# Unit 5 Music History
# Instrumental music in Classicism

**Name and surname:**                    **Course and group:**

**Exercise 1:** Indicate whether the following phrases are true **(T)** or false **(F)**:

|  | | | |
|---|---|---|---|
| | Classicism is a historical and artistic period that occurs between the years 1600 and 1750. | | Classical harmony is simple and is based on the chords of tonic, dominant, and subdominant. |
| | Three of the most important composers, Haydn, Mozart, and Beethoven, are classics. | | The musical phrases are irregular and are not based on any pattern or scheme. |
| | In Classical music, harmony is more important than melody. | | New timbres appear, such as the clarinet or the horn. |

**Exercise 2:** Deduce which of these two scores is baroque and which is classical. Argue the reasons:
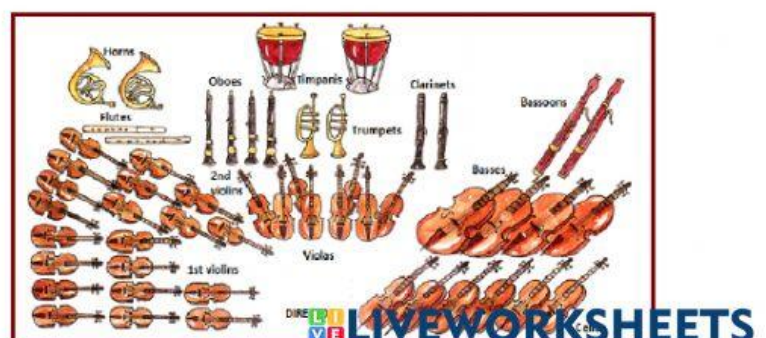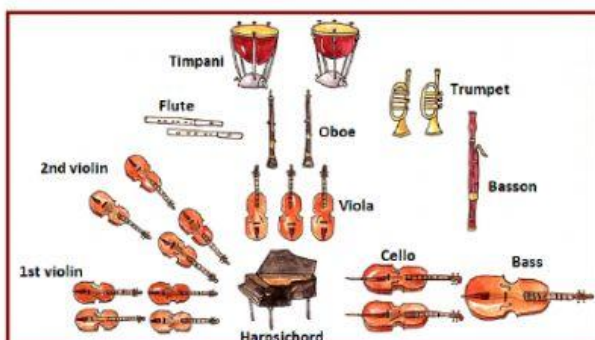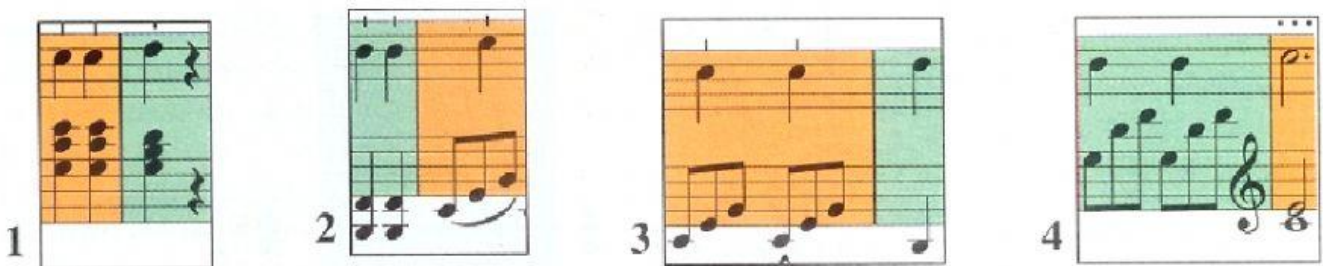


**Exercise 3:** In the same way, deduce which of the two orchestral templates that we present below is baroque, and which is classical. Justify your answer.
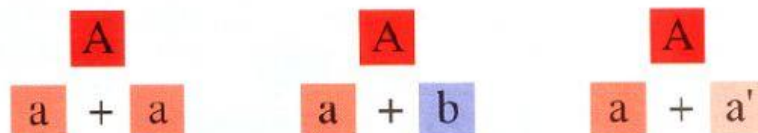
**Exercise 4:** To study the music of Classicism, we will begin by listening to a work for piano that, therefore, is written on two staves: the first corresponds to the right hand (high notes) and carries the melody; the second corresponds to the left hand (low notes) and is responsible for the harmony or accompaniment. It is **Sonata No. 35 in C major**, J. Haydn.

