

4. Order and clarity in music

Classicism



BLOCK 1 CULTURAL CONTEXT

1. Choose the right answer corresponding to the beginning statement from the ones given.

▶ Chronology of Classical music.

- The Classical period runs from the second half of the 18th century up to the end of the 19th century.
- Musically, this period starts in 1750 and ends in 1805 (coinciding with the death of J. S. Bach and the première of Beethoven's *3rd Symphony*, respectively).
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▶ Social scene, power distribution.

- The power held by the absolute monarchs of the former period becomes even greater, reaching unlimited heights.
- The power of the absolutist monarchs begins to be questioned and enters into decline.
- All power is centred in parliaments and countries hold free, democratic elections.

▶ Cultural scene, the musical criteria of Classicism.

- The music that was popular in this period was created exclusively by experts and was therefore very complicated to understand.
- In this period music enters into decline, and the middle classes did not have enough money to buy musical scores and go to concerts.
- Musical tastes in this period highlight order, simplicity, moderation and elegance.

▶ The social situation affecting musicians.

- The majority of important musicians in this period (as in the Baroque) continue to work as servants of the court and of aristocratic families.
- Musicians composed their music freely as they made money from the sale of their music scores.
- Musicians of this period belonged to the nobility and higher social classes, so they did not depend on anyone economically and composed freely.



BLOCK 2 MUSICAL CONTEXT. LISTENING

2.1. INSTRUMENTAL MUSIC IN THE CLASSICAL PERIOD. CHAMBER MUSIC

Listening 1

Eine Kleine Nachtmusik (1st Movement) W. A. Mozart

Chamber music is written for a smaller number of instruments. The original instrumentation for this work was the normal chamber music group: two violins, one viola, one cello (or optionally a contrabass).

The first movement of the majority of instrumental music in the Classical period takes the **sonata** form.



Time	LISTENING GUIDE
EXPOSITION	
00:00 (01:40)	1st theme: The well-known first phrase of this theme sounds in <i>f</i> (00:08); then a new phrase answers it (00:19); then there is a dynamic change to <i>p</i> for the last phrase, ending the first theme.
00:31 (02:12)	Bridge or transition: There is a <i>crescendo</i> and after a cadence that ends with a brief silence, there is the...
00:50 (02:29)	2nd theme: A first phrase (01:03) can be heard; then another repetition (01:31); then a small <i>coda</i> of 5 bars, which has a cadence-like character.
	Repetition of the exposition.
DEVELOPMENT	
03:18	The 1st theme is played (dominant tone).
03:26	Then comes the second phrase of the 2nd theme in different tonalities.
03:44	The cadence announces the end of the development.
RECAPITULATION	
03:54	1st theme: The 1st theme of the exposition is repeated exactly the same as before.
04:26	Bridge or transition: Practically the same as in the exposition.
04:39	2nd theme: The melody of the 2nd theme can be heard, but lower in pitch. (04:53) The next phrase is also lower.
05:20	The final <i>coda</i> starts with a 1st part in <i>mf</i> and <i>p</i> and a relaxed mood, and then passes into... (05:34) a more energetic part indicating that the movement has come to an end.

1. CHARACTER

Most compositions in the Classical period were created for the court and the nobility, who demanded music that was elegant, courtly and full of emotions.

- a. From the adjectives given below, choose the ones that are most suitable to describe this music.

- QUIET SAD ELEGANT
 LIGHT DISMAL BRIGHT

2. GENRE

Socially, composers in this period have the same consideration as other servants of the house. They work in the service of a court or an aristocratic family, and were paid a salary.

- a. It is practically certain that Mozart composed this work on commission in 1787, but we do not know why or for whom it was written. Why do you think that although we have no information about the person Mozart composed it for, we can say it was a commission?

Probably, because in this period the majority of music was composed

on commission by a lord or authority.

Instrumental music becomes more important than vocal music, achieving a high degree of perfection. Profane or secular music also increases, in detriment to religious music. This is because of the ideas of the Enlightenment and the trust placed in reason above religion.

