

HKDSE Music – Listening (Form 4)

Week 5 – Classical Music (Solo and Chamber Music)

Classical style

- a stylistic period in music from 1750 to 1820 that emphasized **balance** and **clarity** of structure
- texture is mostly **homophonic** 主調織體, while **polyphonic** 複音織體 texture is used occasionally as a reference to the older style of music and suggest **seriousness** 嚴肅 or **religiosity** 宗教性
- phrases are **balanced** 平衡 and **symmetrical** 對稱 in design, with tuneful and memorable melodies
- harmonies are **functional** 功能性, with occasional **modulation** 轉調 to various closely related keys (dominant, relative minor/major)
- reliance on standardized **musical forms** 曲式, such as **sonata form** 奏鳴曲式, **minute and trio form** 小步舞曲及中段 and **rondo form** 迴旋曲式
- music shows a great variety and contrast of **mood** 情感 (from pastoral simplicity to dramatic effects) and **dynamics** 力度

Sonata 奏鳴曲

- a musical composition in several movement for one or two instruments
- a sonata usually consists of three or four movements

Chamber music 室樂

Piano duet	one piano, two players (also called “piano four hands”)
Piano duo	two pianos, two players (also called “two-piano duet”)
Piano trio	violin + cello + piano
String trio	violin + viola + cello
String quartet	2 violins + viola + cello
Piano quartet	violin + viola + cello + piano

Classical Forms

Sonata Form 奏鳴曲式

- also called “**sonata-allegro form**” (since it is often used in fast Allegro movements)
- the fast (the first and sometimes the last) movements of a sonata, string quartet, or symphony are composed in sonata form
- sonata form is made up of three sections: **exposition** 呈示部 (presenting the thematic materials and introducing the subordinate key), **development** 發展部 (elaborating on the materials presented in the exposition), and **recapitulation** 再現部 (restating the thematic materials from the exposition and returning to the home key).

Binary Form 二段曲式/二段體

- a musical form consisting of two parts: **A | B**
- **rounded binary form** (迴轉二段體): part of the opening A section returns at the end of the second (**A | B A**)

Ternary Form 三段曲式/三段體

- a musical form consisting of three parts: **A | B | A**

Variations Form 變奏曲式

- a musical form that presents a series of variants on a theme

Theme	Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Finale
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- in each variation, changes may be made to the theme’s melody, motives, harmonic plan, and accompanimental figurations
- Classical variations are often **ornamental** 裝飾性 in style, using embellishing tones to ornate the melodic line (the harmonic plan remains largely intact)
- variations are mostly in the same keys as the theme
- variation form is mostly found in the second (or slow) movement of sonatas, string quartets, and symphonies

Minuet and Trio 小步舞曲及中段

- a musical form that combines two minuets together into an ABA pattern: **minuet (A) | trio (B) | minuet (A)**
- found in the third movement of a sonata, string quartet, or symphony
- the trio is usually lighter in texture and softer in dynamics

Scherzo 諧謔曲/談諧曲

- a triple-meter piece (or movement) set in a very fast tempo
- replace the minuet in a symphony, preferred by Beethoven

Rondo Form 迴旋曲式

- a musical form featuring an alternation between the **refrain** (A) and various contrasting **couplet** (B, C, ...)
- most commonly found are **five-part rondo** and **seven-part rondo** (or sometimes called **sonata-rondo**)

Five-part rondo

A	B	A	C	A
Refrain 1	Couplet 1	Refrain 2	Couplet 2	Refrain 3
I	V, <i>minore</i>	I	<i>minore</i> , IV, (VI)	I

Seven-part rondo / Sonata-rondo

A	B	A	C	A	B	A
Refrain 1	Couplet 1	Refrain 2	Couplet 2	Refrain 3	Couplet 3	Refrain 4
I	V	I	IV, VI, <i>minore</i>	I	I	I

- rondo form is often found in the last movement of sonatas, string quartets, and symphonies

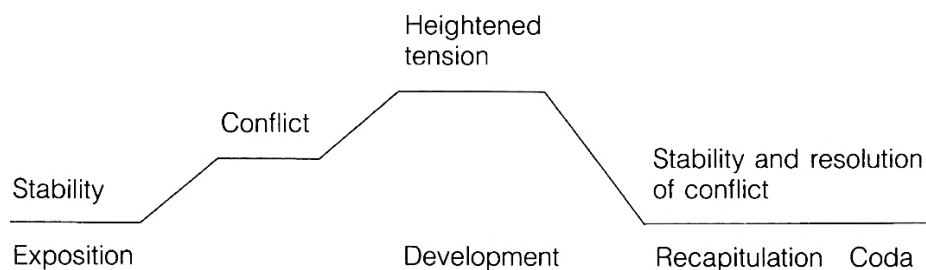
Sonata Form

a musical form widely used in the Classical period

consists of three main sections

Exposition 呈示部 👉 present the main thematic materials	First theme/subject: the main musical idea of the movement Transition/bridge: modulate to a new key Second theme/subject: a contrasting theme in a new key Closing theme/codetta: consolidate the new key area
Development 發展部 👉 develop the materials from the exposition	Model-sequence technique: a musical idea that is transposed up or down by a certain interval Modulation: move away from the home key in search of different foreign keys (<i>point of furthest remove</i>: the key that is furthest away from the home key) Motivic manipulation: repeating, fragmenting, combining, and opposing motives derived from the themes
Recapitulation 再現部 👉 restate the themes from the exposition	First theme/subject: usually unchanged Transition/bridge: altered to remain in the home key Second theme/subject: come back to the home key Closing theme/codetta: prolonging the tonic

