

EXPLANATION 3.10: THE TRANSITION TO THE CLASICISM: THE GALLANT STYLE

3.10.1. THE TRANSITION TO THE CLASICISM

When the transition from late Baroque to Classicism there emerged styles that coexisted together and had certain common characteristics or small differences between them. They are grouped within the Gallant Style, that included the Rococo, the Empfindsamer Stil and that of the composers of the schools of the different countries they belonged. The word "gallant", around 1720 referred to everything that was modern, soft and sophisticated. Socially it referred to attitudes and ways of refined behavior of the educated nobility.

3.10.2. THE GALLANT STYLE

Within the Gallant Style there are three distinct phases: 1720-40 (Rococo); 1740-60 (Empfindsamer Stil) and 1760-80 (Pre-classic style). Gallant music it meant at the time "to compose in a modern way", that is, as the modern Italian theatrical way of the period: periodic melodies with light accompaniment and accompanied with simple harmony with frequent stops in cadences (end of musical phrases). The style is found in the Italians Baldassare Galuppi (in his piano works), Giambattista Pergolesi (arias), Leonardo Vinci (arias), and keyboard works by Luigi Bocherinni and Domenico Scarlatti. In Germany, George Philipp Telemann, Adolf Hasse and Carl Philip Emmanuel Bach stood out.

3.10.3. THE ROCOCÓ

It is a French style that was characterized by using small music forms instead of the large ones so typical of the Baroque. It was a reaction against the Baroque rules. It sought to distract and recreate, avoiding the strong Baroque emotions.

Rococo is characterized by:

- Short melodies, often separated by silences and full of ornaments.
- Repetitive rhythm I do not use counterpoint.
- The characteristic instrument is the harpsichord (key).

Important authors are the French François Couperin, Jean-Philippe Rameau and Jacques Martin Hotteterre.

3.10.4. THE EMPFINDSAMER STIL OR EXPRESSIVE STYLE

Of German origin, this Gallant style valued more the sentimental climate and the atmosphere in their works. It wanted to express natural and true feelings, and for that there were abrupt changes of mood and atmosphere during the same work. The important thing was the expression of emotion and affection through music. It is characterized by the following:

- Use of expressive silences and counterpoint.
- Use of surprise in abrupt harmonies, chromaticism and unusual twists in melodies.
- The rhythm is often nervous.
- The phrases are not as decorated as in the French Galante or Rococo.

The main composers are Carl Philip Emmanuel Bach - who said that music was to touch the heart and move the affections - , and Wilhelm Friedemann Bach (both sons of the 20 that had J.S. Bach). Other composers of this style are: Joaquim Quantz (flutist), Franz Benda and Johann Schobert.

3.10.5. THE PRECLASSICAL STYLES

3.10.5.1. THE MANNHEIM SCHOOL

In the German city of Mannheim, an orchestra of 42 musicians was formed which, thanks to its high discipline and precision, stood out throughout Europe. This orchestra was characterized by very precise crescendos and diminuendos (playing louder and softer), with uniform bow strokes. Instrumentation was also very much developed. The most important composers were Johann Stamitz, Christian Cannabich and the sons of Stamitz and Cannabich, among others.

3.10.5.2. THE VIENA SCHOOL

In Vienna the pre-classical movement was founded, creating very lyrical and lively music, very typical of Mozart's style. Its main contribution was to include the minuet (a dance) as the third of four movements in the symphony. Georg Mathias Monn, who introduced a second theme in the symphonies, together with Georg Christoph Wagenseil, are the main exponents.

3.10.5.3. THE BERLIN SCHOOL

The court of Frederick the Great grouped composers such as C.P.E. Bach and Franz Benda who used counterpoint quite extensively. The symphonies are in three movements, Italian style. They initiate the technique of thematic development, that is, they take a musical theme and expand it. Another important composer was Johann Joachin Quantz.

3.10.5.4. THE ITALIAN SCHOOL

With this school arises the symphony as we know it today and little by little was replacing the concerto since 1740. The symphony in its beginnings was an overture before the opera, or played beteen opera acts. In this Italian style the melodies are a little longer and singable. Giovanni Battista Sammartini and Niccolò Jommelli are the main authors, Giovanni Sammartini being the first to present a symphony in 4 movements in 1734.

COMPREHENSION TEXT QUESTIONS 3.10

1. Name the three styles that make up the Gallant Style. Name three important composers.
2. What musical meaning did the word “gallant” have in the Baroque?
3. What are the three periods of the Gallant Style called?
4. What was the melody and harmony of the Gallant Style like?
5. What abounded in Rococo melodies, and which instrument was the most characteristic?
6. List four aspects used by the composers of Empfindsamer Stil to thrill with their music. Name its most important composer.
7. In which German city stood out an orchestra famous for its precision? Name its most notable interpreter and explain this kind of precision.
8. At the Vienna School, what dance was included in a four movement piece?
9. What is thematic development, and in what school was it developed?
10. In what school arised the symphony whose structure survives to this day? Name an Italian composer ot this school.