# Music PLC

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| R | | Cannot define or recognise aurally |
| A | | Can define but cannot recognise aurally reliably. Cannot refer to in an essay. |
| G | | Can define and recognise aurally confidently. Included in |

**Area of Study A Western Classical Tradition 1750-1900**

| Topic | Content | Definition | RAG | Evidence (notes, essay, composition) |
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| 0. Conventions & evolution | Hammer Strokes | Call to attention' repeated tutti chords at the start of a symphony | | |
| | Mannheim Crescendo | Gradual dynamic and textural crescendo for whole orchestra | | |
| | Mannheim Roller | Tutti crescendo over a tonic pedal with rising melody | | |
| | Mannheim Rocket | Tutti rising scale | | |
| | Mannheim birds | Using woodwind or upper string in 'chirping'-like motifs | | |
| | Adagio introduction | Established by Haydn at start of 1st movement | | |
| | Sinfonia a 8 | Orchestral configuration of strings, continuo, 2-part oboes, 2-part horns. Standard at Mannheim pre-1750 | | |
| | SCO | Standard Classical Orchestra. Increased configuration to include trumpets, timpani, flutes from 1750 | | |
| | Romantic orchestra | Additions of brass (3 trombones Beethoven 5, mvt 3, multiple horns Beethoven Eroica), extended range woodwind (Beethoven 5 piccolo & contra bassoon, Beethoven 6 double woodwind & 2 trombones) and greater resopurces in general (Beethoven 9 double horns, trombones, picc, CB, bass drum, cymbals, triangle, SATB soloists 7 choir!!) | | |
| | Orchestral colour | Instruments used when orchestras had the forces/players- often connecte with the wealth of the court to employ 'extra' instruments. Clarinets feature as n 'exciting' addition from 1770s (Mozart Paris symphony) | | |
| | Classical Topics: Fanfare, singing style, military, Stile Antico, Pastoral, Dance forms | Stylised' music representing various musical forms. Fanfare- brass (Haydn 104 b1-16), Singing style- phrase that imitate the voice (Mozart Jupiter b3-4), Military- brass, timpani, dotted rhythms, flute/piccolo for military fife (Mozart Jupiter b1-2), Stile antico- use of long note values (minims+) like plain chant/cantus firmus (Mozart Jupiter mvt IV b373 CODA) or Hadyn Lametatione), Pastoral- summoning images of nature (Haydn Sturm und Drang 101 The Clock, Beethoven 6), Dance forms- using the metre, rhythms & accents of established dances | | |
| | Specific instrumental placement | Berlioz SF, off stage oboe/cor Anglais | | |
| | Minor key pathotype | melodic sequence used in creating emotional minor melodies. See Symphony book p43 | | |
| | Galant Schemata | Formula undepinning harmony is Classical symphones. See Symphony book p44 | | |
| | Patronage | Rich, powerful courts 'employing' musicians to compose & perform. Integral in 1750, gradual decline. See Symphony book Chapter 3 | | |
| | Rise of the middle classes & concert hall | Music driven by public demand and interest. Gradual increase over 18th & 19th century. See Symphony book Chapter 3 | | |
| | Symphinic Poem | Programmatic piece, usually in one movement (Liszt onwards) | | |
| | Binary Form | 2 sections A-B, Tonic-Dominant. Repeats | | |
| | Ternary Form | 3 sections A-B-A. Tonic-Dom-Tonic. Repeats | | |

