

Study on the Influence of Italian and French Art Styles in Baroque Period on Bach's Creation Style Taking "Partita in c Minor" BWV826 as an Example

Qian Cheng¹

¹ *Russian State Conservatory of Rostov-on-Don Rachmaninoff, Rostov-on-Don, Russia*

ABSTRACT

Throughout the history of European music in the Baroque period, Johann Sebastian Bach's works are undoubtedly the most representative. Although Bach did not create innovative artistic genres and styles, his works widely used German, Italian, French and other countries' musical techniques and drew on the strengths of others. "Partita in c Minor" (bww826) is the second of the six Partita works created by Bach. In this work, Bach has adopted a large number of music art styles and performance techniques from Italy and France, and has carried out some creative innovation in the overall structure, making it quite representative and unique in Partita works. This article is divided into the introduction, the artistic style of the ancient suite in the early Baroque era, the artistic characteristics of France and Italy in the Baroque era, the influence of French and Italian art on Partita, and other aspects, and then studies the French and Italian art techniques and performance interpretation in "Partita in C minor", and puts forward practical solutions.

Keywords: *Bach, Partita, Baroque art, Italian style, French style.*

1. INTRODUCTION

Johann Sebastian Bach is considered to be one of the most important composers in the history of music, and also the epitome of baroque music. In his creative career, he is famous for the extremely high yield of his repertoire and the excellent quality of his works. It includes almost all kinds of music at that time except opera, such as oratorio, Passion, religious drama, motet, mass, chant and solos, suites, chamber music and concertos of various instruments. Although Bach did not open up a new artistic genre and style like Schubert did to romanticism at that time, the music he created adopted a large number of musical techniques from Germany, Italy, France and other countries, and refined them with their exquisite polyphonic techniques and unique aesthetic vision. It is hard to imagine how he could use such a wide range of exquisite artistic styles through his creative techniques, and blend the music culture of many places, under the premise of never leaving Germany in his life, and finally produced a great

work with the characteristics of different regions in Europe.

For example, this song is Partita bww826. "Partita in c Minor" is the second of the six "Partita" works created by Bach. Its overall structure is more representative than the other five Partita works created by Bach. In this work, Bach adopted a large number of music art styles from Italy and France. For example, in the third part of Sinfonia and the rondo part of the suite, people can respectively feel the voice part of the analog violin string music from Italy and the decorative tone style adapted from the performance techniques of the lute in France at that time. While in the Courante dance music, people can also feel the magnificence and refinement of the French Courante dance music. At the same time, Bach boldly innovated in this work, replacing the jig dance part of the old-style suite in the Baroque era by adding rondo and capriccio, thus creating a more lively and spontaneous artistic feature of musical character in this work.

When it comes to the minor mode, namely Aeolian mode in the church mode of Bach's era, it is usually more suitable to express the relatively negative emotions of the narration in general theories and documents, although this statement is not very accurate in the view of many scholars in today's era. Considering the baroque era of Bach, this kind of music character adopted in this work is really rare in the music works mainly based on minor. For this reason, as a performer and researcher, it is more difficult to control the artistic style of this work so as to better interpret it.

Because of this, this paper, through a certain exposition of the history and artistic style of the development of the Baroque Partita music genre, and combining the Baroque Italian and French artistic techniques used in Bach's works, further studies the music structure and performance methods of "Partita in c Minor", which can give the researchers a more comprehensive understanding of the development of the Baroque suite, so as to better interpret and understand Bach's works.

2. "PARTITA" IN THE BAROQUE PERIOD

The word "Partita" originated from Italy in the 16th and 17th centuries. Its original meaning in Italian is variations. It was not until the 17th century that the word was specifically used to mean "suite". In Italy at that time, this suite was actually a combination of all kinds of dance music. From the perspective of the era background of the birth of the suite and from the perspective of content and form, it can be subdivided into two categories: ancient suite and new suite. The former specifically refers to the suite that included various types of dance music before the 18th century, while the new type of suite was defined by the Soviet composer and music theorist Boris Aleksandrovich Arapov (1905-1992) in his "Analysis of Musical Works" as referring specifically to the type of suite that emerged after the 19th century.

The ancient suite, also known as "Partita", a slightly familiar term today, refers to a suite structure formed in the 16th and 17th centuries, and it is difficult to tell where the predecessor of this genre first originated and who wrote it first. But it can be judged from the German composer Johann Jacob Froberger (1616-1667) that in the Baroque era, this work could not be born without the folk culture and folk songs of various countries on the European continent, such as J.J. Froberger's "23 Suites for Harpsichord" (23 Suites for Harpsichord).

