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

Instrumental music becomes more independent and gained prominence.
COMIC INTERMEZZO

The *STYLE GALANT*  
[Gallant Style]

A New Musical Style  
that emerges in the 1720s
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
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”  “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”
||: A - B :||
I    V

“B – A”
||: ? - A - B :||
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:

\[ \text{||: I - V :||: V - I :||} \]

\[ \text{||: i - III :||: V - i :||} \]
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”
\[\|: \ I - [v - V] :\|: \ v - [i - I] :\|\]
CLASSICAL STYLE

ROLE OF INSTRUMENTAL MUSIC

Much music was written for the enjoyment of the amateur players, alone or in at social functions.

The string quartet was developed for social music-making.

Music accompanied social dancing.
CLASSICAL STYLE

ROLE OF INSTRUMENTAL MUSIC

Professional musicians performed at dinners and parties.

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

Outgrowth of OPERA OVERTURE
“SINFONIA”

Overtures for operas are not directly related to opera:

Performed and Published as “sinfonia” without any connection to opera
THE SYMPHONY
Outgrowth of OPERA OVERTURE

Around 1703 composers begin to write
“Concert Sinfonia”
In manner of the “Italian” overture

FAST-SLOW-FAST
THE SYMPHONY

Giovanni Battista SAMMARTINI
(1700-1755)
THE SYMPHONY

Giovanni Battista SAMMARTINI
(1700-1755)

Recognized as first composer to write concert symphonies with sonata-form movements.

Called “Father of the Symphony”
THE SYMPHONY

Sammartini’s symphonies are usually in 3 movements:

1. Sonata form
2. Slow lyrical movement
3. Sonata form or minuet
THE SYMPHONY

Sammartini recognizes that overtures are a preface to larger work, while the final movement of symphony needs to close off work.

Most of his symphonies written 1740-58
12 late symphonies during the years 1759-74
Giovanni Battista Sammartini,
Symphony in F major, No. 32, I: Presto

Scored for four-part strings,
and probably included harpsichord.

3 movements (fast-slow-fast)
each of which is relatively short.
THE SYMPHONY

Giovanni Battista Sammartini,
Symphony in F major, No. 32, I: Presto

Movement is in “binary” sonata form and follows Koch’s description of symphonic first movements.
THE SYMPHONY

Giovanni Battista Sammartini,
Symphony in F major, No. 32, I: Presto

Each half is repeated.
Material heard in the dominant in the first half
is repeated in the tonic in the second half.
COMIC INTERMEZZO

INTERMEZZI are comic 2-act interludes sung between the 3 acts of an opera seria

Intermezzi originate from the Renaissance INTERMEDI, the musical numbers sung between acts of a spoken theatrical play
COMIC INTERMEZZO

In their original form
an INTERMEZZO was composed for
an OPERA SERIA
and was thematically related to
the main opera.
<table>
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<tr>
<th>Act I</th>
<th>Intermezzo I</th>
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| **Il Prigioner Superbo** | **La Serva Padrona** |
COMIC INTERMEZZO

Pergolesi’s two-act *La Serva Padrona*, was performed between the three acts of his opera seria, *Il Prigionier Superbo* in 1733.
COMIC INTERMEZZO

The traditions of *Commedia dell’Arte*, Italian improvised comic theater, serve as models for character types and plots in the intermezzo 1725-1750 “Golden Age” of Intermezzo
COMMEDIA dell’ARTE

ARLECCHINO

Probably the most famous of Commedia characters, Arlecchino is a good-hearted and well-intentioned buffoon. He can be crafty and clever, but is never malicious.
COMMEDIA dell’ARTE

COLOMBINA is a clever female servant with a keen and active wit and able to hold her own in every situation and emerge triumphant from the most complicated intrigues. A country girl, she takes a frank attitude towards men and sex.
COMMEDIA dell’ARTE

PANTALONE The Old Man, often a rich miser, though he pretends to poverty. He suspects everyone of trying to dupe him (he is usually right) even as he plans his own schemes.
COMMEDIA dell’ ARTE

CAPITANO is a swaggering braggart soldier, usually foreign (and sometimes pretending to be of noble blood). Capitano boasts of great prowess at both love and war, but is in reality an abject failure at both.
COMIC INTERMEZZO

Giovanni Battista PERGOLESI (1710-1736)

Writes intermezzo
La Serva Padrona
in 1733
COMIC INTERMEZZO

LA SERVA PADRONA
[The Maid Mistress]

“Intermezzo Buffo in Due Atti” (1733)

Libretto by G. A. Federico
Music by Giovanni Battista Pergolesi
COMIC INTERMEZZO

LA SERVA PADRONA

Plot of servant girl who tricks her employer into agreeing to marry her.
COMIC INTERMEZZO

An old Commedia plot

There are 3 characters—

UBERTO: bass
SERPINA: soprano
VESPONE: a mute mimed role

Based on Commedia character types
COMIC INTERMEZZO

The performers in intermezzi tended to be “ACTOR-SINGERS” rather than just “singers,” and the orchestra tends to play along with the singer’s melody line.
COMIC INTERMEZZO

*La Serva* is almost immediately done independently of its opera seria
In 1746 and 1752 performed in Paris: sets off
*Guerre des Bouffons [War of the Comedians]*, a pamphlet war in over the values of French and Italian opera
COMIC INTERMEZZO

Small orchestra, small cast
(usually only three or so characters)

No overture—no need for one
The surrounding opera seria
already has an overture
COMIC INTERMEZZO

Uses of the **BASS VOICE**
for male protagonists

**NO CASTRATI**
COMIC INTERMEZZO

While *opere serie* tend to be very serious and promote social stability ("the king is good," etc.)

The themes of *intermezzi* tend to be **SOCIALLY SUBVERSIVE** ("people in power are stupid")

The subject matter is *bourgeois* rather than *aristocratic*
COMIC INTERMEZZO

SECCO RECITATIVE
and short DA CAPO ARIAS

Unlike opera seria,
singers address the audience
to get their collusion
COMIC INTERMEZZO

Texts usually set SYLLABICALLY rather than melismatically, as in opera seria

Much TEXT REPETITION — but not as in opera seria —
For comic effect:
“Sì, sì!” “No, no!” “Sì, sì!” “No, no!”
COMIC INTERMEZZO

Each act culminates with a DUET or ENSEMBLE
Musically, intermezzi were in the newer and lighter-textured **STYLE GALANT** rather than the dense Baroque style of opera seria.
COMIC INTERMEZZO

The EMPFINDSAMER STIL [Sensitive Style] is a German offshoot in the 1740s of the Style Galant.