

**Sgoil Ghàidhlig Ghlaschu**

**Ceòl Nàiseanta 5**

# **Musical Forms, Styles and Periods**

Name:

Class:

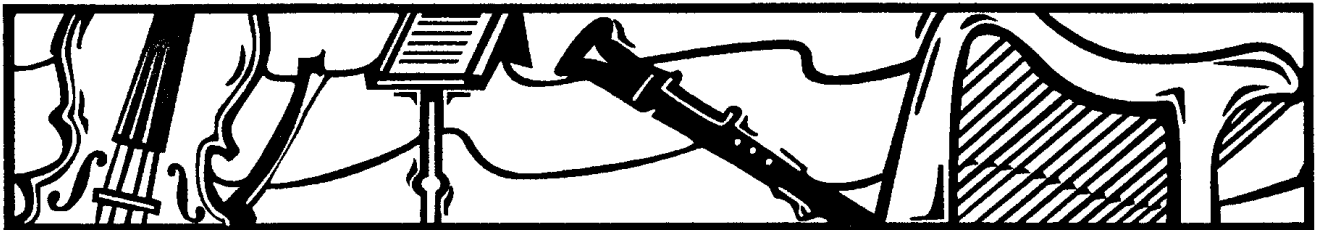
Section:

Teacher:

*Baroque*

**Classical**

*Romantic*



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

This booklet contains sections on:

- Listening:** including examples and explanations of concepts
- Composing:** with advice on composing variations on a ground bass
- Performing:** with examples of short pieces to play



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


# 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 March by Purcell. Look out for the two sections; **A** and **B**:

**March in C** *Purcell (1659-1695)*



[tonic key: C major] [modulation to dominant key: G major]

[return to tonic key] [tonic key: C major]

 Now study, and listen to, this Sarabande by Corelli. While listening to it, insert the letter **A** at the start of **section A**, and the letter **B** at the start of **section B**.


**Sarabande** *Arcangelo Corelli*



9

## 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 “Volksliedchen” (Little Folk-Song) 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 is written for piano in 3/4 time, featuring a treble and bass clef. It is divided into three sections:

- A1** (Measures 1-5): Starts with a piano (*p*) dynamic, followed by a fortissimo (*fp*) dynamic. It includes fingerings 1-5 and accents.
- B** (Measures 6-10): Marked "Joyfully" with a forte (*f*) dynamic. It features a key signature change to D major and includes accents.
- A2** (Measures 11-24): A return of the first section, starting with a piano (*p*) dynamic and ending with a fortissimo (*fp*) dynamic. It includes fingerings 8-24 and accents.

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 terms (**N.B. not all the concepts are present**):

<b>Melody / Harmony</b>	<b>Rhythm / Tempo</b>	<b>Dynamics</b>	<b>Mood / Style</b>	<b>Timbre</b>
Major Minor Pentatonic Trills Drone Scat	Minims Crotchets Quavers Semiquavers Upbeat Downbeat Fast Slow	Piano Forte Crescendo Diminuendo	Joyful Sad Song-like Dance-like Waltz Pibroch	Staccato Legato Blowing Plucking Strumming Slapping

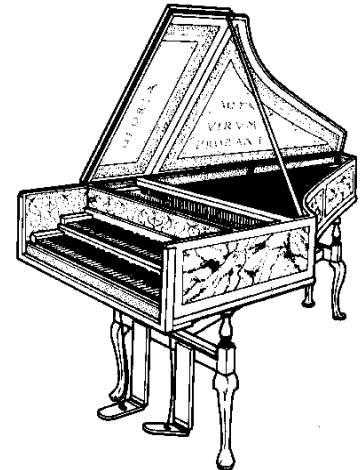
Complete your answer here:

	<b>Section A</b>	<b>Section B</b>
<b>Melody / Harmony</b>		
<b>Rhythm / Tempo</b>		
<b>Dynamics</b>		
<b>Mood</b>		
<b>Timbre</b>		

# Baroque Music (1600-1750) - The Harpsichord

The **harpsichord** was a popular keyboard instrument in the **Baroque** period, with its distinctive plucked sound.

A common characteristic of **Baroque** music is long flowing melodies, often decorated with **ornaments**.



