



# Concise History of Western Music

5th edition

Barbara Russano Hanning

## CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION



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## *Chapter*

# 12

## Instrumental Music in the Seventeenth Century



# Prelude

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- Rise of instrumental music, cultivation of new instruments
  - new roles for instruments, new genres, new styles
  - written music for instruments alone, publications
- Elements borrowed from vocal idioms
  - use of basso continuo
  - moving the affections
  - focus on soloist
  - virtuosic embellishment, stylistic contrast
  - styles: recitative, aria



# Prelude (cont'd)

## ■ Instrumentation

- modern organs, double-manual harpsichords
- improved wind instruments
- violin family inspired new idioms, genres, formal structures
  - seventeenth and early eighteenth centuries: age of great violin makers of Cremona
    - Nicolò Amati, Antonio Stradivari, Bartolomeo Giuseppe Guarneri
- prevalent types of instrumentation
  - solo lute and keyboard
    - keyboard instruments: organ, harpsichord (*clavecin* in French)



# Prelude (cont'd)

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## ■ Instrumentation (cont'd)

- ensemble music: chamber and orchestral music
  - Italians undisputed masters and teachers of instrumental chamber music

## ■ Categories based on compositional procedures

- variations
  - varying an existing melody set of variations or partitas, or work based on traditional bass line or harmonic progression, partita, chaconne, or passacaglia
- abstract works
  - improvisatory works: toccatas, fantasias, or preludes



# Prelude (cont'd)

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- Categories based on compositional procedures (cont'd)
  - continuous works: ricercari, fantasias, fancies, capriccios, or fugues
  - sectional works: canzonas or sonatas
- dance music
  - dances, stylized dances; alone, paired, grouped into suites



# Variations

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## ■ Partite (“divisions” or “parts”)

- sets of variations
- later applied to dance suites

## ■ Chaconne and passacaglia

- chaconne: derived from chacona
  - lively dance-song imported from Latin America
- passacaglia: from Spanish passacalle
  - ritornello improvised over simple cadential progression



# Variations (cont'd)

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## ■ Chaconne and passacaglia (cont'd)

- bass harmonic progressions
  - traditional or newly composed
  - four measures, triple meter, slow tempo
- earliest known keyboard variations by Girolamo Frescobaldi
- by 1700, terms interchangeable





# Abstract Instrumental Works

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## ■ Improvisatory genres

- toccata, from Italian *toccare* (“to touch”)
  - principal genre of lute and keyboard music
  - established as “warm-up” piece in sixteenth century
  - scalar, florid passages
  - harpsichord as chamber music; organ as church music
- Girolamo Frescobaldi (1583–1643)
  - best known for his keyboard music
  - organist at St. Peter’s in Rome
  - published keyboard collections dedicated to various patrons



# F12-01





# F12-02





# Abstract Instrumental Works (cont'd)

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## ■ Improvisatory genres (cont'd)

- compositions model for later composers
- major works: keyboard toccatas, fantasias, ricercares, canzonas, partitas, *Fiori musicali*, ensemble canzonas and other vocal works
- Frescobaldi Toccata No. 3 (1615; NAWM 82)
  - succession of brief sections, each subtly varied
  - virtuoso passage work, ideas passed between voices
  - sections end with weakened cadence, sustains momentum
  - beat modified according to mood, character



# Abstract Instrumental Works (cont'd)

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## ■ Improvisatory genres (cont'd)

- Frescobaldi's *Fiori musicali* (Musical Flowers, 1635), set of three organ masses
  - include shorter toccatas; just as sectional
  - feature sustained tones, harmonic surprises
- Johann Jacob Froberger (1616–1667)
  - Frescobaldi's student, organist at imperial court in Vienna
  - improvisatory passages alternate with imitative counterpoint
  - model for later merging of toccata and fugue
    - Buxtehude (NAWM 95); Bach (NAWM 100)



# Abstract Instrumental Works (cont'd)

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## ■ Continuous genres

- ricercare and fugue
  - serious composition for organ or harpsichord
  - one subject (theme) continuously developed in imitation
  - Frescobaldi's *Mass for the Madonna* in *Fiori musicali* (NAWM 83), ricercare
- fugue: term applied in Germany, early seventeenth century
  - genre of serious pieces
  - one theme in continuous imitation



