



Concise History of Western Music

5th edition

Barbara Russano Hanning

CONCISE HISTORY OF WESTERN MUSIC

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FIFTH EDITION



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Chapter

16

The Early Classic Period: Instrumental Music



Prelude

- Opera idioms became pervasive in instrumental music
 - easier to follow, more engaging; drama without words
- Instrumental music was entertainment for players and listeners
 - composers please performers and audiences
 - piano replaced the harpsichord and clavichord
 - string quartet developed for social music-making
 - sonata, concerto, symphony: deep roots in Baroque music



Sonata

■ Compositional procedure or form

- most common form for first movements of sonata, chamber work, or symphony
- first articulated by Heinrich Christoph Koch, German theorist
 - first-movement form, expanded version of binary form
 - first section:
 - one main period, tonic to dominant (or relative major)
 - principal ideas organized into smaller phrases
 - second section, first period:
 - opening theme in the dominant
 - moves through distant keys
 - ends on dominant chord, prepares tonic



F16-01

Sections of music:

FIRST SECTION

SECOND SECTION

One Main Period

First Main Period

Second Main Period

Harmonic plan:

||: I ——— V :||:

V - mod - on V I ——— I :||



Sonata (cont'd)

■ Compositional procedure or form (cont'd)

- second section, second period
 - begins and ends on tonic
 - parallels first section, restates same material

■ Keyboard sonata

- growing demand by amateurs for music
- sonatas regarded as most challenging

■ Domenico Scarlatti (1685–1757)

- original and creative keyboard composer
 - 1719, service of king of Portugal
 - 1729, Spanish court in Madrid



F16-02





Sonata (cont'd)

- Domenico Scarlatti (1685–1757) (cont'd)
 - isolated from musical mainstream
 - composed 555 sonatas
 - *Essercizi* (Exercises) (1738), thirty harpsichord sonatas
 - typically in balanced binary form
 - second section reprises dominant material transposed to tonic
 - standard index numbers by Ralph Kirkpatrick
 - sonatas paired: same key, contrast in tempo, meter or mood
 - Sonata in D Major, K. 119 (NAWM 113) (ca. 1749)
 - diversity of figuration
 - evocations of Spanish music



UF16-01

Sections of music:

||: A

:||: B

:||

Harmonic plan:

I - V

V - I



UF16-02

Sections of music:

Harmonic plan:

A	B
: a b	: : a b :
I - V	V - I

or

A	B
: a b	: : x b :
I - V	V - I



UF16-03

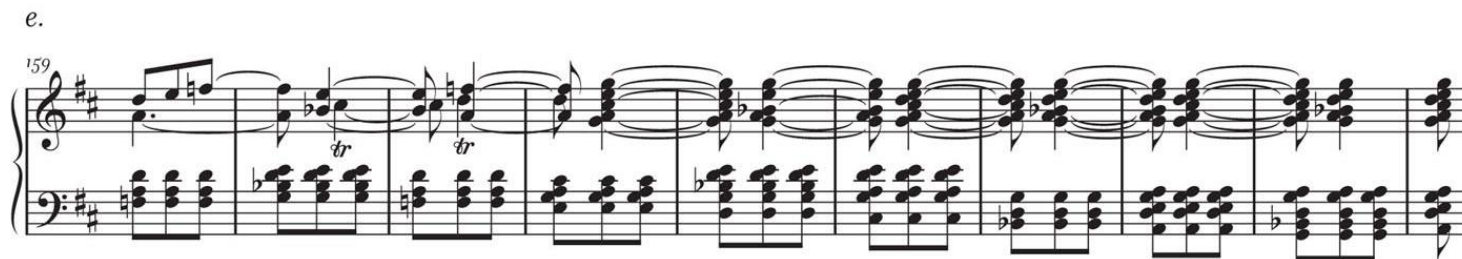
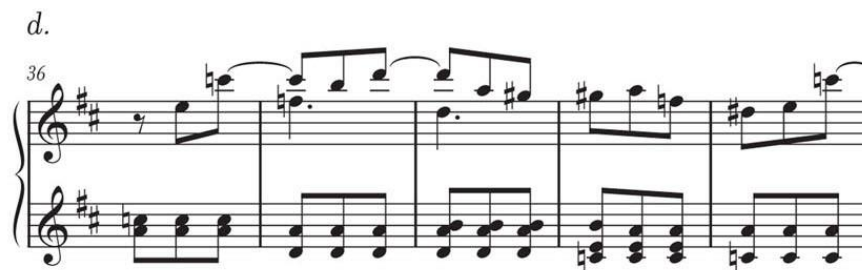
Sections of music:

Harmonic plan:

A	B						
$\ :$ <table><tr><td>a</td><td>b</td></tr><tr><td>I - V</td></tr></table>	a	b	I - V	$: :$ x <table><tr><td>a</td><td>b</td></tr><tr><td>I - I</td></tr></table> $: $	a	b	I - I
a	b						
I - V							
a	b						
I - I							
	mod						



Ex16-01





Symphony

■ Italian origins, 1730

- Italian sinfonia, opera overture
 - three-movement structure: fast-slow-fast
 - played as independent pieces in concerts
- Baroque concerto
- orchestral suites
- trio sonatas

■ Giovanni Battista Sammartini (ca. 1700–1775)

- Symphony in F Major, No. 32, Presto (ca. 1740)
(NAWM 115)



Symphony (cont'd)

■ Giovanni Battista Sammartini (ca. 1700–1775) (cont'd)

- scored for two violins, viola, bass line played by cellos, bass viola, harpsichord and bassoon
- three contrasting movements, each relatively short
- first-movement form described by Koch

■ Johann Stamitz (1717–1757), Bohemian composer

- composer for Mannheim orchestra
 - internationally famous orchestra
 - discipline and impeccable technique
 - astonishing dynamic range; thrilled audiences



Symphony (cont'd)

- Johann Stamitz (1717–1757), Bohemian composer (cont'd)
 - 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



Symphony (cont'd)

■ Berlin

- Johann Gottlieb Graun (1702/3–1771), Carl Philipp Emanuel Bach (1714–1788)
 - conservative style; reluctance of sharp contrasts
 - enriched with contrapuntal textures

■ Vienna and Paris

- Georg Christoph Wagenseil (1715–1777), Vienna
 - pleasant lyricism and good humor
 - contrasting first-movement theme groups
- Paris: important center of composition and publication
 - Belgian François-Joseph Gossec (1734–1829), leading composer



F16-03





F16-04





The *Empfindsam* Style

■ Carl Philipp Emanuel Bach

- one of the most influential composers of his generation
 - keyboard works: numerous and important
 - *Prussian* Sonatas (1742), *Württemberg* Sonatas (1744); influenced later composers
 - last five sets written for pianoforte
 - invented by Bartolomeo Cristofori, ca. 1700
 - changes of dynamics through touch
- second movement of fourth in *Sonaten für Kenner und Liebhaber* (Sonatas for Connoisseurs and Amateurs, composed in 1765; NAWM 114)
 - *empfindsam* style



Ex16-02

Poco adagio

The musical score is written for piano and bass. The tempo is marked *Poco adagio*. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of two systems of staves. The first system has a treble staff with a melodic line featuring slurs, triplets, and a fermata, and a bass staff with a harmonic accompaniment. The second system continues the piece, starting with a measure marked with a '4' above the treble staff. It includes a triplet of eighth notes, a slur over a group of notes, a measure with a '5' above it, a measure with a '13' above it, and a final measure with a 'p' (piano) dynamic marking. The bass staff continues with a steady accompaniment.



The *Empfindsam* Style (cont'd)

■ Carl Philipp Emanuel Bach (cont'd)