- b. Mark the appropriate genres.

VOCAL INSTRUMENTAL COMBINED RELIGIOUS PROFANE

3. TEMPO AND BEAT

In this period musicians were interested in order, symmetry and balance, giving rise to a rhythm with a very clear pulse.

- a. Find the pulse and indicate the right term.

PRESTO LARGO AD LIBITUM
 ALLEGRO ADAGIO RITARDANDO

The alternating speeds in different parts ("movements") of Baroque concertos are maintained in Classicism, and the majority of instrumental music, especially symphonies and chamber music, have four movements.

- The first movement usually has a fast time (allegro) with a sonata-like structure.
- The second movement usually has a slow and calm tempo.
- The third movement was usually minuet (a French courtly dance).
- The fourth movement was in rapid time. It was usually in rondo form.

Listening 2

Eine Kleine Nachtmusik (2nd Movement)

W. A. Mozart



Listening 3

Eine Kleine Nachtmusik (3rd Movement)

W. A. Mozart



Listening 4

Eine Kleine Nachtmusik (4th Movement) W. A. Mozart

- b. You already know the speed of the first movement. Bearing in mind the interpretation of each movement, complete the following chart indicating the speed at which the other movements will be played.

1st Movement	2nd Movement	3rd Movement	4th Movement
<i>fast</i>	<i>slow</i>	<i>fast</i>	<i>slow</i>

4. DYNAMICS AND DYNAMIC MARKINGS

In addition to existing dynamic resources, some innovations were introduced: crescendos and diminuendos, causing great impact amongst the public of the time.

Listening 5

Dynamics

- a. Write the name of the dynamic marking that stands out in this fragment. *Mezzoforte*

5. INSTRUMENTATION

The formation of the symphony becomes consolidated as it is today, with the instrument placed on stage like today and with more components than before. A new keyboard instrument appears: the pianoforte.

- a. Do you remember the name of the keyboard instrument that always appeared in the Baroque period? *Harpsichord*

- b. Mark the right answers.

The Classical orchestra

- a. The form of the former period is maintained.
- b. The number of instruments increases.
- c. Their placement on the stage is determined.
- d. The number of players decreases.

Keyboard instruments

- a. A new instrument called the forte-piano appears.
- b. A new instrument called the piano-forte appears.
- c. The harpsichord is used in all compositions in the late 18th century.
- d. The old clavichord is used in all compositions in the late 18th century.

6. MELODY

Highly ornamented melodies and Baroque virtuosity are replaced by simple, clear, easily-memorable melodies.

- a. Do you think the melody in this piece is of a virtuoso nature, as in many works in the Baroque period? _____ **No.** Why? **Because in this period, composers sought simplicity, order and balance, rejecting excess and complexity.**
-
-

7. TEXTURE

The texture of the accompanied melody “invented” in the Baroque period continues to be popular in this period. Since composers seek clarity of sound for their melodies, they usually reject complex polyphonic forms used in the Baroque, using clear, transparent harmonies.

- a. Now answer true (T) or false (F) to the following.
- This is actually a monophonic texture because all the instruments play the same thing at the same time.
 - It is composed in counterpoint polyphony, because there is a mix of various melody lines with equal importance.
 - The most significant texture is the accompanied melody, because you can hear clear melodies with simple accompaniments.

8. FORM

In this period instrumental music becomes more important than vocal music, achieving a high degree of perfection, shown in diverse musical forms.

- a. Write the names of the four most important instrumental forms in this period. _____
- Symphony, sonata, solo concerto, serenades and divertimentos.**
-
-



2.2. VOCAL MUSIC IN THE CLASSICAL PERIOD. THE OPERA

Listening 6

Extracts of *The Magic Flute* Wolfgang Amadeus Mozart

Prince **Tamino**, in a distant land, is pursued by a serpent. He enters the domain of the **Queen of the Night**. The Queen's attendants give Tamino a portrait of the Queen's daughter **Pamina**, captured by evil **Sarastro**. Tamino falls instantly in love with her, and the Queen promises to give him her hand if he can rescue her. The Prince and his companion **Papageno** set out to find Sarastro, with a magic flute, but they soon find out that Sarastro is not the evil one, but the Queen herself. After finding Pamina, Tamino is told by Sarastro that he can only leave with her and free himself from the magic of the Queen if he passes a series of tests. Finally he does this and the lovers are reunited, and good triumphs over evil.

