

Classical –vs- Romantic

STYLE COMPARISON

	Classical	Romantic
Dates	<p>c.1750 - ?1820</p> <p>Blurring of boundary with the Romantic era: some view 1750 – 1900 as a period of concurrent Classical and Romantic tendencies, converging and diverging at different times</p>	<p>?1820 – 1900</p> <p>It is from c.1815 – 20 until 1900 (the advent of atonal music)</p> <p>“Romanticism is just that which cannot be defined” (F.R. de Toreinx, 1829)</p>
Key Composers	<p>Haydn (1732-1809) Mozart (1756-1791) Beethoven (1770-1827) Schubert (1797-1828)</p> <p><i>Also:</i> Clementi (sonatinas) (1752-1832)</p> <p>NB: Schubert and Beethoven straddle the Classical and Romantic eras</p>	<p>Beethoven (____ - ____) Schubert (1797-1828) Liszt (1811-1886) Chopin (1810-1849) Schumann (1810-1856) Wagner (1813-1883) Tchaikovsky (____ - ____)</p> <p><i>Also:</i> Glinka (1804-1857) Borodin (1833-1887) Balakirev (1837-1910) Cui (1835-1918) Mussorgsky (____ - ____) Rimsky-Korsakov (____ - ____)</p>
Summary	<ul style="list-style-type: none"> • Ingenuity of musical irony • ‘Play’ element / delight at idea manipulation • Elements of contrast • Air of conversation in quartets 	<ul style="list-style-type: none"> • Yearning quality • Nationalism • Role of the performer as virtuoso and ‘playing to the gallery’ • Dissemination of other music through piano _____, esp. Liszt • General flexibility of _____ • Seriousness and more purposeful attitude to music
Genre	<ul style="list-style-type: none"> • <i>Lied</i> • Symphony • Sonatas • Opera / oratorio • Concerto • Minuet 	<ul style="list-style-type: none"> • Plethora of musical styles, genres and structures • German _____ had importance after 1800 with the flowering of German Romantic poetry • Serenade – popular <i>al fresco</i> genre c.1750 – 1820, but relatively rare 19th century genre as it’s too ‘light’ • <i>Widmung</i> (Schumann) uses various expressive devices including chromaticism and word-painting, in order to match great poetry with appropriate music • _____ music – fathered by Glinka and continued by the Russian ‘five’ a generation later – Balakirev, Borodin, Cui, Mussorgsky, Rimsky-Korsakov

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Structure and form	<ul style="list-style-type: none"> • Sonata principle • Cluster of themes in dominant key in a passage that ends with a double bar, typical of sonata principle • Binary form • Ternary form e.g. Minuet-Trio-Minuet • Articulated structures 	<ul style="list-style-type: none"> • Forms continue from Classical era, but are developed further • Manipulation of _____ form, including mosaic or additive structures • Sonata shell • Large-scale forms with straightforward tonal structures
Dynamics	<ul style="list-style-type: none"> • Pervasive use of crescendos and diminuendos • Markings give precise gradation and tone colour 	<ul style="list-style-type: none"> • Wealth of _____ markings • Wealth of performance indicators i.e. tempo and expression
Harmony	<ul style="list-style-type: none"> • I, ii, iib, IV, V and V⁷ form the basis of Classical harmony • Harmonic rhythm is usually slower than in the Baroque style, typical one or two harmonies per bar • Interrupted cadence using VI was used particularly by composers in the Classical era 	<ul style="list-style-type: none"> • Short term harmony may deviate a long way from the tonic • The real key, tonal centre, may not be confirmed until later • Expressive _____ and more innovative treatment of chromatic harmony • Use of diminished _____ (to create harmonic limbo) and German _____ (augmented 6th on the flattened submediant) • Enharmonic change • Higher dissonances – 9ths, 11ths and 13ths – and freer employment • Use of pedal point to anchor harmony
Melody	<ul style="list-style-type: none"> • Note values tend to be short, almost 'fussy' • More 'singable' and less angular than Baroque • Motivic and broken into clearly defined phrases • Melodic chromaticism (chromatic unaccented passing and auxiliary notes) – surface embellishment with semi-tonal steps – esp Mozart 	<ul style="list-style-type: none"> • Eminently singable, lyrical • Melody for piano could be plainer in appearance with just a few long notes • Destruction of sense of regular pulse (i.e. Liszt Sonata in B minor) with use of _____ rhythm
Keys	<ul style="list-style-type: none"> • Major-key harmony can be varied by borrowing one or two chords from the tonic minor key, or by making a modulation to the tonic minor • Interchangeability of tonic major and minor was an essential ingredient for Viennese composers (Haydn, Mozart, Beethoven and Schubert) • Riepel's <i>Household of Keys</i>, 1755 • Later Classical ventured into keys with more sharps and flats 	<ul style="list-style-type: none"> • Enharmonic modulation • Tonal exploration, harmonic inventiveness and a journey from diatonicism to chromaticism • Greater interest in _____ techniques • Fluid movement into unexpected keys • Decline in tonal dynamism in sonata principle / sonata form

