

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

1. [499] Review: What are the elements from opera that will give instrumental music its prominence?  
Periodic phrasing, songlike melodies, diverse material, contrasts of texture and style, and touches of drama
2. Second paragraph: What are the four new (emboldened) items?  
Piano; string quartet, symphony; sonata form
3. (500) Summarize music making of the time.  
Middle and upper classes performed music; wealthy people hired musicians; all classes enjoyed dancing; lower classes had folk music
4. What is the piano's long name? What does it mean? Who invented it? When?  
Pianoforte; soft-loud; Cristofori; 1700
5. Review: Be able to name the different keyboard instruments described here and know how the sound was produced.  
Piano – hammer strikes the string; clavichord – a tangent (wedge) comes in contact with a string; harpsichord – a quill plucks the string
6. Why was the piano superior?  
It allowed for gradual changes in dynamics
7. What year did the piano gain acceptance?  
1760
8. What were the two types?  
Grand and square
9. What is the significance of fortepiano?  
Term used to distinguish 18th-century pianos from the larger and louder 19th-century pianos
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.  
Johann Andreas Stein; wooden frame; F' to f''; is that our FF to f''?; 60; that's the same as the organ manual
11. What is piano's role and how do you tell them apart?  
Accompaniment when it's b.c.; solo when the part is written out
12. (501) 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?  
Females; males; females; that's not their role in society because the public arena was male dominated
13. What's the instrumentation of a string quartet? What are the roles of each instrument?  
Two violins, viola, cello; violin gets the melody; cello has the bass; violin and viola are filler
14. What is a concertante quartet?  
One in which each voice has the lead
15. (502) When was the clarinet invented? What are the four Standard woodwind instruments around 1780?  
1710; flute, oboe, clarinet, bassoon
16. TQ: What time is Louis XIV?  
R. 1643-1715 (R. = reigned)
17. Wind ensembles were found at \_\_\_\_\_ or in the \_\_\_\_\_ but \_\_\_\_\_ groups did not exist.  
Court; military; amateur
18. If an amateur did play a wind instrument it tended to be the \_\_\_\_\_. Why not other instruments? Why didn't women play the other instruments?  
Flute; too hard; inappropriate use of mouth and lips
19. 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?  
25; 12; cello; 35; filler was replaced by inner voices; violin
20. (503) What was the orchestration technique?  
Melody to strings; winds are doubling, reinforcing, filler; sometimes other instruments were added though no part was written
21. What forms fell out of fashion? Which ones continued?  
Preludes, toccatas, fugues, chorale settings, dance suites; variations, fantasias, individual dances
22. What was the main form for keyboard?  
Sonata in three or four movements
23. When written for solo instrument plus piano accompaniment, it was called what? When for more, what?  
Sonata; duet, trio, quartet, quintet
24. How many movements for a concerto and symphony? What are the tempi?  
Three; fast, slow, fast

25. What movement is added? For what medium? Where is it placed?  
Minuet; symphony and string quartet; after (sometimes before) the slow movement
26. What were the variations that constituted these works? Some symphonies had one or two movements; others had more than four. FMF or FSM. Some string quartets had five movements with 2 minuets.
27. How many movements became the standard at the end of the century?  
Three for piano sonatas; four for string quartets and symphonies
28. What is the percentage of major-mode compositions?  
90%
29. (504) Forms at a Glance. Be able to diagram the three binary forms.
30. What is another name for a sonata form? TQ: Do you know another?  
First-movement form; sonata-allegro form
31. (504) Harmonically an instrument piece in a major key moves from \_\_\_\_\_ to \_\_\_\_\_ and finally to \_\_\_\_\_. For a minor key it's \_\_\_\_\_ to \_\_\_\_\_ to \_\_\_\_\_.  
Tonic, dominant, tonic; tonic, relative major, tonic
32. (505) The three sections of a sonata form are \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_, and it is considered a \_\_\_\_\_ form.  
Exposition, development, recapitulation, binary
33. (506) Who is the author who describes the sonata form? Be able to sketch the form.  
Heinrich Christoph Koch
34. The sonata form is not a form but a model or principle.
35. (514) Theorists in the 1830s saw the sonata form in \_\_\_\_\_ sections.  
Three
36. What parts are added?  
Introduction, coda
37. 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
38. (515) What term would you use for the slow-movement sonata form?  
Slow-movement sonata form or sonata form without development; I prefer sonatina
39. 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?  
Variations, minuet, rondo; no; compound ternary; episodes; no; ABACABA to get a sonata-rondo form
40. What structures were used for keyboard works?  
Sonatas, rondos, variations, minuets
41. Who is the keyboard composer cited? Related to whom? Worked where?  
Domenico Scarlatti (1685-1757), son of Alessandro; Portugal and Spain
42. (516) What is the term for his first keyboard sonatas? How many sonatas are there? What do you mean *scibal*? Who is the cataloguer?  
Essercizi; 555; in manuscript so that means that they were not published; Ralph Kirkpatrick
43. The sonatas are single movements. Was that his intention?  
Most are paired with one or two others in the same key that contrast tempo, meter, or mood and were designed to be performed together.
44. What kind of form did Scarlatti use for his sonatas? Could "galant" be used to describe his melodies? Why not?  
Balanced binary form; No because the "melody" jumps around too much.
45. Who are the other sonata composers?  
Ludovico Giustini, first for piano, Baroque style  
Domenico Alberti 40, galant style w/two binary-form movements in contrasting character  
Baldassare Galuppi (comic opera), 130 in one, two, or three movements, galant style; charm, clarity, good melody
46. (510) TQ: What question would I ask about 22.1d? What does *A la mi re* mean in 22.1e?  
Why is there a 3/8 meter signature when the piece is in 3/8 and the meter signature is only given at the beginning of the piece; that's the old hexachord pitch designation business
47. (511) Who is the next keyboard composer? Where did he work? What was his book?  
Carl Philipp Emanuel Bach; Berlin for Frederick the Great 1740-68, churches in Hamburg; Essay on the True Art of Playing Keyboard Instruments (1753-62)
48. What was his favorite keyboard instrument?  
Clavichord
49. Summarize his keyboard pieces.  
8 sets of 6 sonatas (1742-79) and 5 sets of sonatas/rondos/fantasias (1780-87). Prussian (1742), Württemberg (1744)

