

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

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TONALITY

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TONALITY

Tonal Music creates Tonality,
not the other way round.

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What defines tonality 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

N⁶, 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.

The musical score consists of three staves. The top staff (Violino I) is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, and a whole note C5. The middle staff (Violino II) is in treble clef with the same key signature and time signature. It begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, and a whole note G4. The bottom staff (Violone, e Organo) is in bass clef with the same key signature and time signature. It begins with a half note G2, a half note A2, a half note B2, a half note C3, a half note B2, a half note A2, a half note G2, a half note F#2, and a whole note E2. Below the bottom staff, there are fingerings: 6 5 3 6 5 4 6 4 2 5.

Grave.

Violino I.

Violino II.

Violone,
e Organo.

Musical score for Violino I, Violino II, and Violone/Organo. The score is in 3/4 time, marked *Grave*. The key signature is one sharp (F#). The Violino I part consists of four measures of half notes. The Violino II part consists of four measures of half notes, with the first measure being a whole rest. The Violone/Organo part consists of four measures of eighth notes, with the first measure being a whole rest. The bottom staff includes fingering numbers: 6 5 5 6 5 4 6 4 2 5.

Musical score for Violino I, Violino II, and Violone/Organo. The score is in 3/4 time, marked *Grave*. The key signature is one sharp (F#). The Violino I part consists of five measures of half notes. The Violino II part consists of five measures of half notes, with the first measure being a whole rest. The Violone/Organo part consists of five measures of eighth notes, with the first measure being a whole rest. The bottom staff includes fingering numbers: 6 5 # 6 5 4 6 4 2 5 #.

A snippet of a musical score showing three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The music consists of eighth and quarter notes. Below the bottom staff, the guitar chords 6, 6, 9, and 6 are indicated for the four measures.

A musical score for guitar in treble and bass clefs with a key signature of one sharp (F#). The score is divided into four measures. The guitar chords for each measure are: 9 6 7, 6 5, 6 5, 6 5 #, 6 6 5 3, and 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 of **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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The Baroque Sonata

A typical instrumental texture for the sonata will be

Two treble instruments + Basso continuo

Such a work 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: CORELLI SONATA

The Baroque Sonata

By 1660 there are two different types:

Sonata da Camera [“Chamber Sonata”]

&

Sonata da Chiesa [“Church Sonata”]

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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