

Chapter 22
Instrumental Music: Sonata, Symphony,
and Concerto at Midcentury

1. (506) Review: What are the elements from opera that will give instrumental music its prominence?
2. Second paragraph: What are the four new (emboldened) items?
3. (507) Summarize music making of the time.
4. What is the piano's long name? What does it mean? Who invented it? When?
5. Review: Be able to name the different keyboard instruments described here and know how the sound was produced.
6. Why was the piano superior?
7. What year did the piano gain acceptance?
8. What were the two types?
9. What is the significance of fortepiano?
10. Figure 22.1. Who is the maker? Why does it have a soft sound? What is its range? (*sic*) How many keys? TQ: Hmm.
11. What is piano's role and how do you tell them apart?
12. (508) The piano was for _____; the violin or cello was for _____. Who was the more proficient? TQ: Go one step further: If that's true, how many females were accomplished concert pianists?
13. What's the instrumentation of a string quartet? What are the roles of each instrument?
14. What is a concertante quartet?
15. When was the clarinet invented? What are the four Standard woodwind instruments around 1780?
16. (509) TQ: What time is Louis XIV?
17. Wind ensembles were found at _____ or in the _____ but _____ groups did not exist? If an amateur did play a wind instrument it tended to be the _____.
18. How many instruments in Haydn's orchestra? How many of those were strings? What part did the double bass play? How many in Vienna in the 1790s? Why did figured bass disappear in this environment? Who then became the lead?
19. (510) What was the orchestration technique?
20. What forms fell out of fashion? Which ones continued?
21. What was the main form for keyboard?
22. When written for solo instrument plus piano accompaniment, it was called what? When for more, what?
23. How many movements for a concerto and symphony? What are the tempi?

24. What movement is added? For what medium? Where is it placed?
25. What is the percentage of major-mode compositions?
26. (511) Harmonically an instrument piece in a major key moves from _____ to _____ and finally to _____. For a minor key it's _____ to _____ to _____.
27. Be able to diagram the three binary forms (See p. 512.)
28. What is another name for a sonata form? TQ: Do you know another?
29. The three sections of a sonata form are _____, _____, and _____, and it is considered a _____ form.
30. Who is the author who describes the sonata form? Be able to sketch the form.
31. The sonata form is not a form but a model or principle.
32. (514) Theorists in the 1830s saw the sonata form in ____ sections.
33. What parts are added?
34. Koch's binary plan is best used for works before _____ because of the _____ scheme; the ABA' works better on compositions after _____ because of the _____ scheme.
1780, harmonic; 1800, thematic
35. (515) What term would you use for the slow-movement sonata form?
Slow-movement sonata form or sonata form without development; I prefer sonatina
36. What are the other forms? Have you ever heard of a minuet form being described as ABA? By what name do you know it? What are the contrasting sections of a rondo form called? Have you ever seen an ABACADA form? What is the usual pattern?
37. What structures were used for keyboard works?
38. Who is the keyboard composer cited? Related to whom? Worked where?
39. (516) What is the term for his first keyboard sonatas? How many sonatas are there? What do you mean *scibal*? Who is the cataloguer?
40. What kind of form did Scarlatti use for his sonatas? Could "gallant" be used to describe his melodies? Why not?
41. (517) TQ: What question would I ask about 22.1e? What does *A la mi re* mean in 22.1f?
42. (518) Who is the next keyboard composer? Where did he work? What was his book?
43. What was his favorite keyboard instrument?
44. Summarize his keyboard pieces.
45. How many movements in a keyboard sonata? Tempi? Key relationships?
46. (519) Review: The galant style has what elements? CPE Bach's music illustrates the _____ style. TQ: What does that mean?
47. Where would one look for *Empfindsamkeit*? What are the features? What does this particular example have? What else did Bach introduce to instrumental music?

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48. (519) TQ: Example 221.2 "H. 186, Wq. 55/4."
49. (520) When did the symphony begin?
50. What forms contribute to the symphony and what do they lend?
51. Where was the birthplace of the first symphonies? Who was the composer?
52. What is the instrumentation of the early Italian symphony? How many movements? Tempi? Length?
53. (521) Where is the next center? Who is the composer? What is this group famous for? TQ: Why would Burney call it an "army of generals"?
54. Why is Stamitz important?
55. What is the instrumentation of the Stamitz example?
56. (522) And another center is _____. Who's there?
57. And the last center is _____. Who's there?
58. What are the characteristics of the symphonic concertante? Why? What were its dates?
59. What was the purpose of concertos in the classic period?
60. Who is cited as a piano concerto composer? TQ: Do you know his two city names?
61. How many movements in a classic period concerto? Tempi?
62. The first movement combines which forms?
63. (523) Be able to diagram the concerto first-movement form. (See p. 524.) TQ: Do you know another name for this form?
64. Where does the cadenza come? What chord sets it up? What chord closes it?
65. (524) What are the titles for background music? What is the instrumentation? What mediums are used to create one?
66. (525) TQ: What should you gain from this chapter?