CHARACTER

Within the same opera there are different characters, some serious, some heroic, some comic and simple.

- a. From the following fragments, say which are serious and which are comic or ingenuous.

**Tamino**

Prince Tamino is running away from a serpent, is attacked and falls unconscious. As he lies on the ground, three attendants of the Queen find him.

Character: *Serious*

**Papageno**

Papageno appears, a birdcatcher. As Tamino wakes up, he thinks Papageno has saved him.

Character: *Comic or ingenuous*



GENRE

Mythological themes from former times are now out of fashion. Operas are not created exclusively for the court; they have now become a more popular genre.

**The three ladies**

The three ladies are attendants on the Queen of the Night and show Tamino a picture of Pamina and he falls in love with her.

- a. Do you think the characters of this opera are mythological or are they more like real people with human sentiments? *Real people with human sentiments.*

Give reasons for your answer. *Although they are not people from daily life, they do have human attributes such as goodness, evil, jealousy, etc.*

TEMPO AND BEAT

Rhythm is simple and makes the music natural and appropriate for the public.



The Magic Flute

The Queen promises Tamino the hand of her daughter if he can free her from the sorcerer Sarastro. She gives him a magic flute and Papageno receives some magic bells and Pan pipes to make their mission easier.

- a. Find the pulse of this fragment and you can see that it is quite natural and easy to follow. Mark the right term.

PRESTO

LARGO

AD LIBITUM

ALLEGRO

ADAGIO

RITARDANDO

DYNAMICS

New musical concepts make dynamic changes smooth and flowing.



To Sarastro's palace.

They go to Sarastro's temple and try to free the princess, but Monostatos, the chief slave, who is also in love with her, prevents this. He tells Sarastro about them.

- a. Indicate the right dynamics for this fragment.

FLAT DYNAMICS

SLIGHT DYNAMIC CHANGE

GRADUAL DYNAMIC CHANGE

SUDDEN DYNAMIC CHANGE

INSTRUMENTATION

Orchestras and choruses now acquire greater importance than in the Baroque period.



Long live Sarastro!

It is discovered that Sarastro is not evil, as the Queen of the Night had said. In this part the orchestra stands out together with the chorus. Both create a majestic and triumphal character.





Choir of slaves

Monostatos wants to trap Papageno, who is carrying off Pamina, so he orders all the slaves to capture them. Papageno uses his magic bells to make them dance and mesmerises them, and he makes his escape.

- a. Some instruments are associated with certain characters in the opera, such as the flute played by Tamino or the pipes played by Papageno. In this fragment there is an instrument that gives an suggestive, ingenuous atmosphere to the music.

Do you know the name of this instrument family? *Glockenspiel. Percussion instrument of definite pitch.*



Sarastro

Pamina sees Tamino and also falls in love with him. Sarastro imposes a series of trials on Tamino which he must accomplish if he really wants to take his beloved and free himself from the influence of the evil Queen.

- a. Listen to Sarastro's voice and classify it.

TENOR

BARITONE

BASS

MELODY

The virtuoso performances of Baroque singers, improvising and showing off, are now eliminated. Singers now only perform the notes indicated on their scores. Even the recitatives are sometimes simply spoken, so that the message is clearly transmitted to the audience.



Sarastro and his council of priests

Sarastro meets with his council of priests and they invoke the gods Isis and Osiris to protect the young couple so they can pass the ordeals.

- a. Do you think this manner of interpreting the opera was done in the Baroque period? Explain why or why not. *No, because in the Baroque period it was more important to show off or highlight the singer, whereas in this period the singing is more natural and integrated in with the plot of the work.*

TEXTURE

In choral parts there is more homophonic polyphony than counterpoint. This is a result of the search for greater clarity in music in the Classical period.