Listen to a *Two-part invention in D minor* by Bach played on the **harpsichord**. Listen for;

**Harpsichord**      **Imitation**      **Sequences**  
**Ornaments**      **Minor tonality**

A musical score for a two-part invention in D minor by J.S. Bach. The score is written for harpsichord and consists of four systems of two staves each (treble and bass). The key signature is one flat (B-flat) and the time signature is 3/8. The score includes various musical notations such as slurs, ornaments (trills and mordents), and fingerings (numbers 1-5). The piece is characterized by its flowing, imitative texture and minor tonality. The score ends with a 'etc.' marking and a final flourish.



Listen to the opening of the 2<sup>nd</sup> movement from the Brandenburg Concerto No. 2 by J S Bach.

Against the constant background of the cello and harpsichord, notice how the other three instruments enter one after the other in **imitation**; each instrument starts with the same melodic idea, but comes in at different times. This creates a **polyphonic** (or **contrapuntal**) texture.

Listen to this excerpt again and answer the following questions.

Write your answer in the spaces provided.

- How many beats are in each bar? There are \_\_\_\_\_ beats in each bar.
- Apart from the cello and harpsichord, list the other three instruments that are playing, in the order in which they enter.  
1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_
- The concept to describe these three instruments entering one after the other, but playing the same melodic idea, is: \_\_\_\_\_.
- What is the tonality of this piece? The piece is in a \_\_\_\_\_ key.

# The Violin and the Strings

The **violin** was a very important instrument in the **Baroque** period, and the **strings** became the foundation of the orchestra. The other sections of the orchestra had not yet become fully established.



Listen to an excerpt from *Autumn* from *The Four Seasons* by Vivaldi. Listen for



**Strings**                      **Harpichord**                      **3 beats in the bar**  
**Repetition**                      **Major**                      **Dotted rhythms**

**Dynamics alternating between loud and soft (“echo” effect)**

The first system of the musical score shows the violin and harpsichord parts. The violin part is in the treble clef with a key signature of one flat and a 3/4 time signature. It features a melody with dotted rhythms and fingerings (1, 5, 2, 1, 3, 1). The harpsichord part is in the bass clef, providing harmonic support with chords and a bass line. The dynamic marking *mf* is present.

The second system continues the musical score. The violin part has a *dim.* (diminuendo) marking. The harpsichord part includes a triplet of eighth notes in the bass line. Fingerings (1, 2, 3, 1) are indicated for the harpsichord.

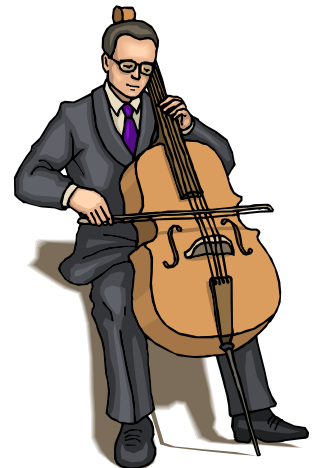
The third system shows a dynamic contrast between *p* (piano) and *f* (forte). The violin part has a *f* marking and features a series of chords. The harpsichord part has a *p* marking and a bass line with fingerings (1, 2, 1).

The fourth system continues the musical score. The violin part has a *mf* marking and a triplet of eighth notes. The harpsichord part has a *p* marking and a bass line with a triplet of eighth notes. Fingerings (1, 3) are indicated for the harpsichord.

# The Ground Bass

Another common structure of **Baroque music** is the **ground bass**. This is when a theme in the bass is repeated many times while the upper parts are varied.

The *Canon in D* by Pachelbel makes use of the following **ground bass**:



Listen to an excerpt from *Canon in D* by Pachelbel. Listen for:

<b>Ground bass</b>	<b>Strings</b>	<b>Harpichord</b>
<b>Major key</b>	<b>Canon</b>	<b>Repetition</b>



**Note:**

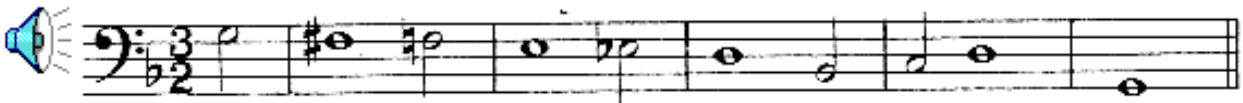
For your Composing, you will be composing **Variations** on a **Ground Bass**.



# Opera in the Baroque period

The **ground bass** was found not only in instrumental works but also in vocal works of the period. The **harpsichord** would often be used to accompany the **recitative**, with the strings joining in for the **aria** or **chorus**.

