

Week 5 Revision

- Working towards a test on 17th November.
- Test to include an aural dictation: of 1.intervals, 2.rhythms, 3.melody, 4.chord recognition.
Revision
- Also general listening exercise and form recognition (2 or 3 examples). Revision
- Style recognition. (of set baroque and classical forms) Today
- Critical evaluation of a performance.

Set forms of baroque and classical period

- *French baroque overture* – e.g. Lully. AABB form where the A is in a stately duple common time ending on the dominant, and the B section has two speeds starting with a faster triple-time section and ending with a return to a slower common-time speed to return to the home key.
- *Baroque concerto grosso* – e.g. Corelli. Ritornello form with interplay between soloists (concertante) and the rest (ripieno). The movements vary greatly and may be multi-sectional. With Corelli there is normally one theme which is shared between soloists and the whole group which is started in the home key, then circulated through several related keys, returning to the home key at the end. With Handel and later Italians there are more themes, some of which are not shared throughout.

Da Capo Aria

- Basic form of most baroque opera arias. ABA form with second A not always repeating the instrumental introductory material or ending material. Second A may have extra added ornamentation from the singer.
- The B section will be in a related Key – dominant or relative minor typically with a return towards the tonic with a cadence at the end of the section which may give the singer a cadenza opportunity.
- E.g. Domenico Scarlatti

More Baroque Forms – Trio Sonatas

- Trio sonatas – Either in the sonata mould – {*sonata da camera* (fast, slow, fast), or *sonata da chiesa* (slow, fast, slow) form} or in the baroque suite form.
- If sonata then each movement will be given a tempo designation only – *allegro*, *adagio*, etc. There may be connecting material.
- If baroque suite then there will normally be a *prelude* of some form, followed by a succession of dances - *allemande*, *courante*, *saraband*, *gigue*. There may be other types present – e.g. *gavotte*, *minuet*. All dances are normally AABB form with a return from the dominant (or relative minor) to the home key in the B section. Each has distinctive rhythmic character in keeping with the actual dance. Listen to or play some Corelli

Classical Style

1. A great deal of the music of all kinds is based on the concept of *sonata form*.
2. Closely associated with *First Movement* form of the classical symphony – it also permeates the whole classical repertiore – piano sonatas, second and final movements – and much more.
3. It is about ‘architecture in sound’ in terms of key relationships and themes. The movement is thought of in terms of sections that are defined by their tonality.
4. Sonata form goes on as a starting point for the romantic period and is always a reference point even if all the precepts are not observed. It is template – even up to the twentieth-century.

Sonata Form

- It is so well known that it should inform your listening – such that you can follow what is happening in terms of form and notice departures from the norm.
- Three sections ABC (exposition, development, recapitulation). There may be slow introduction before the exposition. Normally at a good pace – typically an allegro.
- Haydn and Mozart are the best exemplars. True classical style only lasts from about 1775-1800 and for some ends with Beethoven's Eroica (3rd Symphony). Listen to Haydn's 104

Exposition

- Two keys are juxtaposed – normally both have thematic material (though with Haydn they may be closely related). The first theme will be in the home key and the second in the most closely related key (dominant or relative major).
- Normally the first theme will be introduced by a reduced number of instruments (e.g strings) followed by a *tutti* which will move into a *bridge passage* that modulates to end up in the second key ready for the second theme. This too is followed by *tutti* material leading to a *codetta* that ends with a chord of the dominant ready for a repeat of the entire exposition.

Development

- 1. After the repetition of the exposition the cadence at the end of the exposition will move typically from the dominant key to the sub-mediant (V-vi) producing an interrupted cadence.
- 2. The development section will take elements from the themes and use them in various keys – sometimes circulating and modulating around a range of keys relatively rapidly – producing a feeling of instability and activity.
- At the end there will again be cadence to the dominant (typically). To allow a V-I cadence to the home key for the return to the first theme.

Recapitulation

- This section starts like the exposition which it mirrors, though normally it is never exactly the same as there may be different instrumentation involved.
- The first theme will be in the home key, however the *bridge passage* instead of modulating will fail to do so, ending not in the dominant but back in the home. The second theme then appears in the home key also, ending with *Coda* material that will reinforce the sense of finality and resolution.
- Listen to Haydn's 103

Other movements

- By the 1780s normally a 4 movement form.
- After first movement allegro a slow second movement that may be monothematic and have an ABA structure.
- Third movement typically a minuet and trio. In which the minuet is like an AABB baroque dance movement. The trio will be in a related key and again be binary. Then there is a repeat of the minuet without repeats for the finality. Listen to Haydn's 103 third movement.
- The last movement is often a presto or rondo which may combine elements of the rondo ABACAD etc with sonata form.

Mozart Piano Concerto

- A blend of the baroque concerto (with mixing of ritorello themes in different keys between soloist and orchestra), and the first movement sonata form (exposition, recapitulation, development).
- Mozart turned the concerto form into something much more grand and complicated, involving many more themes and exchanges of ideas between orchestra and soloist.
- There is no absolutely typical plan and concertos vary much more in form and content than symphonies.

Characteristics of Mozart's Piano Concertos

- 1. The orchestra starts and has the opening theme. The piano has its own theme and in a sense a separate exposition. Typically the orchestra will be tacit when the piano first enters with its own first subject material.
- 2. In the recapitulation the two expositions are superimposed and all the material is more shared.
- 3. There is an extended cadenza for the soloist before the final material. This is over a 6/4 chord on the dominant, which after an improvised or composed virtuosic passage, resolves to a 5/3 chord to resolve on the tonic.
- 4. Example Mozart's Concerto in d minor, no.20 – K466

This week and next

- Revision of test.
- Go over and listen to baroque/classical forms – overture, da capo aria, trio sonata, concerto grosso, classical symphony, classical piano concerto.
- Read up in Grout and Palisca – listen examples in Norton Anthology or other examples (all Haydn and Mozart in library)
- Practice aural recognition of intervals, basic chords and dictation of rhythm and melody.