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| **1. Structure** | Theme and Variations | A A1 A2 etc. Gradual changes per section. | | |
| | Suite | Collection of pieces usually in the same key. Following a theme, usually dance forms. Typical of the baroque period. | | |
| | Minuet and Trio | Stately French ternary dance in triple time. Typically found in THIRD movements in classical symphonies. Contrasted with a section where only 3 instruments play (Trio). Trio usually in related key. | | |
| | Sonato Form | Structural form to expand and lengthen movements. Evolved in the early-mid classical period. S1 (tonic), transition, S2 (dominant), codetta, Development, Recapitulation staying in home key, Coda | | |
| | Sonata-Rondo Form | Similar to Sonata form; a combination fo Sonata form and Rondo form (ABA = Exposition, C = Development, ABA = Recapitulation staying in home key. Usually used for FINAL movements. | | |
| | Scherzo and Trio | Scherzo literally translates as 'joke' and represents the lighter, livelier feel to the THIRD movement. Employed by Beethoven as an alteration to the Minuet& Trio. Typically in 3/4 conducted in 1. | | |
| | Periodic Phrasing | Classical phrase structure. Equally length phrases typically split into 2: antecedent (ending with I-V) and consequent (V-I). Often 2+2+4 and QAQE. | | |
| | Irregular phrase lengths | Phrases of irregular lengths of bars, unequal or led by the melodic line. Evolved later into the Romantic period. | | |
| | Relaxation of rules/conventions | From the Early Romantic period, structures and conventions were amended or adjusted to follow a programme or the desire of the composer. | | |
| | Structure influenced by Programme | The shape of the music followed the narrative of a story and was free to represent the story. | | |
| | Length | 10mins (Stamitz) expanding to 25mins (Haydn), 70mins (Beethoven) to 90mins+ (Mahler) | | |
| | Number of movements | Originally 3 (Style Galant/Classical), developed to 4 (Classical/Romantic), expanded to multiple (Romantic/Late Romantic). | | |
| **2. Harmony & Tonality** | Functional | Diatonic chords, Primanry chord and Perfect/Imperfect cadences dominate. Some inversions, modulation to related key, sprinkling of chromatic chords. | | |
| | Perfect cadence | V-I at the end of a phrase. | | |
| | Imperfect cadence | I-V at the end of a phrase. | | |
| | Cadential 6-4 | Ic-V-I giving a 'double dominant' in the bass to reinforce the cadence. | | |
| | Cadential deferral | Stretching a phrase to delay a cadence, thus dissolving periodic phrasing. Found in Mendelssohn 'Italian' mvt 1 b110-135 | | |
| | Unedning melody | Melodic phrases that do not cadence or close. Found in Wagner (tristan & Isolde) and Tchaikovsky ^ (Pathetique mvt 1 b153.160) | | |
| | Diatonic | Using the notes of the key/scale (Opposite: | | |
| | Modulation | Change of key | | |
| | Modal | An alternative tonality following a different formula of tones and semitones to major/minor. | | |
| | Tonicisation | A temporary modulation created by a V-I in a related key. | | |
| | Circle of 5ths | A chord progression where each chord is a 4th/5th away | | |
| | Pedal | A contiuous or repeated note/chord beneath a melody line(s). Often used to reinforce/prepare a tonic (particularly at the end of the Development seciton in Sontata Form). | | |
| | Inverted pedal | As above but in a treble pitch or treble instrument. | | |
| | Dominant 7th | A dominant chord with an added (flat) 7th. Prepares a tonic securely. | | |
| | Dominant 9th | As above but with an added 9th. Haydn used this chord often in slower adagio moments. | | |

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| | Secondary Dominant | A chord which functions like a dominant chord but doesn't necessarily suggest a modulation. Eg. A7-Dm in C major: A7 is the secondary dominant moving to Dm (chord ii in C). Similar to tonicisation. | | |
| | Diminished chord | A chord constructed of minor 3rds often with no tonal centre. | | |
| | Diminished 7th chord | A chromatic chord built of 4 notes all a minor 3rd apart. Only diatonic when chord VII7 in a minor key (eg. B natural, D, F, Ab in C minor). Seeks resoluion due to its tritones. | | |
| | Neopolitan Chord | A MAJOR chord built on the flattened supertonic in a minor key. Usually in 1st inversion. | | |
| | Augmented 6th chord (It. Fr. Ger.) | | | |
| | Relative minor | The key that shares a key signature with a major key. Eg. Am to C major. | | |
| | Related key | Keys that are close in terms of key signature. | | |
| | Inverted chord | Chords that do not have the Tonic in the bass. | | |
| | Open chord | A chord with no 3rd. | | |
| | Voice leading | The HORIZONTAL movement of musical lines. | | |
| | Transpose | Writing something in a different key. | | |
| | iib or not iib cadence | An extended perfect cadence to include chord ii. | | |
| | Suspension | A note from a chord that is held over into the next chord creating a clash which is resolved by a step. | | |
| 3. Melody | Diatonic | Using notes from the scale/key. | | |
| | Scalic | Moving in steps. | | |
| | Triadic | Moving in jumps from the arpeggio. | | |
| | Monothematicism | When S1 and S2 are the same. | | |
| | Subject | The main melodic material of a piece. | | |
| | Motif | A fragment of a subject/theme/melody. Usually called motif x, y, z. Can be referred to as 'figure'. Make sure you know the main motifs from haydn 104 all movements. | | |
| | Theme | The main meldoic material of a piece. | | |
| | Sequence | A pattern repeated up/down a step. Usually melodic but can be harmonic. | | |
| | Imitation | An idea being repeated in another voice or part of a phrase. | | |
| | Inversion | A motif being played in the opposite direction eg. rising by step then falling by step. | | |
| | Anacrusis | When the melody starts on a beat of the bar that isn't the first beat. Often called the 'upbeat'. | | |
| | Appoggiatura | An uprepared dissonance that resolves by step. | | |
| | Passing note | Scalic movement in a melody line that connects 2 notes from the same chord. Usually applied between beats. | | |
| | Auxiliary note (upper/lower) | Movement by step either up or down before returning to the original pitch. | | |
| | Echappée | Melodic movement from A-B via C. Literally an 'escaped' note. | | |
| | Implied harmony | When 2 pitches suggest a specific chord but the lack of a 3rd pitch makes it ambiguous. | | |
| 4. Rhythm and Metre | Simple | Metres that divide the beat into 2 equal parts (eg. count '1 +'). | | |
| | Compound | Metres that divide the beat into 3 equal parts (eg. count '1 + a'). | | |
| | Dotted | Uneven rhythms (2/3 to 1/3 or 3/4 to 1/4) | | |
| | Double Dotted | Crisply uneven rather like 7/8 to 1/8 | | |
| | Lombardic | A inverted dotted rhythm 1/4 to 3/4 otherwise known as a 'Scotch snap' due to its association with Scottish fol rhythms. | | |
| | Syncopated | Off the beat | | |
| | Walking bass (crotchets/quavers) | Regular movement in crotchets or quavers usually rising or falling | | |
| | Hemiola | A rythmic feel at a cadence where a triple metre temporarily alters to duple eg. 2 bars of 3 becomes 2 bars of 2 but no change in written on the music, only heard. Usually found in baroque music. | | |
| | unison | Everyone playing the same rhythm at once | | |