The triumph of good

Pamino is about to complete his trials and the optimistic chorus celebrates that he will soon be reunited with his love. All are happy that good has triumphed over evil.

- a. Do you think the mix of voices in this chorus is complex or simple? Simple.
- b. What kind of texture stands out in this chorus? Accompanied melody.

FORM

A new type of opera called comic opera or opera buffa revives the former so-called opera seria. *The Magic Flute* can be classified as opera seria and opera buffa at the same time.

- a. From the following fragments, say which is more like *seria* and which is more like *buffa*.



The Queen of the Night

The Queen of the Night orders her daughter to kill Sarastro, but she refuses to do so.

Opera seria



Papageno and Papagena

During their trials, Papageno, who expresses his desire for a wife to the priests at the pyramid, falls in love with Papagena.

Opera buffa



The Queen of the Night is vanquished

Finally the ordeal is over and the lovers are reunited, and good triumphs over evil.

Opera seria

2.3. DISCOVER CLASSICAL INSTRUMENTS

- a. Write in the correct family number for each of the following instruments:

- 1 Plucked string family
- 2 Struck string family
- 3 Bowed string family
- 4 Woodwind family
- 5 Brass family
- 6 Percussion family

- 6 Tympani
- 2 Pianoforte
- 4 Bassoon
- 5 Horn
- 4 Clarinet
- 3 Viola
- 4 Oboe



- b. Give the names of two instruments that first appeared in this period.

Pianoforte and clarinet.



Listening 7

Quintet W. A. Mozart

- c. The quintet you can hear in this exercise is a string quartet and an instrument you have to discover. As a clue, its incorporation into instrumental groups in this period was a novelty. Listen carefully and write its name and the family it belongs to.

Clarinet. Woodwind family.



Listening 8

Turkish March W. A. Mozart

- d. The instrument you can hear in this exercise replaced the Baroque clavichord. Do you know the name of the instrument and the family it belongs to?

Pianoforte. Struck string family.



Listening 9

Concerto C. Stamitz

- e. You already know that a concerto consists of a performance by a solo instrument accompanied by an orchestra. Can you give the name of the solo instrument you can hear in this listening exercise? As a clue let's say that although it was known in previous periods, it is not until the Classical period that it began to be used in orchestras regularly.

Bassoon. Woodwind family.

2.4. ORDERING CONCEPTS

- a. Use the right works in the statements below and you'll get a summary of the essential features of instrumental music (I. M.) and vocal music (V. M.) in the Classical period.

homophony, emotions, popular, simple, different, servants, natural, diminuendo, orchestra, flowing, accompanied melody, piano-forte, score, *buffa*, showing off, symphony, chamber, oratorio

Character

I. M. Classical music is more elegant, with contained *emotions* _____.

V. M. Within the same opera there are _____ *different* _____ characters, some serious, some heroic, some comic and simple.

Genre

I. M. Composers work as _____ *servants* _____ at a court or in an aristocratic family, being paid a salary.

V. M. Operas are not created exclusively for the court; they have now become a more _____ *popular* _____ genre.

Tempo and beat

- I. M. Normally, a **simple** regular rhythm was used.
- V. M. Rhythm is simple and makes the music **natural** and appropriate for the public.

Dynamics and dynamic markings

- I. M. New devices such as the crescendo and the **diminuendo** appear.
- V. M. New musical concepts make dynamic changes smooth and **flowing**.

Instrumentation

- I. M. The formation of the symphony becomes consolidated as it is today. The clavichord is replaced by a new instrument, the **pianoforte**.
- V. M. In operas, the **orchestra** and choir acquire much greater importance.

Melody

- I. M. Highly ornamented melodies and Baroque virtuosity are replaced by, clear, easily-memorable melodies.
- V. M. The virtuoso performances of Baroque singers, improvising and **showing off** **score**, are now eliminated. Singers now only perform the notes indicated on their _____.