1. Which of the two planes stands out the most: the melody or the accompanying chords and arpeggios?

2. Are there significant melodic and harmonic differences between the two times the theme is exposed?

3. The rests or cadences of this fragment are the following:



- Which ones give you a feeling of temporary rest?          And of conclusive end?

4. What musical element is the one that is most modified between the two times the theme is exposed?

5. Tick the outline that you think best fits the audition structure.



6. The differences that occur between harmonizing with chords or harmonizing with arpeggios, are they determined because different sounds are used or by the way they are used?

7. Indicates in the score when the melody is accompanied by chords and when by arpeggios.

**Tonic chord**

**Dominant chord**

**Exercise 5:** Haydn used the melody of the Austrian national anthem, which he had composed a few years earlier, as the theme for this second movement. Its structure consists of the exposition of the theme made up of twenty bars, followed by four variations. The exposition of the theme preserves the character of a hymn. The variations that follow respect the theme and only change the design of the rest of the instruments.
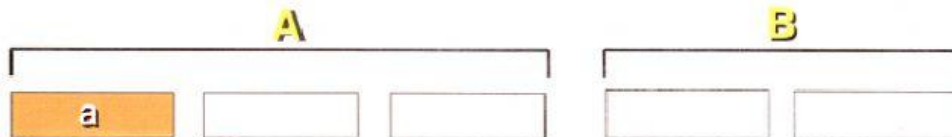


1. What kind of texture does the theme have?            And the first variation?

2. What is the function of expression tie?

3. Notice how the hymn theme has two phrases divided into semi-phrases. Complete the structure with the corresponding letters:

A                                    B

| a | | | | | |

4. Where is there the greatest rhythmic contrast, in the theme or in the first variation?

5. What instruments are involved in the first variation?

6. What instrument does legato play in that same variation?

**Exercise 6:** Next you will listen to a well-known work, the **Little Night Serenade** by Wolfgang Amadeus Mozart. As you listen to the audition, check the correct box:

| ● The meter of this piece is: | ● Qué instrumentos aparecen: | ● What movement does it correspond to?: |
|---|---|---|
| ☐ Binary<br>☐ Ternary<br>☐ Quaternary | ☐ Group of strings<br>☐ Group of winds<br>☐ Strings and winds | ☐ Fast<br>☐ Slow<br>☐ Medium |
| ● Tonality is: | ● Theme A has a character: | ● Theme B has a character: |
| ☐ Major<br>☐ Minor | ☐ Rhythmic<br>☐ Melodic | ☐ Rhythmic<br>☐ Melodic |

**Exercise 7:** Write in what order the following instrumental forms appear in the audition. Then connect each term with its definition with a line.

☐ SONATA    ☐ QUARTET    ☐ SIMPHONY    ☐ CONCERT

○            ○            ○            ○

| Piece composed to be interpreted by a solo instrument, with orchestra accompaniment. | Piece composed to be interpreted by a melodic instrument, with piano accompaniment. They are also composed for solo piano. | The traditional grouping is made up of two violins, a viola and a cello. | Piece composed to be performed by the entire orchestra, without any instrument standing out especially. |
|---|---|---|---|

**Exercise 8:** Now look at a blank outline of the sonata form. As you will remember, this formal structure applies to the first movement of practically all the instrumental pieces of Classicism (sonata, symphony and concert). Complete it by dragging each element to its corresponding place:

Retransition

Coda

Exposition

Themes:
First theme    Bridge    Second group
Second theme    Cadence

Modulations

Recapitulation

Development

Tonality    Neighbor tone
Principal tone

Modulant thematic development

Principal tone

First theme    Bridge:    Second group
Second theme    Cadence

**LIVEWORKSHEETS**

# Exercise 9: Listen to the audition of the *Symphony No. 25 (1st mov.)*, by W.A. Mozart with the proposed score. Observe the distribution of the themes and the character of each one of them and answer the questions:



Theme A

Rhythmic motif

Descending motif

Ascending-descending motif

Theme B

**Musicogram of the audition**



a. What alterations does the key signature have?

b. What is the name of the rhythmic figure that appears in phrase a?

c. What is the texture of phrases a and b?

d. What family do the instruments that carry the melody in this part of the Symphony belong to?

e. What is the woodwind instrument that appears in a'?

f. What is the character of theme A like?

g. How are the three-bar figures of the rhythmic motif called?

h. How should crotchet be played with two bars on his stems?

i. What is the highest note of the ascending-descending motifs?

j. The tiny notes in phrase c are called "mordant", how are they interpreted?

k. How is the articulation of phrase d?

l. How is the character of theme B?