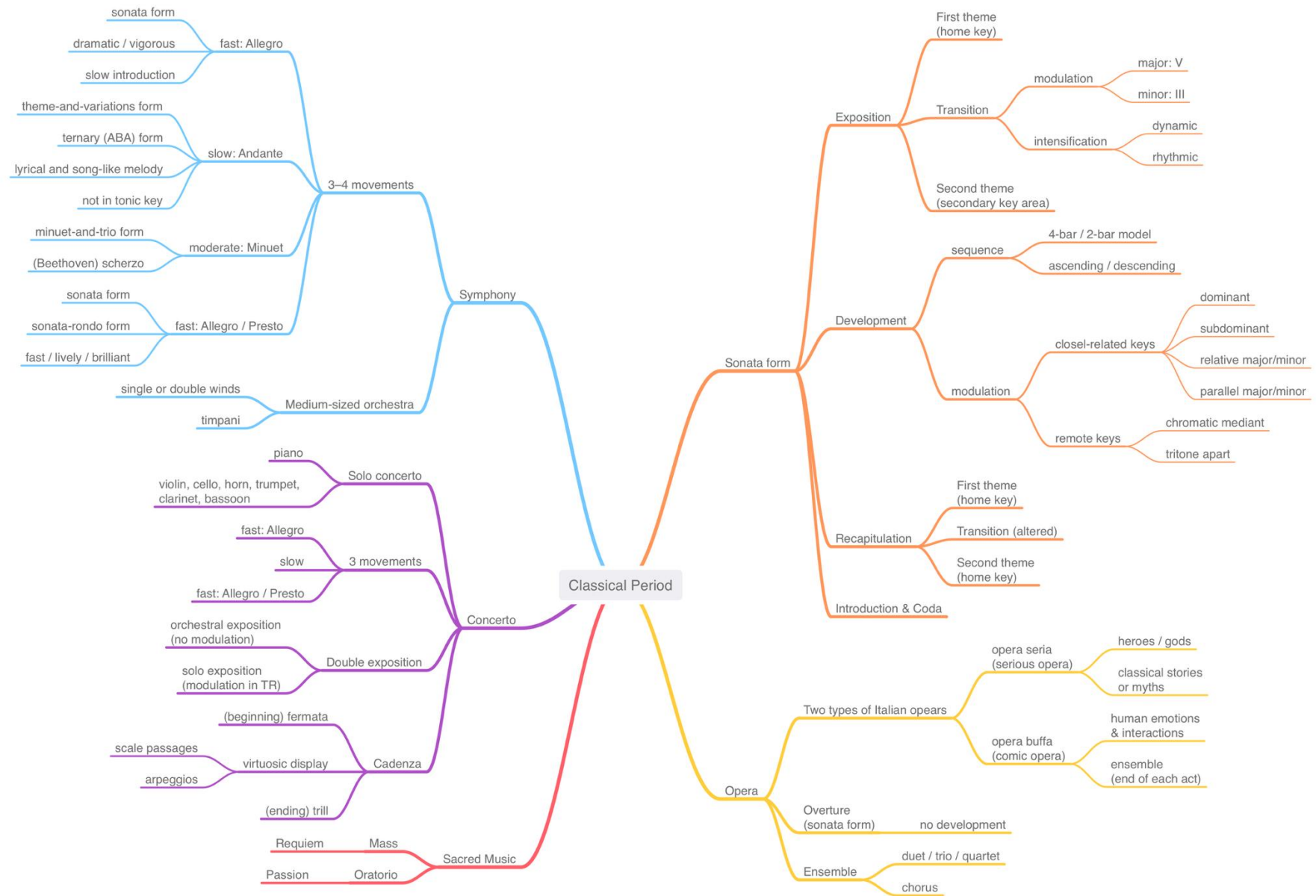




HKDSE Music – Listening (Form 6)

Week 2 Revision – Classical Music

Characteristics of Classical music

- **functional** / **diatonic harmony** (with occasional chromatic notes)
- **homophonic** texture
- **balanced** and **symmetrical** phrasing
- clearly articulated **cadences**
- **Alberti bass** or broken-chord accompaniment
- **sonata form** or rondo form
- use of a **medium-sized orchestra** (dominated by strings)

Common Classical Forms

Sonata Form	A form consisting of three main sections: the exposition , where the themes are presented; the development , where themes are treated in new ways; and the recapitulation , where the themes return. It is often used in the <i>first</i> movement of classical sonatas, string quartets, symphonies and other works.
Minuet and Trio Form	A form consisting of three sections: a minuet (A) in triple meter, a trio (B) with a lighter texture, and a reprise of the opening minuet (A). It is often used in the <i>third</i> movement of classical sonatas, string quartets, and symphonies. Beethoven often replaces the minuet by a faster scherzo .
Rondo	A form consisting of an alternation between the refrain (A) and other contrasting episodes : (A B A C A) or (A B A C A B A). It is often used in the <i>last</i> movement in classical symphonies, string quartets, and sonatas.
Theme and Variations	A form consisting of an opening theme that gets repeated over and over (as variations) and is changed each time in melody, rhythm, harmony, dynamics, or tone color. It is sometimes either as an independent piece or in the <i>second</i> (slow) movement of a classical sonatas, string quartets, and symphonies.