Texture

- I. M. A simpler **accompanied melody** texture is used instead of the complex counterpoint polyphony of the Baroque.
- V. M. In choral parts, for greater clarity, there is more **homophony** than counterpoint.

Form

- I. M. **Symphony**, soloist concerto and **chamber** music.
- V. M. Opera seria and opera **buffa** appear. Older religious forms such as the **oratorio** and the mass lose importance.



BLOCK 3 OTHER USEFUL DATA

3.1. DO YOU KNOW WHAT THE MOST IMPORTANT INSTRUMENTAL FORMS WERE IN THIS PERIOD?

1. The following statements correspond to the definition of some of the instrumental forms used in the Classical period. Write the name of each instrumental form after the definition.

concerto, symphony, chamber music

- Musical form with four movements and composed for an orchestra. symphony
 - This is music written for a smaller number of instruments. String quartets were very popular in this period. chamber music
 - A musical work written for a solo instrument accompanied by an orchestra. concerto
2. The following fragments you will listen to are from a concerto, a symphony and a chamber music ensemble. Write in the name of the instrumental form for each listening exercise.

Listening 10 **Symphony No. 101 in D Major, by Haydn**

Listening 11 **Quartet No. 1 in F Major, by Beethoven**

Listening 12 **Concerto in A Major for Clarinet and Orchestra, by Mozart**



3.2. COMPOSERS OF THE CLASSICAL PERIOD

3. Connect each composer to the right country.

1 Italy

2 Austria

3 Spain

4 Germany

2 Wolfgang A. Mozart

4 Cristoph Gluck

1 Antonio Salieri

3 Vicente Martín y Soler

1 Muzzio Clementi

1 Luigi Boccherini

4 Carl Philipp Emmanuel Bach

2 Franz J. Haydn

3.3. ASSIMILATING CONCEPTS



4. Fill in the left hand column with the words BAROQUE or CLASSICAL depending on the statement given.

- The Baroque _____ Opera themes are mythological.
- The Baroque _____ Melodies were composed with a profusion of adornments.
- Classicism _____ The diminuendo and the crescendo were incorporated as novelties in dynamics.
- Classicism _____ Music is predominantly light, luminous and optimistic.
- Classicism _____ Opera buffa first appears.
- Classicism _____ This kind of music was intended to please and entertain.
- The Baroque _____ One of the most frequently used instruments is the clavichord.
- Classicism _____ New instruments such as the clarinet and piano-forte appear.
- Classicism _____ Natural melodies were composed, balanced and easy to remember.

5. Answer true (T) or false (F) to this chronology of the Classical period.

- 9th to 16th C 1750 to 1805 1600 to 1750 900 to 1500

6. Order the following parts using the words given below and you will see the structure of a symphony in the Classical period.

1st Movement, 2nd Movement, 3rd Movement, 4th Movement

- 2nd Movement _____ Slow tempo
- 4th Movement _____ A fast and energetic tempo
- 1st Movement _____ Fast tempo "Allegro"
- 3rd Movement _____ Dance of French origin, "Minuet"

7. Give at least two differences between Baroque opera and Classical opera.

In Baroque opera, the singers showed their virtuosity,
and themes were about gods and mythological beings.
In Classical opera, singing was simpler, the themes
were closer to daily life and the orchestra and choir
acquired greater importance





Listening 13

Symphony No. 94 (Surprise) J. Haydn

Haydn was one of the great composers of the Classical period. He wrote over one hundred symphonies, and is in fact known as the “Father of the Symphony”. He also composed a large number of chamber music works and religious music. In this work, Haydn incorporates popular melodies (as he did in others, too). The nickname *Surprise* given to this symphony was due to the *f* chord that suddenly comes at the start of this listening fragment.

8. Listen to it and answer these questions:

a. What is a symphony? ***A symphony is a large-scale work composed specifically for an orchestra.***

b. How many movements does a symphony have? ***4 movements.***

c. In view of the tempo of this fragment, can you say which movement it belongs to? _____
To the second movement, as it has a slow time signature.



