

Art Slides

A History *of* Western Music

Tenth Edition

By

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Donald Jay Grout and
Claude V. Palisca**



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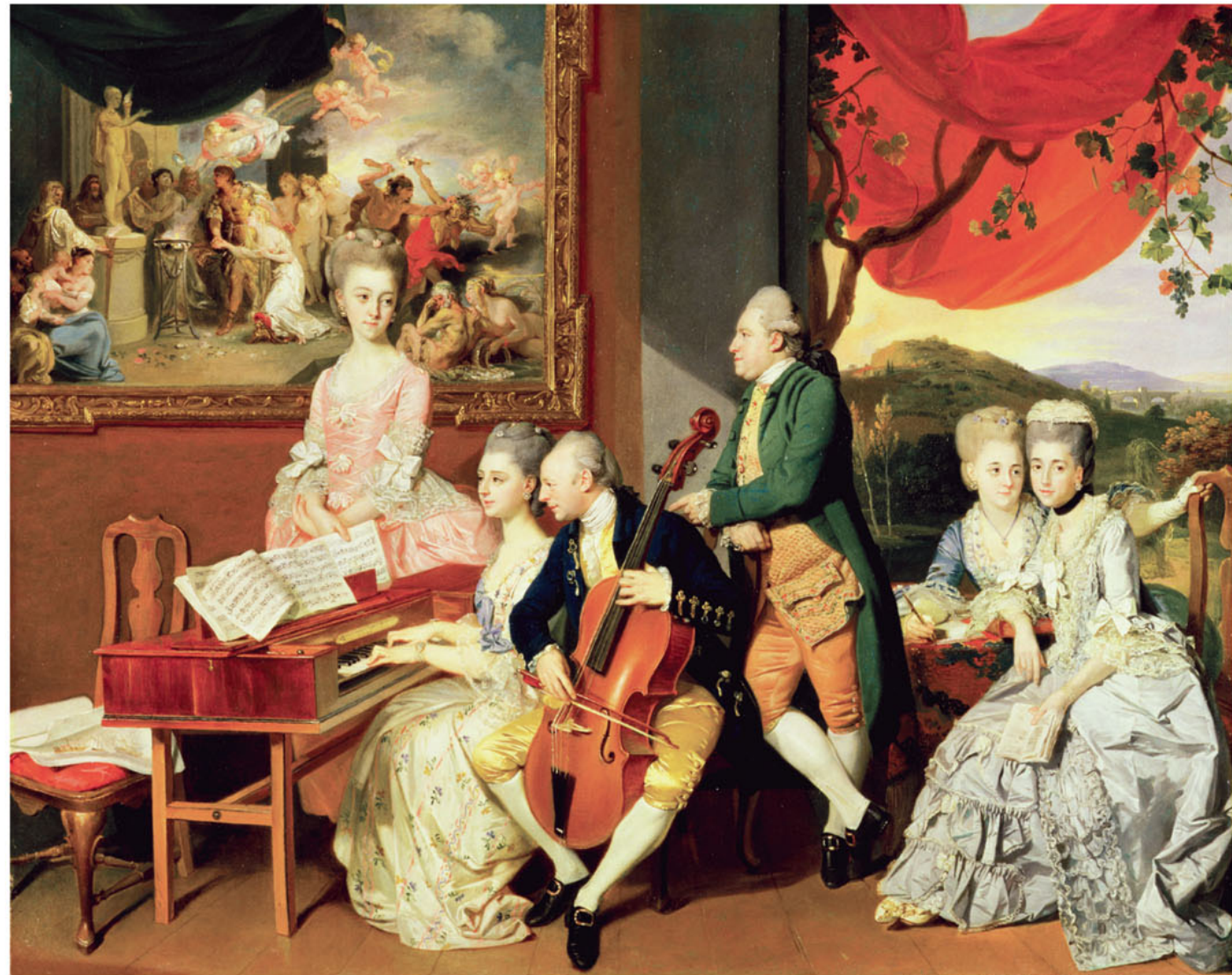
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FIGURE 22.1 Piano made in 1792 by Johann Andreas Stein of Augsburg, whose instruments were typical of the age. The case resembles that of a harpsichord, and the strings are attached to a wooden frame, producing a lighter sound than the iron frames of nineteenth-century and modern pianos. The range is five octaves, from F' to f'''.

