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

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TONALITY

Tonal Music creates Tonality,
not the other way round.

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What defines tonality is 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

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FUNCTION

TONIC	I, i
DOMINANT	V, vii^{o}
PRE-DOMINANT	IV, ii

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FUNCTION

PRE-DOMINANT IV, ii

N^6, Gr, vi, V/V

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PROGRESSIONS

Pre-Dominant > Dominant > TONIC

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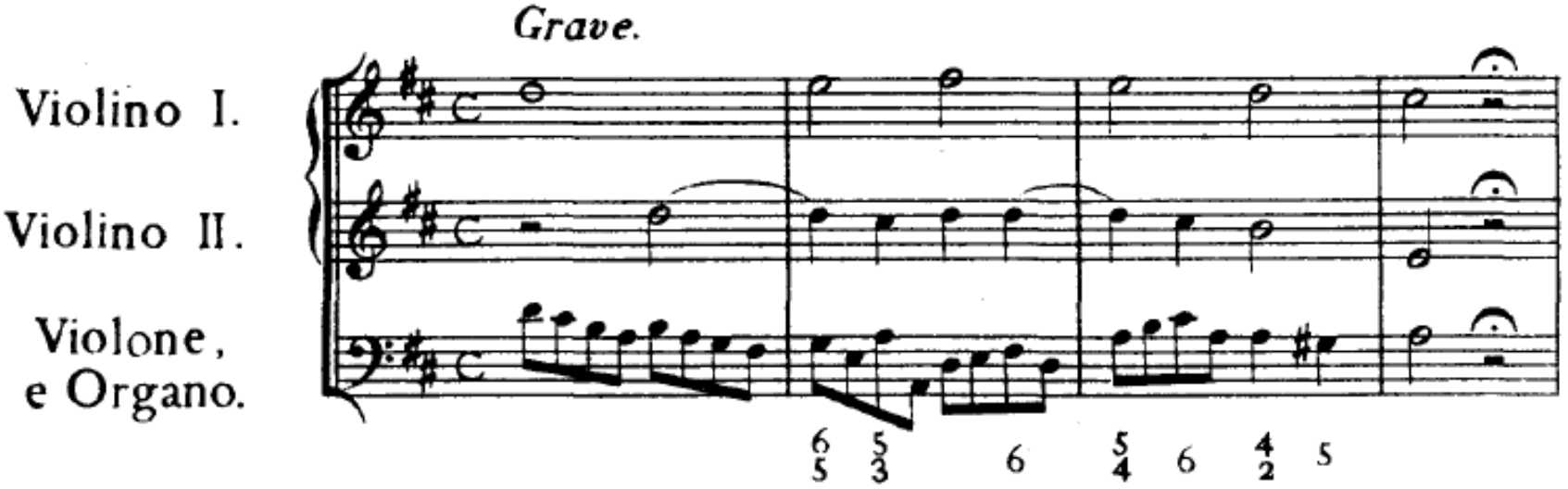
Suspensions,
Passing Tones,
Neighbor Tones
are
Melodic Non-Chord tones sounding within a
CHORDAL STRUCTURE