It was also through the works of J.J. Froberger that the standard structure of the Baroque suite was established to a certain extent in that era when religion and secularity arose, that is, each suite was fixed by the main components of the Allemande, Courante, Sarabande and Gigue dances. After that, the German composer John Caspar Ferdinand Fischer (1656-1746) added a prelude to it and further expanded the scale of the suite. "The suite consists of a series of 'Allemande' (from Germany), 'Courante' (from France), 'Sarabande' (from Spain), and 'Gigue' (from Britain)." [2] It can be said that the birth of this genre, whether in terms of its content or in terms of its form of expression, has itself pointed to the secular from the beginning, and is a genre that embraces music styles from all over the world.

3. THE CHARACTERISTICS OF FRENCH MUSIC IN THE BAROQUE PERIOD

In the scores of the early French harpsichord, a considerable number of music marks based on the lute notation can be found, such as some abnormal stress and irregular rhythm. These were identified by the French music theorist Paul Landolmi in the 20th century as "these phenomena can only be interpreted as traces of the techniques adopted by the lute musicians to avoid some inherent difficulties in performance. The decorative marks in the harpsichord music also come from the lute music. The harpsichord lacks expressiveness, so it has to be supplemented by expanding a large number of decorative techniques." [1]

And a large number of gorgeous and irregular, but also have extremely exquisite grace notes and vibrato, which is also one of the several landmark features of French music in the Baroque period in terms of keyboard and instrumental music. After a long period of development, from the lute to the harpsichord, this habit has gradually evolved from the technique only applied to the lute at the beginning to the Baroque music characteristics and style of France. Therefore, this element should also be considered in the actual performance process.

4. THE CHARACTERISTICS OF ITALIAN MUSIC IN BAROQUE PERIOD

In Italy in the 17th century, string music played an important role. For example, church music originally written for organ or various instrumental

music accompanied by organ is called church sonata. The corresponding is the secular sonata: the chamber sonata. "Everyone who studies music knows that Baroque sonatas can be divided into two categories: da chiesa and da camera. It is common for western music to classify music by genre - symphonies, grand concertos, solo concertos, etc. Such classification usually refers to the type of music rather than the function. However, the examples of 'da chiesa' and 'da camera' are different. They refer to both the type of composition and its purpose." [4] With the change of the times and the occurrence of a series of historical events, the church sonata and the chamber sonata, the two opposite and coexisting art forms, eventually mixed together and became an independent art style. For example, Corelli elaborated the main reasons and functions of these music in detail in the title page of his works in the sixth volume "Concerto Grosso" (1713): "I therefore boldly integrate these works into my concerto to make it a style, which can be used independently in the church and also for evening entertainment. These music have greatly enriched the harmony of those famous singers and the most outstanding masters of instrumental music." [4]

It is precisely because of this characteristic that it is extremely difficult to accurately summarize the musical characteristics and style of Italian music in the Baroque period. Because it involves the application of the special rhythm and beat of two different Italian music in the Baroque period, the application of the Ritonello principle, the sound effect of string instruments, and other aspects of music. Therefore, it is necessary to analyze the specific situation of each type of work.

The widespread application of the Ritonello principle in Bach's works is a relatively remote argument. It comes from Julius Auguste Philippe Spita's response to the view put forward by Johann Nikolaus Forkel in 1802 in 1873: "He established the concept of linking Bach's development of the Ritonello principle with the influence of solo concertos (especially Vivaldi's concertos). Both of them are sure to recognize that the Ritonello principle has already appeared in Bach's works, and different types of repertoire: aria, solo sonata, ensemble concerto, organ chorus, harpsichord fugue, cantata chorus, have their own way of applying the principle." [5]

5. THE INFLUENCE OF ITALIAN AND FRENCH CHARACTERISTIC ARTISTIC STYLES ON PARTITA IN BAROQUE PERIOD

In order to have a clearer view of the influence of the development of Partita art in the Baroque era of the Italian and French characteristic artistic style, it is necessary to analyze it from the early sonata form, which has a long history and complex formation reasons as Partita.

For Partita, whether from the perspective of the times or from the perspective of artistic style, what is closely related to it is the sonata which was born later than the ancient suite. The concept of sonata is relative to oratorio. Whatever form it takes, it first refers to an instrumental piece in its early stages. The most far-reaching influences were France and Italy. The reason why we want to talk about an art form called sonata that seems to have nothing to do with the ancient suite, or art from France or Italy rather than Germany, is because the birth of any artistic style, especially in the European continent, will never arise and exist in isolation, but must be influenced by the macroscopic artistic style of the era in which the subject of the work and the viewer live.