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FIGURE 22.2

George, 3rd Earl Cowper, with the Family of Charles Gore, painting by Johann Zoffany (1775), showing a square piano and a cello. Such pianos were the main domestic musical instrument from the 1760s through the mid-nineteenth century.



YALE CENTER FOR BRITISH ART, PAUL MELLON COLLECTION/BRIDGEMAN IMAGES

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FIGURE 22.3 *Table for playing string quartets, from about 1790. With the tabletop (in the background) removed and the music racks raised as shown here, the four players face one another, ideally positioned to listen to each other and engage in the “conversation” that string quartet playing was thought to embody.*

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FIGURE 22.4 *A wind band consisting of two oboes, two clarinets, two horns, and two bassoons. This image shows a regimental band from the Netherlands army, 1751.*

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SIMPLE BINARY FORM	$\begin{array}{c} : A \quad : : B \quad : \\ I - V \quad V - I \end{array}$
BALANCED BINARY FORM	$\begin{array}{c} : A \quad B : : A \quad B : \text{ or } : A \quad B : : X \quad B : \\ I - V \quad V - I \quad \quad \quad I - V \quad V - I \end{array}$
ROUNDED BINARY FORM	$\begin{array}{c} : A \quad B : : X \quad A \quad B : \text{ or } : A \quad B : : X \quad A : \\ I - V \quad \text{mod } I - I \quad \quad \quad I - V \quad \text{mod } I \end{array}$

FIGURE 22.5 *Three types of binary form.*

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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

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.*

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FIGURE 22.7 *Domenico Scarlatti, in a portrait from about 1740 by Domingo Antonio de Velasco.*

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EXAMPLE 22.1 Domenico Scarlatti, figures from Sonata in D Major, K. 119

a.



b.



c.



d.



e.



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FIGURE 22.8

*Baldassare Galuppi, in a
portrait dated 1751.*

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ALAMY STOCK PHOTO

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FIGURE 22.9 *Carl Philipp Emanuel Bach, in a pastel portrait by his distant cousin Gottlieb Friedrich Bach, court organist and painter in Meiningen.*



STAATSBIBLIOTHEK, BERLIN/BRIDGEMAN IMAGES

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EXAMPLE 22.2 *Carl Philipp Emanuel Bach, second movement from Sonata in A Major, H. 186, Wq. 55/4*

Poco adagio

The musical score is written for piano in A major (three sharps) and common time. It consists of two systems of staves. The first system shows measures 1-3, and the second system shows measures 4-6. The tempo is marked 'Poco adagio'. The music features various ornaments, triplets, and a 13-measure rest in measure 5.

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A. DAGLI ORTI/BRIDGEMAN IMAGES



FIGURE 22.10

*Giovanni Battista
Sammartini, in an oil
portrait copied in 1778 by
Domenico Riccardi from a
lost painting.*

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EXAMPLE 22.3 *Giovanni Battista Sammartini, Symphony in F Major, No. 32, first movement, opening*

Presto

Violino I
Violino II
Viola
Basso

[*f*]
[*f*]
[*f*]
[*f*]

5
[*p*]
[*p*]
[*p*]
[*p*]

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TIMELINE



- 1700** Bartolomeo Cristofori invents the pianoforte
- ca. 1710** Clarinet invented
- ca. 1730** First concert symphonies composed
- 1732** Ludovico Giustini, *12 Sonatas for Keyboard with Soft and Loud*
- 1738** Domenico Scarlatti, *Essercizi* published
- 1740–86** Reign of Frederick the Great of Prussia
- ca. 1740** Giovanni Battista Sammartini, *Symphony in F Major, No. 32*
- mid-1750s** Johann Stamitz, *Sinfonia in E-flat Major*
- 1753–62** Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*
- 1759** Baldassare Galuppi, *Sonate per Cembalo, Op. 2*, published in London
- 1760s on** Increasing numbers of pianos produced in Austria, Germany, France, and England
- ca. 1770** Vogue for symphonie concertante begins in Paris
- 1770** Johann Christian Bach, *Piano Concertos, Op. 7*
- 1776** American colonies declare independence from Great Britain
- 1779** C. P. E. Bach, *Six Clavier Sonatas for Connoisseurs and Amateurs* published
- 1782–93** Heinrich Christoph Koch, *Introductory Essay on Composition*
- 1789–99** French Revolution



