Chapter 10

Instrumental Music
1600-1750
Instruments of the Baroque Era

The Violin

- Baroque violin was similar to the modern violin but differed in ways that gave it a sweeter, more rounded tone
Instruments of the Baroque Era

Winds, Brass, and Percussion

- the **transverse flute** (standard today) became increasingly prominent but the recorder predominated
- the **oboe** emerged as a successor to the shawm
- the **bassoon** evolved out of the curtal
- the **clarinet** developed from the chalumeau
Instruments of the Baroque Era

Winds, Brass, and Percussion

- the trumpet evolved out of the cornetto
- the trombone developed out of the sackbut
- timpani were often used with trumpets
Instruments of the Baroque Era

Keyboard Instruments

- the **clavichord** was valued as an expressive instrument
- **Italian harpsichord** (single manual, or keyboard) and **Flemish harpsichord** (two manuals)
- **virginal** and **spinet** - smaller versions of the harpsichord
Instruments of the Baroque Era

Keyboard Instruments

- **fortepiano** - allowed hammer to strike string with variable force then fall away without ricocheting so string freely vibrated

- **organ** might have three or four manuals, pedal division, and more than 60 speaking stops
Instruments of the Baroque Era

The Orchestra

- emerged gradually
- an ensemble of players with more than one to a part (at least in the string section)
- churches: size of ensemble varied according to their importance and resources
- court orchestras rose to special prominence in France and Germany
Instruments of the Baroque Era

The Public Concert

• a concert taking place outside the church or theater and open to the public remained an unusual phenomenon

• notion of a permanent municipal orchestra did not yet exist

• amateur societies occasionally offered public performances
Instrument Genres of the Baroque Era

Sonata

• *sonata* vs. *cantata*
  that which sounded vs. that which was sung
  (Bonds p. 265)

• term *sonata* was broadly used for instrumental works of all kinds

• had no fixed number or order of movements

• *trio sonata* acquired a relatively fixed form with three notated parts: two high voices above a *basso continuo*
Instrument Genres of the Baroque Era

Sonata

- Isabella Leonarda Sonata Duodecima Op. 16, No. 12 (1693)
  - from prominent family in the Piedmont region
  - entered a convent
  - she worked in the music education of the women and girls at the convent
  - this piece is a Solo Instrumental Sonata
  - various tempos help us break the piece into movements
  - closely related keys of Dm are used throughout
Instrument Genres of the Baroque Era

Sonata

- by middle of 17th century, a distinction emerged between two different types of trio sonatas:
  - *sonata da camera* (chamber sonata) consisted of a collection of dance movements (suite)
  - *sonata da chiesa* (church sonata) was suitable for performance within the liturgy

- see Bonds p. 266
Instrument Genres of the Baroque Era

Sonata

- the term sonata also applied to works for solo instrument (including sonatas for solo instrument with basso continuo)
**Instrument Genres of the Baroque Era**

*Concerto*

- the term *concerto* had a wide range of meanings
- applied to works in which any number or combination of diverse musical forces work together or “in concert”
- genre highlighted the contrasts within its performing forces
- several subcategories:
  - concerto grosso
  - solo concerto
  - ripieno concerto
Instrument Genres of the Baroque Era

Concerto

- Corelli *Concerto Grosso in F*, Op. 6, No. 2 (ca. 1685)
  - concerto grosso
  - ripieno = strings and basso continuo
  - concertino = two solo violins and basso continuo
  - four movements
    - 1st, 3rd, & 4th have sub-sections
    - 1st -- alternates vivace fanfare with imitative allegro
    - 2nd -- brief allegro
    - 3rd -- Grave to Largo
    - 4th -- binary form allegro
Antonio Vivaldi.