Solo and Chamber Works

Sonata Form

Intro	Exposition				Development	Recapitulation				Coda
	1st	TR	2nd	CT	(sequences + modulation)	1st	TR	2nd	CT	

Introduction	An optional slow section that sets up an expectation for the beginning of the exposition
First theme	The main thematic idea of the entire movement
Transition	Allow modulation to a closely related key (either the dominant or the relative major)
Second theme	A contrasting thematic idea in a different key, usually more lyrical and elaborate
Closing theme	Confirm the new key by a series of cadences
Development	A highly unstable section that work over the thematic materials from the exposition (often by means of sequential repetitions)
Recapitulation	A restatement of the thematic materials from the exposition, except that now the second theme is in the home key
Coda	An optional section that brings the movement to a close

Modulation: move from one key to another

- major-key sonata exposition: modulate to the **dominant** (V)
- minor-key sonata exposition: modulate to the **relative major** (III)

Parallel keys: move between major and minor mode on the same tonic

- G major → G minor / B minor → B major

Relative keys: move between major and minor mode of the same key signature

- G major → E minor / B minor → D major

Theme and Variations

Theme	Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Finale
-------	--------	--------	--------	--------	--------	--------

Minuet and Trio

Minuet			Trio			Minuet		
A	B	A	C	D	C	A	B	A

Rondo Form

Refrain: a passage of music that recurs throughout the movement

Episode: a contrasting section that appears between refrains

Five-part rondo

A Refrain 1	B Episode 1	A Refrain 2	B Episode 2	A Refrain 3
----------------	----------------	----------------	----------------	----------------

Seven-part rondo

A Refrain 1	B Episode 1	A Refrain 2	C Episode 2	A Refrain 3	B Episode 3	A Refrain 4
----------------	----------------	----------------	----------------	----------------	----------------	----------------

Practice:

 HKDSE Music 2012 Q2

 HKDSE Music 2019 Q3

 HKDSE Music 2015 Q2

 HKDSE Music 2021 Q3

 HKDSE Music 2017 Q2

 HKDSE Music 2023 Q2

Classical Concertos

Instead of using ritornello form as in Baroque concertos, Classical concertos make use of **sonata form** for the first movement, **ternary form** for the slow movement, and **rondo form** for the last movement.

Double exposition: the orchestra comes in first, presenting the main thematic materials (first and second theme) for the entire movement; afterwards the soloist comes in to present the same materials again accompanied by the orchestra

Cadenza: a solo passage for the soloist to display his/her virtuosic techniques

- the beginning is signaled by a tonic triad in second inversion
- the cadenza often ends with a long trill over the dominant harmony

Practice:

 HKDSE Music 2012 Q4

 HKDSE Music 2018 Q5

 HKDSE Music 2014 Q2

 HKDSE Music 2021 Q5

Classical Symphony

A classical symphony consists of either three or four movements. The second movement is usually slow in tempo, and the third movement is in the style of a **minuet** (Beethoven replaced the minuet by a faster **scherzo**).

Classical symphonies are performed by a medium-sized orchestra, with one or two woodwinds and brass instruments (trombone and tuba are rarely used in the Classical period).

Practice:

 HKDSE Music 2022 Q4

Classical Opera

Overture: an orchestral piece that introduces an opera

! **Concert overture:** an independent orchestral piece in the nineteenth century (not part of an opera); usually have a programmatic content

- While Baroque opera overtures are in the form of a **French overture** (a slow section with dotted rhythm followed by a fast section with imitative entries), Classical opera overtures are often in a simplified **sonata form** (without a development section), with two distinct themes in both the exposition and the recapitulation.

Arias in the Classical operas are more flexible in form than those in the Baroque period.

Ensembles are also more prevalent to allow for interactions between the characters.

Mass 彌撒曲

Kyrie 垂憐經	Kyrie, eleison. (God have mercy.)
Gloria 光榮頌	Glória in excélsis Deo (Glory to God in the highest)
Credo 信經	Credo in unum Deum, Patrem omnipotentem (I believe in one God, the Father Almighty)
Sanctus 聖哉經	Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. (Holy, Holy, Holy, Lord God of hosts)
Agnus Dei 羔羊頌	Agnus Dei, qui tollis peccata mundi, miserere nobis. (Lamb of God, who takes away the sins of the world, have mercy on us.)
Benedictus 降福經	Benedictus qui venit in nomine Domini. (Blessed is he who comes in the name of the Lord.)

Practice:

 HKDSE Music 2013 Q2

 HKDSE Music 2015 Q3