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CLAUDE V.
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A History of Western Music

TENTH EDITION

Lecture Slides A History of Western Music TENTH EDITION

Chapter 22

by

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Instrumental Music: Sonata, Symphony, and Concerto

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

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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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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

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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

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- 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

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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

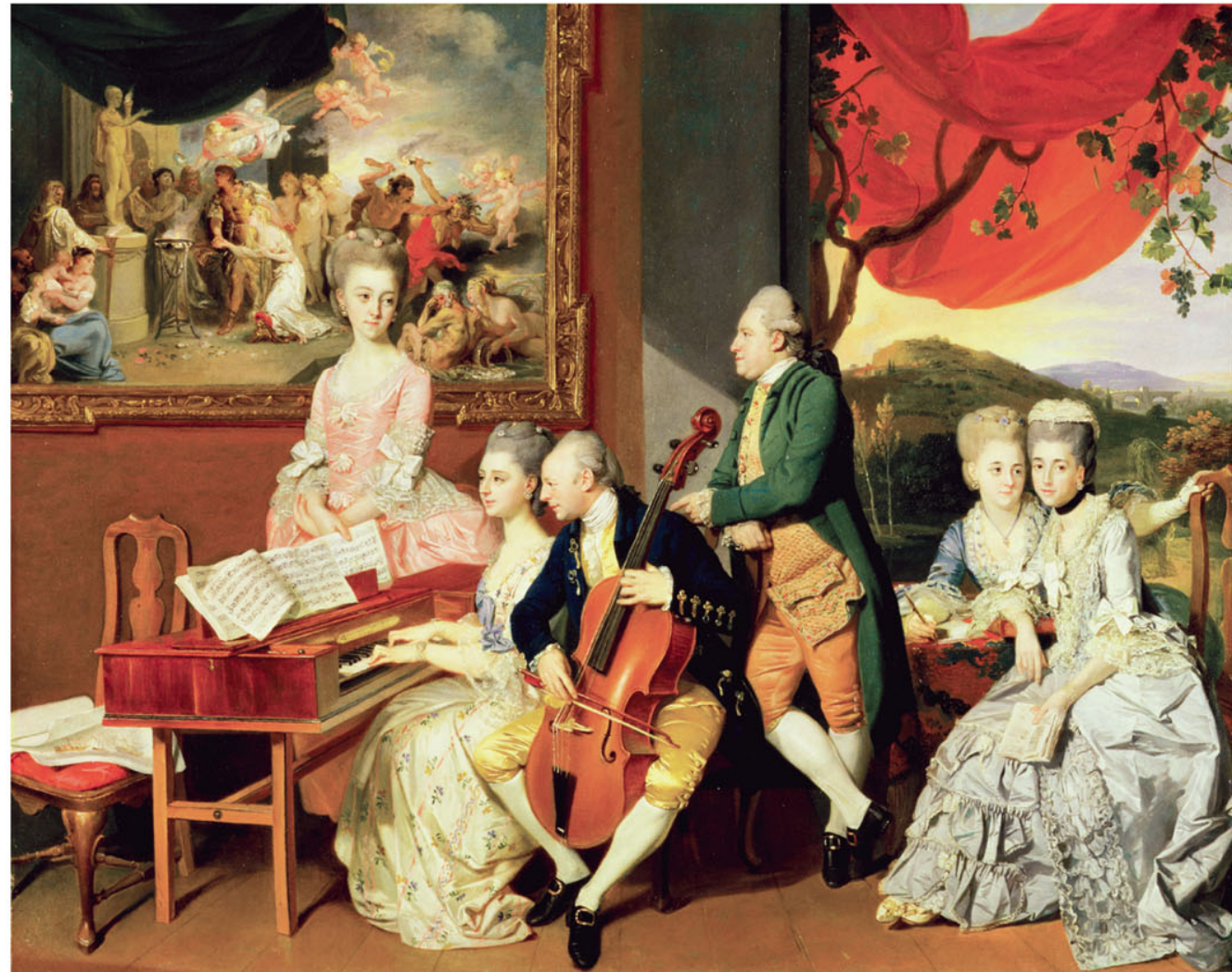
3. mid-18th-century orchestration

- a. essential music given to strings
- b. winds and horns for doubling, reinforcing, filling in harmonies

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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.