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| | unison | Everyone playing the same thing at once | | |
| | Tutti | Everyone playing | | |
| | Monophonic | 1 line of sound | | |
| | Homophonic | Chordal texture, usually rhythmically similar | | |
| | Polyphonic | Multiple lilnes of music playing simultaneously, usually with melodic and rhythmic independence. | | |
| | Antiphonic | Similar effect to call and response. | | |
| | Imitation | The repetition of sounds/motifs often in a canon-like way across parts. | | |
| | Alberti bass | Broken chord-like texture used often in the classical period. | | |
| | Parallel | Parts moving in the same direction. | | |
| 5. Texture | Contrary motion | Parts moving in the opposite direction. | | |
| | Heterophonic | Parts that are similar but are subdivided eg. 1 line plays a motif in crotchets and another has 2 quavers but they change pitch together. | | |
| | Fugue | A polyphonic texture and style of countrpuntal writing popular in the baroque period, most notably with J.S. Bach. Mathematically complex. Opens with a monophonic subject in the tonic followed by an answer in the 2nd part (dominant), subject in 3rd voice (tonic) and answer (4th, dom) whilst other voices develop with counter subjects and free counterpoint. Usually conclude with stretto and closing material is based on initial subject. | | |
| | Fugal | The ideas of a fugue are presented but loosely without the strict patterns. | | |
| 6. Articulation and dynamics | Accent | To apply pressure to a note | | |
| | Staccato | To play a note detached | | |
| | Pizzicato | To pluck a stringed instrument | | |
| | Arco | To bow a stringed instrument | | |
| | Tenuto | To play a note for its full value (length) | | |
| | Italian terms & symbols | Tempo, dynamic and artiuclation words | | |
| | Pause | To lengthen a note/chord at a cadence or end of section. | | |
| 7. Symphonists & case study symphonies | Stamitz | Symphony in D, No.2 1750-54 | | |
| | Haydn | Symphony No.26 'Lamentatione' 1768 | | |
| | | No.49 'La Passione' 1768 | | |
| | | No.44 'Trauer-Symphonie' 1772 | | |
| | | Paris' (group of 6) 1785-1786 | | |
| | | London' (group od 12) 1791-1795 | | |
| | Mozart | Symphony in D 'Paris' 1778 | | |
| | | Symphony in Bb 1779 | | |
| | | Symphony in C 1780 | | |
| | | Symphony in D 'Haffner' 1782 | | |
| | | Symphony in C 'Linz' 1783 | | |
| | | Symphony No.38 in D 'Prague 1786 | | |
| | | No. 41 'Jupiter' 1788 | | |
| | Beethoven | Symphony No.1 in C 1795 | | |
| | | No.3 in Eb 'Eroica' 1803-4 | | |
| | | Symphony No. 5 1804-8 | | |
| | | Symphony No.6 'Pastorale' 1808 | | |
| | | Symphony No.7 | | |
| | | Symphony No.9 'Chorale' 1823-4 | | |
| | Schubert | Symphony No. 8 in Bb 'Unfinished' 1822 | | |
| | | Symphony No. 9 'The Great' 1828 | | |
| | Berlioz | Symphonie Fantastique 1829 | | |
| | | Harold in Italy 1829 | | |
| | Mendelssohn | Symphony No.3 in Am 'Scotch 1830 | | |
| | | Symphony No.4 in A 'Italian' 1831-2 | | |
| | | Symphony No. 5 in Dm 'Reformation' 1833 | | |
| | Schumann | Symphony No.1 in Bb 1841 | | |
| | Liszt | 12 Symphonic poems 1848-1858 | | |
| | | Faust 1857 | | |
| | Bruckner | Symphony No.4 in Eb 'Romantische' 1874 (revised 1888) | | |
| | Brahms | Symphony No.1 in Cm (Beethoven 10) 1876 | | |
| | | Symphony No. 4 in Em | | |
| | Tchaikovsky | Symphony No. 4 in Fm 1877 | | |

| | Dvorak | Symphony No.9 'New World' 1893 | | |
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| | Mahler | Symphony No.2 in Cm/Eb 'Resurrection' 1897 | | |
| | | Symphony No. 3 in Dm/F 1893-6 | | |
| | R. Strauss | Til Eulenspiegel' 1896 | | |
| | | Also sprach Zarathustra' 1897 | | |
| | | Ein Heldenleben' 1898 | | |