

A History of Western Music, 10th Edition, Grout, et al.

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/ [CHAPTER 22. INSTRUMENTAL MUSIC: SONTATA, SYMPHONY, AND CONCERTO](#) / [CH 22 OUTLINE](#)

I. Instruments and Ensembles

- A. Mid- to late-18th century instrumental music, variety of social roles
 - 1. music written, purchased, performed for enjoyment of players
 - a. middle, upper class amateurs
 - b. musicians played at parties, dinners
 - c. private and public concerts by amateur and professional groups
 - d. all levels of society enjoyed music for dancing
- B. Invention of the piano by Bartolomeo Cristofori (1655–1732), Florence 1700
 - 1. pianoforte (Italian for “soft-loud”)
 - 2. allowed changes in dynamics, expression through touch
 - 3. 1760s on, increasing quantity of pianos produced: Austria, Germany, France, England
 - 4. grand piano
 - a. shaped like a harpsichord
 - b. relatively expensive
 - c. used in public performances, aristocratic homes
 - 5. square piano
 - a. domestic instrument
 - b. shape of a clavichord
- C. Ensemble music
 - 1. written for numerous combinations
 - a. melody instruments with keyboard, harp, or guitar
 - b. 1770s and 1780s keyboard part dominates
 - c. middle- and upper-class families, daughter skilled at the keyboard
 - 2. string quartets: two violins, viola, cello
 - a. intended for enjoyment of the performers, social activity
 - b. first violin carries most melodic substance
 - c. cello provides bass and inner voices
 - d. composers wrote *concertante* quartets: parts of equal importance
- D. Wind instruments and ensembles
 - 1. standard instruments: oboe, bassoon, flute
 - a. clarinet invented ca. 1710, standard use by 1780s
 - b. all made of wood, one or more keys aid in fingering
 - 2. amateurs tended not to play wind instruments other than flute
 - a. too difficult; in general wind instruments considered inappropriate for women
- E. Orchestra
 - 1. Haydn’s orchestra 1760 to 1785
 - a. twenty-five players
 - b. flute, 2 oboes, 2 bassoons, 2 horns, 12–16 strings, harpsichord
 - c. trumpets and timpani occasionally added
 - 2. Viennese orchestra 1790s
 - a. fewer than thirty-five players
 - b. often included 2 clarinets
 - c. basso continuo gradually abandoned
 - d. leader of the violins directed the group
 - 3. mid-18th-century orchestration
 - a. essential music given to strings
 - b. winds and horns for doubling, reinforcing, filling in harmonies

II. Genres and Forms

- A. Many Baroque genres fell out of fashion
 - 1. such as preludes, toccatas, fugues, chorale settings, dance suites
 - 2. continuity of genres with earlier generations: concerto, sinfonia, sonata
 - 3. content and forms absorbed new galant style
 - a. preference for pieces in major mode: more pleasing, natural
- B. Binary forms
 - 1. most forms modulate from tonic to dominant (or relative minor), back to tonic
 - 2. simple binary form (dual reprise form)
 - a. two sections, each repeated
 - i. first section moves from tonic to dominant or relative major
 - ii. second section returns to the tonic
 - b. originated as dance form
 - 3. balanced binary form
 - a. emphasis of arrival on dominant and return to tonic
 - b. new material in the dominant first section
 - c. material repeated in tonic end of second section
 - 4. rounded binary form
 - a. highlights return to tonic in second section
 - b. double return: opening key, opening material
 - c. form for minuets
- C. Sonata form