Listening 14

Symphony No. 40 (1st Movement) W. A. Mozart

You have already read about the sonata form in Listening Exercise 1. Here is a Listening Guide so you can follow in detail the parts of this musical form which was so often used in the Classical period

First Movement of Symphony No. 40 in G minor, K.V. 550, W. A. Mozart

Genre:	Instrumental
Tempo:	Allegro
Time:	2/2
Instrumentation:	Classical orchestra (bowed string family, flute, 2 oboes, 2 clarinets, 2 bassoons and 2 horns)
Form:	Sonata

Time count		EXPOSITION
0:00	Repetition (1:49)	1st theme presented by the violins (20 bars).
0:23	(2:10)	A bridge leads to the motif of the 1st theme (7 bars). Then there is a new motif in <i>f</i> dynamics (15 bars).
0:48	(2:35)	After a brief silence comes the 2nd theme , which uses a descending tone in a dialogue between the strings and the woodwinds, finishing with a cadence period that finishes with a <i>crescendo</i> (29 bars).
1:19	(3:06)	The woodwind instruments initiate a conclusive period in which motifs from the 1st theme are used, giving rise to a dialogue with the tutti of the orchestra (15 bars).
1:35	(3:23)	Coda, which starts with a descending motif from the strings (13 bars).

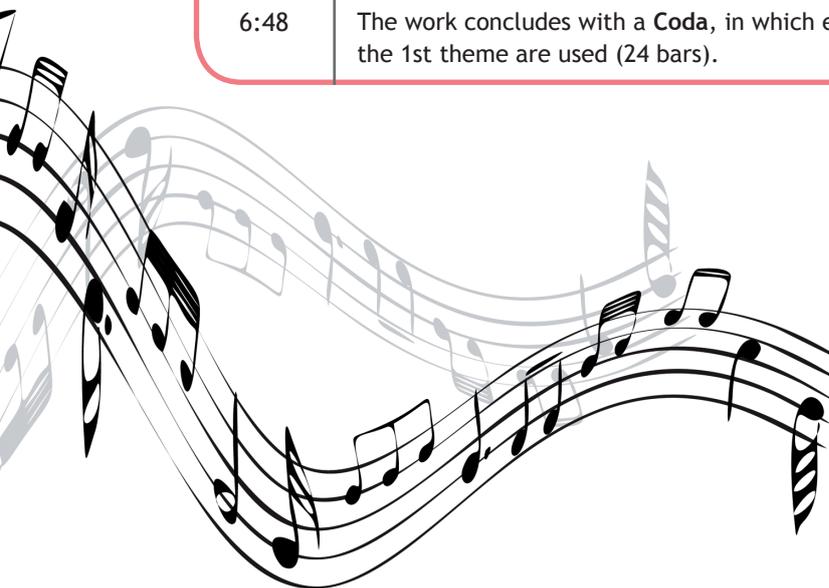
Repetition of the whole EXPOSITION

DEVELOPMENT

3:38	After hearing the woodwinds play an introduction, the violins enter with the 1st theme , although they change to different keys in their melodic progression. The dynamic marking is <i>p</i> (13 bars). Suddenly an <i>f</i> part plays motifs from the 1st theme again, using the lowest instruments in the orchestra, with a sort of dialogue ensuing between these and the violins (24 bars).
4:18	Then in <i>p</i> again there is a dialogue between the violins and the woodwinds using a motif taken from the 1st theme (14 bars).
4:33	Now in <i>f</i> comes a similar dialogue between the lowest and highest instruments (8 bars).
4:42	Now in <i>p</i> comes another dialogue among the woodwinds (flutes and clarinets), which takes us to the... (5 bars)

Recapitulation

4:46	We hear the 1st theme again the same as at the beginning (20 bars).
5:08	Then we hear a bridge , but with a slight modification with respect to that of the Exposition (42 bars).
5:54	After a brief silence we can hear the 2nd theme (34 bars).
6:31	The conclusive episode continues, in which a dialogue is set up amongst the woodwinds, using the motif from the 1st theme (16 bars).
6:48	The work concludes with a Coda , in which elements from the 1st theme are used (24 bars).



