Unit 2: Music in the Classical period

Outline
This unit will help students to develop an understanding of the classical style through listening to a range of representative repertoire.

Syllabus reference	Suggested teaching activities	Learning resources
Rudiments Melody and Rhythm Ensembles and instruments Structure Texture Genre	**Mozart: *Rondo* from Horn Concerto No. 4** Play a recording of the *Rondo* from Mozart's Horn Concerto No. 4 – initially, just the opening rondo theme. As a **basic** listening activity, students could be asked to identify some different features of the music: e.g. scale/key (major), main instrument (horn), accompaniment (small orchestra), number of beats per bar/measure (2 or 4) etc. More **challenging** listening activities could explore some of these areas further: e.g. there are 2 or 4 beats per bar/measure, but in compound time rather simple time. The texture (melody and accompaniment/homophonic) and the regular phrase lengths should be identified. Now investigate the structure: explain to students that labelling distinct sections as A, B etc helps to identify structure. As a **basic** listening activity, play the rondo theme (A), first episode (B), and return of the theme (A): this is an example of ternary structure. Having established this concept, play the whole recording to identify the rondo structure. A more **challenging** listening activity could ask the students to identify these sections themselves, recognising when themes return, and/or exploring contrasts between the episodes and the rondo theme. Students should be taught about the characteristic features of a concerto.	Recording: Mozart: *Rondo* from Horn Concerto No. 4
	Link to performing: if any students are learning a rondo, they could perform it to the whole class. The class could be asked to identify the rondo theme and the episodes.	
	Comparing different styles: Richard Strauss: Horn Concerto No. 1	

Syllabus reference	Suggested teaching activities	Learning resources
Rudiments Melody and Rhythm Harmony Ensembles and instruments Genre	**Haydn: *Minuet and Trio* from String Quartet in B flat, Op. 50, No. 1** Play a recording of the *Minuet and Trio* (*Poco allegretto*) from Haydn's String Quartet in B flat – initially, just the *Minuet*. As a **basic** listening activity, students could be asked to identify some different features of the music: e.g. scale/key (major), instruments (strings), number of beats per bar/measure (3). More **challenging** listening activities could explore the cadences found in the minuet, helping the students to hear the differences between the imperfect and the perfect cadences. Now play the recording of the *Trio* as well. As a **basic** listening activity, students could be asked to describe some of the similarities and differences between the minuet and the trio. More **challenging** listening activities could explore the use of syncopation found in the second half of the trio. Using a copy of the score, students could be asked to identify some features of the music in more detail: e.g. key (B flat major) and articulation markings etc. Students should be taught about the characteristic features of a minuet and trio and a string quartet.	Recording: Haydn: *Minuet and Trio* (*Poco allegretto*) from String Quartet in B flat, Op. 50, No. 1 Score: http://erato.uvt.nl/files/imglnks/usimg/f/ff/IMSLP05805-Haydn_-_Op._50__No._1.pdf
	Link to performing: create an arrangement of a minuet and trio that can be played by your students. Write out parts in appropriate keys for the different instruments that your students play. Performing a minuet and trio will help to internalise its characteristics.	
	Comparing different styles: Shostakovich: String Quartet No. 8	
Rudiments Melody and Rhythm Harmony Ensembles and instruments Structure Compositional devices Genre	**Mozart: *Allegro* from Piano Sonata in C, K. 545** Play a recording of the *Allegro* from Mozart's Piano Sonata in C – initially just the exposition (bars/measures 1 – 28). As a **basic** listening activity, students could be asked to identify some different features of the music: e.g. scale/key (major), instrument (piano), number of beats per bar/measure (4). This piece provides excellent examples of Alberti bass (e.g. bars/measures 1–4 etc) and sequence (e.g. bars/measure 5–8). As a more **challenging** listening activity, students could be taught to recognise the use of the three primary triads in the opening bars/measures. Now play the development section as well (bars/measures 28–41). A more **challenging** activity (perhaps in pairs) would be to ask students to explore the music in this section; using the score, they should look at the different ways in which Mozart develops the themes introduced in the exposition (e.g. presenting themes in the minor key). Finally, play the recapitulation (bar/measure 42 to end), asking students to observe similarities and differences	Recording: Mozart: *Allegro* from Piano Sonata in C, K. 545 Score: http://erato.uvt.nl/files/imglnks/usimg/2/2f/IMSLP70214-PMLP01855-KV_545.pdf

Syllabus reference	Suggested teaching activities	Learning resources
	with the exposition, and noting the overall ternary structure. Students should be taught about the characteristic features of a sonata.	
	Link to performing: if any students are learning a sonata they could perform it to the whole class. The class could be asked to compare similarities and differences between the pieces.	
	Comparing different styles: Bartók: Piano Sonata	
	Formative assessment To check students' understanding of this unit, they could be asked (individually or in groups) to give a presentation on the characteristics of classical music. The presentation should include a variety of music examples chosen from beyond those studied in the class lessons.	
	Revision and self-study The *Classics for Kids* website contains further listening examples and a narrated description of the characteristics of the classical style.	www.classicsforkids.com/shows/genre_classical.asp