This caricature captures a certain levity and mischievousness that characterizes a good bit of Vivaldi's music - which despite its conventional surface is never predictable.
Instrument Genres of the Baroque Era

Concerto

- Vivaldi *Concerto in Am*, Op. 3, No. 8, I.
  - considered a “solo” concerto though it is for two violins
  - uses a “ritornello” form
  - listen for alternation of performance forces -- tutti vs. solo
  - 3 main Ritornello ideas (see Bonds p. 269)
    - A1 = mm. 1-4
    - A2 = mm. 4-8
    - A3 = mm. 9-12
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*Suite*

- grouped dance movements in sets of two, three or even more pieces
- groupings went by different names depending on locale
- keyboard suite known as:
  - *partita* in Germany and Italy
  - *lesson* in England
  - *ordre* in France
Instrument Genres of the Baroque Era

Suite

- number of movements is variable, most consist of four to six dances of varying tempo, meter, and character

- basic framework might consist of two moderately fast movements, followed by a slow movement and at the end, a lively dance in triple meter
Instrument Genres of the Baroque Era

Suite

- variation suite presents a series of contrasting dances based on one basic thematic idea

- suite was a favorite medium for program music (instrumental music meant to express a nonmusical story or idea)

- see Bonds p. 273 for table of traits found in various suite movements
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Suite

- **Couperin Piéces de clavecin, Book 1 (1713)**
  - Second ordre (second suite)
  - we have only two movements from the second ordre
    - Courante = triple meter; fast; with pickup
    - Sarabande = triple meter; slow; no pickup
Instrument Genres of the Baroque Era

Suite

- Jean-Féry Rebel “Le cahos” from Les élémens, I.
  - Orchestral Suite
  - program music (tells a story w/out voices)
  - most program music tells some kind of a story or represents some “extra musical” idea, person or event (see Bonds p. 273 for more)
  - Note the figured bass in measure 1 (it is all of the notes of the D-Harmonic Minor scale)
  - is this a kind of musical chaos?
Instrument Genres of the Baroque Era

Other Keyboard Genres

- four broad categories: free, vocal based, dance based, and variation
- free genres have no preexisting material and adhere to no particular pattern or structure (toccata, canzona, fantasia, prelude, canon, ricercar and fugue)
Instrument Genres of the Baroque Era

Other Keyboard Genres

• Frescobaldi *Toccata IX* (1627)
  - representative of the toccata genre
  - rapid passagework
  - free form
  - highly episodic
  - sounds improvised
Instrument Genres of the Baroque Era

Other Keyboard Genres

- Buxtehude *Praeludium in Gm* (ca. 1675-89)
  - *prelude* and *fantasia* were interchangeable terms in the Baroque, referring to pieces that adhere to no fixed structural pattern
  - multiple sections which may involve rapid passagework or imitation
  - may sound improvised
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Other Keyboard Genres

• large percentage of keyboard music was based on the principles of dance - often using binary forms

• variations on bass line patterns (ground basses) were popular in both vocal and instrumental music
Instrument Genres of the Baroque Era

*Other Keyboard Genres*

- **fugue** emerges in the 17th century as an imitative genre based on a single musical idea (called a subject)
- fugue relates to canon in that it is highly imitative
- opening section of a fugue is called the exposition
- other sections are episodes and middle entries
- J.S. Bach’s Well-Tempered Clavier consists of two books of Preludes & Fugue in each key
- See Bonds p. 282 for more on temperament
Splitting the difference.
This view of a virginal shows several of the Ab and Eb keys are actually divided into two separate keys, making them capable of playing thirds. (See page 281)
Instrument Genres of the Baroque Era

*Other Keyboard Genres*

- J.S. Bach *Well-Tempered Clavier*
  - Prelude and Fugue in C
  - Prelude and Fugue in C# minor
Instrument Genres of the Baroque Era

Other Keyboard Genres

• the most important vocal-based keyboard genres were founded upon chorale melodies

• chorale preludes served as instrumental introductions to congregational singing of a chorale in church
Instrument Genres of the Baroque Era

Other Keyboard Genres

- Pachelbel *Chorale Prelude on the Magnificat peregrini toni* (POP 69)
  - written in the late 17th century
- J.S. Bach *Chorale Prelude on Meine Seele erhebt den Herren* (BWV 648)
  - written in 1748
- Both use the same tune
- *Chorale Prelude* is an instrumental introduction to the congregational singing of a chorale in church
Instrument Genres of the Baroque Era

Other Keyboard Genres

• Variations forms
  - many Baroque period variations forms use a reoccurring sequence of chords or a reoccurring bass line (basso ostinato)
  - Bonds p. 284 for passacaglia, chaconne, and passamezzo
  - J.S. Bach “Goldberg Variations”
    - explores variation and canon
    - listen to both Glenn Gould and another interpretation (Gustav Leonhardt is on my Spotify)