*When I Am Laid In Earth*, an **Aria** from the **opera Dido and Aeneas**, by Purcell, makes use of the following **ground bass**:



# Baroque Music - Revision Exercise

You will now hear a short excerpt of Baroque Music. The music will be played three times. As you listen you should identify **six** features in the music by placing ticks in the appropriate boxes. **Column A** is for rough working. You must complete your final answer in **Column B**.

<b>Column A</b> <b>ROUGH WORK</b>	<b>Column B</b> <b>FINAL ANSWER</b>
<p style="text-align: center;"><b>Melodic</b></p> <input type="checkbox"/> Melisma <input type="checkbox"/> Scat <input type="checkbox"/> Pentatonic	<p style="text-align: center;"><b>Melodic</b></p> <input type="checkbox"/> Melisma <input type="checkbox"/> Scat <input type="checkbox"/> Pentatonic
<p style="text-align: center;"><b>Harmonic</b></p> <input type="checkbox"/> Drone <input type="checkbox"/> Major <input type="checkbox"/> Minor	<p style="text-align: center;"><b>Harmonic</b></p> <input type="checkbox"/> Drone <input type="checkbox"/> Major <input type="checkbox"/> Minor
<p style="text-align: center;"><b>Rhythmic</b></p> <input type="checkbox"/> 2 beats in the bar <input type="checkbox"/> 3 beats in the bar <input type="checkbox"/> 4 beats in the bar	<p style="text-align: center;"><b>Rhythmic</b></p> <input type="checkbox"/> 2 beats in the bar <input type="checkbox"/> 3 beats in the bar <input type="checkbox"/> 4 beats in the bar
<p style="text-align: center;"><b>Structural</b></p> <input type="checkbox"/> Ground bass <input type="checkbox"/> Walking bass <input type="checkbox"/> Unaccompanied	<p style="text-align: center;"><b>Structural</b></p> <input type="checkbox"/> Ground bass <input type="checkbox"/> Walking bass <input type="checkbox"/> Unaccompanied
<p style="text-align: center;"><b>Styles / Forms</b></p> <input type="checkbox"/> Mouth Music <input type="checkbox"/> Aria <input type="checkbox"/> Opera	<p style="text-align: center;"><b>Styles / Forms</b></p> <input type="checkbox"/> Mouth Music <input type="checkbox"/> Aria <input type="checkbox"/> Opera

# Classical Music (1750-1810)

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.*

The image displays 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 with a key signature of one sharp (F#). It is marked 'Andante' with a tempo of 63 beats per minute. The score is divided into four systems, each with a treble and bass staff. The first system is marked 'p cantabile'. The second system includes 'cresc.' and 'dim.' markings. The third system is marked 'p'. The fourth system is marked 'f' and 'dim.'. The score features a prominent Alberti bass in the left hand, consisting of a repeating pattern of broken chords. The right hand contains a melodic line with various ornaments and phrasing.

Popular instrumental forms of the **Classical** period included the **symphony**, **concerto** and **string quartet**.

**Classical** music was often **homophonic**, with an emphasis on the elegance and beauty of melody.



 Listen to an excerpt from the first movement of *Eine Kleine Nachtmusik* ("A Little Night Music") by Mozart played by a group of strings. This is a typical **Classical** sound. Listen for;

**Broken chords**

**Simple harmonies**

**Major tonality**

**Homophonic texture**

**Short, well balanced, phrases**

The image shows a musical score for the first movement of *Eine Kleine Nachtmusik* by Mozart. The score is written for strings and is divided into several sections:

- EXPOSITION**
  - First subject: Part A** (measures 1-4): *f* (G major - the tonic key)
  - First subject: Part B** (1st violins above repeated-chord accompaniment) (measures 5-8): *tr*
  - First subject: Part C** (measures 9-15)
  - Bridge** - busily working its way towards D major (measures 16-20): *Sf*, *p*, *Sf*, *p*, *crescendo*, *(f)*
  - Second subject: Part A** (in the dominant key) (measures 25-30): *p*
  - Second subject: Part B** (measures 31-40): *tr*, *(2nd violins)*
  - (Part B repeated)** (measures 41-45): *tr*

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. You will hear examples of the **Classical** orchestra when you study the Symphony.

