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

Modulating from tonic to dominant and then back to 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.
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”  “B”

∥: A - B :∥  ∥: A - B :∥

I  V  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  I    V  I  I

Cadences of B sections in I and V Are called “Cadence Rhymes”
In the eighteenth century, sonata form was seen as a two-section structure with three-parts.
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.
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]
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 - Ⅷ - V  Ⅷ - ⅰ - Ⅰ  Ⅰ
Opening **Triadic Fanfare** to establish the TONIC
Cadential Figure reinforcing the TONIC

“A” \( \|: I - v - V :\| \)
Vamping Figure outlining the TONIC
But raising expectation of HARMONIC movement
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
Delay of Arrival on V with “Spanish” Cadential Figure
Arrival on V with
Arpeggios and
Hand-Crossing Cadential Figure
Establishing V as new Tonic
Change from $V$ to $v$ with development of $A_2$ material
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
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