

CLASSICAL STYLE

THE STYLE GALANT

“Galant” was a term for everything modern and sophisticated.

STYLE GALLANT

THIN TEXTURES

Melody and accompaniment,

Contrasts with the contrapuntal density
of late Baroque style.

Accompaniment figures are usually of

“ALBERTI BASS”

developed around 1730s.

STYLE GALLANT

SLOW HARMONIC MOVEMENT

Contrasts with
the fast harmonic movement
of late Baroque style

STYLE GALLANT

Emphasis on **MAJOR MODE** keys,
rather than minor.

Melodies feature
feminine cadences
triplets figures
sighing motives

CLASSICAL STYLE

ROLE OF INSTRUMENTAL MUSIC

Professional musicians
performed at dinners and parties.

Orchestras,
both amateur and professional,
gave public and private concerts.

STYLE GALLANT

The *EMPFINDSAMER STIL*

[Sensitive Style]

is a German offshoot in the 1740s
of the *Style Galant*

CLASSICAL STYLE

RISE OF INSTRUMENTAL MUSIC

The new 'style gallant' musical style in opera was adapted for instrumental works.

Instrumental music becomes more independent and gained prominence.

FORMS

Most Classic-era forms are **HARMONIC**.

Modulating from
tonic to dominant and then back tonic

I - V - I

or

i - V - i

i - III - V-i

FORMS

BINARY (2-part) FORMS

taken up form dance music.

The first part **modulates away from the tonic.**

The second part **returns to the tonic.**

||: I - V :|| ||: V - I :||
“A” “B”

FORMS

Binary forms are
SYMMETRICAL

i.e. first part and second part
the same length

FORMS

“SIMPLE” BINARY FORM

Both parts feature **musical material**
that is **the same**
or
closely related.

FORMS

“SIMPLE” BINARY FORM

“A” and “B”

are conventions used to indicate
the first and second **PARTS** of
a simple binary form,
not the thematic material.

FORMS

“BALANCED” BINARY FORM

New material frequently appears with the arrival of the **dominant**, which is then repeated in the second half in **the tonic**.

FORMS

“BALANCED” BINARY FORM

“A”

||: A - B :||

I V

“B”

||: A - B :||

V I

FORMS

“ROUNDED” BINARY FORM

The material from the
WHOLE OPENING of the first section
returns with the **TONIC**
at the end of the second section.

Rounded forms are **ASSYMETRICAL**

FORMS

“ROUNDED” BINARY FORM

“A”

“B - A”

||: A - B :|| ||: ? - A - B :||

I V

V I I

Cadences of B sections in I and V
Are called “**Cadence Rhymes**”

SONATA FORM

SONATA FORM

Develops from Binary Forms

In the eighteenth century,
sonata form was seen as a
two-section structure
with **three-parts**

SONATA FORM

In his

Introductory Essay on Composition (1793)

Heinrich Christoph KOCH

divides the sonata form into

two large sections,

each of which may be repeated.

SONATA FORM

The **first section** is organized into **four phrases**.

1. The First phrase in the **TONIC**
2. Second phrase in the **TONIC**
- 3: The third phrase **modulates**
to the **DOMINANT** or **RELATIVE MAJOR**
- 4: The fourth phrase is in the **NEW KEY**

SONATA FORM

The second section has **two principal periods**:

1. The First consists of **any number of phrases**,
and moves back to the TONIC.
2. The Second **parallels the first section**,
but the third and fourth phrases
remain in the TONIC.

SONATA FORM

Koch describes sonata form as a
“set of principles, not as a rigid mold.”

The Koch model is best seen in
compositions before 1780.

CLASSICAL STYLE

IMPORTANT DEVELOPMENTS

The **Sonata form** emerges as
THE IMPORTANT NEW STRUCTURE.

The **sonata form** becomes
the **major form** for solo and chamber music.

The sonata-form
concerto and **symphony** genres
dominate orchestral music.

CLASSICAL STYLE

Domenico SCARLATTI (1685-1757)



CLASSICAL STYLE

Born same year as J. S. Bach, and Handel

Early education from father
Alessandro Scarlatti,
the famous opera composer

Works at Courts of Naples, Venice, Rome
—knows Corelli, meets Handel—
moves in the highest social circles.

CLASSICAL STYLE

Tries to write opera but is not successful

1719 moves to Lisbon, Portugal

Music instructor for **Maria Barbara**,
daughter of King John V,
writing most of his **555 SONATAS** for her

Scarlatti refers to his pieces as
“**Essercizi**” [Exercises]

CLASSICAL STYLE

On leave in 1725,
Scarlatti spends considerable time
with dying father.