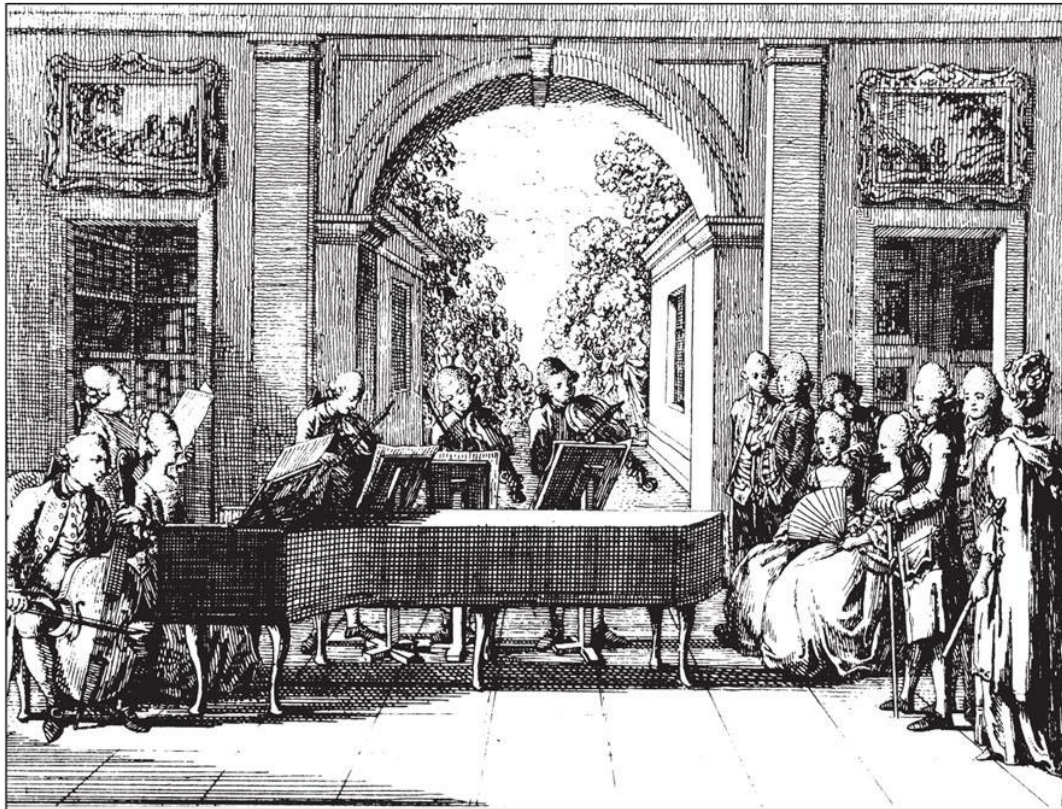
- descending lines, appoggiaturas suggest sighs, melancholy mood
- multiplicity of rhythmic patterns: Scotch snaps, asymmetrical flourishes
- unexpected harmonic shifts
- abundant ornamentation, expressive

■ *Sturm und Drang*

- 1760s and 1770s, *Empfindsamkeit* reached its climax
- trend described as *sturm und drang*, “storm and stress”
 - movement in German literature, relished irrational feelings



F16-05





Concerto

- Johann Christian Bach (1735–1782)
 - J. S. Bach's youngest son
 - first to compose keyboard concertos
 - early adoption of the pianoforte in public performance
 - influenced eight-year-old Mozart



F16-06





Concerto (cont'd)

- Concerto for Harpsichord or Piano and Strings in E-flat Major, Op. 7, No. 5, first movement, by J. C. Bach (ca. 1770) (NAWM 117)
 - elements of ritornello and sonata forms
 - framed by ritornellos
 - first ritornello presents principal themes in tonic key
 - three episodes function as exposition, development, recapitulation
 - improvised cadenza played by soloist before final ritornello



F16-07

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



Postlude

- 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



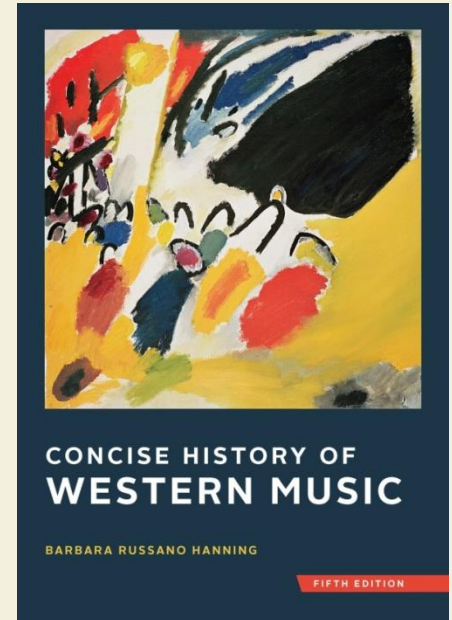
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This concludes the Lecture Slide Set
for Chapter 16

by

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