# Romantic Music (1810-1910)

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. The music tended 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;

<b>Chromatic harmonies</b>	<b>Major tonality</b>	<b>Rubato</b>
<b>Chromatic melody</b>	<b>Expression</b>	<b>Dynamic range</b>

The **orchestra** became much larger in the **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;

<b>Chromatic harmonies</b>	<b>Rubato</b>	<b>Large orchestra</b>
<b>Chromatic melody</b>	<b>Expression</b>	<b>Wide dynamic range</b>

## 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

## Listening Exercise 2

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**

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

Total out of 20

# 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:

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


Now listen to examples of movements from some different Symphonies.



 The 1<sup>st</sup> movement of the Symphony No. 29 by Mozart is fairly typical of a **Classical Symphony**. Notice the octave leaps in the melody:








Chords: A, A/C#, F#m, Bm/D, B7/D#, E, E, Fmb5, F#m, D/F#, G#mb5, A, F#m, D, E, A, E, A, E, A, Bm, G#mb5, A, A/C#, Bm/D, C#mb5/E, D/F#, A/E, D, A/E, D/F#, A/E, D, B7/D#, E, A/E, D#mb5/E, E, A/E, D#mb5/E, E, N.C., B, B/D#, E, E/G#, B, B/D#, E, E/G#


 The 2<sup>nd</sup> movement of the “Surprise” Symphony by Haydn is a **Theme and Variations** based on the following **Binary Form** theme:




(A) (violins) *p* [tonic key: C major] 5 [to G major] 1. 2. *ff*<sub>tr</sub>  
 (B) (violins) 10 [return to C major] 15

The **variations** are as follows:

	1	2 <sup>nd</sup> violins and viola play the theme, while the 1 <sup>st</sup> violins, joined by the flute, add a graceful <b>countermelody</b> .
	2	Beginning <b>ff</b> (very loud) in a <b>minor</b> key and is very dramatic. It then modulates to the <b>major</b> key.
	3	Back in the major key, there is a humorous repeated note version of bars 1-8 played on the oboe, and then the violins take the theme while the flute and oboe play a duet above.
	4	Woodwind and brass play the theme <b>ff</b> (very loud) to a string accompaniment, emphasising chords played off the beat. Strings and bassoons then play a decorated version of the theme.
	Coda	Loud at first, but then rounding off the music quietly.


 The 3<sup>rd</sup> movement of the “Surprise” Symphony by Haydn is a **Minuet and Trio**. This **Minuet** begins with an **anacrusis** (i.e. an **up-beat**):


 The contrasting **Trio** section is scored for just strings and bassoon:

This **Minuet** would be played again, after the **Trio**.

Later composers, such as Beethoven, replaced the **Minuet** with the much faster and more vigorous **Scherzo**.

 Listen to the fast moving **Scherzo** from Symphony No. 3 by Beethoven:

 The 4<sup>th</sup> movement of Symphony No. 5 by Beethoven opens with triumphant theme in the key of C major:

 The same movement ends with a rather extended **coda**, keeping the listener waiting for the end of the piece.

### Listening Exercise 3

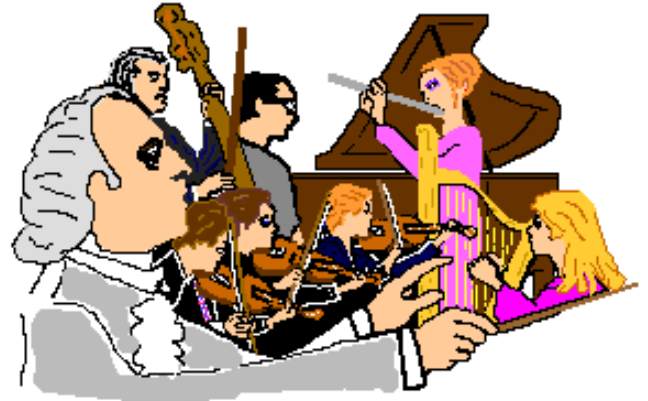
Listen carefully to the following excerpts from symphonies. For each excerpt you should identify **a) the most likely movement** that the music comes from (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> or 4<sup>th</sup>) and **b) the musical features or concepts** that suggest this.

You might want to refer to the table on page 16 for ideas.