In 17th century France, the music of the harpsichord was primary, and there was the Couperin family. And in Italy, there were Vivaldi (? -1743), Floresco Batti (1583-1644), whose works were transcribed by Bach during his life in the church of Saint-Michel in Lüneburg. It can be seen that in Bach's era, at least when he created various types of suites, he must have also borrowed or referred to the works or styles of composers from these two regions. For example, according to the statement in the document "The Influence of France on Bach" written by Edward Lokespeller, "Bach must be very familiar with Couperin's harpsichord music, and the similarities between Bach and Couperin's music style are so striking. As shown in the "Figure 1", the vibrato (Ex1-A) used by Bach can be analogized to the dissociative vibrato (Ex1-B), and the example is from the notes in the revised version of Brahms's Couperin harpsichord collection; Boeing (Ex 1-C) is similar to Couperin's "more compact" (Ex1-D); Echo (Ex 1-E) is similar to "double" technique (Ex 1-F); Boeing with stress (Ex 1-G) is similar to the simple slide (Ex 1-H); Rising stress (Ex 1-I) is similar to legato slide (Ex 1-J)". [2]



Figure 1 "The Influence of France on Bach", written by Edward Lokespeller.

It can be clearly seen that, at least in the work of BWV 826, the performer needs to consider and apply a lot of playing methods based on the decorative tone playing techniques of the French Baroque style plucked clavichord technology in the process of playing various types of decorative notes and vibrato, and try to use the touch technique to control the strength and speed of the down key as much as possible, and achieve the decorative tone performance technique of "simply touch the bottom and quickly lift", thus imitating the timbre required by the Baroque decorative tone system based on the unique timbre of the clavichord and the touch of the keys.

And through the formulation of the Soviet-era art theorist V.S. Galatskaya: "(Bach) found in Italian music the artistic perfection of the form of things that German music lacked at the time, the ability to arrange materials and maintain a balanced proportion when arranging materials, and the technique of presentation... (Bach) spent a lot of work in learning to use new instrumental music forms and creatively adopting Italian techniques. For this purpose, Bach adapted Vivaldi's violin concerto into organ and clavichord. He has many fugues for organ and clavichord, which are based on the themes of Corelli, Legrinzi and Albinoni's works." [3] With the development of his technology, Bach's creative thought has become an idea that needs further study, and its importance is no less than the analysis of the harmony color of Bach's works.

6. THE CHARACTERISTICS OF FRENCH AND ITALIAN MUSIC IN "PARTITA IN C MINOR"

First of all, in "Partita in C minor", the most representative part of French music art style is the part of the dance music of the Courante and the part of the rondo. There are two forms of Courante, one is French courante, and the other is Italian corrente. These two words have the meaning of "running" in both languages. From the perspective of rhythm, both of them usually appear in the form of triple beats, while the use of 3/2 beats in this work is more common in French style Courante dance music than in Italian style Courante. In the form of writing, Courante usually appears in a two-part structure, and because it is itself a function of court dance music, it almost starts with a weak start. In terms of the difference between the two musically, French Courante tends to pay more attention to the rhythm of rhythm and dance, while Italian Corrente pays more attention to the combination of instrumental vocal parts. The Courante in this set of Partita is a typical French Courante dance. ("Figure 2")



Figure 2 Bach's "Partita in c Minor" BWV 826, part 1-2 of the Kurant dance.

The first part of the Courante dance music uses a 3/2 beat and starts with a weak start. ("Figure 3")



Figure 3 Bach's "Partita in c Minor" BWV 826, verses 14-15 of the Courante dance part.

The second paragraph of the Courante dance also starts with a weak start.

In "Partita in c Minor", the rondo part also applies certain French music artistic style. Rondo

originated from European folk dance songs and belongs to the category of European traditional dance music. This is also the only Rondo in Bach's six Partita. ("Figure 4")



Figure 4 Bach's "Partita in c Minor" BWV826 Rondo part, bars 1-4.

For example, the actual performance techniques here need to use staccato techniques, and strive to ensure the characteristics of compact rhythm and lively and relaxed music personality while meeting the time requirements of each tone. Compared with the playing method of decorative tone in general sense, it is more suitable to apply the "pince simple" method adopted by Couperin mentioned above, whether from the perspective of ensuring rhythm characteristics or music characteristics. ("Figure 5")



Figure 5 "The Influence of France on Bach", written by Edward Lokespeller.