In 1728 Maria Barbara marries
Prince Fernando of Spain,
and Scarlatti accompanies her to **MADRID**

CLASSICAL STYLE

Sonata da Chiesa and *Camera*
gradually disappear after 1750

A new type of **one-movement binary form**
works appear in keyboard pieces
after 1735 called the
SONATA

CLASSICAL STYLE

Scarlatti's One-movement Sonatas

Each work addresses a
technical or musical problem,

* Hand crossing *

* Rapid reiteration of notes *

* Arpeggio figurations *

* Use of thumb *

(a virtuoso technique in the 18th century)

CLASSICAL STYLE

Scarlatti tends to use
Rounded Binary forms

Extended musical development
in second section

Extensive use of **Cadence Rhyme**

CLASSICAL STYLE

Scarlatti uses the basic **harmonic formats** of:

||: I - V :|| V - I :||

||: i - III :|| V - i :||

CLASSICAL STYLE

Scarlatti's musical style features:

Acciaccatura (crushed grace note)

Vamping (stalling or waiting)

Elision (overlaps cadence with a initial
measures of new phrase)

Bold modulation

Ornamentation

CLASSICAL STYLE

Domenico SCARLATTI
Sonata in D major, K. 119

“A”

“B”

||: I - v - V :||: v - i - I :||

“A”

||: I - v - V :||



Opening **Triadic Fanfare** to establish the TONIC

“A”

||: I - v - V :||



Cadential Figure reinforcing the TONIC

“A”

||: I - v - V :||



Vamping Figure outlining the TONIC
But raising expectation of HARMONIC movement

“A”

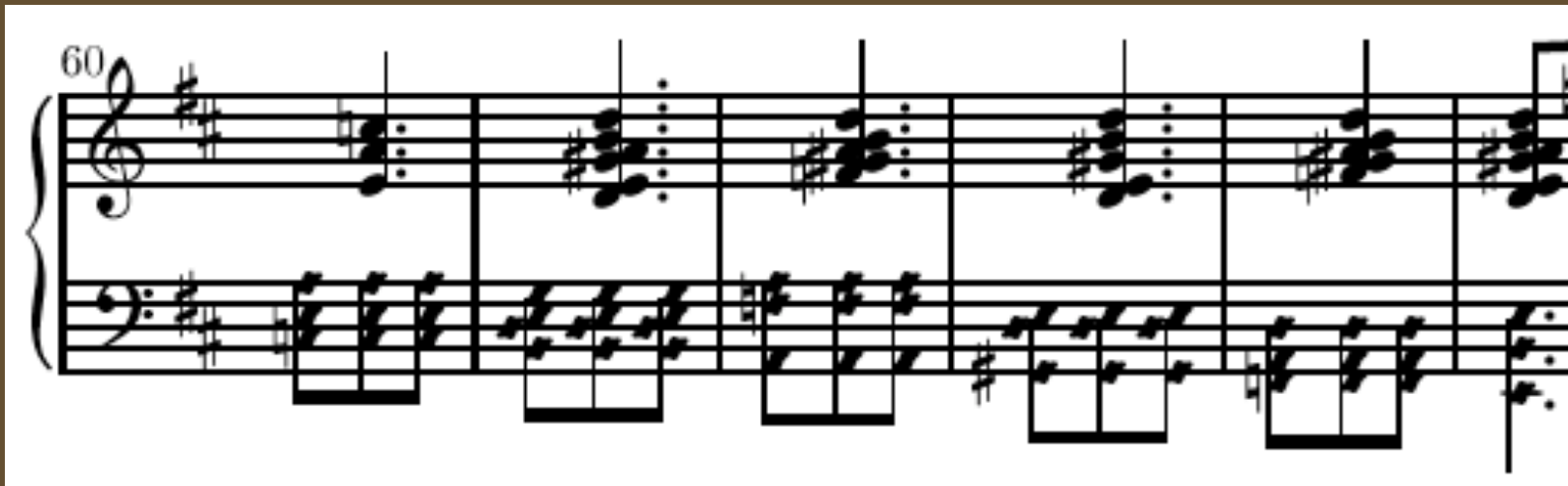
||: I - v - V :||

A musical score for section 'A' in G major, starting at measure 35. The score is written for a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment features a wavy line in the first measure, followed by a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The piece concludes with a double bar line and repeat dots.

First Section of “A” ends on **V/V**
A2 opens on **Minor V**
With **Main Melodic Material**

“A”

||: I - v - V :||



Big harmonic buildup with **Acciaccatura Chords**
on V/V

“A”

||: I - v - V :||



Delay of Arrival on V with
“Spanish” Cadential Figure

“A”

||: I - v - V :||



Arrival on V with
Arpeggios and
Hand-Crossing Cadential Figure
Establishing V as new Tonic

“B”

:||: v - i - I :||



Change from **V** to **v** with
development of **A2** material

“B”

:||: v - i - I :||



Modulation back to Tonic
With “Spanish” Cadential material
via V/V of original tonic

“B”

:||: v - i - I :||



Original A2 theme comes back
in TONIC MINOR

“B”

:||: v - i - I :||



Change to opening **MAJOR MODE**
With return of **vamping figure**

“B”

:||: v - i - I :||



Piece ends with return of
Arpeggios and Hand-Crossing of
Cadential Group of A2
now in the TONIC