for the musical depiction of the severed head tumbling unceremoniously into the waiting basket:

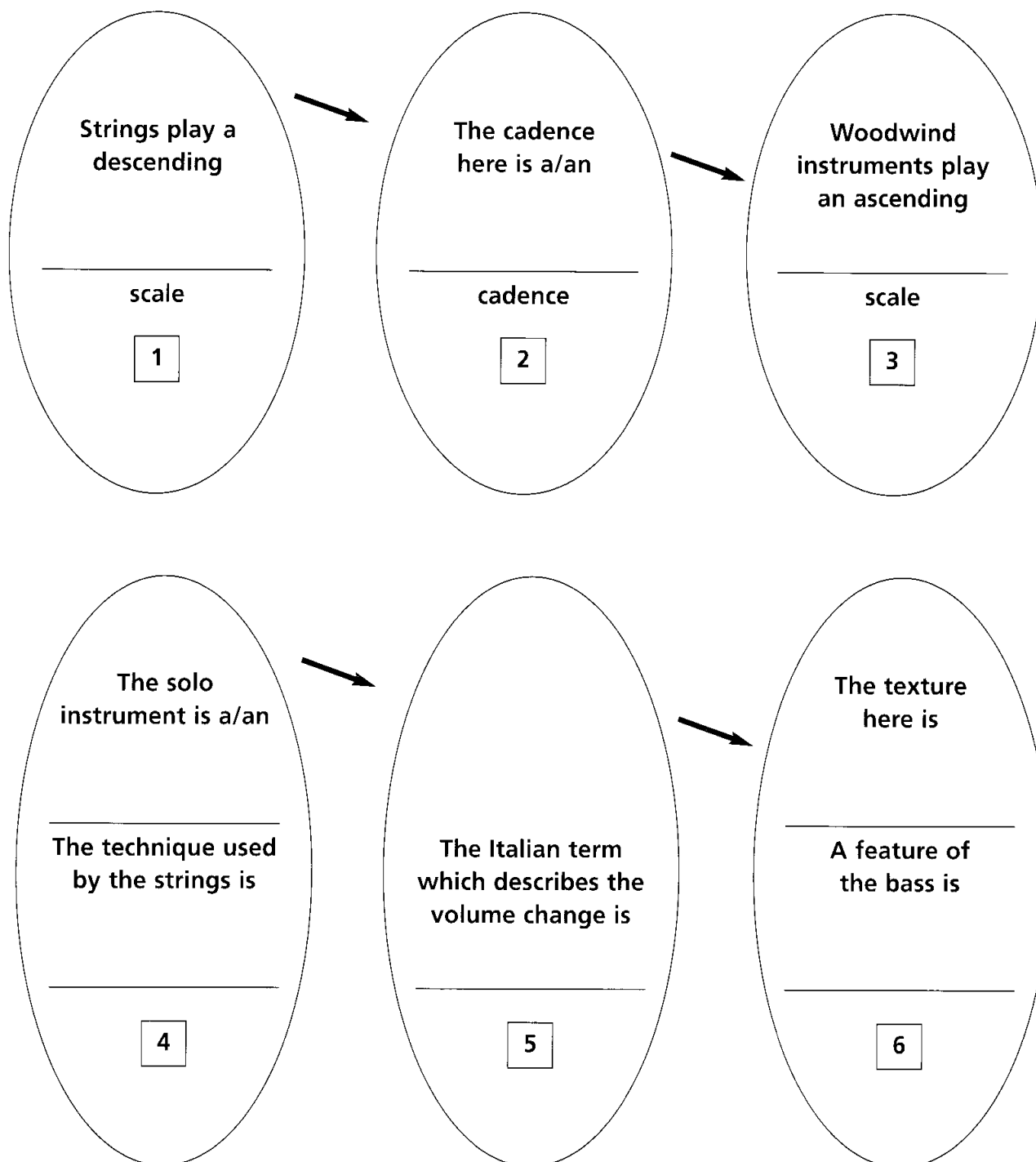
Clarinet

The score shows the *idée fixe* theme in treble clef, 3/4 time. It starts with a pianissimo (*pp*) dynamic and is marked *dolce assai e appassionato* [very sweetly and passionately]. The piece ends with a fortissimo (*ff*) dynamic, marked *Tutti* [whole orchestra]. The score is marked with numbers 1, 2, 3, 4, and 5b.