# Abstract Instrumental Works (cont'd)

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## ■ Continuous genres (cont'd)

- fantasia
  - imitative keyboard work, larger scale than ricercare
  - Jan Pieterszoon Sweelinck (1562–1621)
    - leading fantasia composer, Dutch organist
  - Samuel Scheidt (1587–1654)
    - Sweelinck's German pupil
    - *Tabulatura nova* (New Tablature, 1624)
    - several monumental fantasias
    - modern Italian practice, each voice on separate staff



# Abstract Instrumental Works (cont'd)

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## ■ Continuous genres (cont'd)

- English consort fantasias
  - music for viol consort, *fancy*
  - social music-making in the home
  - popular composers: Alfonso Ferrabosca the Younger (ca. 1575–1628), John Coprario (ca. 1570–1626)

## ■ Sectional genres

- sonata (Italian for “sounded”)
  - one- or two-melody instruments (violins) with basso continuo





# F12-03





# Abstract Instrumental Works (cont'd)

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## ■ Sectional genres (cont'd)

- exploited idiomatic possibilities of a particular instrument
- imitated modern expressive vocal style
- ensemble sonatas
  - *Sonata pian' e forte* from Gabrieli's *Sacrae symphoniae*
    - among first instrumental pieces to designate specific instruments
    - cornett and three sackbuts; violin and three sackbuts
    - earliest instances of dynamic markings in music



# F12-04







# Abstract Instrumental Works (cont'd)

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## ■ Sectional genres (cont'd)

- Biagio Marini (1594–1663)
  - violinist under Monteverdi, St. Mark's
  - various posts in Italy and Germany
  - *Sonata IV per il violino per sonar con due corde*, from Op. 8 (NAWM 84), published 1629
    - early example of “instrumental monody”
- by mid-seventeenth century, canzona and sonata merged: sonata



# Ex12-01

a.

**Tardo (slow)**

Violin

Basso continuo

6

b.

3<sub>1</sub> Violin (double stops)

Basso continuo

36

grosso (trill)



# Music for Organ

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- 1650–1750: golden age of organ music in Lutheran areas of Germany
  - Dieterich Buxtehude (ca. 1637–1707)
    - one of best-known late seventeenth-century Lutheran composers
    - influenced J .S. Bach and other composers
    - organist at St. Mary's Church in Lübeck, prestigious post in northern Germany
    - composed organ pieces, sacred concerted music
    - played organ solos as preludes to chorales, other parts of service



# F12-05





# Music for Organ (cont'd)

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- 1650–1750: golden age of organ music in Lutheran areas of Germany (cont'd)
  - functions of organ music
    - prelude to something else
    - chorale settings, toccatas or preludes with fugues
  - Buxtehude toccatas
    - freestyle short sections alternate with longer ones in imitative counterpoint
    - great variety of figuration, full advantage of organ's idiomatic qualities
    - virtuosic display: keyboard and pedals





# Ex12-02

The image displays two systems of musical notation, labeled 51 and 53, in a three-staff format. Each system consists of a grand staff (treble and bass clefs joined by a brace) and a separate bass staff below it. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).  
System 51: The grand staff begins with a whole rest in both staves. In the second measure, the treble staff contains a series of eighth notes (F#, G#, A, B, C, D, E, F#) and a half note (G#). The bass staff contains a series of eighth notes (F#, G#, A, B, C, D, E, F#) and a half note (G#). The separate bass staff below contains a trillo longo (trill) starting on a half note (F#) and ending on a half note (G#).  
System 53: The grand staff begins with a whole rest in both staves. In the second measure, the treble staff contains a series of eighth notes (F#, G#, A, B, C, D, E, F#) and a half note (G#). The bass staff contains a series of eighth notes (F#, G#, A, B, C, D, E, F#) and a half note (G#). The separate bass staff below contains a trillo longo (trill) starting on a half note (F#) and ending on a half note (G#).



