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IB SL Music – Notes

**Classical Period (1750-1825)**

**Characteristics of the Classical Period**

Considered the golden age of chamber music (ensemble music for 2-10 performers; one player per part)

* Melody – Symmetrical melody in balanced phrases and cadences; tuneful, diatonic with narrow leaps
* Rhythm – Dance rhythms; regularly recurring accents
* Harmony – Diatonic harmony; tonic-dominant relationship (is the basis for large-scale form)
* Texture – Homophonic; chordal-vertical dimension
* Genres – Symphony, solo concerto, solo sonata, string quartet, other chamber music
* Form – Larger forms
	+ Multi‐movement cycle: consists of 3 or 4 movements; the standard for instrumental music such as symphony, sonata, string quartet, and concerto
		- 1st movement – sonata-allegro form
			* Exposition (statement)
				+ Slow introduction (optional)
				+ 1st theme w/ expansion in tonic
				+ Bridge: modulation to contrasting key
				+ 2nd theme w/ expansion in contrasting key
				+ Closing theme, cadence in contrasting key
				+ Repeat
			* Development
				+ Buildup of tension against the return to tonic by:

Frequent modulation to foreign keys

Fragmentation/manipulation of themes and motives

* + - * + Transition back to tonic
			* Recapitulation (restatement)
				+ 1st theme w/ expansion in tonic
				+ Bridge: RARELY MODULATES
				+ 2nd theme w/ expansion transposed to tonic
				+ Closing theme w/ cadence in tonic
				+ Coda: cadence in tonic
		- 2nd movement – slow/various forms: Theme and Variations or Ternary form (ABA)
			* Slow w/ lyrical melodies (andante or adagio)
				+ Theme & Variations: theme is clearly stated at the outset and is followed by a series of structured variations. (melodic, harmonic, rhythmic)
		- 3rd movement (optional) – triple-meter dance: minuet and trio or scherzo and trio
		- 4th movement – fast/lively: rondo or sonata-allegro form
* Dynamics – Continuously changing dynamics through *crescendo* and *decrescendo*
* Timbre – Changing tone colors from one section to the next

**Patronage System** – sponsorship of an aristocracy that viewed the arts as a necessary adornment of life; gave musicians economic security and provided a functional social framework

* Women found place as musicians under this system

**Joseph Haydn (1732-1809)**

* Background Information: an Austrian composer under the patronage of the Eszterházy Court
* Musical Output: Over 100 symphonies, chamber music (68 string quartets, piano trios, divertimentos), 14 Masses, oratorios, 14 operas, 40 sonatas
	+ Symphony: Large work for an orchestra (fast-slow-moderate dance-fast)
		- Rocket themes – quick low to high register
		- Steamroller Effects – drawn-out crescendos
	+ String Quartet: 2 violins, viola, cello/double bass, 2 flutes, 2 oboes, 2 French horns, 2 trumpets, timpani
* His *Surprise* symphony in G major is a great example of theme and variations
* Historical Impact: perfected new instrumental music of the late 18th century. He is remembered for his symphonies, string quartets and church music

**Wolfgang Amadeus Mozart (1756-1791)**

* Background Information: Austrian composer who was a child prodigy at the age of 5. Although he lived for little over 30 years, he made significant contributions to all musical genres (symphony, sonata, concerto, chamber music, sacred music, opera). He wasn’t really involved with the patronage system; he often offended the aristocracy
* Musical Output: 40 symphonies, concertos 27 for piano, operas, choral music (Eine kleine Nachtmusik)
* Historical Impact: Notable for lyrical melodies, colorful orchestration and dramatic content

Classical Symphony – Classical instrumental form

* Strings was the most important part
* Utilized many unique techniques

**Ludwig van Beethoven (1770-1827)**

* Background Information: Viennese transitional figure between Classical and Romantic time periods. He was under the patronage system. He lost his hearing later in his life.
* Musical Output: 9 symphonies, concertos for piano/violin, chamber music (string quartets, piano trios, etc.), 32 piano sonatas, 1 opera, choral music
* Historical Impact: his 9 symphonies are monumental works that were intended for the concert hall and he expressed his political views. His concertos combined virtuosity with symphonic structure.

Divertimento – Classical instrumental genre for chamber ensemble or soloist, often performed as light entertainment

Serenade – Classical instrumental genre that combines elements of chamber music and symphony. Performed in the evening or at social functions

Concerto – Instrumental genre in several movements for solo instrument/instrumental group and orchestra

* Contains three movements (fast-slow-fast)
	+ 1st movement – sonata-allegro form with a double exposition
		- Orchestral exposition (ritornello) in tonic and then a 2nd exposition for the solo instrument and orchestra changes key to dominant.
	+ 2nd movement – slow, lyrical
	+ 3rd movement – Allegro molto or presto
* Cadenza – fanciful solo passage in the manner of an improvisation that interrupts the movement towards the end

Sonata – set of 3 or 4 contrasting movements for one solo instrument (*fortepiano –* early piano) or duos (ex: violin and piano)

Classical Opera

* Each aria (lyric song for solo voice w/ orchestral accompaniment) allows for emotional expression; the recitative (solo vocal declamation that follows the inflections of the text [secco or accompagnato]) moves the action forward
* Opera Buffa – Italian comic opera
* Opera Seria – Italian serious opera
* Singspiel – Lighter form of German opera with spoken dialogue

Sacred Choral Music

* Requiem Mass – a musical setting of the Mass for the Dead (ex: Mozart’s *Requiem*)
* Mass – a musical setting of most solemn service of the Roman Catholic Church
* Oratorio – Large-scale dramatic genre originating in the Baroque, based on a text or religious or serious character. It is performed by solo voices, chorus and orchestra (similar to opera but minus scenery and costumes) (ex: Haydn’s *Creation*)