Now listen to the complete movement; *The March to the scaffold* from the *Symphonie Fantastique*. Try to follow the themes in the guide above.

Musical Map

This question is based on an excerpt from *Symphonie Fantastique* by Berlioz. The excerpt is in five movements: A musical map of the excerpt is laid out below. You are required to insert information in the given places. A voice will guide you through the excerpt as you listen. The music will be played three times.



The German Lied

Lied is the German word for song. The plural is **Lieder** (songs)

Many musicians use the terms **Lied** or **Lieder** to refer to songs by 19th century composers for voice and piano. Listen to *An die Musik (To Music)* by Franz Schubert. This song is in **strophic form** (i.e. the same music is repeated for each verse).

Moderato

1. Du hol-de Kunst, in wieviel grau - en Stun - den, wo mich des
 2. Oft hat ein Seuf-zer dei-ner Harf' ent - flos - sen, ein süs - ser

10
 Le-bens wil-der Kreis um-strickt, hast du mein Herz zu war-mer Lieb' ent - zun - den, hast
 hei - li - ger Ak - kord von dir, den Him-mel bess' - rer. Zei-ten mir er - schlos-sen, du

15
 mich in ei - ne bess'-re Welt ent-rückt, in ei-ne bess' - re Welt ent-rückt.
 hol-de Kunst, ich dan-ke dir da - für, du hol-de Kunst, ich dan - ke dir.

1. (3 bars, piano) 2. (4 bars, piano)

O noble art, in how many a gloomy hour,
 When life's fierce turmoils have ensnared me,
 Have you kindled warm love in my heart
 And transported me to a better world!

Often a sigh, flowing from your harp,
 A sweet, sacred harmony from you,
 Showed me heavenly glimpses of better times.
 Most noble art, for all of this – my thanks.

In most examples of **Lieder**, however, the piano is not merely an accompaniment. The voice and piano are treated as equals. The piano is often used to set the mood. Listen to another song by Schubert: *Der sturmische morgen (The stormy morning)*. This is from a collection of songs which make up a **song-cycle**; a series of songs linked together. This song is **through-composed** (i.e. the music is different for each verse).

Der sturmische morgen (The stormy morning)

By Franz Schubert

Poco Allegro, ed energico.



PIANO.

Musical score for the piano introduction, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music is marked with a forte dynamic (*f*) and includes various articulations such as accents and slurs.

How hath the tem - pest riv - en The grey robe of the sky; In
 Wie hat der Sturm zer - ris - sen des Himmels graues Kleid, die

Musical score for the first line of the vocal melody and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are written below the vocal line.

wild dis - or - der driv - en, The clouds em - bat - tled fly, the clouds em -
 Wol - ken - fe - tzen flat - tern um - her in mat - tem Streit, um - her in

Musical score for the second line of the vocal melody and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are written below the vocal line.

bat - tled fly. And
 mat - tem Streit. Und

Musical score for the third line of the vocal melody and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The piano accompaniment ends with a fortissimo (*ff*) dynamic.

In - fid flames dart fierce - ly Be - tween them 'mid the fray, How
 ro - the Feu - er - flam - men zieh'n zwi - schen ih - nen - hin, das

well my soul's e - mo - tions Be - fit this boist'rous day. My
 nenn' ich ei - nen - Mor - gen so recht nach mei - nem Sinn. Mein

heart in you - der heav - en Its like - ness may be - hold, There's
 Herz sieht an - den Him - mel ge - malt sein eig - 'nes Bild, es

naught there - in save win - ter, there's naught there - in save win - ter, save
 ist nichts als der Win - ter, es ist nichts als der Win - ter, der

win - ter wild and cold.
 Win - ter kalt und wild.