The most representative and artistic feature of Italian music is the first part of "Partita in c Minor": Sinfonia.

The word "Sinfonia" is a symphony in Italian. It comes from the Latin symphonia and originates from ancient Greek συμφωνία symphōnía refers to the interlude of drama and instrumental ensemble. Later, it is used as the prelude, interlude or epilogue of opera, oratorio, cantata or suite. But in this work, it is the overture. And Bach named the prelude of this work Sinfonia, which is actually the most profound and interesting part of this work. First of all, Sinfonia - the word itself has multiple meanings, and when Bach created three creative works, Sinfonia has been used to name its prelude part. Because this suite has a certain Italian style in musicality, the mainstream academic circles prefer Bach to use the Italian "Sinfonia" to express the

meaning of the overture in this work for the above two reasons. But in fact, the prelude of this work does not use the structure of "fast, slow and fast" as the speed layout in the rhythm of the Italian opera prelude of Baroque period. On the contrary, in the first paragraph, 4/4 beats are used and some punctuation rhythm patterns are used, with the speed of "solemn Adagio". In the middle section, andante paragraphs are used to connect, and in the last section, the small fugue of Allegro is used as the ending structure layout, which has certain characteristics of French opera overture.

Among them, the fugue part that can best highlight the Italian artistic style should be from the beginning of the 30th bar of the whole song to the end of the "Sinfonia" part. The most characteristic is that in this part, each voice part has obvious style and color of string instruments. From the performer's point of view, first of all, the Baroque string music is limited by the aesthetic style of the times, the composer's preference and the level of instrument manufacturing, and few strings will be played in the form of a large number of bow. To achieve this unique timbre effect, it is necessary to ensure a coherent melody line in a clean non-legato. For example, in section 28 ("Figure 6"), the high-pitched part shows the unique artistic style of string violin in the Baroque period.



Figure 6 Bach's "Partita in c Minor" BWV826, section 28 of the Sinfonia part.

From the 51st bar to the 60th bar, people can more clearly feel the music color similar to the string style in the bass melody here. From bars 80 to 84, this bass melody was repeated and shifted to the dominant chord in the way of the Baroque Ritornello principle, and finally pushed back to the original harmony in bars 90-91. In this process, the bass melody is still in dialogue, with obvious dramatic style with human voice color.

As the prelude to "Partita in c Minor", the speed layout of Sinfonia has revealed the speed transformation and narrative style between the various parts of the whole suite in a certain way. At the beginning, the "solemn adagio" in 4/4 beats with the main tone color is used as the introduction

part of the whole song, and the end after laying a large number of melody lines of sixteenth notes. The most distinctive feature is that the speed changes from slow to fast, and the emotion changes from solemn to bright. When this speed layout is introduced into the whole work, the subsequent Allemande and Sarabande dance music is partially relaxed and seems to be accompanied by the gradual accumulation of low emotions. Finally, the part of the Courante dance music is quiet, and finally advances to the passionate and emotional harmony color of the rondo and capriccio, which makes the music tenser.

7. CONCLUSION

There is no doubt that Bach's music is fascinating and worthy of in-depth study. As one of the most representative musicians of that era, his works not only have his own unique charm, but also combine the music genres and artistic styles of various regions on the European continent. However, due to the unique complexity of Bach's works, it is difficult for people to conduct a complete analysis of any work through a single research direction, whether this research direction is based on its music itself or comes from purely rational mathematical logic. "We know too little about Bach, which may be a lucky thing. Bach's works exist independently of his life, but what we know is very interesting and exciting. When I study these manuscripts, I can understand his music best. Because you can see those beautiful waves, like water, he never writes straight lines, only waves, so you can imagine how music flows." [6] This is Bach in the eyes of the British pianist Andras Schiff. However, in the author's opinion, Bach's works are still in the deep sea. To make Bach's works flow in a real sense, it is necessary to consider the rational use of many elements in music. It ranges from the touch of a single tone to the harmony of the whole work. The control is the sublimation of the style of a work is based on the above knowledge, which also needs to master the relevant knowledge of music culture in other European countries.

This paper is only a simple analysis of the generation and characteristics of the French and Italian music styles in the Baroque period, and the style and artistic characteristics of his era that Bach also knew are introduced into his unique work "Partita in c Minor", and provides a new perspective for the study and appreciation of Bach's works, so as to better help the learners of Bach's works to understand Bach, and enjoy Bach.

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