1. most common form for first movements of sonata, chamber work, or symphony
 - a. 18th century: two-part form organized by phrase structure and harmony
 - b. 19th century: three-part structure
 2. *Introductory Essay on Composition* (1782–93), by Heinrich Christoph Koch
 - a. first-movement form, expanded version of binary form
 - b. first section: principal ideas presented
 - i. four phrases, first two in tonic
 - ii. third phrase modulates to dominant
 - iii. fourth phrase in new key
 - c. second section, first period
 - i. opening theme in the dominant
 - ii. moves through distant keys
 - iii. ends on dominant chord, prepares return of the tonic
 - d. second section, second period
 - i. begins and ends on tonic
 - ii. parallels first section, restates same material
 - iii. return to tonic signaled by return to opening theme
 - iv. combines aspects of rounded and balanced binary form
 3. 1830s view of sonata form
 - a. three sections correspond to Koch's three periods, defined thematically
 - b. exposition
 - i. first theme in tonic
 - ii. transition to the dominant (or relative major)
 - iii. second theme in new key, more lyrical
 - iv. closing theme in same key
 - c. development
 - i. motives presented in new aspects, combinations
 - ii. modulates through variety of keys
 - iii. retransition: passage leading to and emphasizing the dominant
 - d. recapitulation
 - i. material of exposition, restated in original order, all in tonic
 - e. optional slow introduction or coda
 4. changes in first-movement form
 - a. later view of sonata form better fit for music after 1800
 - i. movements grew longer
 - ii. themes are guideposts for listeners
 - iii. second section repeat omitted
- D. Other forms expand upon binary form
1. slow-movement sonata form: without development
 2. variation form: small binary form theme, embellished variants
 3. minuet and trio form: two binary-form minuets combined (ABA)
 4. rondo form: small binary form theme, alternates with episodes (ABACA or ABACADA)

III. Keyboard Music

- A. Growing demand by amateurs for music
 1. sonatas regarded as most challenging
 2. other works: rondos, variations, minuets
- B. Domenico Scarlatti (1685–1757)
 1. original and creative keyboard composer
 - a. virtually unknown during his lifetime
 - b. 1719, service of king of Portugal
 - c. 1729, Spanish court in Madrid
 2. composed 555 sonatas
 - a. *Essercizi* (Exercises) (1738), 30 harpsichord sonatas
 - b. standard index numbers by Ralph Kirkpatrick
 - c. sonatas paired: same key, contrast in tempo, meter, or mood; performed together
 - d. typically in balanced binary form
 - i. new material first appears in minor mode, the parallel major dominant
 - ii. second section reprises dominant material transposed to tonic
 - iii. achieves formal and harmonic closure
 3. style example: Sonata in D Major, K. 119 (1740s, NAWM 115)
 - a. diversity of figuration
 - b. evocations of Spanish music
- C. Other Italian composers
 1. Ludovico Giustini (1685–1743)
 - a. first sonatas written explicitly for piano
 - b. *12 Sonate da cembalo di piano e forte* (12 Sonatas for Keyboard with Soft and Loud, 1732)
 2. Domenico Alberti (ca. 1710–1746)
 - a. 40 keyboard sonatas in galant style
 - b. two binary-form movements, contrasting character
 - c. Alberti bass: accompanimental device
 - i. repeating pattern, rapidly pulsating chordal background
 3. Baldassare Galuppi
 - a. Venetian composer, virtuoso harpsichordist
 - b. 130 keyboard sonatas, one, two, or three movements; galant style
 - c. Sonata in D Major, Op. 2 No. 1 (NAWM 116)
 - i. three movements, contrasts reinforce melodic, harmonic structure
 - ii. slow first movement: balanced binary form (Prinner and cadences)
 - iii. fast second movement: expanded rounded binary form, 6+ schemata, frequent surprises
 - iv. finale: theme and variations, binary-form theme, distinctive rhythmic profiles
- D. Carl Philipp Emanuel Bach (1714–1788)
 1. one of the most influential composers of his generation
 - a. keyboard works: numerous, strong influence on later composers
 - b. *Essay on the True Art of Playing Keyboard Instruments* (1753–62)
 - c. established 3-movement pattern for the sonata (fast–slow–fast)