# F12-06





# Music for Organ (cont'd)

- 1650–1750: golden age of organ music in Lutheran areas of Germany (cont'd)
  - free sections simulate improvisation
    - contrasting irregular rhythm with driving 16th notes
    - deliberately using irregular phrases, inconclusive endings
    - abrupt changes of texture, harmony, melodic direction
    - e.g., Buxtehude's Praeludium in E Major (NAWM 95)
  - free sections frame fugal sections
  - seventeenth-century “toccata,” “prelude,” “praeludium,” include fugal sections
- chorale settings
  - organ chorales: tune enhanced by harmony and counterpoint



# Music for Organ (cont'd)

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- 1650–1750: golden age of organ music in Lutheran areas of Germany (cont'd)
  - chorale variations (chorale partita) based on chorale tune
  - chorale fantasia: fragmented chorale melody into motives
- mid-seventeenth-century chorale prelude
  - short piece with entire melody presented once in recognizable form
  - single variation on a chorale, different variation techniques



# F12-07





# Music for Lute and Harpsichord

---

- Lute music flourished in France, early seventeenth century
  - Denis Gaultier (1603–1672): leading lute composer
    - published instructional collections for amateurs
  - clavecin (harpsichord) displaced lute as main solo instrument
    - important composers: Jacques Champion de Chambonnières, Jean-Henry D'Anglebert, Elisabeth-Claude Jacquet de La Guerre, François Couperin
      - all of them served Louis XIV
      - printed collections marketed to well-to-do amateurs





# F12-08



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# Music for Lute and Harpsichord (cont'd)

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- Lute music flourished in France, early seventeenth century (cont'd)
  - systematical use of agréments, ornaments
    - fundamental element of all French music
    - proper use a sign of refined taste
    - D'Anglebert's *Pièces de clavecin* (Harpsichord Pieces, 1689): comprehensive table
  - lute style influenced harpsichord music
    - *style brisé* (“broken style”): technique of breaking up melodies





# Music for Lute and Harpsichord (cont'd)

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## ■ Dance music

- core of lute and keyboard repertoire
  - arranged ballet music
  - original music in dance meters and forms
  - meant for entertainment of small audience
  - phrase patterns match many dance steps
- binary form
  - two roughly equal sections, each repeated
  - first section leads to dominant, second returns to tonic



# Music for Lute and Harpsichord (cont'd)

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## ■ Dance music (cont'd)

- *La Coquette virtuose* (The Virtuous Coquette; NAWM 87) lute dances by Denis Gaultier
  - from *La Rhétorique des dieux* (The Rhetoric of the Gods, ca. 1650)
  - courante: moderate triple or compound meter
  - agréments left to performer
  - broken chords, *style brisé*
- Elisabeth-Claude Jacquet de la Guerre (1665–1729)
  - original child prodigy in music
  - age five, performed at Louis XIV's court



# F12-09





# Music for Lute and Harpsichord (cont'd)

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## ■ Dance music (cont'd)

- dedicated most works to him
- *Céphale et Procris* (1694), first opera by a Frenchwoman
- best known for harpsichord collections
- small output, wide variety of genres
- series of dances grouped into suites
  - style example: Jacquet de la Guerre's Suite No. 3 in A Minor from *Pièces de clavecin* (1687, NAWM 88)
    - all are stylized dances
    - associations of the dances known to the listeners