Der Tod und das Mädchen (Death and the maiden)

By Franz Schubert

Listen to this song and then answer the questions that follow on page 30.

Moderato. (♩ = 54.) FR. SCHUBERT.

PIANO. *pp*

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 54 beats per minute. The dynamics are 'pp' (pianissimo).

The Maiden. (Das Mädchen.) *Poco più moto.*

Pass on-ward, Oh! pass on-ward, Wild man with skin-less
Vor - ü - ber, ach, vor - ü - ber, -geh' wil - der Kno - chen-

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamics are marked 'p' (piano).

bone! Im but a girl, a-way then, And
mann! Ich bin noch jung, geh, Lie - ber! und

The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. The dynamics are marked 'p' (piano).

leave the young a - lone, And leave the young a - lone.
rüh - re mich nicht an, und rüh - re mich nicht an.

The vocal line concludes with the lyrics. The piano accompaniment features a final cadence with a 'pp dim.' (pianissimo, diminuendo) marking. The dynamics are marked 'pp' (pianissimo).

Death
Der Tod.)

Give me thy hand, my fair and ten - der child, As friend I
Gieb dei - ne Hand, du schön und zart Ge - bild! bin Freund, und

pp

come, and not to — chas - - ten. Be of good cheer! I
kom - me nicht, zu — stra - - fen. Sei gu - tes Muths! ich

am not wild; To sleep with - in these fond arms has -
bin nicht wild, sollst sanft in mei - nen Ar - men schla -

ten.
fen!

Der Tod und das Madchen (Death and the maiden) Listening Exercise

Complete the following statements by writing appropriate musical concepts in the spaces provided. Choose from the following:

Strophic	Imperfect	Polyphonic
Perfect	Through-composed	D major
D minor	Homophonic	Plagal

Note: not all the concepts are included.

1. The structure of the song is _____.
2. The introduction is in the key of _____.
3. The first section of the song ends with a _____ cadence.
4. The texture at the start of the second section is _____.
5. The song ends in the key of _____.
6. The coda finishes with a _____ cadence.
7. The first section of the song (*The Maiden*) is quite different in mood and character to the second section (*Death*). Complete the following table, suggesting how the composer achieves this contrast. Consider concepts associated with melody, harmony, rhythm, tempo, and texture.

1st section (<i>The Maiden</i>)	2nd section (<i>Death</i>)

Leitmotifs in *The Ring*

The German composer Richard Wagner wrote a massive cycle of four operas called *Der Ring des Nibelungen* (*The Ring of the Nibelung*). *The Ring* cycle is intended to be performed on four successive evenings consisting of:

Part 1: *Das Rheingold* (*The Rhinegold*), in one act

Part 2: *Die Walkure* (*The Valkyrie*), in three acts

Part 3: *Siegfried*, in three acts

Part 4: *Gotterdammerung* (*The Twilight of the Gods*), in three acts

Instead of structuring the operas with individual recitatives and arias, Wagner uses a technique that he calls “endless melody”, in which the music flows continuously. To give the music a sense of structure he uses **leitmotifs** (or leading-motifs): short recurring themes which represent elements in the story such as:

- **Characters** (e.g. *Siegfried* or *Brunnhilde*)
- **Objects** (e.g. the *Gold*, the *Ring*, and the *Sword*)
- **Places** (the *river Rhine*, or *Valhalla*, home of the gods)
- **Emotions** (e.g. *Love*, *Destiny*, *Death* etc.)

You are going to listen to *Siegfried's Funeral March* from the last of these four operas; *Gotterdammerung* (*The Twilight of the Gods*).

Before listening to the complete piece, however, it would be useful to be aware of the particular **leitmotifs** that make up the piece.