50. (511) How many movements in a keyboard sonata? Tempi? Key relationships?  
3; fast, slow, fast; tonic, related key, tonic
51. (519) Review: The galant style has what elements? CPE Bach's music illustrates the \_\_\_\_\_ style. TQ: What does that mean?  
Melody, clear phrasing, frequent cadences ["expressive melody in short phrases, arranged in periods, over light accompaniment"]. *Empfindsam* = sensitivity, feeling. I wonder if empathy is related; I wonder if this is still the doctrine of affections
52. Where would one look for *Empfindsamkeit*? What are the features? What does this particular example have? What else did Bach introduce to instrumental music?  
Slow movement; different kinds of rhythm patterns (turns, Scotch snaps, short dotted figures, triplets, 5-lets and 13-lets), the element of surprise; melodic sighs, *appoggiaturas*, chromatic LNTs.; unusual turns of melody, rests on the beat, sudden changes of dynamics, unexpected harmonic shifts, rising sequence to create suspense and excitement; musical dialogue, recitative
53. (519) TQ: Example 22.2 "H. 186, Wq. 55/4."  
Helm; *Wotquenne*; they catalogued CPE Bach's works
54. (520) When did the symphony begin?  
1730
55. What forms contribute to the symphony and what do they lend?  
*Sinfonia* (opera overture) – name, fsf movements, finale is a dance rhythm, such as a minuet or *gigue*; no connection to the opera they introduce  
Orchestral concertos – fsf format, same stage as symphonies  
Church sonatas in northern Italy – fsf structure, homophonic style; symphonies were performed in churches  
Orchestral suite – binary forms
56. Where was the birthplace of the first symphonies? Who was the composer?  
Milan, Lombardy in northern Italy; Giovanni Battista *Sammartini*
57. What is the instrumentation of the early Italian symphony? How many movements? Tempi? Length?  
4-part strings + b.c.; 3; fsf; short (<10 minutes)
58. (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"?  
Mannheim; Johann *Stamitz*; discipline and technique, huge dynamic range; it was loaded with composers and talent
59. Why is *Stamitz* important?  
Four-movement plan (minuet as 3d mvt., finale is faster than the first mvt.), introduced a contrasting second theme in the first mvt.
60. What is the instrumentation of the *Stamitz* example?  
2 oboes, 2 horns, strings
61. (522) And another center is \_\_\_\_\_. Who's there?  
Vienna; Georg Christoph *Wagenseil*.  
Added Johann Baptist *Wanhal*, Carl *Ditters von Dittersdorf*, and Jan *Ladislav Dussek* (*sic*; it should be Franz Xaver *Dussek*)
62. And the last center is \_\_\_\_\_. Who's there?  
Paris; foreign composers (*Sammartini*, *Stamitz*, *Wagenseil*), *François-Joseph Gossec*
63. What are the characteristics of the symphonic concertante? Why? What were its dates?  
2+ soloists; combined the symphony and the concerto; 1770-1830
64. What was the purpose of concertos in the classic period?  
Virtuosos but also for composers to play themselves
65. Who is cited as a violin concerto composer?  
*Giuseppe Tartini*; 135 concertos and about 135 violin sonatas
66. Who is cited as a piano concerto composer? TQ: Do you know his two city names?  
*Johann Christian Bach*; *Milan Bach* and *London Bach*
67. How many movements in a classic period concerto? Tempi?  
3; fsf
68. The first movement combines which forms?  
*Ritornello* and *sonata*
69. (516) Be able to diagram the concerto first-movement form. TQ: Do you know another name for this form?  
I'm not providing an answer here; double-exposition form. It's only good for the classic period; it doesn't work very well in the 19th century; remember that this is coming out of the *ritornello* form, so sometimes the *ritornello* form works best.
70. (517) Where does the *cadenza* come? What chord sets it up? What chord closes it?  
At the end of the recapitulation, just before the *coda*; *cadential tonic* 6/4; dominant seventh with a trill on the *supertonic*
71. What are the titles for background music? What is the instrumentation? What mediums are used to create one?  
*Divertimento*, *cassation*, *serenade*; mixed; dances or symphony movement types

72. TQ: What should you gain from this chapter?

Instrumental music learned to sing, borrowing from vocal music. There were new genres: piano sonatas, string quartets, symphonies, sonata form, concerto first-movement form. Melody was most important. Instrumental music was meant to be appreciated and understood by all. Composers of the time were soon cast aside only to be discovered in the 20th century. Composers known at mid-18th century are eclipsed by Haydn and Mozart.