# Ex12-03



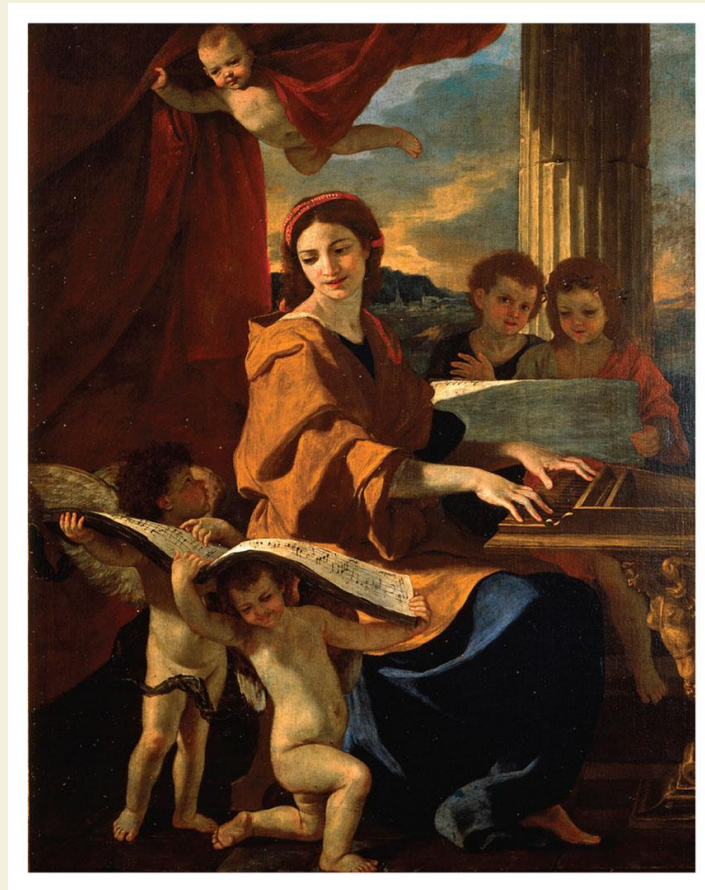


# F12-10

Dance type	Meter	Tempo	Character
Allemande (French for “German”)	$\frac{4}{4}$	Moderate	Continuous, flowing rhythm; often starts on upbeat
Courante (French for “running”)	triple or compound	Moderate	Often starts on upbeat
Sarabande	$\frac{3}{4}$ or $\frac{3}{2}$	Slow	Emphasizes second beat; dignified
Gigue (French for “jig”)	$\frac{6}{8}$ or $\frac{12}{8}$	Fast	Nearly continuous eighth notes, often with dotted rhythm
Chaconne (typical only of French suite)	triple	Moderate	Opening theme recurs between contrasting sections; stately
Gavotte	duple	Moderate	All phrases begin on upbeat
Minuet	$\frac{3}{4}$	Moderate	Elegant



# F12-11







# Ex12-04

a. *Prelude*



b. *Allemande*



c. *Courante*



d. *Sarabande*



e. *Gigue*



f. *Gavotte*

Characteristic rhythm:

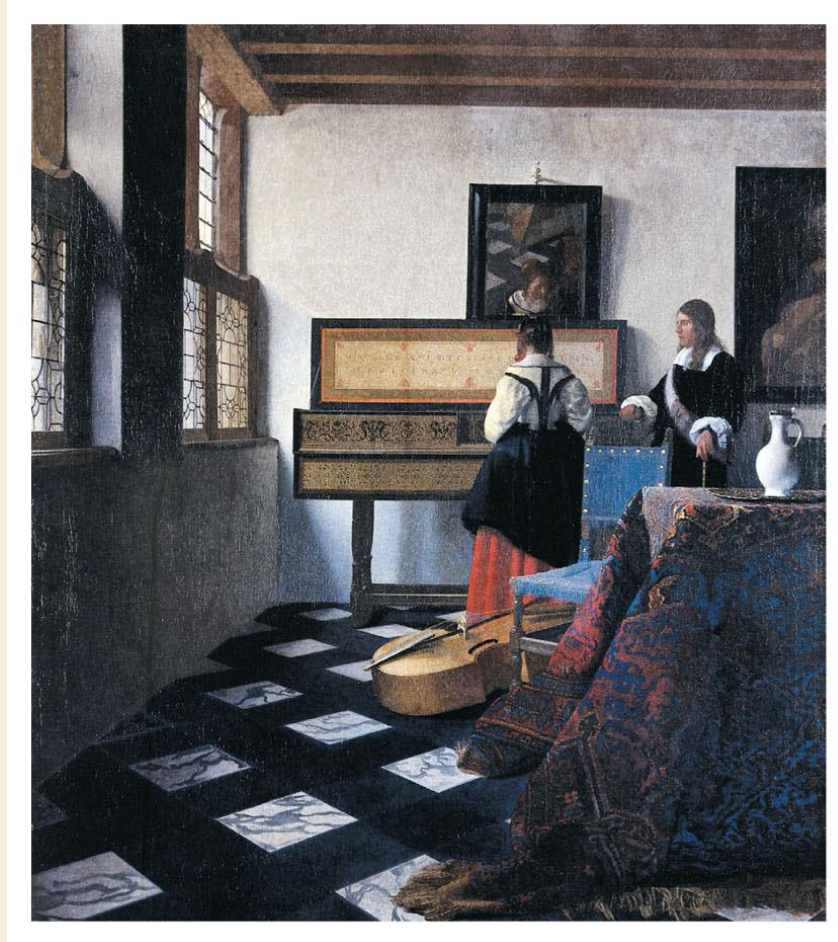


g. *Minuet*





# F12-12





# Music for Lute and Harpsichord (cont'd)

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## ■ Dance music (cont'd)