On the next two pages you will find a listening guide to *Siegfried's Funeral March* with examples of a number of the **leitmotifs**. Study the musical examples of the various **leitmotifs** and try to get used to how they sound.

Siegfried's Funeral March by Richard Wagner

Siegfried's Funeral March opens with a **leitmotiv** representing *Death*:



This leads into the next **leitmotiv** representing *The Destiny of the Voslungs* (the offspring of Wotan, ruler of the gods):



After the *Death* motif is heard again we hear the **leitmotiv** representing *Sorrow*:



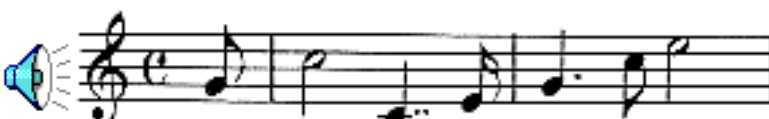
This leads into a very short **leitmotiv** representing *Sieglinde* (one of Wotan's children):



This then leads into another **leitmotiv** representing the *Love of Siegmund and Sieglinde* (Wotan's children):



The *Death* motif is heard building up with chromatic notes and discords, leading to the **leitmotiv** representing *The Sword*:



After the *Death* motif is heard yet again we hear the extended **leitmotiv** representing *Siegfried*:



After another appearance of *Death* motif we hear Siegfried's theme once again, followed by the **leitmotiv** representing *Siegfried, the Hero*:



Again the *Death* motif is heard, leading into the **leitmotiv** representing *Brunnhilde* (the warrior daughter of Wotan):




After the *Death* motif is heard again we hear the **leitmotiv** representing *The Power of the Ring*:



This leads directly into another **leitmotiv** representing *The Curse*:



Finally we hear the **leitmotiv** representing *Siegfried, the Hero*, followed by the final occurrence of the *Death* motif.

 Now that you have heard some of the important **leitmotivs**, listen to the whole of *Siegfried's Funeral March* and try to follow the guide above.


On the next page you will find a listening exercise in which you are asked to identify the **leitmotivs** that you hear.

Leitmotifs from *The Ring*

Study the following **leitmotifs** from Wagner's *Ring* and then answer questions on the opposite page.

A 

B 

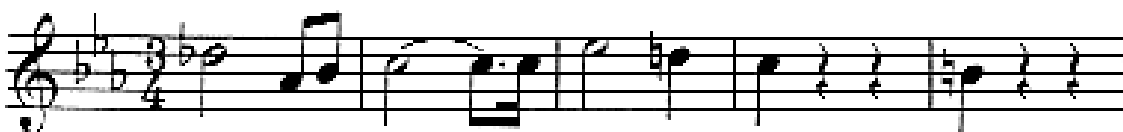
C 

D 

E 

F 

G 

H 

I 

J 

Listening Exercise

Listen carefully to ten excerpts of music, all featuring **leitmotifs** from Wagner's *Ring*. The **leitmotifs** are all printed in the previous page.

For each excerpt of music you should:

- a) identify the correct **leitmotiv** and insert the corresponding letter into the appropriate space below.
- b) identify the element of the story represented by **leitmotiv** and write that in the appropriate space below.

Each excerpt will be played twice.

1. This is **leitmotiv** _____ which represents_____.
2. This is **leitmotiv** _____ which represents_____.
3. This is **leitmotiv** _____ which represents_____.
4. This is **leitmotiv** _____ which represents_____.
5. This is **leitmotiv** _____ which represents_____.
6. This is **leitmotiv** _____ which represents_____.
7. This is **leitmotiv** _____ which represents_____.
8. This is **leitmotiv** _____ which represents_____.
9. This is **leitmotiv** _____ which represents_____.
10. This is **leitmotiv** _____ which represents_____.

Total out of 20

Leitmotivs in Film Music

The **Leitmotiv** idea is often used by composers in film scores, to represent a character, create a mood, or emphasise an emotion.


