

# 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 the first section of 'A'. The score is written on two staves, treble and bass clef, in a key signature of one sharp (F#). The treble staff begins with a treble clef and a sharp sign, and the bass staff begins with a bass clef and a sharp sign. The number '35' is written above the first measure of the treble staff. The music consists of a series of chords and melodic lines. The first section ends on a V/V chord, and the second section (A2) opens on a Minor V chord. The main melodic material is repeated throughout the section.

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

“A”

||: I - v - V :||

The image shows a musical score for piano, measures 60 through 64. The music is in a key with two sharps (D major) and a 4/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords, while the bass staff contains a rhythmic accompaniment of eighth notes. The chords in the treble staff are: D major (measure 60), D major (measure 61), D major (measure 62), D major (measure 63), and D major (measure 64). The bass staff accompaniment consists of eighth notes in a rhythmic pattern that changes slightly in measure 63 and 64. The overall effect is a harmonic buildup.

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 :||

The image shows a musical score for measures 77 through 81. The music is written in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth notes, with a descending line in measures 77-79 and an ascending line in measures 80-81. The bass line features a hand-crossing cadential figure, with the right hand playing a descending eighth-note line and the left hand playing a descending eighth-note line that crosses over the right hand. The piece concludes with a final cadence on the dominant (V) chord, marked with a fermata and the letter 'M' above the final note. The measure numbers 77, 78, 79, 80, and 81 are indicated at the beginning of each measure.

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