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Instruments	<ul style="list-style-type: none"> • Limits of keyboard (volume and 5 octave range) lead to spread out chords, 'fussiness' and lack of sustaining power • Natural horn / trumpets, often in a lower register than in the Baroque • Flute no longer '<i>flauto traverso</i>' • Piano ousts harpsichord as standard concert keyboard in 1770s/80s • Flute parts tend to be higher than the Baroque • Oboe and bassoon parts often less florid than Baroque, but prominent as solo instruments • Trombones regularly used in church music and opera, but not in symphonic music until Beethoven 	<ul style="list-style-type: none"> • Expanded piano _____ available and used • Greater _____ of piano – equal to modern instruments by mid 19th century • Use of piano _____ • Fully chromatic instruments • Overt displays of piano technique – playing in octaves, crossing of hands, rapid leaps from one note or a chord to another, '3-hand' texture (esp. Liszt) • Rediscovery of tenor registry for cello • More _____ for horns and trumpets
Orchestras and ensembles	<ul style="list-style-type: none"> • No continuo • Popularity of string quartets • Medium sized orchestra using 'blocks' of sound – as if a string orchestra has been joined to a wind band. Definite sections. • Changes of timbre more frequent within a movement • Each pair of woodwind instruments makes an individual contribution to texture • Bassoons no longer tied to the string bass line • 1780s, clarinets regular members of the orchestra • 1790s double woodwind was usual, although not uncommon for a single flute to be used up to first decade of 19th century • Mid 18th century onwards, four strands of the string orchestra (Violin 1,2, viola, cello/bass) 	<ul style="list-style-type: none"> • Orchestra treated as a single instrument, i.e. Wagner, esp. second half of 19th Century • Score not always arranged according to _____ • Larger orchestra including 4 horns, trombone, tuba, cor anglais, third bassoon, bass clarinet etc • Thematic interest in sections other than strings • Independence of double bass from _____ • Greater interest in orchestral timbre • Orchestra not _____ (as the Classical orchestra tended to be) • Difference between French (colourful and often _____) and German (more _____) orchestration
Textures	<ul style="list-style-type: none"> • 'Fussy' • Varied textures: block chords, part writing, imitation, octave doubling, tune-plus-accompaniment • Piano – RH melody and LH accompaniment • Use of Alberti bass 	<ul style="list-style-type: none"> • Thickening / thinning of texture by adding in / subtracting instruments on a bar-by-bar basis – constantly changing orchestral _____

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Techniques	<ul style="list-style-type: none"> • Melody makes frequent use of: <ul style="list-style-type: none"> ○ Suspensions ○ Appoggiaturas ○ Accented passing notes • Clear articulation of phrases predominately 2-, 4- or 8-bar units • Contrast of phrasing • Feeling of question and answer in phrase structure • Use of feminine cadences • Feature of the mature Classical style: tendency for short motifs within themes to occur either as part of the melodic line, or in the accompanying parts, or in both – enabling the music to develop and grow (esp. later works of Haydn and Mozart and all of Beethoven’s music) 	<ul style="list-style-type: none"> • Constant interruption of _____ to maximise expressive effects • Virtuosity of music • Phrases less ‘neat’, as if they could go on and on • Feeling of continuous growth, one part of a phrase builds on another • Thematic integration and cyclic devices – <i>Serenade for Strings</i> • Thematic references – Beethoven and Schubert set works • Greater interest in modal techniques • Thematic _____ (thematic transformation – <i>Leitmotif</i> (Wagner)) – Liszt • Cell development technique in Eastern European music • Use of hemiola revived, esp. by Johannes Brahms (additional example in <i>Serenade for Strings</i>)
Influences	<ul style="list-style-type: none"> • Ability for quartets to be accommodated in a domestic setting 	<ul style="list-style-type: none"> • Increasing _____ • Nationalism – ‘The Five’, German nationalists and German <i>Lieder</i> • Technological advances with instruments • ‘Hyped’ solo instrumental _____