Study the following musical **motifs** from well-known film scores and then answer questions *on* the opposite page. Look carefully at the melodic intervals and the rhythms of each theme.

A 

B 

C 

D 

E 

F 

G 

H 

Listening Exercise

Listen carefully to eight short excerpts of music from film scores, all featuring well known musical **motifs**. The **motifs** are all printed on the previous page.

For each excerpt of music you should:

a) identify the correct **motif** and insert the corresponding letter into the appropriate space below.

b) identify the melodic interval between the first two notes. Choose from:

Semitone

Major 2nd

Perfect 4th

Perfect 5th

Each excerpt will be played twice.

1. This is **motif** _____ starting with the interval of a _____.
2. This is **motif** _____ starting with the interval of a _____.
3. This is **motif** _____ starting with the interval of a _____.
4. This is **motif** _____ starting with the interval of a _____.
5. This is **motif** _____ starting with the interval of a _____.
6. This is **motif** _____ starting with the interval of a _____.
7. This is **motif** _____ starting with the interval of a _____.
8. This is **motif** _____ starting with the interval of a _____.

Total out of 16

Revision Homework

Complete the following statements by writing appropriate musical concepts in the spaces provided.

1. German songs in which the piano and voice play an equal part are known as _____. When a song has the same music repeated for each verse the form is _____.
2. A recurring theme, used to give a sense of unity to the different movements of a symphony is known as an _____.
3. A piece of music for a solo instrumentalist and orchestra is called a _____. The section of the music allowing the soloist to demonstrate their technique is called a _____.
4. In **Classical** piano music, the broken chord accompaniment played by the left hand is commonly known as an _____.
5. A melody moving in semitones is known as _____.
6. A collection of songs based on a single story or theme is called a _____.
7. A piece of orchestral music based on a story is known as _____. If it is based on a story associated with a particular country it is known as _____ music.
8. When a performer changes the tempo of a piece of music slightly, for more expression, this is known as _____.
9. A piece of music composed for two violins, viola and 'cello is called a _____.
10. A short theme, representing a character, place, or emotion in an opera is known as a _____.

Baroque, Classical or Romantic?

Study the following descriptions in the table below. Each description is associated with a particular musical style or period. Complete the table, writing the most appropriate musical style or period in the space provided.

Choose from:

Baroque

Classical

Romantic

	Description	Style or period
1	The Alberti Bass is prominent in the left hand of piano pieces.	
2	The Ground Bass was a popular structure of this period.	
3	A large orchestra of strings, woodwind, brass and percussion, with a wide range of dynamics.	
4	Symphonies, concertos and string quartets were popular in this period.	
5	Dynamics alternating between loud and soft ("echo" effect).	
6	A symphonic poem depicting the legends or landscape of a particular country.	
7	Simple melodies, with an emphasis on elegance and beauty.	
8	A string orchestra, with a harpsichord playing in the background.	
9	An expressive performance of a piano piece, with a lot of rubato .	
10	Short, clearly defined, phrases with simple melodies and harmony.	
11	Long flowing melodies with sequences , imitation and ornaments .	
12	Extended expressive melodies with chromatic harmonies and adventurous modulations .	
13	The composers Haydn and Mozart wrote a lot of symphonies and string quartets in this style.	
14	Music written to convey strong feelings and emotions.	

Musical Forms and Structures

This question is about musical forms and structures. Complete the following table by inserting in the correct concept alongside the brief description given.

Choose from:

Binary

Ternary

Rondo

Theme and variations

Strophic

Symphonic poem

Scherzo

Symphony

Through-composed

Song cycle

Concerto

Minuet and trio

	Description	Form or Structure
1	A main theme keeps recurring, in between contrasting sections: A B A C A	
2	A large-scale work for orchestra, generally consisting of four contrasting movements.	
3	A song in which the music is repeated for each verse.	
4	A dance with 3 beats in a bar, consisting of a contrasting section.	
5	A piece of music made up of two sections: A B	
6	A collection of songs based on a theme or story.	
7	A melody that is altered in various ways such as adding extra notes, changing the key, rhythm or time signature.	
8	A very fast dance, with 3 beats in a bar, usually found in Symphonies.	
9	A song that has different music for each verse.	
10	A piece of music for orchestra, based on a story, poem, or historical event.	
11	A piece of music in three sections; the third section being a repeat of the first: A B A	
12	A piece of music for orchestra, featuring a solo instrument.	

