

1. Context and structure			2. Melody			4. Key vocabulary		
1	Ludwig Van Beethoven	Ground breaking composers, mainly a classical composer, but led the change to the Romantic period.	1	Opening theme	Six notes, three pitches, small range, dotted rhythms and stepwise. Used in opening.	1	Sonata	Work for solo instrument, in 3 or 4 movements.
2	Pathetique	Moving or emotional.	2	Stepwise	Melody moving from one note to the next in the scale.	2	Classical period (mainly this)	Era in Western music between 1750 and 1820. Composers include Mozart, Haydn, Beethoven and Schubert.
3	Introduction	Opening of a piece of music – bar 1-10.	3	First subject	8 bars long, range of two octaves, arch shaped, with a mixture of scalar (bar 12) and arpeggios (bar 15-16).	3	Romantic period (some elements of this)	The era referred to in Western music between 1820 and 1900. Composers include Wagner, Tchaikovsky and Strauss.
4	Exposition	Ideas exposed. Uses three main themes. Bars 11-132.	4	Second subject	8 bars long, range of nearly three octaves, use of ornamentation, more legato and lyrical. Mix of leap and step.	4	Sonata form	A large-scale three-part structure with exposition, development and recapitulation, used for the first movements of many sonatas, symphonies and concertos.
5	Development	Ideas are developed. Bars 133-194.	3	Balanced phrases	Melodic phrases have the same number of bars to create symmetry. A feature of the classical period.	5	Arch shaped	A melody that goes up and back down, like the shape of an arch.
4	Recapitulation.	Opening ideas return. Bars 195-294.	4	Sequence	A motif or phrase which is repeated at a higher or lower pitch. Seen in opening three bars.	6	Motif	Short repetitive phrases. Seen in the opening ten bars and returns later.
5	Coda	Ending section. Bar 295-end.	5	Acciaccatura	A crushed in note, used in the second subject in bar 53 and 54.	7	Chromatic	Using all the notes of the scale, both black and white on the keyboard. Seen in bar 10.
6	Theme A	In tonic – bars 11-50.	6	Mordent	Melodic ornamentation which asks you to play the printed note, the one above, and the printed note again Seen in bar 57 and 58,			
7	Theme B	In Eb – unrelated key. Bar 51-88.	7	Trill	Quick alternation between two notes. E.g. Bar 186.			
8	Theme C	In Eb major – relative major. Bar 89-132.	3. Sonority – How the instruments are used					
			1	Fortepiano	A new instrument in the classical period – a keyboard instrument that replaced the Harpsichord.			
			2	Features of the Fortepiano	Could play dynamics, no sustain pedal and a smaller range than the modern piano, which is called the pianoforte.			

5. Texture			7 Harmony and tonality		8. Key vocabulary			
1	Octave	8 notes apart, for example a low C and the next C higher on the keyboard. Happens in the RH intro.	1	C minor	A sad sounding chord with three flats – The main key of the piece.	1	Homophonic	Musical texture where there is a melody supported by harmony. Almost the whole piece uses this.
2	Homophonic	Musical texture where there is a melody supported by harmony. Almost the whole piece uses this.	2	Related keys	Keys that share similar key signatures. E.g. The dominant, sub dominant and relative major key.	2	Murky Bass	A term used in eighteenth-century piano music, where the left hand plays slow-moving chords in broken octaves.
3	Monophonic	Only one sound heard, for example 187-194.		3	Eb Major		The relative major key, the piece modulates to this.	3
4	Melody dominated homophony	Tune accompanied by chords – often used in the piece. For example in the second subject.	4		F minor	The subdominant key – the music modulates to this.	4	
5	Broken chords	The notes of the chords played one after the other. E.g. bar 93.	5	Perfect cadence	Chord progression at the end of a phrase (V– I), a final ending. The piece ends with this.	5	Allegro di molto e con brio	Very fast with vigour.
6	In thirds	The music moves with two of the parts a third apart. E.g. bar 181-187, when it is combined with trills.		6	Interrupted cadence		Chord progression at the end of a phrase (V – VI), a 'surprise' sound. V–I is expected by the listener, but V–VI is heard instead. E.g. bar 9.	7
6. Tempo, metre and rhythm								
1	4/4	4 crotchet beats per bar.						
2	Dotted rhythms	A rhythm created when note lengths are increased by half their value. E.g. first them in bar 1.						
3	Rapid notes	Very short note lengths to create rapid movement. E.g. the notes in bar 10.						
4	Alla breve	Cut common time, a feeling of two beats in a bar.						
5	Staccato crotchets.	Detached notes found in the 1 st and 2 nd subject.						
6	Syncopation	Rhythmic device where a note is stressed on a weak beat or between beats. e.g. bar 13.						