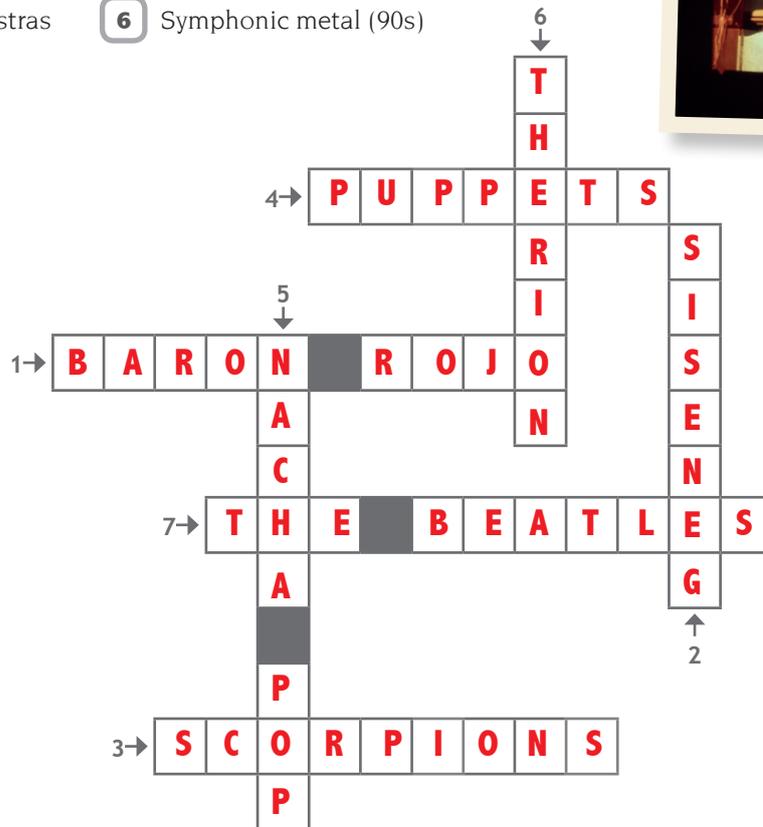
BLOCK 4 PRESENT-DAY MUSIC

4.1. THE CLASSICAL IN PRESENT-DAY MUSIC

1. Connect the groups given below with their correct genre, and you'll be able to complete the crossword puzzle below.

- | | | | |
|---|-----------------------------------|---|-----------------------|
| 1 | Rock and bands | 2 | Symphonic rock (70s) |
| 3 | Rock and international orchestras | 4 | Chamber pop |
| 5 | Rock and Spanish orchestras | 6 | Symphonic metal (90s) |
| 7 | Pop (60s) | | |

- 7 The Beatles
- 1 Barón Rojo
- 5 Nacha Pop
- 4 Puppets
- 2 Génesis
- 3 Scorpions
- 6 Therion



MUSIC AND TECHNOLOGIES

The CD ROM gives you a series of activities in which you can practise what you've learned in this Unit.



BLOCK 5 MUSICAL CREATION

HARMONY

5.1. MELODIC INTERVALS AND HARMONIC INTERVALS



1. Indicate whether these are melodic intervals (M) or harmonic intervals (H).

a) b) c) d) e) f)

M M H H M H

2. Write the distance between these harmonic intervals.

4 3 5 3 6 8

3. Draw in the missing notes to form harmonic intervals.

3rd 5th 8th 4th 6th 3rd

5.2. HARMONY



4. Create chords using the notes shown on the staff.

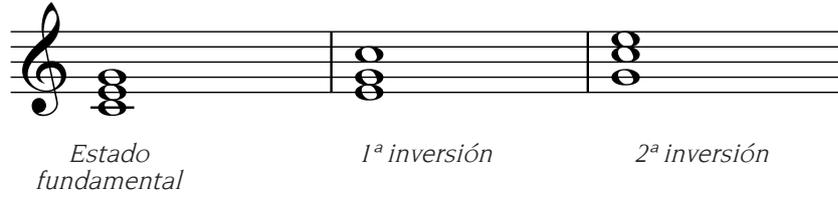
5. This staff shows notes grouped together. Circle the incorrect chords.

