



A HISTORY *of* — 9TH —
EDITION
WESTERN MUSIC

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A History of Western Music

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Chapter

22

Instrumental Music:
Sonata, Symphony,
and Concerto



Instruments and Ensembles

- Mid-to-late-eighteenth-century instrumental music, variety of social roles
 - music written, purchased, performed for enjoyment of players
 - middle- and upper-class amateurs
 - musicians played at parties, dinners
 - private and public concerts by amateur and professional groups
 - all levels of society enjoyed dancing



Instruments and Ensembles

(cont'd)

- Invention of the piano by Bartolomeo Cristofori (1655–1732), Florence 1700
 - pianoforte (Italian for “soft-loud”)
 - allowed changes in dynamics, expression through touch
 - 1760s on, increasing quantity of pianos produced: Austria, Germany, France, England
 - grand piano



F22-01



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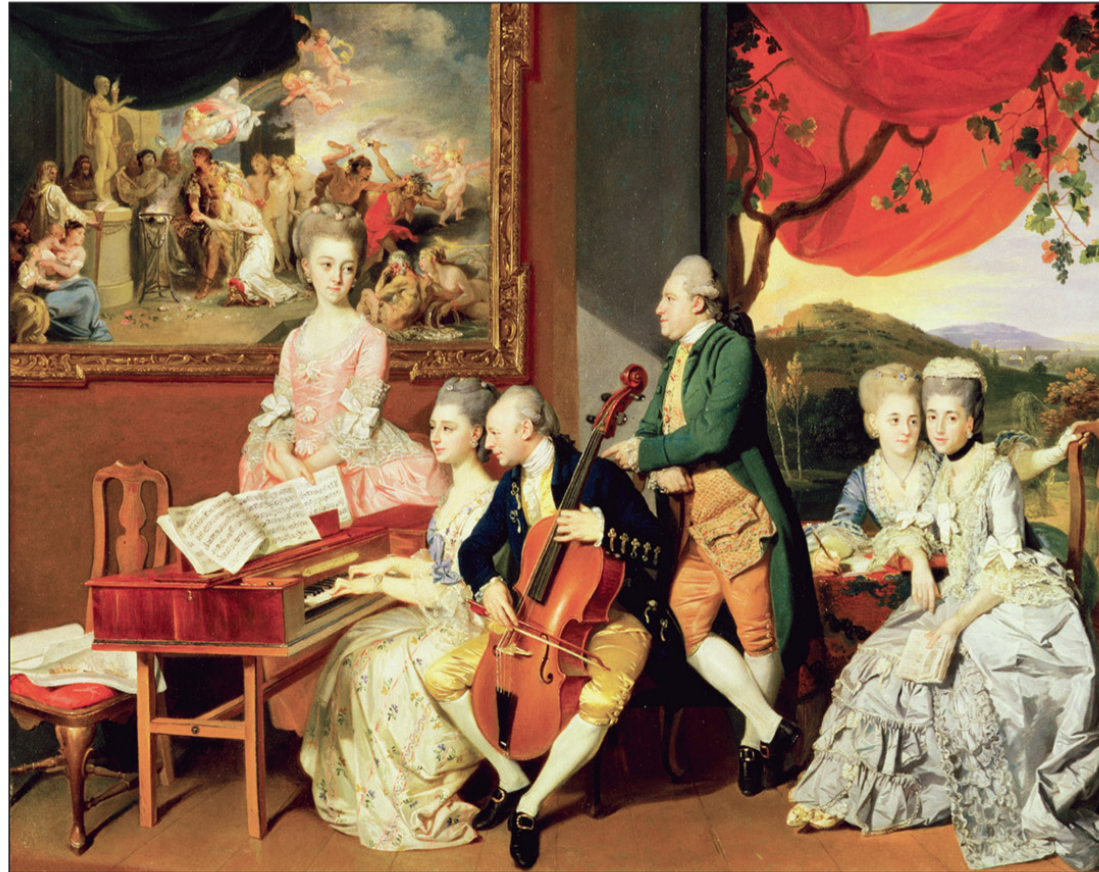
Instruments and Ensembles