Musical Styles and Periods Listening Test

Listen to the following ten excerpts of music. In each case tick **one box** in **column A** to describe the style of the music and **two boxes** from **column B** to indicate two other features of the music.

Column A

Column B

- | | | |
|----------|------------------------------------|---|
| 1 | <input type="checkbox"/> Baroque | <input type="checkbox"/> Piano |
| | <input type="checkbox"/> Classical | <input type="checkbox"/> Harpsichord |
| | <input type="checkbox"/> Romantic | <input type="checkbox"/> Strings |
| | | <input type="checkbox"/> Pipe organ |
| 2 | <input type="checkbox"/> Baroque | <input type="checkbox"/> Symphony |
| | <input type="checkbox"/> Classical | <input type="checkbox"/> Concerto |
| | <input type="checkbox"/> Romantic | <input type="checkbox"/> Scherzo |
| | | <input type="checkbox"/> Trumpet |
| 3 | <input type="checkbox"/> Baroque | <input type="checkbox"/> Concerto |
| | <input type="checkbox"/> Classical | <input type="checkbox"/> Ground bass |
| | <input type="checkbox"/> Romantic | <input type="checkbox"/> Piano |
| | | <input type="checkbox"/> Rubato |
| 4 | <input type="checkbox"/> Baroque | <input type="checkbox"/> Symphony |
| | <input type="checkbox"/> Classical | <input type="checkbox"/> String quartet |
| | <input type="checkbox"/> Romantic | <input type="checkbox"/> Imitation |
| | | <input type="checkbox"/> Cadenza |
| 5 | <input type="checkbox"/> Baroque | <input type="checkbox"/> Oboe |
| | <input type="checkbox"/> Classical | <input type="checkbox"/> Clarinet |
| | <input type="checkbox"/> Romantic | <input type="checkbox"/> Flute |
| | | <input type="checkbox"/> Cello |

Column A

Column B

- 6 Baroque
 Classical
 Romantic

- String Quartet
 Orchestra
 Concerto
 Crescendo

- 7 Baroque
 Classical
 Romantic

- Imitation
 Minuet and Trio
 Sequences
 Ground bass

- 8 Baroque
 Classical
 Romantic

- Symphony
 Concerto
 Cadenza
 Alberti bass

- 9 Baroque
 Classical
 Romantic

- Rubato
 Rondo
 Ground bass
 Opera

- 10 Baroque
 Classical
 Romantic

- String quartet
 Symphony
 Theme and variations
 Minuet

Total out of 30

Listening Exercise 1

Listen carefully to the following excerpts of music.

For each excerpt of music you should identify the musical style or period. Write the correct style into the appropriate space.

Choose from:

Baroque Classical Romantic

1. This is an example of _____ music.
2. This is an example of _____ music.
3. This is an example of _____ music.
4. This is an example of _____ music.
5. This is an example of _____ music.
6. This is an example of _____ music.
7. This is an example of _____ music.
8. This is an example of _____ music.
9. This is an example of _____ music.
10. This is an example of _____ music.

Total out of 10

Listen carefully to the following excerpts of music from different concertos. For each excerpt of music you should identify;
a) the solo instrument featured, and **b)** the musical style.

In **column A** write the name of the solo instrument featured.
 Choose from:

Piano
Violin
Cello

Viola
Harpsichord
Pipe organ

Flute
Bassoon
Clarinet

In **column B** write the correct musical style.
 Choose from:

Baroque

Classical

Romantic

	Column A Solo Instrument	Column B Style or Period
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

Total out of 20