- i. fast movements, galant style
 - ii. slow movements, empfindsam style
 - iii. demonstrated possibility of expressive keyboard music
2. second movement of fourth sonata in *Sechs Clavier-Sonaten für Kenner und Liebhaber* (Six Clavier Sonatas for Connoisseurs and Amateurs, 1765, NAWM 117)
 - a. slow-movement sonata form
 - b. applied expressive tools of opera
 - c. multiplicity of rhythmic patterns: Scotch snaps, asymmetrical flourishes
 - d. descending lines, appoggiaturas suggest sighs, melancholy mood
 - e. sudden dynamic changes, unexpected harmonic shifts

IV. Orchestral Music

A. Symphony

1. major orchestral genre mid- to late-18th century
 - a. three or four movements, homophonic style
2. Italian origins, 1730
 - a. Italian sinfonia, opera overture
 - b. orchestral concertos, Torelli
 - c. church sonatas in northern Italy
 - d. orchestral suites: source for binary forms
3. Giovanni Battista Sammartini (ca. 1700–1775)
 - a. Milan, first concert symphonies ever written
 - b. style example: Symphony in F Major, No. 32 (ca. 1740, NAWM 118)
 - i. scored for strings in four parts
 - ii. three movements: fast–slow–fast
 - iii. opening Presto, first-movement form described by Koch
 - iv. second movement: slow binary form, relative minor, galant schemata
 - v. fast triple-meter finale: back to F Major
 - vi. whole piece lasts ten minutes
4. Johann Stamitz (1717–1757)
 - a. composer for Mannheim orchestra
 - i. internationally famous orchestra
 - ii. discipline and impeccable technique
 - iii. unprecedented dynamic range; thrilled audiences
 - b. first symphonist consistently following 4-movement structure
 - i. minuet and trio third movement
 - ii. strong contrasting second theme after modulation in first movement
 - c. Sinfonia in E-flat Major (NAWM 119), mid-1750s
 - i. without sectional repetitions of binary form
 - ii. larger scale than Sammartini
 - iii. added 2 oboes and 2 horns
 - iv. exploits Mannheim crescendo
5. Vienna
 - a. Georg Christoph Wagenseil (1715–1777)
 - i. 3-movement symphonies, pleasant lyricism
 - ii. contrasting first-movement theme groups
 - b. Johann Baptist Wanhal (1739–1813)
 - i. accessible, songlike themes, sonata-form structure
 - c. Carl Ditters von Dittersdorf (1739–1799)
 - i. injected Greek myths, extramusical elements
6. Paris
 - a. important center of composition and publication
 - b. Belgian François-Joseph Gossec (1734–1829), leading composer
7. symphonie concertante
 - a. concerto-like work, 2 or more solo instruments
 - b. Paris 1770s and 1780s: hundreds written, performed, published
 - c. Mannheim composers followed suit
 - d. Joseph Bologne, Chevalier de Saint-Georges (1745–1799)
 - i. first composer of African descent to achieve recognition

B. Concerto

1. vehicle for virtuosos, composed to play themselves
 - a. Giuseppe Tartini (1692–1770) violin virtuoso; 135 violin concertos
 - b. Johann Christian Bach (1735–1782) first to compose keyboard concertos
 - i. mostly galant style
 - ii. performed all over Europe; major influence on Mozart
2. 3 movements: fast–slow–fast
3. concerto first-movement form
 - a. elements of ritornello and sonata forms
 - b. three solo sections structured like sonata form
 - c. solo sections enclosed between four orchestral ritornellos
4. Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5, by J. C. Bach (ca. 1770, NAWM 120), first movement
 - a. solo episodes framed by ritornellos
 - b. first ritornello presents material in tonic key
 - c. three episodes function as exposition, development, recapitulation
 - d. improvised cadenza played by soloist before final ritornello, long trill over dominant chord

C. Entertainment music

1. background music for social occasions in aristocratic or well-to-do homes
 - a. informal settings, indoors or outdoors
 - b. multi-movement works: divertimento, cassation, serenade

V. The Singing Instrument

- ##### A. Instrumental music imitated elements of vocal music
1. operatic styles blended with existing traditions
 2. music appealed to wide audience
 3. works quickly displaced by new works and styles

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