(cont'd)

- Invention of the piano by Bartolomeo Cristofori (1655–1732), Florence 1700 (cont'd)
 - shaped like a harpsichord
 - relatively expensive
 - used in public performances, aristocratic homes
- square pianos
 - domestic instruments
 - shape of a clavichord



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F22-03





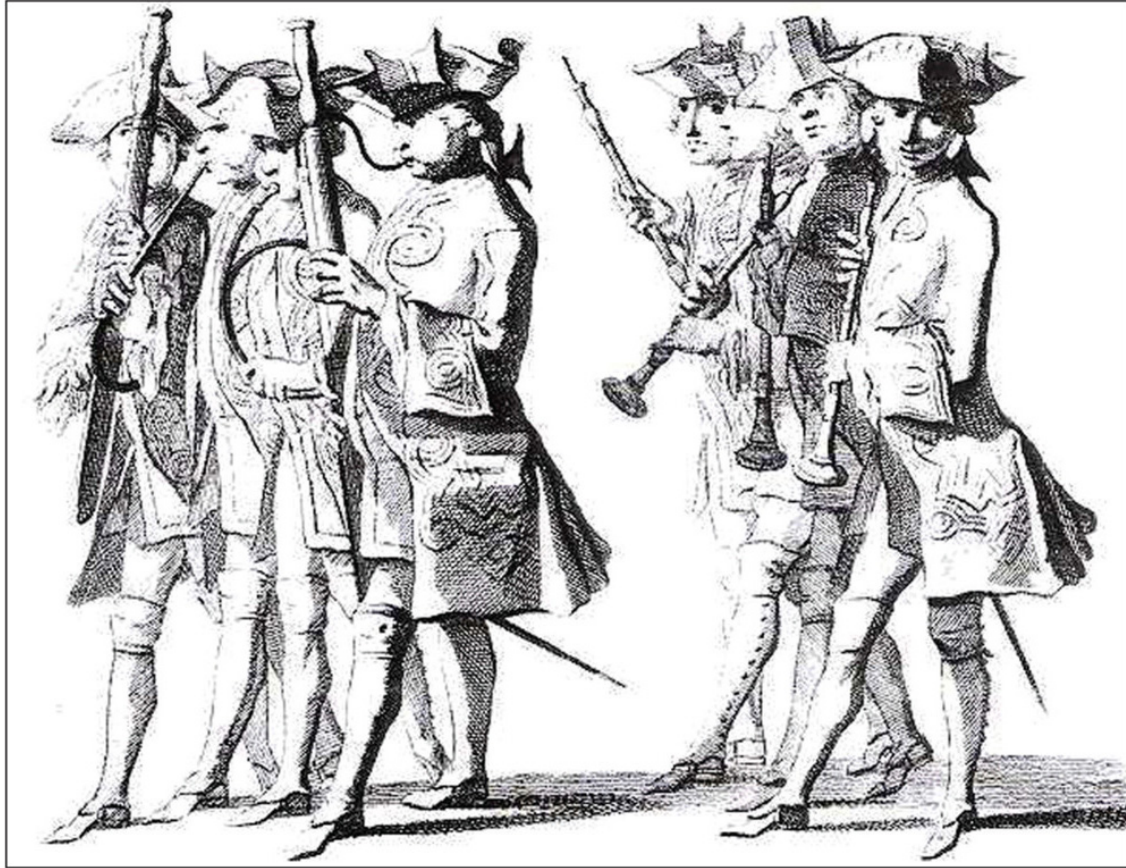
Instruments and Ensembles (cont'd)

■ Ensemble music

- written for numerous combinations
 - more for melody instruments with keyboard, harp, or guitar
 - 1770s and 1780s keyboard part dominates
 - middle- and upper-class families, daughter skilled at the keyboard
- string quartets: two violins, viola, cello
 - intended for enjoyment of the performers, social activity
 - first violin carries most melodic substance