6. Draw in the notes that are missing to complete these chords.

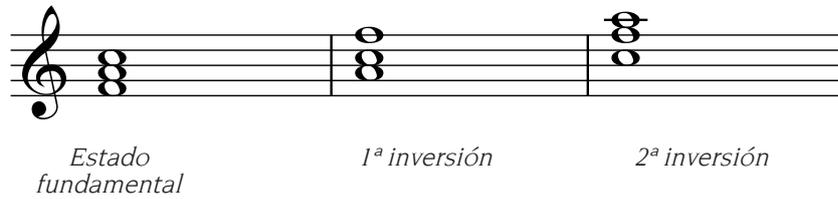
7. These chords are incomplete. Write the correct notes in the boxes to create correct triads.

B	A	A	C	G	E
G	F	G	A	E	C
E	D	D	F	C	A

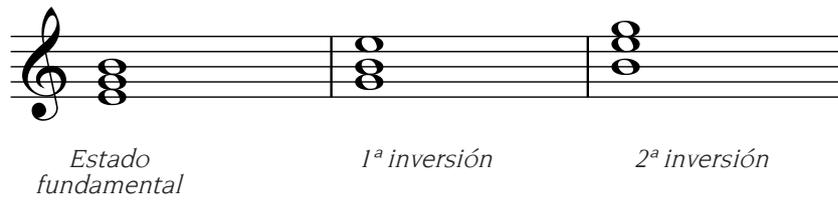
8. Draw in the inversions using the root chord shown.



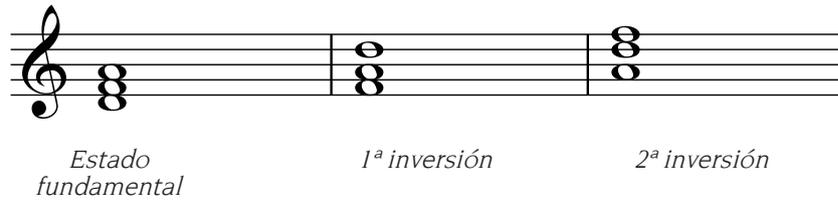
Estado fundamental *1ª inversión* *2ª inversión*



Estado fundamental *1ª inversión* *2ª inversión*

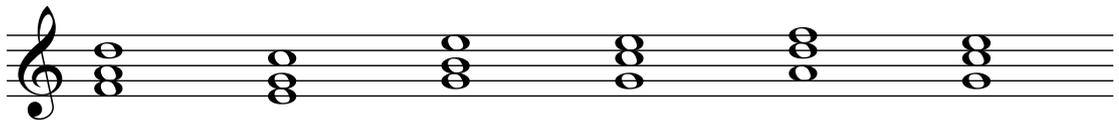


Estado fundamental *1ª inversión* *2ª inversión*

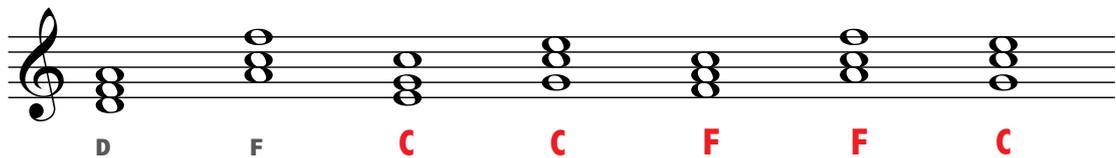


Estado fundamental *1ª inversión* *2ª inversión*

9. Write in the root chord for the following inversions.



10. The basic note forming the chord is called the root. Indicate the roots of these chords regardless of their inversion.



D **F** **C** **C** **F** **F** **C**