	<b>a) Movement</b>	<b>b) Musical features or concepts</b>
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

# 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:


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

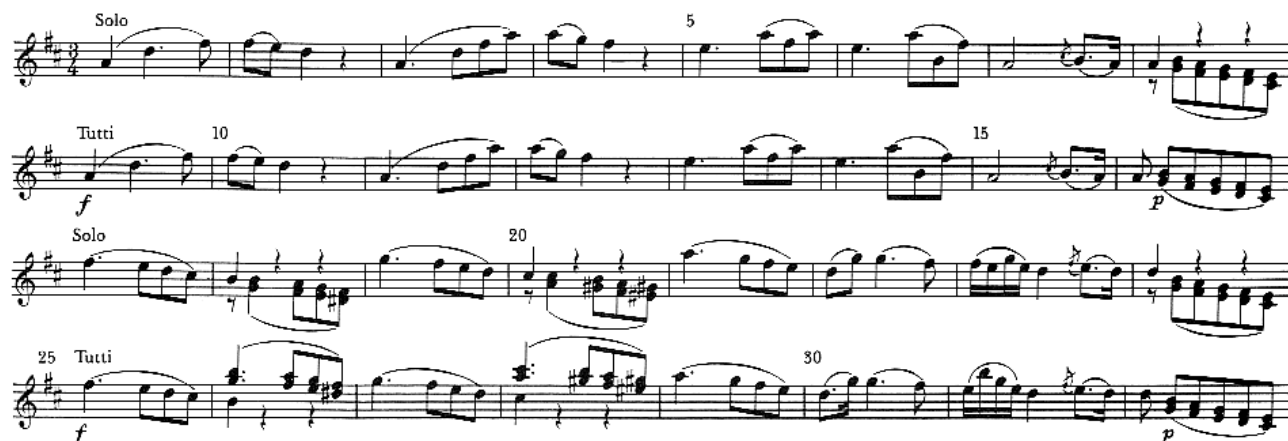
Now listen to examples of movements from some different Concertos.

 The 1<sup>st</sup> movement of the Violin Concerto in E minor by Mendelssohn opens with an impressive violin solo, accompanied by the rest of the orchestra:




 In this example from the 1<sup>st</sup> movement of the Piano Concerto in A by Mozart you can hear a good example of a **Cadenza**. This gives the soloist an opportunity to show off their musical technique. The **Cadenza** ends with a trill as a signal to the orchestra to play again.

 The 2<sup>nd</sup> movement of the Clarinet Concerto by Mozart is a fairly typical example in that it is slow, lyrical (song-like) and played **legato**:



The last movement of a Concerto is generally fast and is often in **Rondo form**. This means that the main theme (**A**) recurs several times in between contrasting sections. The overall structure, therefore, is usually **A B A C A**.

 Listen to an excerpt from the 3<sup>rd</sup> movement of the Horn Concerto No. 4 by Mozart, which is in **Rondo Form**.

## Listening Exercise 4

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**

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

Total out of 20

# Chamber Music - The String Quartet

**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. The groupings are usually referred to as follows:

Duo or duet (2), Trio (3), Quartet (4),  
Quintet (5) Sextet (6), Septet (7), Octet (8)

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 2<sup>nd</sup> movement of the Emperor String Quartet by Haydn. Notice that this melody has 5 phrases; the 2<sup>nd</sup> phrase being a repeat of the 1<sup>st</sup>, and the 5<sup>th</sup> phrase being a repeat of the 4<sup>th</sup>.

The musical notation shows five phrases of a melody in G major, 2/4 time. The first phrase is marked *p dolce*. The second phrase is a repeat of the first. The third phrase continues the melody. The fourth phrase is marked *fz*. The fifth phrase is marked *fz*, *fz*, and *p*.

## **Listening Exercise 5**

Listen carefully to the following excerpts of music.

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

Choose from:

**Symphony**                      **Concerto**                      **String Quartet**

1. This is an example of a \_\_\_\_\_.
2. This is an example of a \_\_\_\_\_.
3. This is an example of a \_\_\_\_\_.
4. This is an example of a \_\_\_\_\_.
5. This is an example of a \_\_\_\_\_.
6. This is an example of a \_\_\_\_\_.
7. This is an example of a \_\_\_\_\_.
8. This is an example of a \_\_\_\_\_.
9. This is an example of a \_\_\_\_\_.
10. This is an example of a \_\_\_\_\_.

Total out of 10



# *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 Fingal's Cave) by Mendelssohn

This piece depicts the crashing of the waves against Fingal's Cave in the Hebrides.



Listen to the opening of the piece.