F22-04





Instruments and Ensembles (cont'd)

■ Ensemble music (cont'd)

- cello provides bass and inner voices
- composers wrote *concertante* quartets: parts of equal importance

■ Wind instruments and ensembles

- standard instruments: oboe, bassoon, flute
 - clarinet invented ca. 1710, standard use by 1780s
 - all made of wood, one or more keys aid in fingering
- groups of wind players, regular features of French courts
- amateurs tended not to play wind instruments



Instruments and Ensembles (cont'd)

■ Orchestra

- Haydn's orchestra 1760 to 1785
 - twenty-five players
 - flute, two oboes, two bassoons, two horns, twelve to sixteen strings, harpsichord
 - trumpets and timpani occasionally added
- Viennese orchestra 1790s
 - fewer than thirty-five players
 - often included two clarinets



Instruments and Ensembles (cont'd)

■ Orchestra (cont'd)

- basso continuo gradually abandoned
- leader of the violins directed the group
- mid-eighteenth-century orchestration
 - essential music to the strings
 - winds and horns for doubling, reinforcing, filling in harmonies



F22-05

Simple binary form	$\begin{aligned} & : A \quad : : B \quad : \\ &I - V \quad V - I \end{aligned}$
Balanced binary form	$\begin{aligned} & : A \ B \ : : A \ B \ : \text{ or } : A \ B \ : : X \ B \ : \\ &I - V \quad V - I \qquad \qquad I - V \quad V - I \end{aligned}$
Rounded binary form	$\begin{aligned} & : A \ B \ : : X \quad A \ B \ : \\ &I - V \quad \text{mod } I - I \end{aligned}$



Genres and Forms

- Many Baroque genres fell out of fashion
 - continuity of genres with earlier generations
 - concerto, sinfonia, sonata
 - content and forms absorbed galant style
 - preference for pieces in the major mode
- Binary forms
 - most forms modulate from tonic to dominant, back to tonic
 - simple binary form



F22-06

EIGHTEENTH-CENTURY VIEW: EXPANDED BINARY FORM

First Section	Second Section	
One Main Period Key: : I - V :	First Main Period : V - on V	Second Main Period I - I :

NINETEENTH-CENTURY VIEW: THREE-PART FORM (ABA')

Exposition	Development	Recapitulation
Key: : I - V :	X on V	I - I

COMPARISON

Koch's Model	Nineteenth-Century View
First Section First and second phrases I Third phrase mod to V Fourth phrase V Appendix V	Exposition First theme I Transition mod to V Second theme V Closing theme V
Second Section First Main Period Free mod, often to vi, ii, iii Preparation for return on V	Development Develops ideas mod from exposition Retransition on V
Second Main Period First and second phrases I Third phrase mod Fourth phrase I Appendix I	Recapitulation First theme I Transition mod Second theme I Closing theme I

FIGURE 22.6: Views of first-movement form.



Genres and Forms (cont'd)

■ Binary forms (cont'd)

- two sections, roughly equal length, each repeated
- first section moves from tonic to dominant or relative major
- second section returns to the tonic
- originated as dance form
- balanced binary form
 - emphasis of arrival on dominant and return to tonic
 - new material in the dominant first section
 - material repeated in tonic end of second section



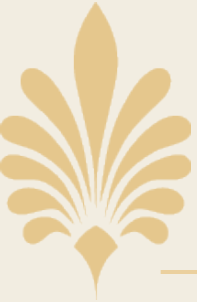
Genres and Forms (cont'd)

■ Binary forms (cont'd)

- rounded binary form
 - highlights return to tonic in second section
 - double return: opening key, opening material
 - form for minuets

■ Sonata form

- most common form for first movements of sonata, chamber work, or symphony
 - eighteenth century: two-part form organized by phrase structure and harmony
 - nineteenth century: three-part structure



Genres and Forms (cont'd)

■ Sonata form (cont'd)