- prelude
  - unmeasured, nonmetric notation
  - improvisatory
- allemande
  - moderately fast 4/4
  - continuous movement, *style brisé*, agréments appear often
- courante
  - moderate triple or compound meter
  - based on dignified dance step
- sarabande
  - originally a quick dance-song from Latin America
  - brought to Spain and Italy, spread to France



# Music for Lute and Harpsichord (cont'd)

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## ■ Dance music (cont'd)

- transformed into slow, dignified triple meter
- emphasis on second beat
- gigue
  - originated in British Isles
  - fast solo dance, rapid footwork
  - stylized: fast compound meter
  - wide melodic leaps, continuous lively rhythms
  - fugal or quasi fugal imitation
- other dances
  - gavotte: duple-time, half-measure anacrusis
  - minuet: elegant couple dance in moderate triple meter



# Ensemble Music

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- Italians undisputed masters and teachers of instrumental chamber music
  - renowned as violin makers, composers
- Chamber music: the sonata
  - development of the sonata
    - as genre developed, sections became longer, self-contained
    - finally separated into distinct movements
    - theory of the affections, diversity of moods
    - by 1660, two types had evolved
      - sonata da camera or chamber sonata: series of stylized dances
      - sonata da chiesa, or church sonata: abstract movements



# F12-13







# F12-14





# Ensemble Music (cont'd)

## ■ Chamber music: the sonata (cont'd)

- entertainment, private concerts; sonata da chiesa could substitute items of Mass Proper
- trio sonata: two treble instruments with basso continuo
- solo sonatas gained in popularity after 1700

## ■ Arcangelo Corelli's sonatas

- Arcangelo Corelli (1653–1713)
  - studied violin and composition in Bologna
  - 1675: leading violinist and composer in Rome
  - organized and led first orchestras in Italy
  - established foundation for violin playing



# Ex12-05

[Grave]

Violin I

Violin II

Cello and Organ

6 9 6 9 6 7 5 5

12

5 # 6 5 3 9 6 7 6 5 7 6 5 7 6 5 6 6 5 3



# F12-15





# Ensemble Music (cont'd)

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## ■ Arcangelo Corelli's sonatas (cont'd)

- surviving works: trio sonatas, solo violin sonatas, concerti grossi
- trio sonatas
  - emphasized lyricism over virtuosity
  - two violins treated exactly alike
  - suspensions, forward momentum
  - Sonata in D Major, Op. 3, No. 2 (NAWM 94), typical traits
    - walking bass, free imitation in violins above
    - chain of suspensions in violins, descending sequence in bass
    - dialogue between violins, progressively higher peaks



# Ensemble Music (cont'd)

## ■ Arcangelo Corelli's sonatas (cont'd)

- church sonatas; e.g., Op. 3, No. 2 (NAWM 94)
  - four movements: slow-fast-slow-fast
    - slow: contrapuntal texture; majestic, solemn
    - fast: fugal imitation, active bass line, rhythmic; musical center of piece
    - slow: lyric, resembles operatic duet in triple meter
    - fast: dancelike rhythms, binary form
- chamber sonatas
  - prelude, sometimes in style of French overture
  - two dance movements follow, binary form
  - bass line pure accompaniment





# Ensemble Music (cont'd)

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## ■ Arcangelo Corelli's sonatas (cont'd)

- solo sonatas
  - follow church and chamber patterns
  - more virtuosity: double and triple stops, fast runs, arpeggios, perpetual motion passages
  - slow movements simply notated, ornamented profusely by performer
- Corelli's style
  - each movement based on single subject: continuous expansion
  - tonal, with sense of direction
  - chains of suspensions and sequences, forward harmonic motion