Sonata form is often conceived as a musical narrative from an initial **conflict** 衝突 (between tonic and dominant keys) to its eventual **resolution** 解決.



In addition to the three sections of sonata form, a slow **introduction** 引子 may be added before the exposition and an extended **coda** 尾聲/結束樂段 after the recapitulation.

Beethoven, Violin Sonata No. 5 in F major “Spring”, Op. 24 (1801)

First movement

Exposition

1–10	11–25	26–37	38–53	54–69
1st theme	(repeat)	Transition	2nd theme	(repeat)
motivic linkage within the theme; violin takes up the main melody	main melody moves to the piano; the phrase modulates to C+ at the end (bb. 20–25)	a surprising intrusion of Ab-major chord, functioning as the Aug 6th chord C	repeated chords in the piano; shift to the parallel minor in b. 46	piano takes up the melody
F+	F+ → C+	(Ab+) → C (V)	C+	C+

70–77	78–86
Codetta	Retransition
consolidates the new key of C major by a bass pedal	modulate back to F+ for the repeat of the whole exposition
C+	C+ → F+

Development

86–90	91–115	116–123
Pre-Core	Core	Retransition
make use of the opening motive; end with a deceptive resolution to Bb major	2nd theme material; sequence occurs in bars 98 onward; end on the dominant of D minor	prolong the dominant chord of D minor; return to F major via a common-tone modulation
D- → Bb+	Bb+ → D- (V)	D- (V) → F+

Recapitulation

124–133	134–149	150–161	162–178	178–193
1st theme	(repeat)	Transition	2nd theme	(repeat)
same as EXPO	same as EXPO	altered, transposed down a step	transposed back to the home key	piano
F+	F+ → C+	(Gb+) → F (V)	F+	F+

194–202	203–209
Codetta	Retransition
consolidate and prolong the tonic of F major	seems to lead to the subdominant
F+	F+

Recapitulation

210–233	134–149
Part 1	Part 2
sounds like a return to the beginning of the development; ascending sequence (bars 212–7)	1st theme material; reaffirming the cadence in the home key
(D+) → F+	F+

Joseph Haydn, String Quartet in E-flat Major, Op. 33, No. 2 ("The Joke")

First movement

Exposition

1–12			13–20	21–28	29–32
First Theme			Transition	Second Theme	Codetta
Phrase 1 (1–4)	Phrase 2 (5–8)	Phrase 3 (9–12)	V pedal; HC (19) denied, leading to PAC(V) in 21	begins like a codetta; ends with an PAC(V) via an expanded cadential progression	energy subsides
Eb+			Eb+ → Bb+	Bb+	Bb+

Development

33–34	35–40	41–58	58–62
Bridge	Core 1	Core 2	retransition
modulatory	imitation between instruments (1st theme)	harmonic excursion; point of furthest remove; cadence in C minor	false recapitulation
Bb+ → Ab+	Ab+ → F- → Eb+	→ Ab- → C-	C- → Eb+

Recapitulation

63–69		70–77	78–86	87–90
First Theme		Transition	Second Theme	Codetta
Phrase 1 (1–4)	Phrase 2 (5–8)	altered in order to bring the 2nd theme back to the home key	transposed up a fourth; the ECP is prolonged; ends on an PAC (86)	---
Eb+		Eb+	Eb+	Eb+

Second movement

Scherzo

1–10	11–24	25–34
A	B	A
Period with interpolation	Imitative transition	Same as first A section
Eb+	Eb+ (end on V)	Eb+

Trio

34–42	43–60	61–68
C	D	C
Balanced period (4+4)	sequence; ending on a V pedal	Same as first A section
Eb+	Bb+ (end on V of Eb+)	Eb+

Third movement

1–16	17–31	32–39	40–51	52–59	60–72
A1	B1	A2	B2	A3	Coda
double variation (aa'bb')	contrast in dynamics	melody in Violin II	transposed down a 2nd	melody in Violin I deceptive cadence	---
Bb+	F+	Bb+	Eb+	Bb+	Bb+

Fourth movement

1–36			37–70	71–107	108–140	141–172
A			B	A	C	A'
a (1-8)	b (9-28)	a (29-36)	codetta becomes transition	a – b – a	codetta becomes transition	fragmented (liquidated)
Eb+			Eb+ → Bb+	Eb+	Eb+ → Bb+	Eb+