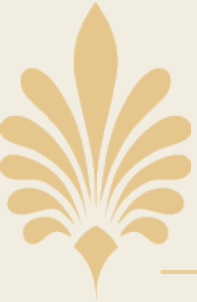
- *Introductory Essay on Composition* (1782–1793), by Heinrich Christoph Koch
 - first-movement form, expanded version of binary form
 - first section: principal ideas presented
 - four phrases, first two in tonic
 - third phrase modulates to dominant
 - fourth phrase in new key



Genres and Forms (cont'd)

■ Sonata form (cont'd)

- second section, first period
 - opening theme in the dominant
 - moves through distant keys
 - ends on dominant chord, prepares tonic
- second section, second period
 - begins and ends on tonic
 - parallels first section, restates same material
 - return to tonic signaled by return to opening theme
 - combines aspects of rounded and balanced binary form



Genres and Forms (cont'd)

■ Sonata form (cont'd)

- 1830s view of sonata form
 - three sections correspond to Koch's three periods
 - exposition
 - first theme in tonic
 - transition to the dominant (or relative major)
 - second theme in new key
 - closing theme in same key
 - development
 - motives presented in new aspects, combinations



Genres and Forms (cont'd)

■ Sonata form (cont'd)

- modulates through variety of keys
- retransition: passage leading to the dominant
- recapitulation
 - material of exposition, restated in original order, all in tonic
- may be slow introduction or coda
- changes in first-movement form
 - movements grew longer
 - themes are guideposts for listeners



Genres and Forms (cont'd)

■ Sonata form (cont'd)

- second section repeat omitted

■ Other forms expand upon binary form

- slow-movement sonata form: without development
- variations form: small binary form theme, embellished variants
- minuet and trio: two binary-form minuets combined (ABA)
- rondo: small binary form theme, alternates with episodes



Keyboard Music

- Growing demand by amateurs for music
 - sonatas regarded as most challenging
 - other works: rondos, variations, minuets
- Domenico Scarlatti (1685–1757)
 - original and creative keyboard composer
 - virtually unknown during his lifetime
 - 1719, service of king of Portugal
 - 1729, Spanish court in Madrid



F22-07





Keyboard Music (cont'd)

■ Domenico Scarlatti (1685–1757) (cont'd)

- composed 555 sonatas
 - *Essercizi* (Exercises) (1738), thirty harpsichord sonatas
 - standard index numbers by Ralph Kirkpatrick
 - sonatas paired: same key, contrast in tempo, meter, or mood
 - typically in balanced binary form
 - new material first appears in minor mode
 - second section reprises dominant material transposed to tonic
 - achieves formal and harmonic closure



Ex22-01

a. *Allegro*

b.

c.

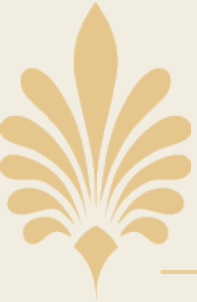
d. *il primo tempo*

e. *Tremolo* nell' *A* la mi re



Keyboard Music (cont'd)

- Domenico Scarlatti (1685–1757) (cont'd)
 - Sonata in D Major, K. 119 (NAWM 113) (1740s)
 - diversity of figuration
 - evocations of Spanish music
- Other Italian composers
 - Ludovico Giustini (1685–1743)
 - first sonatas written explicitly for piano
 - *12 Sonate da cembalo di piano e forte* (12 Sonatas for Keyboard with Soft and Loud, 1732)



Keyboard Music (cont'd)

■ Other Italian composers (cont'd)

- Domenico Alberti (ca. 1710–1746)
 - forty keyboard sonatas in galant style
 - renowned for accompanimental figuration
- Baldassare Galuppi (1706–1785)
 - Venetian composer, virtuoso harpsichordist
 - 130 keyboard sonatas, galant style

■ Carl Philipp Emanuel Bach

- one of the most influential composers of his generation



F22-08





Keyboard Music (cont'd)

■ Carl Philipp Emanuel Bach (cont'd)

