

Classical characteristics

Classical Orchestra

- **strings** - violin, viola, cello, double bass, and sometimes guitar
- **woodwind** - recorder or wooden flute, oboe, bassoon and clarinet
- **brass** - trumpet, horns (with valves by the end of the period)
- **percussion** - timpani (kettledrums) and sometimes triangle, hand cymbals and bass drum
- **key** - fortepiano

Classical orchestras were bigger in size and as instrument building improved so did the range of dynamics in the performance. The harpsichord was replaced with the fortepiano, the precursor to today's modern piano.

Musical characteristics of Classical music

- Lighter, clearer textures than Baroque – mainly homophonic (melody with accompaniment) but still polyphonic textures in places
- Clear cut, balanced phrases with shorter, elegant melodies
- Harmonies are still diatonic but with increasing colourful chromatic chords as period progresses
- More variety and contrast within a piece – frequent changes of mood and timbre
- Graded dynamics – use of crescendo and sforzando
- Harpsichord disappears and replaced by piano (solo and chamber music as well as piano concerto)
- Instrumental music becomes more dominant though still vocal music forms
- Concerto grosso disappears – only solo concerti
- Rise of the symphony and string quartet

Main styles of music

Vocal

Opera, Oratorio

Recitative, Aria, Duet, Choruses

Instrumental

Solo concerto, Symphony, string quartet

Sonata, Piano trio, Serenades, Divertimento

Main forms/ structure

- *Sonata Form (esp for 1st movement of sonatas, symphonies, concerti, chamber music)*
- *Rondo form (often final movement)*
- *Minuet and Trio (often 3rd movement)*
- *Scherzo (sometimes replaces Minuet and Trio)*
- *Theme and Variations*

SYMPHONY

Mozart – Jupiter Symphony
Movt 1

Fill in the grid below with any concepts that you notice.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre

What features point to it being from the Classical period?

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1st subject

Flauto.
Motif 1 - bars 1-2

Oboi.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Same as bars 1-2 but up a 5th

Motif 2- bars 3-4

Similar to bars 3-4. Same dynamic, instruments.

Imperfect cadence

Bassi

This musical score shows the first subject of a piece, starting with a 4-measure phrase. The instruments listed on the left are Flauto, Oboi, Fagotti, Corni in C, Trombe in C, Timpani in C.G., Violino I, Violino II, Viola, and Violoncello e Basso. The score is annotated with several red boxes and arrows. A box labeled 'Motif 1 - bars 1-2' highlights the first two measures. A box labeled 'Motif 2- bars 3-4' highlights the next two measures. A box labeled 'Same as bars 1-2 but up a 5th' points to a similar motif in the woodwinds. A box labeled 'Similar to bars 3-4. Same dynamic, instruments.' points to a similar motif in the strings. A box labeled 'Imperfect cadence' points to the end of the first subject. A box labeled 'Tonic pedal in cello/ bass and timpani parts' points to the bass line. A red star is placed at the end of the first subject.

Tonic pedal in cello/ bass and timpani parts

This musical score shows the tonic pedal in the cello, bass, and timpani parts. The score is annotated with a red box labeled 'Tonic pedal in cello/ bass and timpani parts'. A red star is placed at the end of the first subject.

2nd subject – tune 1

A musical score for a 2nd subject, tune 1. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. An orange arrow points from the '2nd subject – tune 1' header to the first measure of the first system. A red arrow points from a text box to the 11th measure of the second system. The text box contains the following text: "Extension of 4 bar phrase with flute now doubling violin 1 up an octave". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

2nd subject – tune 2

A musical score for a 2nd subject, tune 2. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. A red arrow points from the '2nd subject – tune 2' header to the first measure of the first system. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). There are also markings for *pizz.* (pizzicato) and *arco* (arco). A blue star is placed in the 11th measure of the second system.

Beethoven 5th Symphony Movt 1
Fill in the grid below with any concepts that you notice.

Melody/ Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre

Beethoven 5th Symphony Movt 4
Fill in the grid below with any concepts that you notice.(24 min 42)

Melody/ Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre

2

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

2 Horns in E $\flat$

2 Trumpets in C

Timpani in C/G

Violins 1

Violins 2

Violas

Cellos

Basses