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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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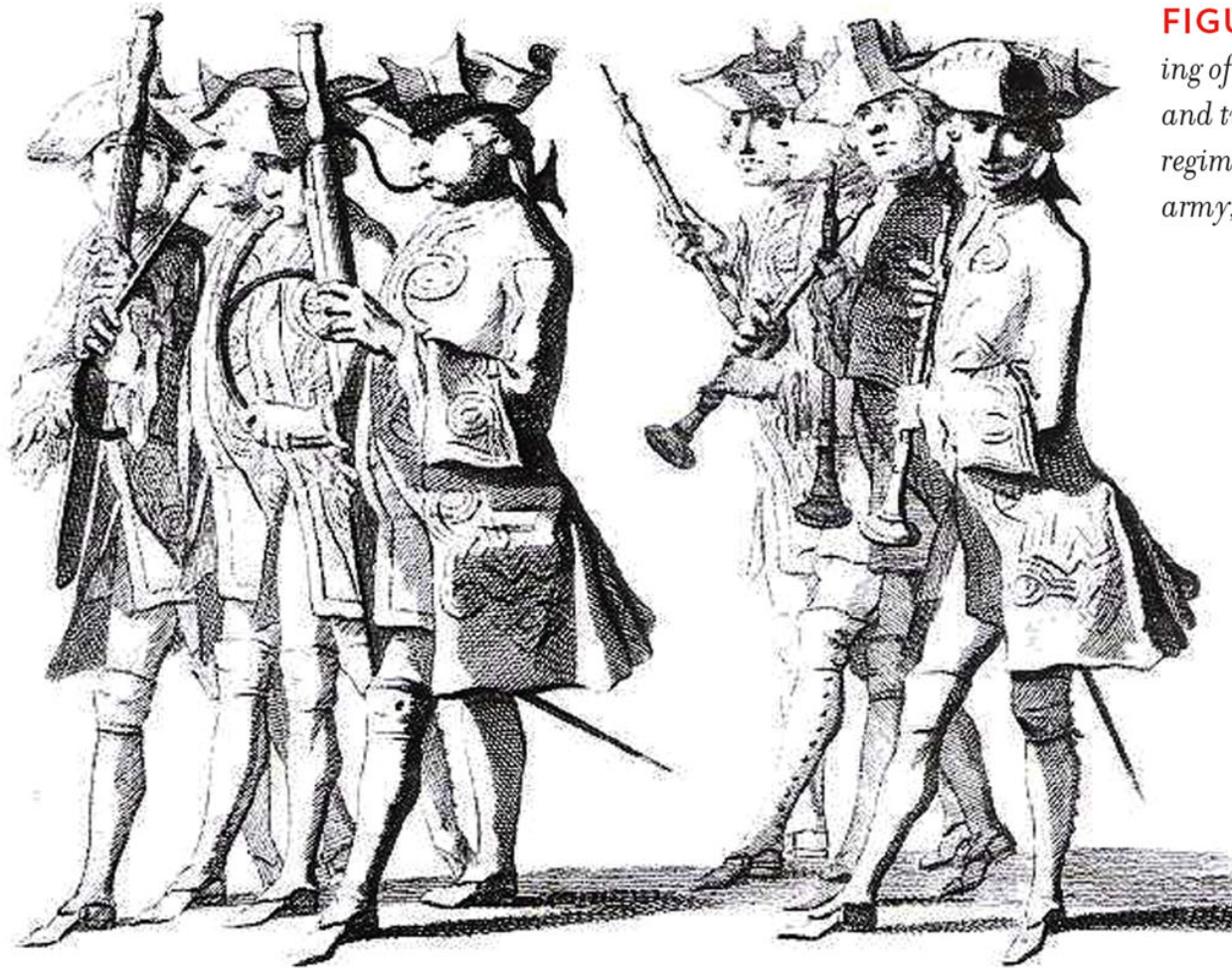


FIGURE 22.4 *A wind band consisting of two oboes, two clarinets, two horns, and two bassoons. This image shows a regimental band from the Netherlands army, 1751.*

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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

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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

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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

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

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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- 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

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- 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

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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)

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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

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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.

Allegro

Musical notation for measures 1-5 of the first system. The key signature is one sharp (F#) and the time signature is 3/8. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand plays a steady eighth-note accompaniment: D3, F#3, A3, D4.

b.

Musical notation for measures 6-10. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand plays a steady eighth-note accompaniment: D3, F#3, A3, D4.

c.

Musical notation for measures 11-15. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand plays a steady eighth-note accompaniment: D3, F#3, A3, D4.

d.

il primo tempo

Musical notation for measures 16-20. The key signature is one sharp (F#) and the time signature is 3/8. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand plays a steady eighth-note accompaniment: D3, F#3, A3, D4.

e.

Tremolo nell' A la mi re

Musical notation for measures 21-25. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand plays a steady eighth-note accompaniment: D3, F#3, A3, D4.

Musical notation for measures 26-30. The right hand plays a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The left hand plays a steady eighth-note accompaniment: D3, F#3, A3, D4.