- studied with his father, J. S. Bach
- served at court of Frederick the Great in Berlin, 1740–1768
- director of five principal churches in Hamburg
- keyboard works: numerous and important
- *Essay on the True Art of Playing Keyboard Instruments* (1753–1762)
- established three-movement pattern
- demonstrated possibility of expressive keyboard music



Keyboard Music (cont'd)

■ Carl Philipp Emanuel Bach (cont'd)

- (NAWM 114) second movement of fourth sonata in *Sechs Clavier-Sonaten für Kenner und Liebhaber* (Six Clavier Sonatas for Connoisseurs and Amateurs), composed in 1765
 - multiplicity of rhythmic patterns: Scotch snaps, asymmetrical flourishes
 - descending lines, appoggiaturas suggest sighs, melancholy mood
 - sudden dynamic changes, unexpected harmonic shifts



Ex22-02

Poco adagio

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems of music. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, and 6. The right hand (treble clef) features a melodic line with slurs and accents, including a triplet in measure 3 and a sixteenth-note run in measure 5. The left hand (bass clef) provides harmonic support with chords and moving lines. Measure numbers 4, 5, and 13 are indicated above the staff.



Orchestral Music

■ Symphony

- major orchestral genre mid- to-late eighteenth century
 - three or four movements, homophonic style
- Italian origins, 1730
 - Italian sinfonia, opera overture
 - orchestral concertos, Torelli
 - church sonatas in northern Italy
 - orchestral suites: source for binary forms



F22-09





Orchestral Music (cont'd)

■ Symphony (cont'd)

- Giovanni Battista Sammartini (ca.1700–1775)
 - Milan, first symphonies ever written
 - Symphony in F Major, No. 32, Presto (ca. 1740) (NAWM 115)
 - scored for strings in four parts
 - whole piece lasts ten minutes
 - first-movement form described by Koch
- Johann Stamitz (1717–1757)
 - composer for Mannheim orchestra
 - internationally famous orchestra
 - discipline and impeccable technique



Ex22-03

Presto

Violino I
[*f*]

Violino II
[*f*]

Viola
[*f*]

Basso
[*f*]

5

[*p*]



Orchestral Music (cont'd)

■ Symphony (cont'd)

- unprecedented dynamic range; thrilled audiences
- first symphonist consistently following four-movement structure
 - minuet and trio third movement
 - strong contrasting second theme after modulation in first movement
- Sinfonia in E-flat Major (NAWM 116), mid-1750s
 - larger scale than Sammartini
 - added two oboes and two horns
 - exploits Mannheim crescendo



TIMELINE



TIMELINE

Instrumental Music

MUSICAL HISTORICAL

- **1700** Bartolomeo Cristofori invents the pianoforte
- **ca. 1710** Clarinet invented
- **ca. 1730** First symphonies composed
- **1732** Ludovico Giustini, *12 Sonatas for Keyboard with Soft and Loud*
- **1738** Domenico Scarlatti, *Essercizi*
- **1740–86** Reign of Frederick the Great of Prussia
- **ca. 1740** Giovanni Battista Sammartini, *Symphony in F Major, No. 32*



TIMELINE



- **mid-1750s** Johann Stamitz, *Sinfonia in E \flat Major*
- **1753–62** C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*
- **ca. 1770** Vogue for symphonie concertante begins in Paris
- **1770** Johann Christian Bach, *Piano Concertos, Op. 7*
- **1776** American colonies declare independence from Britain
- **1779** C. P. E. Bach, *Clavier Sonatas for Connoisseurs and Amateurs*
- **1782–93** Heinrich Christoph Koch, *Introductory Essay on Composition*
- **1789–94** French Revolution



Orchestral Music (cont'd)

■ Symphony (cont'd)

- Vienna

- Georg Christoph Wagenseil (1715–1777)

- three-movement symphonies, pleasant lyricism
- contrasting first-movement theme groups

- Johann Baptist Wanhal (1739–1813)

- accessible, songlike themes, sonata-form structure

- Carl Ditters von Dittersdorf (1739–1799), Jan Ladislav Dussek (1760–1812)