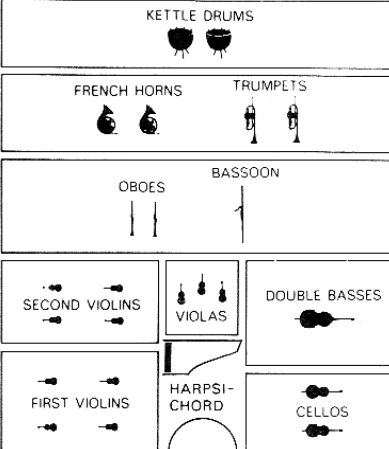
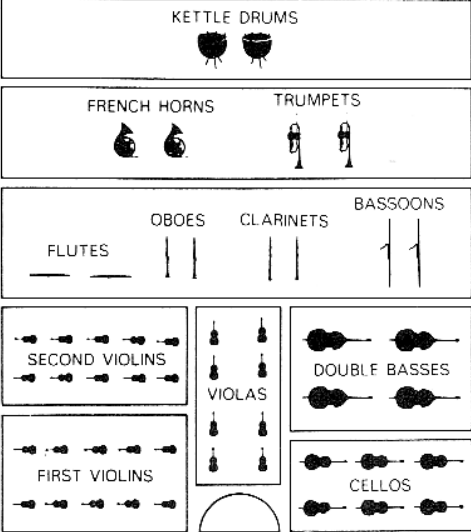
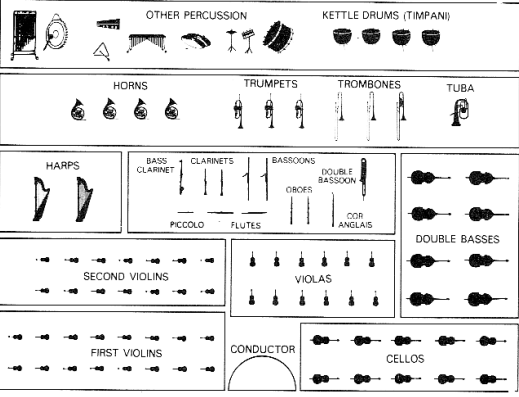


Now listen to an excerpt from the 1812 Overture by Tchaikovsky.

The piece depicts Napoleons army advancing upon Moscow. But, rather than suffer defeat by the French, the Russians burned their own city and withdrew. When the French army arrived, they were forced to retreat, defeated by the bitter weather rather than the Russians.

As you listen, consider how the composer conveys the story in the music.

# Musical Styles and Periods – Summary

Style or Period	Important composers	Musical features and concepts
<p><i>Baroque</i> (1600-1750)</p> 	<p>Purcell J S Bach Handel Scarlatti Vivaldi Corelli Telemann</p>	<p>Harpichord    Strings Sequences    Binary form Ornaments    Imitation Ground bass Long flowing melodies Dynamic alternating between loud and soft (“echo” effects)</p>
<p><b>Classical</b> (1750-1810)</p> 	<p>Clementi Haydn Mozart Beethoven</p>	<p>The orchestra grows to include woodwind, brass, percussion and strings. Symphony    Concerto Alberti bass    Piano Ternary form    Cadenza Minuet and Trio Emphasis on structure Shorter, clear-cut, phrases</p>
<p><i>Romantic</i> (1810-1910)</p> 	<p>Beethoven Berlioz Chopin Schumann Liszt Mendelssohn Wagner Verdi Brahms Tchaikovsky Grieg</p>	<p>Scherzo Rubato Wide dynamic range Chromatic harmonies Larger orchestra Symphony    Concerto Expression of emotions Programme Music</p>

# Revision Homework

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

1. The keyboard instrument popular in the Baroque period was the \_\_\_\_\_. Its distinctive sound is created by the strings being \_\_\_\_\_.
2. A theme repeated over and over again in the bass is known as a \_\_\_\_\_.
3. A piece of music for a solo instrumentalist and orchestra is called a \_\_\_\_\_.
4. In Classical piano music, the broken chord accompaniment played by the left hand is known as an \_\_\_\_\_.
5. A melody moving in semitones is known as \_\_\_\_\_.
6. In Baroque music the melodies are often varied and developed by including \_\_\_\_\_.
7. Simple, clear-cut, melodic phrases can often be found in the music of the \_\_\_\_\_ period.
8. When a performer changes the tempo of a piece of music slightly, for more expression, this is known as \_\_\_\_\_.
9. Chromatic harmonies, expressive melodies, and a wide range of dynamics are common features of \_\_\_\_\_ music. 10
10. A piece of Classical music for orchestra, in four movements, is called 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 <b>Alberti Bass</b> is prominent in the left hand of piano pieces.	
2	The <b>Ground Bass</b> 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	The composer Chopin wrote a lot of piano pieces in this style.	
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 <b>rubato</b> .	
10	Short, clearly defined, phrases with simple melodies and harmony.	
11	Long flowing melodies with <b>sequences</b> , <b>imitation</b> and <b>ornaments</b> .	
12	Extended expressive melodies with <b>chromatic harmonies</b> and <b>adventurous modulations</b> .	
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