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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

Instrumental Music: Sonata, Symphony, and Concerto

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

Instrumental Music: Sonata, Symphony, and Concerto

- 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)

Instrumental Music: Sonata, Symphony, and Concerto

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

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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

Instrumental Music: Sonata, Symphony, and Concerto



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.*



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Instrumental Music: Sonata, Symphony, and Concerto

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

Poco adagio

4

13

5

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Instrumental Music: Sonata, Symphony, and Concerto

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

Instrumental Music: Sonata, Symphony, and Concerto

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

Instrumental Music: Sonata, Symphony, and Concerto



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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

5

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

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

Instrumental Music: Sonata, Symphony, and Concerto

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

Instrumental Music: Sonata, Symphony, and Concerto

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

Instrumental Music: Sonata, Symphony, and Concerto

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

Instrumental Music: Sonata, Symphony, and Concerto

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

Instrumental Music: Sonata, Symphony, and Concerto

- 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

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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.*

Instrumental Music: Sonata, Symphony, and Concerto

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

Instrumental Music: Sonata, Symphony, and Concerto

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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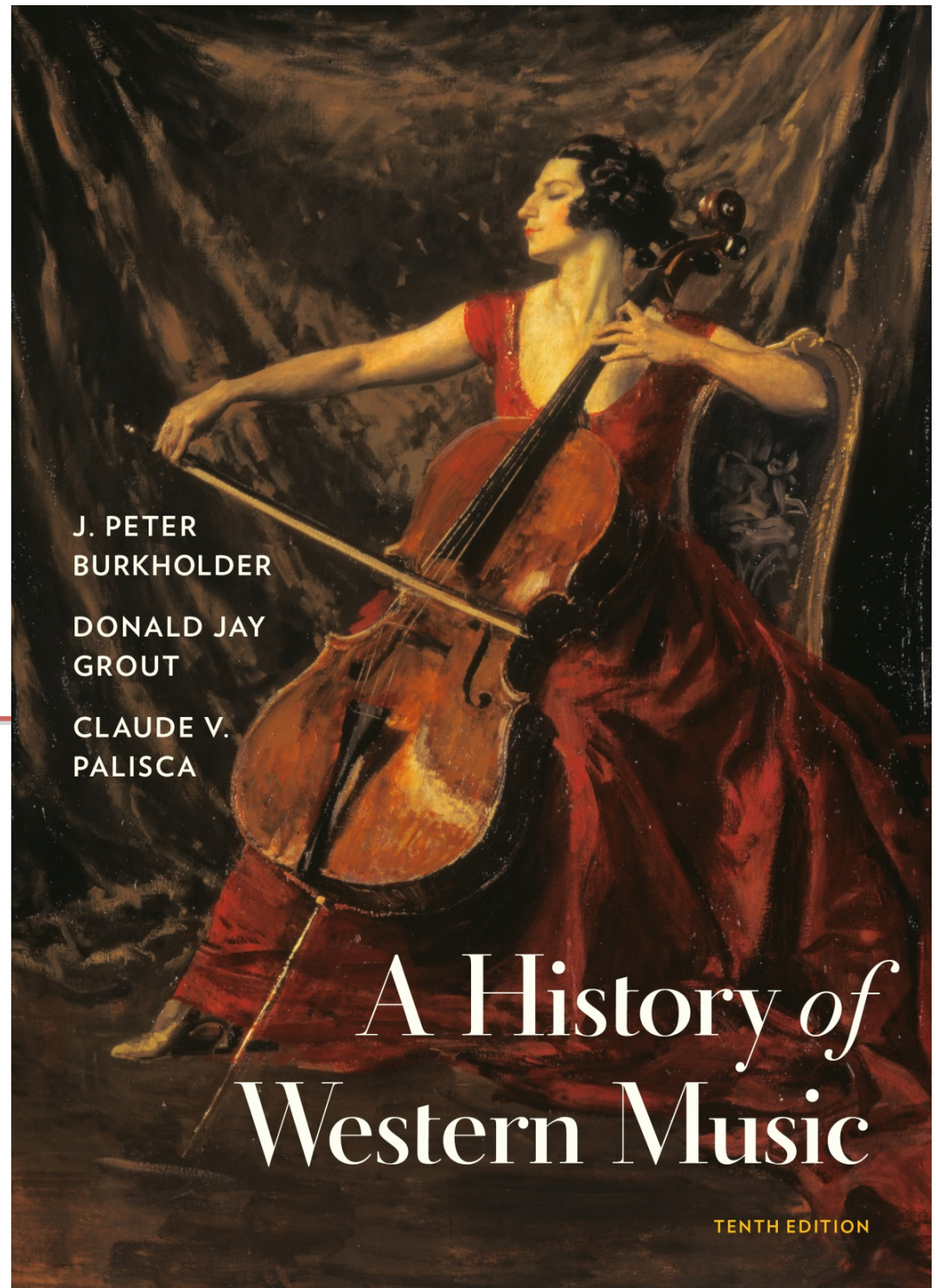
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