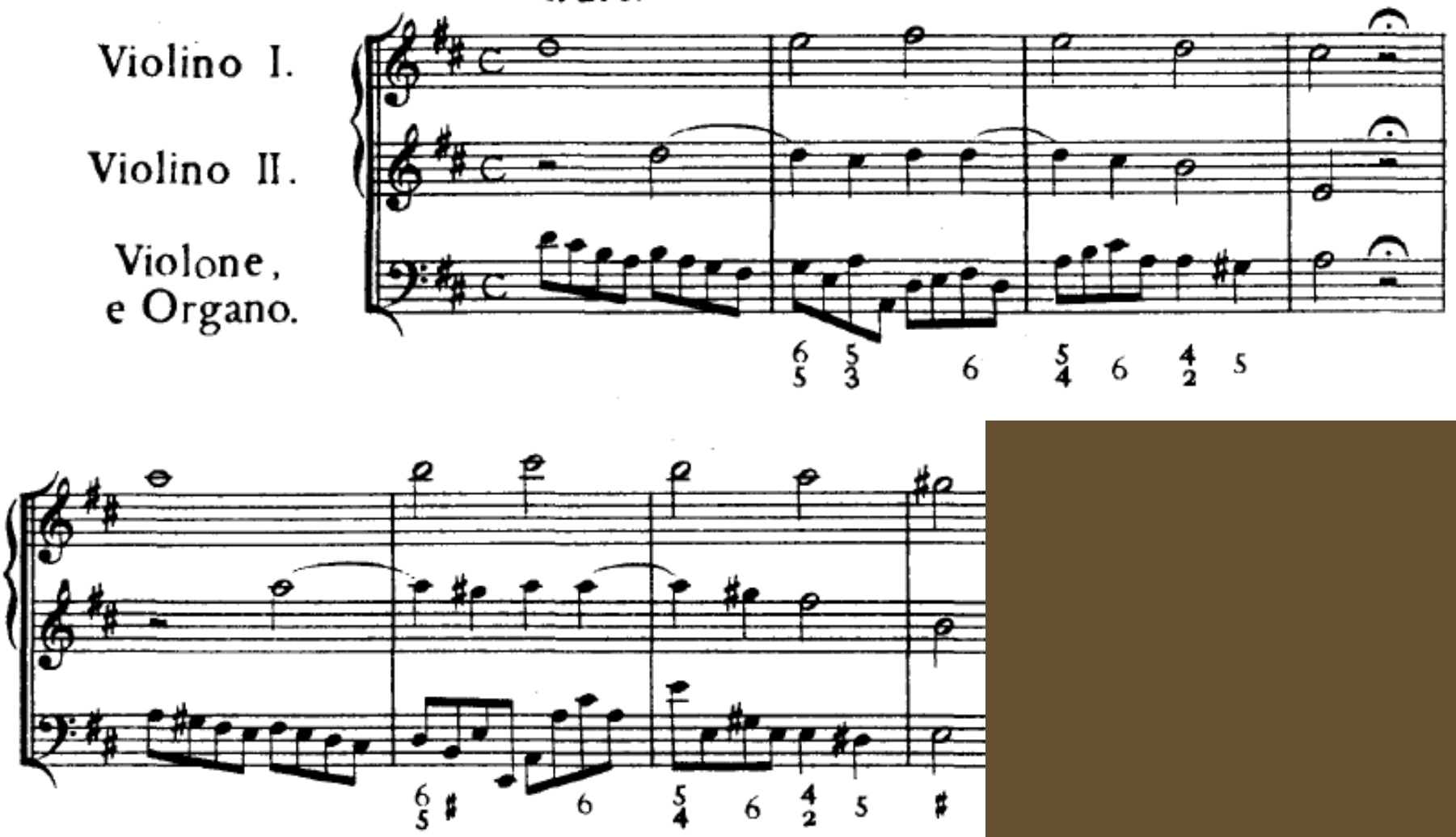

Grave.
Violino I.
Violino II.
Violone,
e Organo.

