

# Classical Music

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Music is the emotional response between time and space. Throughout the ages, music has developed many different forms from various different eras. These eras show what was popular at the time and particular musical elements help us to categorize what pieces and composers go into which era. The Classical Period was from 1720-1820. Although it only lasted 70 years, it made long lasting impressions on the orchestra that we still see today. As well as the Classical Period, there was the Neo-Classical Period, which, after a number of years, brought back the Classical age with some added elements. Which leads to say; which is more classical? There are two pieces analyzed in this text. *Haydn's Trumpet Concerto* composed by Joseph Haydn in the Classical period and *Concerto De Aranjuez* composed by Joaquin Rodrigo in the late Neo-Classical period. Joseph Haydn composed his first and last trumpet concerto in 1796 in Vienna after his second return from England. It was particularly composed because of the development of the new valve trumpet. When the valve trumpet was developed, Haydn wanted to explore the wider tonal range of this newly developed instrument. And in doing so, he created his only Trumpet Concerto, known today as *Haydn's Trumpet Concerto*. Written in three movements, Allegro I, Andante II and Allegro III, the most popular and famous movement is the last movement, Allegro III. Joaquin Rodrigo's most famous piece is *Concerto De Aranjuez* written in 1933. Originally written for an orchestra with solo guitar, *Aranjuez* was inspired from the *Palacio Real de Aranjuez*, the palace and gardens that were built by Philip II during the 16<sup>th</sup> century. Also written in three movements, *Allegro con spirito*, *Adagio* and *Allegro gentile*, it is said that the second movement *Adagio* was the emotional response of when Rodrigo's first baby died of a miscarriage.

To determine which piece is more classical, it must be analysed through use of musical elements. These are; form or structure, pitch, dynamics, timbre & mood, instrumentation, metre, rhythm, tempo, melody harmony, tonality, articulation and texture.

The form of *Concerto De Aranjuez* is the sonata form. With an introduction, exposition, development, recapitulation and coda. The first two bars of the piece act as introduction to the theme with a concert F Major Chord. The dynamics are marked *forte* and diminuendos in the trombone and bass part that lead into the exposition. The Exposition goes for 20 bars where it introduces the principal theme;

by the solo cornets in the first 10 bars. The theme is then repeated in the solo flugal part with some minor changes to the rhythm. In bar 22, the ascending C major scale in the solo cornet and the descending A minor scale in the 2<sup>nd</sup> and 3<sup>rd</sup> cornet parts acts as an introduction to the development. Where the crescendo acts as a climax and seems to introduce a new idea, but in the second bar of the development (24) it is revealed as an elaboration of the main theme. It goes back to a *piano* whereas the accompaniment is marked *pp-ppp*. The development goes for 30 bars. The piece then moves onto the Recapitulation, where the principal theme is re-introduced from the solo flugal with some added tone colour. The piece then ends with the CODA.

The form of *Haydn's Trumpet Concerto* is also in sonata form. (Introduction, Exposition, Development, Recapitulation and CODA) The introduction (1-44) introduces the main 12 bar theme in the violins and the flute;

It also introduces ideas that are played throughout the piece though various instruments. The Exposition (45-124) clarifies the 12 bar theme in the solo Trumpet part by restating the theme that was first introduced by the violins (shown above). The Development (124-180) elaborates more on the exposition. The pause in bar 124 indicates the resolution of the exposition and the introduction to the development. The development restates the theme with a canonic flute playing the theme in a canon to the trumpet part. In bar 142 it plays the melody in F major and doesn't change key until bar 185 where the Bb accidental disappears. The end of the development is stated in the descending semiquaver runs in the 1<sup>st</sup> violin. The Recapitulation recaps on what has happened throughout the piece. It restates the main 12 bar theme with the Bassoon playing along with the solo trumpet part. It also plays around with the melody, 204 - 220 is played as a fanfare-like motive that had been developed from the 1<sup>st</sup> violin part in the introduction in bar 33. The development then ends with an improvised cadenza played by the solo Trumpet. The piece then ends with the CODA straight after the cadenza, where the theme is played and the 1<sup>st</sup> violin and viola play a semiquaver motive though the solo trumpet playing quavers. Ending with a strong *ff* fanfare by the Trumpets and the French Horn and a C Minor chord with a G bass as the final chord.

The use of sonata form in the classical period was mainly used towards the end of the Classical period and into the Romantic Period, although it was still used in the classical era. Given that both pieces are in sonata form we can't tell the difference by the use of form if it is from the classical period.

The pitch within the piece *Concerto De Aranjuez* varies throughout the parts. In the bass line the pitch is quite low, to the Eb Soprano Cornet line where it plays an octave above everyone else at the main motive (two semiquavers followed by a quaver). In *Haydn's Trumpet Concerto* Haydn wanted to explore the wide range of the newly developed keyed trumpet. So he wrote the piece inside the instruments range and capability (2 octaves). While exploring the techniques that the trumpet could produce, he pushed it to allegro semiquaver runs (which lead to double tonguing) and octave jumps.

