

Area of Study I - Musical Forms and Devices

What?

Musical techniques used within Baroque, Classical and Romantic music.

Why?

To understand how composers write music within the historical context of Baroque, Classical and Romantic styles.

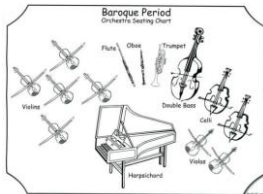
Links to Prior Learning

You understand the musical elements and how to read music and now need to apply this to music in context for your listening exam.

The Baroque era 1600-1750

Bach, Handel, Vivaldi, Corelli, Lully, Purcell

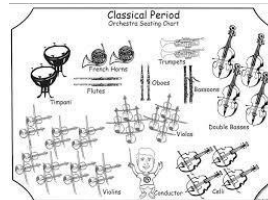
Ornamentation, long interweaving melodies
Functional harmony, I, IV, V, perfect, imperfect, plagal cadences
Major/ minor keys introduced
Binary, Ternary (da capo), Rondeau, variations, ritornellos, fugue
Terraced dynamics
Harpsichord, orchestra mainly strings, Basso continuo, Concerto grosso
Homophony, polyphony, counterpoint
Consistent tempo throughout a piece, simple/ compound, continuous rhythms



The Classical era 1750- 1810

Haydn, Mozart, Beethoven

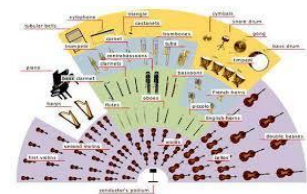
Less complex melodies, balanced phrases
Functional harmony, I, IV, V, perfect, imperfect, plagal cadences
Major/ minor keys used, some modulation to related keys
Sonata form, ternary, rondo, theme and variations, minuet and trio
More varied dynamics, changes of mood
Orchestra increased in size, clarinet and piano
Texture mainly homophonic
Greater variety of tempo, and metre.
Consistent, balanced rhythms, dotted rhythms



The Romantic era 1810-1910

Schubert, Mendelssohn, Chopin, Schumann, Liszt, Wagner, Verdi, Brahms, Tchaikovsky, Dvorak

Lyrical melodies, thematic ideas and leitmotif
Richer harmonies, chromaticism
More frequent modulations
Greater freedom in form and structure, programme music
Greater range of dynamics and expression
The orchestra grew, wider brass and percussion sections. Development of the piano
More textural and rhythmic variety, tempo and time signature changes. Use of rubato.



Suggested
Listening

Instrument
Sounds
[LINK](#)

Extended
Reading

GAMECHANGERS