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FIGURE 22.11

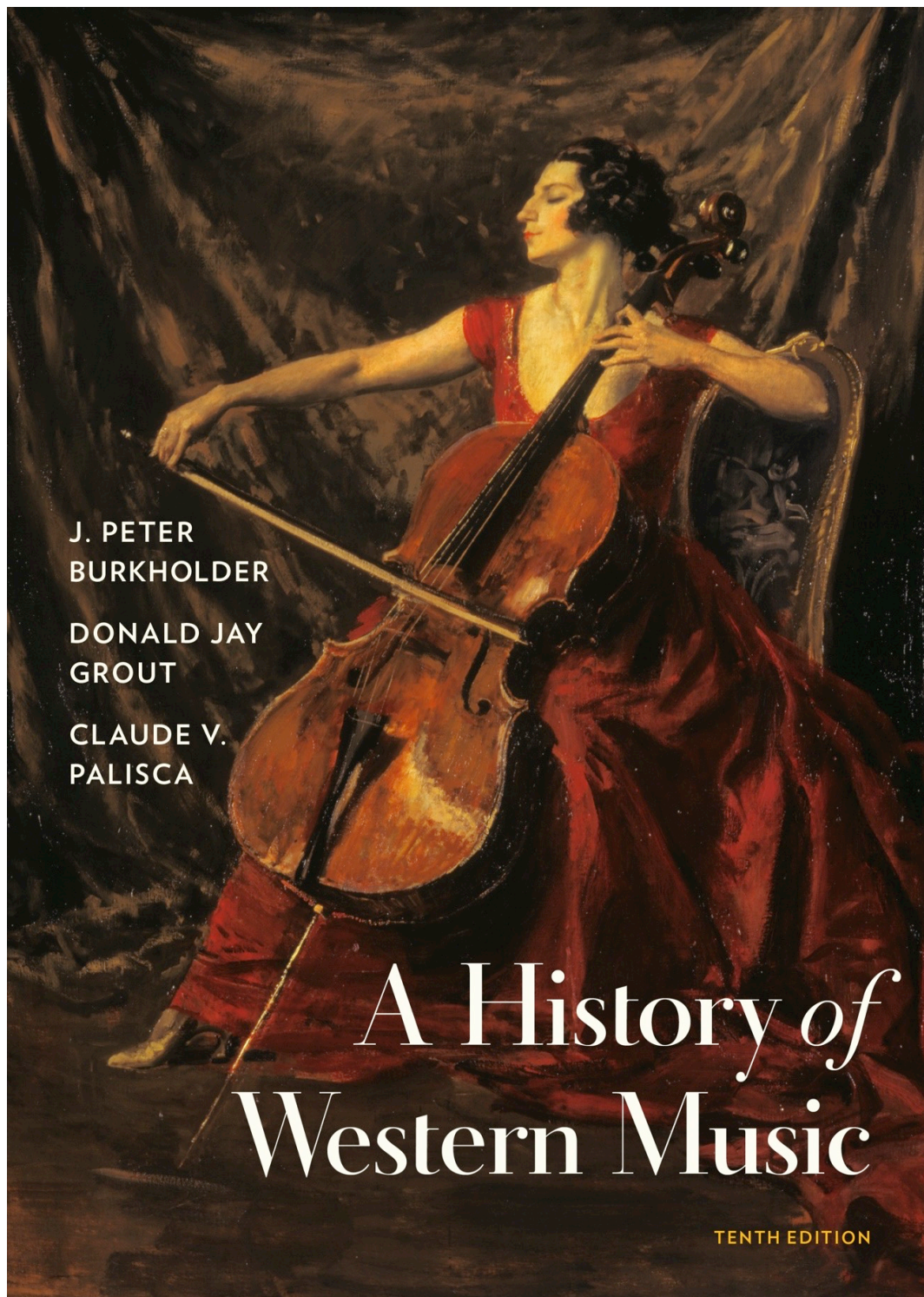
*Johann Christian Bach, in
a portrait by the renowned
English painter Thomas
Gainsborough (ca. 1776).*

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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")		Exposition	
		First theme	I	First theme	I
		Transition, extended with new ideas	mod	Transition	mod
		Second theme	V	Second theme	V
		Closing theme varied	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")		Recapitulation	
		First theme	I	First theme	I
		Transition, altered	mod	Transition	mod
		Second theme	I	Second theme	I
		Closing theme varied	I	Closing theme	I
		Cadenza			
Ritornello	I	Ritornello			
		Closing theme	I		

FIGURE 22.12 *Concerto first-movement form in J. C. Bach, Op. 7, No. 5.*

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