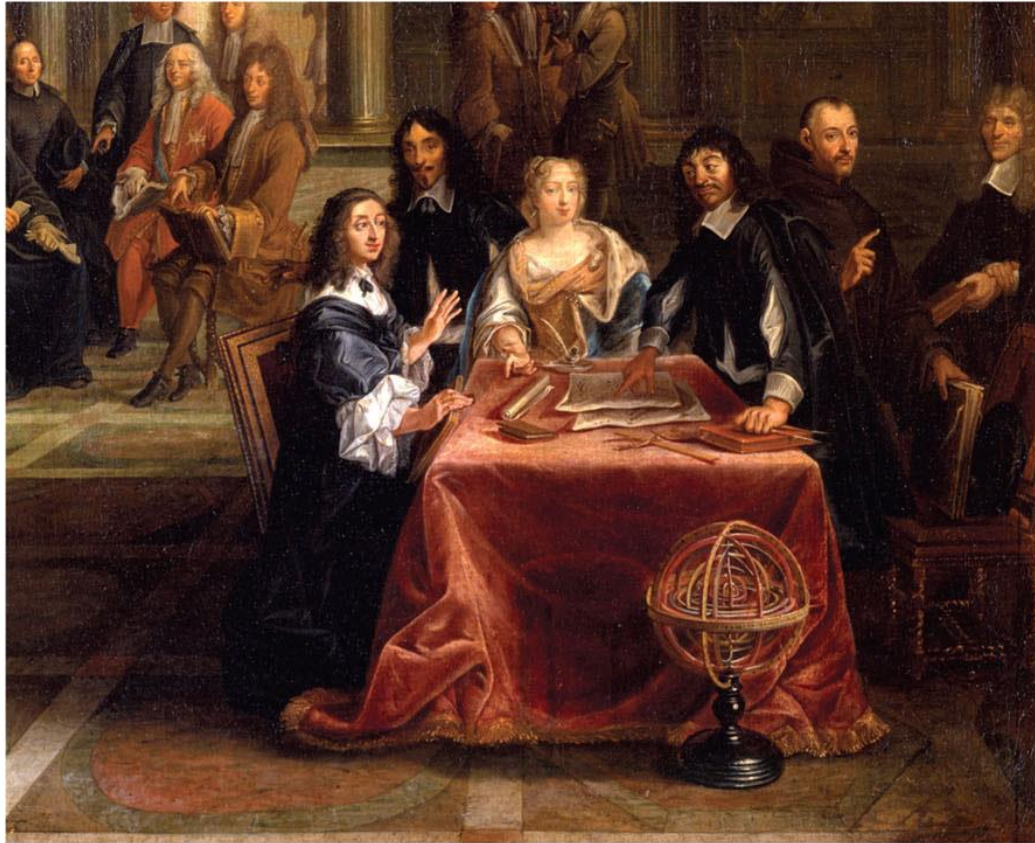


# F12-16





# F12-17







# F12-18

*Marques des Agréments et leur signification*

*Tremblement Simple   Tremblement appuyé   Cadence   autre   Double cadence   autre   sans trem.   Sur une tierce*

*Pincé   autre   Tremblement et pincé   Chute ou port en descendant   Chute et pincé   Coulé sur une tierce   autre   Sur 2 notes de Suite   autre   autre*



# F12-19

**SONATA III**

*Adagio*

A musical score for a piano sonata, labeled "SONATA III" and "Adagio". The score is written for piano (p) and consists of two systems of three staves each. The top staff of each system is in treble clef, and the bottom two staves are in bass clef. The music features complex, flowing lines with many slurs and ties, suggesting a continuous, expressive performance. The tempo is marked "Adagio".



# Ensemble Music (cont'd)

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- Arcangelo Corelli's sonatas (cont'd)
  - almost completely diatonic
  - logical and straightforward modulations
  - all movements in same key; minor slow movement in major-key sonatas
- influence and reputation
  - composers all over Europe influenced by trio sonatas
  - works were freely imitated or adapted
  - first major composer whose reputation rests on instrumental works





# Ensemble Music (cont'd)

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## ■ Music for orchestra

- end of seventeenth century, distinction between chamber ensemble and orchestra
  - French court formed first orchestra
  - 1670s: similar ensembles in Rome, Bologna, Venice, Milan
  - pick-up orchestra of forty or more for special occasions
  - intended for orchestra: overtures, dances, interludes of Lully's operas
  - trio sonata played by several performers



