

# Higher revision

## Classical period

Symphony

String Quartet

Sonata

Sonata Form

Binary Form

Rondo Form

Ternary Form

Alberti Bass

Exposition

Subject

Dominant 7th

Diminished 7th

A structure with 3 main sections: exposition, development, and recapitulation.

A piece for solo chordal instrument (usually piano) or solo with chordal instrument

A form with two sections: A and B.

A broken chord pattern used in classical music, often played as low-high-middle-high.

The first section of sonata form

A four-note chord built from stacked minor 3rds, giving a tense, dissonant sound.

Chamber music for two violins, a viola, and a cello.

A three-part form: A – B – A.

A large-scale work for orchestra, usually in 4 movements.

A musical form with a recurring theme (A) alternating with contrasting sections (B, C etc.), e.g. ABACA.

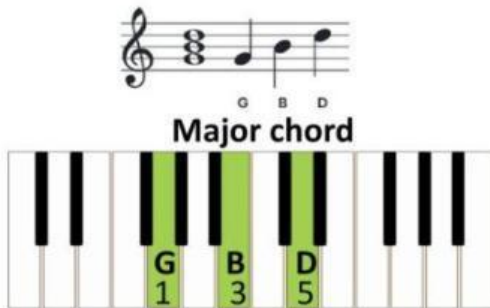
A major chord with an added minor 7th , pulling towards the tonic

The main themes in sonata form

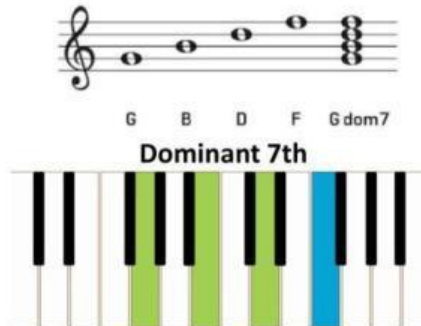
# Chords recognition 1

Listen to the following chords, and, for each, decide what they are.

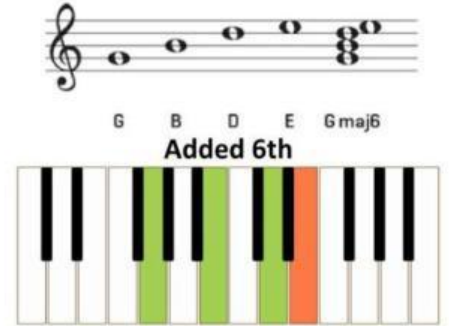
## Chords based on the major chord:



This consists of the 1<sup>st</sup>-3<sup>rd</sup> and 5<sup>th</sup> notes of the major scale



The major chord with the minor 7th note added— one tone lower than an octave. The dominant 7th is used to pull music back to the tonic. The chord above is G7, which is the Dominant 7th in the key of C.



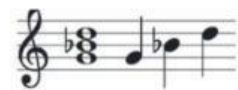
This is the major chord with the 6<sup>th</sup> note added – this makes it sound jazzy

|    |  |
|----|--|
| 1  |  |
| 2  |  |
| 3  |  |
| 4  |  |
| 5  |  |
| 6  |  |
| 7  |  |
| 8  |  |
| 9  |  |
| 10 |  |

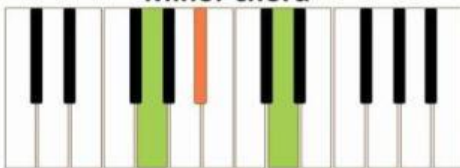
# Chords recognition 2

Listen to the following chords, and, for each, decide what they are.

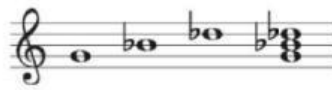
## Chords based on the minor chord



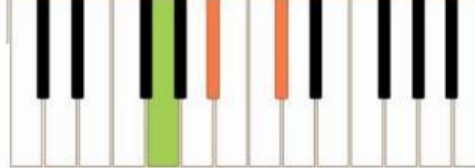
G B $\flat$  D  
**Minor chord**



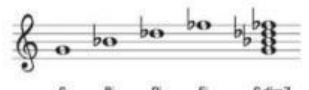
This consists of the 1<sup>st</sup>-3<sup>rd</sup> and 5<sup>th</sup> notes of the minor scale – NB this is the same as the major except the middle note (3<sup>rd</sup>) is a semitone lower



**Diminished chord**



This is the same as the minor except that the top note (5<sup>th</sup>) is a semitone lower. So, compare to the major chord, both the 3<sup>rd</sup> and the 5<sup>th</sup> are a semitone lower



G B $\flat$  D $\flat$  F $\flat$  G dim7



This is the same as the diminished chord but with an added 7<sup>th</sup>. This 7<sup>th</sup> is a semitone less than the minor 7<sup>th</sup> that we saw in the dominant 7<sup>th</sup>. So, it is 3 semitones off the octave

|    |  |
|----|--|
| 1  |  |
| 2  |  |
| 3  |  |
| 4  |  |
| 5  |  |
| 6  |  |
| 7  |  |
| 8  |  |
| 9  |  |
| 10 |  |

# Chords recognition 3

Listen to the following chords, and, for each, decide what they are.

## ALL CHORDS

|    |  |
|----|--|
| 1  |  |
| 2  |  |
| 3  |  |
| 4  |  |
| 5  |  |
| 6  |  |
| 7  |  |
| 8  |  |
| 9  |  |
| 10 |  |
| 11 |  |
| 12 |  |