This question is about musical forms. Complete the following table by inserting in the correct form alongside the brief description given. Choose from:

<p><b>Binary</b>  <b>Theme and variations</b>  <b>Scherzo</b></p>	<p><b>Ternary</b>  <b>Concerto</b>  <b>Symphony</b></p>	<p><b>Rondo</b>  <b>Programme music</b>  <b>Minuet and trio</b></p>
---------------------------------------------------------------------------	-----------------------------------------------------------------	-----------------------------------------------------------------------------

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

This question is about various types of large-scale musical forms.

(a) Tick **two** boxes to identify concepts you would expect to find in a *Symphony*.

- |                                          |                                      |
|------------------------------------------|--------------------------------------|
| <input type="checkbox"/> Ground bass     | <input type="checkbox"/> Cadenza     |
| <input type="checkbox"/> Orchestra       | <input type="checkbox"/> Brass band  |
| <input type="checkbox"/> Minuet and trio | <input type="checkbox"/> Harpsichord |

(b) Tick **two** boxes to identify concepts you would expect to find in a *Concerto*.

- |                                          |                                       |
|------------------------------------------|---------------------------------------|
| <input type="checkbox"/> String quartet  | <input type="checkbox"/> Imitation    |
| <input type="checkbox"/> Solo instrument | <input type="checkbox"/> Cadenza      |
| <input type="checkbox"/> Chorus          | <input type="checkbox"/> Walking bass |

# Musical Styles and Periods Concepts

Look at the list of concepts below.

<b>Alberti bass</b>	<b>Symphony</b>	<b>Ornaments</b>	<b>Scherzo</b>
<b>Strings</b>	<b>Concerto</b>	<b>Imitation</b>	<b>Harpsichord</b>
<b>Sequences</b>	<b>Ternary form</b>	<b>Chamber Music</b>	<b>Minuet and Trio</b>
<b>Programme Music</b>	<b>Cadenza</b>	<b>Ground bass</b>	<b>Chromatic</b>
	<b>Rubato</b>	<b>Piano</b>	<b>Larger orchestra</b>

Complete the following table by writing the appropriate concepts under the headings given. It is possible that some concepts may be placed under more than one heading.

<i>Baroque</i>
<b>Classical</b>
<i>Romantic</i>

# Famous Composers

Look at the list of well-known composers below.

<b>Beethoven</b>	<b>Wagner</b>	<b>Chopin</b>	<b>Purcell</b>
<b>Pachelbel</b>	<b>Verdi</b>	<b>Clementi</b>	<b>Schubert</b>
<b>Berlioz</b>	<b>Haydn</b>	<b>Mozart</b>	<b>Scarlatti</b>
<b>Vivaldi</b>	<b>Corelli</b>	<b>Telemann</b>	<b>Tchaikovsky</b>
<b>J S Bach</b>	<b>Brahms</b>	<b>Liszt</b>	<b>Schumann</b>
<b>Mendelssohn</b>	<b>Grieg</b>	<b>Handel</b>	<b>Beethoven</b>

Complete the following table by placing the composers into the appropriate style or period:

<i>Baroque Composers</i>
<b>Classical Composers</b>
<i>Romantic Composers</i>

# 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

- |          |                                    |                                         |
|----------|------------------------------------|-----------------------------------------|
| <b>1</b> | <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     |
| <b>2</b> | <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        |
| <b>3</b> | <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         |
| <b>4</b> | <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        |
| <b>5</b> | <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