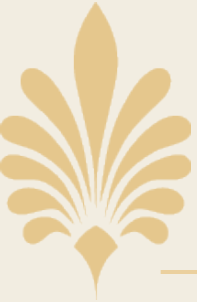
- injected Greek myths, extramusical elements



Orchestral Music (cont'd)

■ Symphony (cont'd)

- Paris
 - important center of composition and publication
 - Belgian François-Joseph Gossec (1734–1829), leading composer
- symphonie concertante
 - concerto-like work, two or more solo instruments
 - Paris 1770s and 1780s: hundreds written, performed, published
 - Mannheim composers followed suit
 - Joseph Bologne, Chevalier de Saint-Georges (1745–1799)
 - first composer of African descent to achieve recognition



Orchestral Music (cont'd)

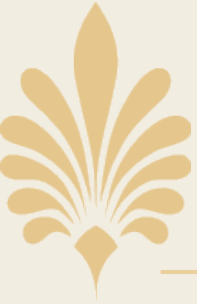
■ Concerto

- vehicle for virtuosos, composed to play themselves
 - Giuseppe Tartini (1692–1770) violin virtuoso; 135 violin concertos
 - Johann Christian Bach (1735–1782)
 - youngest son of J. S. Bach
 - 1762, moved to London, “London Bach”
 - long career as composer, performer, teacher, impresario
 - first to compose keyboard concertos
 - mostly galant style



F22-10





F22-11

Ritornello Form		Form of J. C. Bach Movement		Sonata Form	
Section	Key	Section	Key	Section	Key
Ritornello	I	Ritornello ("Orchestral Exposition") First theme I Transition mod Second theme I Closing theme I			
Episode	mod	Solo ("Solo Exposition") First theme I Transition, extended mod with new ideas Second theme V Closing theme varied V		Exposition First theme I Transition mod Second theme V Closing theme V	
Ritornello	V	Ritornello Closing theme abbreviated V			
Episode	mod	Solo ("Development") mod		Development mod	
Ritornello	X	(Ritornello) Brief orchestral cadence on V			
Episode	mod	Solo ("Recapitulation") First theme I Transition, altered mod Second theme I Closing theme varied I Cadenza		Recapitulation First theme I Transition mod Second theme I Closing theme I	
Ritornello	I	Ritornello Closing theme I			



Orchestral Music (cont'd)

■ Concerto (cont'd)

- performed all over Europe; major influence on Mozart
- three movements: fast-slow-fast
- first movement: elements of ritornello and sonata forms
 - three solo sections structured like sonata form
 - four orchestral ritornellos
- first movement, Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5, by J. C. Bach (ca. 1770) (NAWM 117)
 - framed by ritornellos



Orchestral Music (cont'd)

■ Concerto (cont'd)

- first ritornello presents principal themes in tonic key
- three episodes function as exposition, development, recapitulation
- improvised cadenza played by soloist before final ritornello

■ Entertainment music

- background music for social occasions in aristocratic or well-to-do homes
 - informal settings, indoors or out-of-doors
 - multi-movement works: divertimento, cassation, serenade



The Singing Instrument

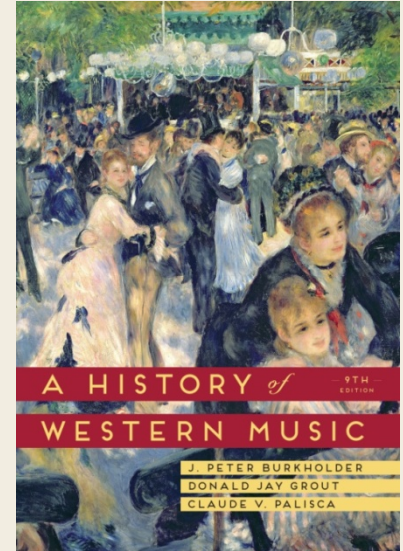
- Instrumental music imitated elements of vocal music
 - operatic styles blended with existing traditions
 - music appealed to wide audience
 - works quickly displaced by new works and styles



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for Chapter 22

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