The HIGH BAROQUE:  
ITALY c. 1670

CONSTRUCTION OF A 
NEW HARMONIC LANGUAGE

Influenced by: 
Basso Continuo  
Dance Music 
Elements within Modality
The HIGH BAROQUE:
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The Triad
Harmonic Root
Functional Harmonic Relationships
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The Triad
Harmonic Root
Functional Harmonic Relationships

TONALITY
The HIGH BAROQUE:
ITALY c. 1670

TONALITY

Tonal Music creates Tonality, not the other way round.
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What defines tonality is the way in which TRIADS are related to each other in a piece.

These relationships are Directional and Hierarchical
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FUNCTION

TONIC

DOMINANT

PRE-DOMINANT
The HIGH BAROQUE:
ITALY c. 1670

FUNCTION

TONIC
DOMINANT
PRE-DOMINANT

I, i
V, vii°
IV, ii
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FUNCTION

PRE-DOMINANT IV, ii
N6, Gr, vi, V/V
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PROGRESSIONS

Pre-Dominant > Dominant > TONIC
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Suspensions, 
Passing Tones, 
Neighbor Tones

are

Melodic Non-Chord tones sounding within a
CHORDAL STRUCTURE
Violino I.

Violino II.

Violone, e Organo.

Grave.
The HIGH BAROQUE: CORELLI (1653-1713)

Jan Frans Douven, Portrait of Arcangelo Corelli.
The HIGH BAROQUE:
CORELLI (1653-1713)

Works mostly in Rome as violin virtuoso
Publishes 6 sets of works, each containing 12 works

Op. 1-4 Trio Sonatas
Op. 5. Solo violin sonatas
Op. 6. Concerti grossi

The Op. 5 sonatas go into many reprints, including the fourth edition, published in Amsterdam, which supposedly shows Corelli’s own ornamentation.
INSTRUMENTAL MUSIC

Violin Family

CREMONA

Nicolò AMATI (1596-1684)

Andrea GUARNERI (1626-1698)

Antonio STRADIVARI (1644-1737)

Stradivarius violin
The HIGH BAROQUE: CORELLI

Corelli’s music characterized by a clear use of diatonic tonality rather than modality, with the tonic and dominant as firm harmonic poles that a work’s musical structure is constructed around.

One of the earliest composers to use only major / minor modes of tonality, rather than of modality.

Uses harmonic sequences to modulate, usually constructed around a circle-of-fifths movement, And chains of suspensions.
The HIGH BAROQUE: CORELLI SONATA

The Baroque Sonata

Originates in the Renaissance Canzona (Canzona da sonar) An instrumental arrangements of polyphonic songs.
Polyphonic remnants of the canzona remain in the Baroque Sonata’s contrapuntal textures

Sectional (copying the points-of-imitation of vocal polyphony), but of instrumental canzona sections become longer and fewer.
The HIGH BAROQUE:
CORELLI SONATA

The Baroque Sonata

Around 1650 the “sonata” gain the general meaning of a kind of instrumental music with no connection to vocal music whose sections are separated (though connected) into individual movements.
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The Baroque Sonata

A typical instrumental texture for the sonata will be

Two treble instruments + Basso continuo

Such a work is usually referred to as a Sonata à Tre ["Trio sonata"] but are performed by at least four instruments—two melodic and two basso continuo instruments.
The HIGH BAROQUE:
CORELLI SONATA

The Baroque Sonata

By 1660 there are two different types:

Sonata da Camera [“Chamber Sonata”]
&
Sonata da Chiesa [“Church Sonata”]
The HIGH BAROQUE:
CORELLI SONATA

The Baroque Sonata

Sonata da Camera [“Chamber Sonata”]

Essentially a suite of dances (usually in binary forms) but may include other material:
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The Baroque Sonata

Sonata da Chiesa [“Church Sonata”]

Movements identified by tempo designations:
A typical order is

Slow, Fast, Slow, Fast
The HIGH BAROQUE: CORELLI SONATA

The Baroque Sonata

Sonata da Chiesa [“Church Sonata”]

May include dances, but they are not named to avoid the secular and may be in a written-out binary form
The HIGH BAROQUE:
CORELLI SONATA

Trio Sonata, Op. 3, No. 2

1. Grave (Slow)
2. Allegro (Fast)
3. Adagio (Slow)
4. Allegro (Fast)
The HIGH BAROQUE:  
CORELLI SONATA  

Trio Sonata, Op. 3, No. 2

<table>
<thead>
<tr>
<th>“Slow”</th>
<th>“Fast”</th>
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**The HIGH BAROQUE:**

**CORELLI SONATA**

Trio Sonata, Op. 3, No. 2

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<td>I</td>
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<td>“Sarabande”</td>
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