6  Baroque

Classical

Romantic

7  Baroque

Classical

Romantic

8  Baroque

Classical

Romantic

9  Baroque

Classical

Romantic

10  Baroque

Classical

Romantic

### Column B

String Quartet

Orchestra

Concerto

Crescendo

Imitation

Minuet and Trio

Sequences

Ground bass

Symphony

Concerto

Cadenza

Alberti bass

Rubato

Rondo

Ground bass

Opera

String quartet

Symphony

Theme and variations

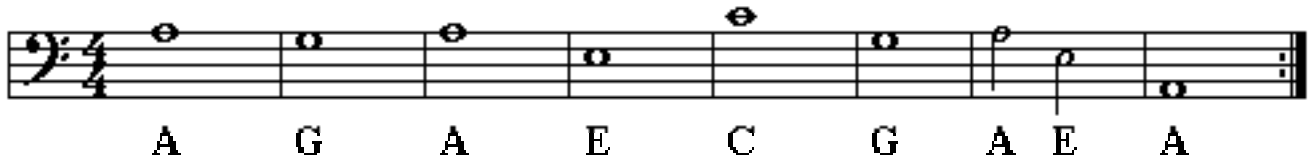
Minuet

Total out of 30

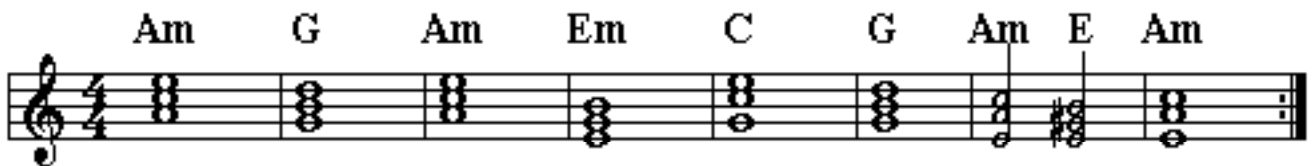
# Composing

## Variations on a Ground Bass

A **Ground Bass** is a bass line that repeats over and over again. Here is a typical example of a **Ground Bass** popular in the **Baroque** period. Try to play it and become familiar with how it sounds.



A bass line on its own can sound bare, so harmony is needed to make the texture thicker. Here are some chords that would fit with this **Ground Bass**. Play the chords through and become familiar with how they sound.



Here is a table showing you exactly what notes are contained in each of the above chords. Remember that **m** means it is a **minor** chord.

Name of chord:	Am	G	Em	C	E
Notes in the chord: (root note at the bottom)	E C A	D B G	B G E	G E C	B G sharp E

As both the bass line and chord sequence will be repeated several times for your composition, you will need to have them recorded. You will find a file on the computer called **Ground Bass**, which already has this particular bass line and chord sequence recorded for you. If you choose a different bass line and chord sequence you will need to record it yourself.

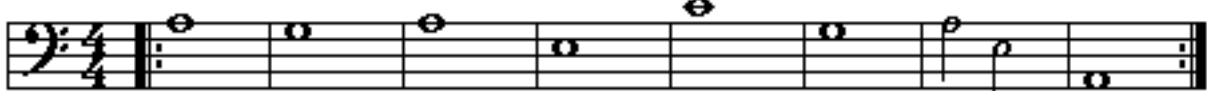
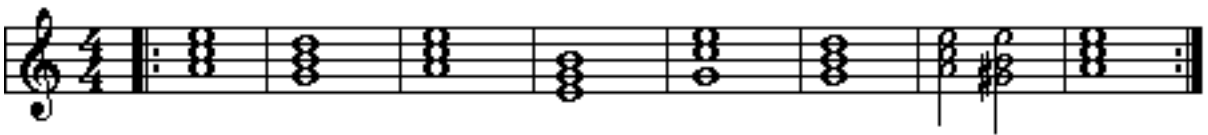



You should now try to compose several melodies that will fit over this chord progression.

As the bass line and chord sequence repeat all the time, the music could end up sounding very repetitive. In order to make your composition more interesting, therefore, you will need to use a wide range of musical features and concepts. See over the page for some ideas.

## Variations on a Ground Bass – Plan

The following plan may help to give your composition a clear structure.

Each step represents 8 bars of music. However, in some of the cases only the first 4 bars are given just as an example.

Step	Musical ideas / concepts
1	<p>Start with the bass line on its own:</p>  <p style="text-align: center;">A G A E C G A E A</p> <p>The bass line should be repeated many times.</p>
2	<p>Add the chords above bass line, as the bass line repeats:</p> <p style="text-align: center;">Am G Am Em C G Am E Am</p>  <p>The chords should also be repeated many times, along with the bass.</p>
3	<p>Vary the chord accompaniment to make it more interesting by, e.g:</p> <p>a) simply repeating the chords:</p>  <p>b) playing the individual notes of the chords as crotchets:</p>  <p>b) playing the individual notes of the chords as a <b>broken chord</b>:</p>  <p>b) creating a simple countermelody by using just the notes of the chords:</p> 