# Ensemble Music (cont'd)

## ■ Music for orchestra (cont'd)

- ensemble music in Germany
  - cities and churches employed *Stadtpeifer* (“town pipers”)
    - exclusive right to provide music for the city
    - public ceremonies, parades, other festivities
    - apprentices: trade for whole families (Bach family)
    - *Turmsonaten* (tower sonatas) played daily on wind instruments
    - Lutheran areas: church musicians employed by the town
  - collegium musicum: association of amateur musicians
    - educated middle class, private performances
    - university students, public concerts



# F12-20





# Postlude

- Instrumental music cultivated for its own sake
  - earliest music idiomatic to instrument
  - separation and independence from vocal music
  - prominent role of the soloist
    - new standards of virtuosity
- Instrumental music prominent second half of seventeenth century
  - solo keyboard music
  - ensemble music, dominated by the violin



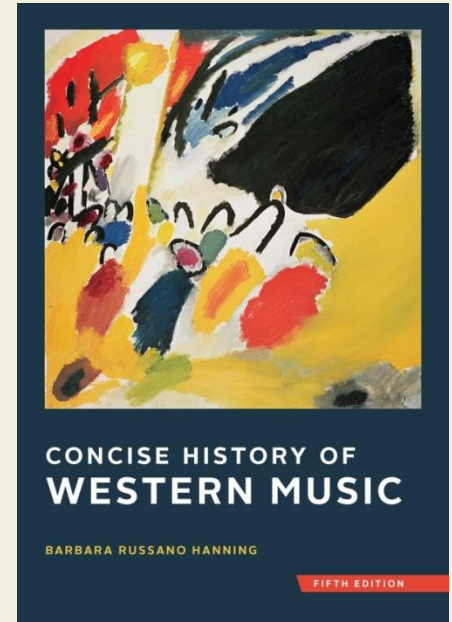
# TIMELINE

TIMELINE Instrumental Music in the Seventeenth Century					
Musical Events	1585–1612 Gabrieli at Saint Mark's, Venice	1600 First surviving opera, <i>L'Euridice</i> [NAWM 73], performed	1629 Marini, Sonatas for Violin and Continuo, Op. 8 [NAWM 84] published	1668 Buxtehude appointed organist at Lübeck	1685 J. S. Bach and Handel born
	1589 Arbeau, <i>Orchésographie</i> published	1602 Caccini publishes <i>Le nuove musiche</i>	1635 Frescobaldi publishes <i>Fiori musicali</i> [NAWM 83]	1673 Buxtehude inaugurates Abendmusik series	1687 Elisabeth-Claude Jacquet de La Guerre, <i>Pièces de clavecin</i> [NAWM 88] published
	1597 Gabrieli publishes <i>Sacrae symphoniae</i> [NAWM 70]	1613 <i>Parthenia</i> published	ca. 1650 Gaultier, <i>La Rhétorique des dieux</i> [NAWM 87]	ca. 1675–84 Amati and Stradivari perfect the art of violin making	1689 Arcangelo Corelli, Op. 3, Twelve Trio Sonate da chiesa [NAWM 94] published
					1700 Corelli, Op. 5 violin sonatas published
				1707 Buxtehude dies	
1580					1720
Historical Events	1590 Guarini, <i>Il pastor fido</i>	ca. 1601 Shakespeare, <i>Hamlet</i>	1645–52 Bernini, <i>The Ecstasy of Saint Teresa</i>	1677 Racine, <i>Phèdre</i>	1687 Newton, <i>Principia mathematica</i>
	1594 Shakespeare, <i>Romeo and Juliet</i>	1610 Galileo publishes <i>Starry Messenger</i>	1655–89 Queen Christina of Sweden in Rome	1683 First coffeehouse opens in Vienna	1688 Louis XIV invades Holy Roman Empire
		1618–48 Thirty Years' War (religious wars in Germany)	1658–1705 Leopold I reigns as Holy Roman emperor		1692 Salem witchcraft trials in Massachusetts
					1715 Louis XIV dies



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This concludes the Lecture Slide Set  
for Chapter 12

by

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