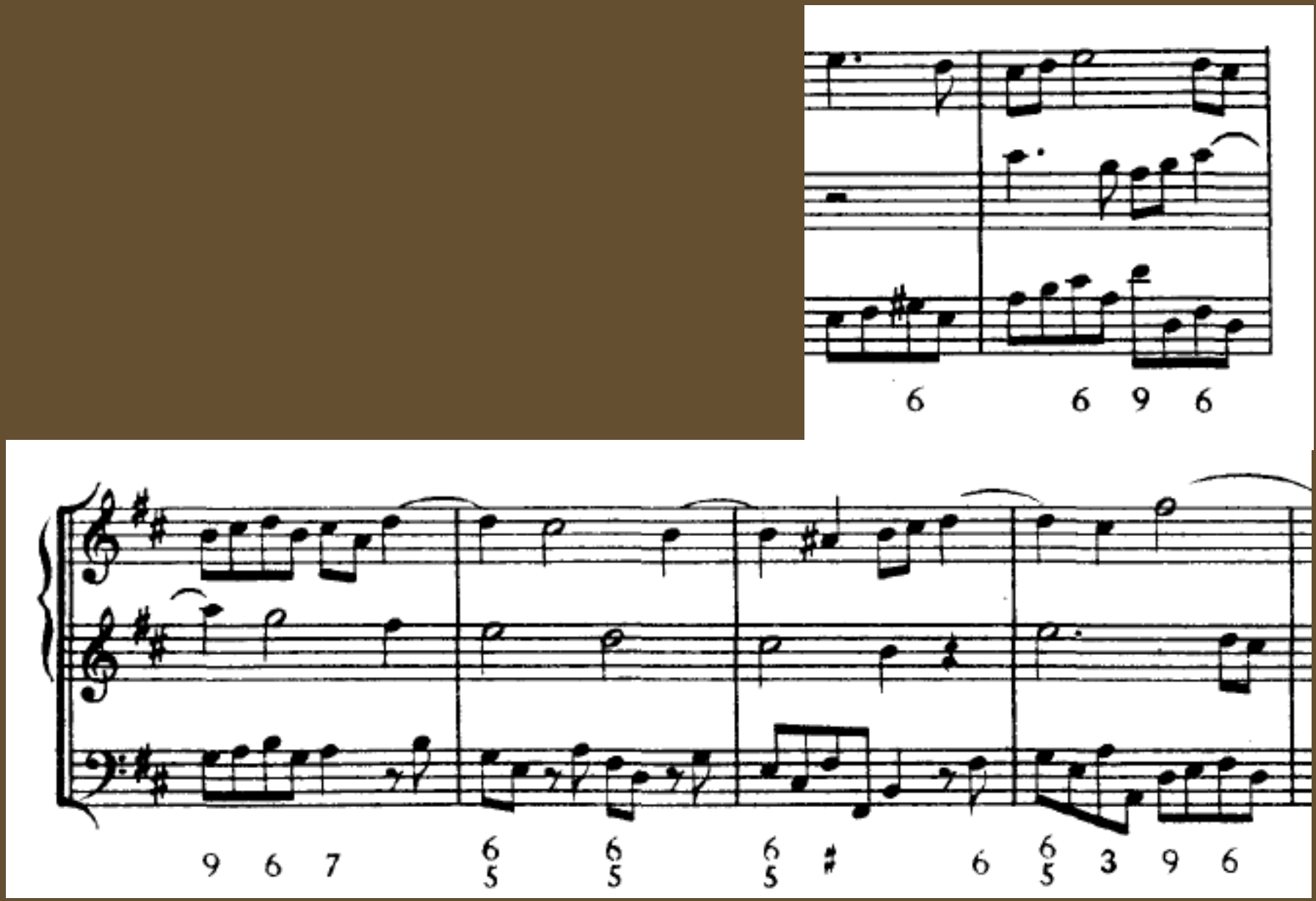
Grave.

Violino I.

Violino II.

Violone,
e Organo.




6 6 9 6
9 6 7 6/5 6/5 6/5 # 6 6/5 3 9 6

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 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 an kind of instrumental music with no connection to vocal music whose sections are separated (though connected) into individual movements.

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CORELLI SONATA

The Baroque Sonata

A typical instrumental texture for the sonata will be

Two treble instruments + Basso continuo

Such a works 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:
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The Baroque Sonata

By 1660 there are two different types:

Sonata da Camera [“Chamber Sonata”]
&
Sonata da Chiesa [“Church Sonata”]

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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

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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

"Slow"	"Fast"	"Slow"	"Fast"
Grave	**Allegro**	**Adagio**	**Allegro**

The HIGH BAROQUE:
CORELLI SONATA

Trio Sonata, Op. 3, No. 2

“Slow”	“Fast”	“Slow”	“Fast”
Grave	**Allegro**	**Adagio**	**Allegro**
I	**I**	**vi**	**I**

The HIGH BAROQUE:
CORELLI SONATA

Trio Sonata, Op. 3, No. 2

"Slow"	"Fast"	"Slow"	"Fast"
Grave **Contrapuntal**	**Allegro**	**Adagio**	**Allegro**
I	**I**	**vi**	**I**

The HIGH BAROQUE:
CORELLI SONATA

Trio Sonata, Op. 3, No. 2

"Slow"	"Fast"	"Slow"	"Fast"
Grave **Contrapuntal**	**Allegro** **Contrapuntal**	**Adagio**	**Allegro**
I	**I**	**vi**	**I**

The HIGH BAROQUE:
CORELLI SONATA

Trio Sonata, Op. 3, No. 2

"Slow"	"Fast"	"Slow"	"Fast"
Grave Contrapuntal	**Allegro** Contrapuntal	**Adagio** Written-Out "Sarabande"	**Allegro**
I	I	vi	I

The HIGH BAROQUE:
CORELLI SONATA

Trio Sonata, Op. 3, No. 2

"Slow"	"Fast"	"Slow"	"Fast"
Grave Contrapuntal	**Allegro** Contrapuntal	**Adagio** Written-Out "Sarabande"	**Allegro** Binary Form "Gigue"
I	I	vi	I