Dynamics within both pieces range from *ppp-fff*. Terraced dynamics are used within each piece. When the solo instrument is playing the main melody, the other instruments accompanying it are marked *p-pp*. In *Aranjuez*, it uses crescendos to lead up to the climaxes and to add emotion to the piece. The crescendo is also used to build up to a thicker texture and to *f-fff*. Whereas in *Haydn's Trumpet Concerto* it uses terrace dynamics which were a predominate element in the classical period. It has no use of crescendos and diminuendos.

The timbre or tone colour of *Aranjuez* reflects the emotion of the miscarriage that Rodrigo's wife had. It can be described as sad and dark with much emotion. Whereas *Haydn's Trumpet Concerto's* timbre would be described as rich and bright. This is caused by the bright, bouncy melody and articulate instruments. In *Aranjuez* the tone colour is made by use of vibrato on the longer notes and the key signature of D Minor. Use of emotion though music wasn't truly developed until the Romantic and Impressionistic Era. Therefore *Aranjuez* isn't as classical as *Haydn's Trumpet Concerto*.

The use of instrumentation in both pieces contrast with each other. In *Haydn's Trumpet Concerto* it greatly uses classical instruments such as Flute, Oboe, Bassoon, French horn, and Trumpet in E, Timpani, 1<sup>st</sup> and 2<sup>nd</sup> Violin, viola, cello and/or double bass and the solo Trumpet. The instrumentation in *Aranjuez* is all brass, as this particular version is for brass band. The brass version uses Soprano, Solo, Repiano, 2<sup>nd</sup> and 3<sup>rd</sup> Cornet; Solo Flugelhorn; Solo

1<sup>st</sup> and 2<sup>nd</sup> Eb Horn; 1<sup>st</sup> and 2<sup>nd</sup> Bb Baritone; 1<sup>st</sup>, 2<sup>nd</sup> and bass trombone; Bb Euphonium; Eb and Bb Bass; Timpani and Kit.

Use of metre in each piece is easily identifiable. In *Haydn's Trumpet Concerto* the use of metre is simple 2/4. A recognizable metre was an element of the classical period. The same with *Aranjuez* where the metre of 4/4 doesn't change throughout the piece. It only changes in speed in pauses, where it goes back to tempo after the pause. Easily identifiable meter was an element in Classical music.

The rhythm in *Aranjuez* can be described as slow, as the tempo is also slow. Adagio is played fairly slow, at around 60 beats per minute. This makes the rhythm quite slow even though there are fast-looking semiquaver runs; they are in fact played as quavers. The rhythm for the solo Flugal part is smooth flowing and evenly phrased, and the rhythms for the accompanying band are minims for the block chords and a syncopated rhythm from the horns. Rhythm in *Haydn's Trumpet Concerto* is played faster. The tempo is marked Allegro (120b/p) and therefore makes the note values (semiquavers) fast. The rhythm is fast is quite angular with not as much smooth melody.

In the Classical Period, the melody was the building block in which the piece is based upon. The balance of phrases in each piece is quite regular, an element in the classical period. The contour in *Aranjuez* is smooth, which adds emotion to the piece. Whereas with *Haydn's Trumpet Concerto* the contour is very angular with a more narrow range in each part, also the structure is both triadic and scalic. Triadic in the 12 bar melody, and scalic around the accompaniment (e.g. bars 79, 95, 165). The structure in *Aranjuez's* solo Flugal part is very limited. It also has a limited range and gradually ascends to the top notes with very little jumps. This makes the melody very smooth.

Harmony in *Aranjuez* is very important as the theme is built on mainly block chords. The first two bars that act as an introduction to the theme are built as block chords on the concert F major chord. This chord builds tension to the theme and makes it more dramatic. The chord structure for the introduction and part of the exposition is:

I I | I I | I I | I I | I iv | I I | iv iv | ii ii |

This is shown though the block chords though the accompanying band. The end chord is chord V. In *Haydn's Trumpet Concerto* the harmony isn't as strong as *Aranjuez*. And instead of block chords, the harmony in the accompaniment is actually made in sub-dividing the theme into quavers. The use of tonality in both pieces stays the same. Concert F major for *Aranjuez* and Eb Major for *Haydn's Trumpet Concerto*. The only time that the key changes is in *Haydn's Trumpet Concerto* Where it goes to F major at bar 142. Therefore the harmony is mainly the same all the way though each piece.

Articulation is a major element in both pieces. When juxtaposed with each other they contrast. In *Haydn's Trumpet Concerto* the articulation feels very staccato and accented for most of the piece, this is because the triadic structure makes this so. Unlike *Aranjuez* where the articulation is more legato. It is phrased well with crescendos and diminuendos to emphasize the phrases. The accompaniment in *Aranjuez* contrasts with the melody and is very articulate with a syncopated motive.

In conclusion to which is the more classical piece *Aranjuez* or *Haydn's Trumpet Concerto*. It would be *Haydn's Trumpet Concerto* as the instrumentation is more classical, the use of sonata form, and the use of articulation, the easily identifiable use of metre, the non-emotional tone colour, and use of terrace dynamics all point to the classical period.