



BAROQUE (1600 – 1750)



The “Age of absolutism”

- Rulers exercised absolute power over their subjects.
- Derived from the Portuguese word ‘*barroco*’

Music in Baroque Society

- *Music was written to order, to meet specific demands mainly from **churches and aristocratic courts; opera houses** also required constant supply of music.*
- *Courts might employ an **orchestra, a chapel choir, and opera singers** – size of the musical staff depending on the court's wealth.*
- *Court musicians are quite wealthy and respected, but they are still **servants**.*

- Church musicians in comparison earned way less and had lower status than court musicians.
- Most musicians learned their art through **family traditions**, or by being an apprentice to a musician.
- “*Conservatoire*” or “*Conservatory*” comes from the Italian for orphan’s home.

Opera in Baroque period



- Some baroque musicians wrote operas for the opera houses, mostly opera houses are in Italy. E.g. Between 1680-1700 there are six opera company in Venice.

Characteristic of Baroque music

- Unity of mood: One basic mood, moods are called **affections**
- Rhythm: Rhythmic patterns heard in the beginning are repeated throughout the piece, providing **continuity**.
- Melody: Melody also designed to provide **continuity**, even when melody is presented in varied form.
- Dynamics: Similar to Rhythm and Melody, **continuity** of dynamic is used. Due to instrumentation limits, particularly *keyboard instruments*, Baroque music's dynamics have very **sudden shift** of dynamic levels in a piece.

- **Texture:** Late-Baroque mostly **polyphonic**, but it might shift to **homophonic** especially in works that has voice.
- Chords and **Basso Continuo**: Accompaniment of bass part, usually played by at least **two instruments** – A keyboard instrument and other low instruments (bassoon or double bass)
- **Words and music:** Emphasize words by writing many rapid notes for a single syllable of text.

Baroque Forms

- Many baroque compositions include a set of pieces. **(Movements)**
- **Movement** is a piece that sounds fairly complete and independent but is part of a larger composition.
- Ternary (A – B – A) & Binary (A – B) forms are used

Keyboard instruments



Clavichord



Harpsichord

Baroque composers

- Claudio Monteverdi (1567 – 1643)
 - Henry Purcell (1659 – 1695)
 - Antonio Vivaldi (1678 – 1741)
- Johann Sebastian Bach (1685 – 1750)
- George Frederik Handel (1685 – 1759)

Types of Baroque music

- Concerto Grosso
 - Fugue
 - Opera
- Baroque Sonata
 - Baroque Suite
- Chorale & Church cantata
 - Oratorio

Concerto Grosso

- A small group of soloist pitted against a larger group of players called the **tutti** (All)
- Usually **two to four** soloist play with anywhere from eight or more musicians for the tutti.
- A concerto grosso normally consists of **three movements**: FAST, SLOW, FAST)
 - 1st movement (FAST): Usually vigorous and determined
 - 2nd movement (SLOW): Quieter, often lyrical and intimate
 - 3rd movement (FAST): lively and carefree, sometimes dancelike

Ritornello Form

- Based on **alternation** between tutti and solo sections
- **Ritornello** is used to describe the **opening theme** in ritornello forms, it is usually played by the **tutti**, and will return throughout the piece in **different keys**.
- Used in 1st and 3rd movement of Concerto Grosso

1. a. Tutti (*f*), ritornello in home key
b. Solo
2. a. Tutti (*f*), ritornello fragment
b. Solo
3. a. Tutti (*f*), ritornello fragment
b. Solo
4. Tutti (*f*), ritornello in home key

Johann Sebastian Bach (1685 – 1750)



- His music was principally written for the Lutheran church
- Composed a total of 1128 pieces, 23 further works were lost or unfinished.
- His music is unique in its **combination** of polyphonic texture and rich harmony
- Several melodic lines of **equal importance** often occur at once
- Unity of mood
- Likes to elaborate a single melodic idea in a piece
- Church music also uses **operatic forms** like the aria and recitative

Bach Brandenburg Concerto No.5

Fugue

- A polyphonic composition that is based on **ONE** melodic theme, called the **subject**
- A **second** melodic idea may be used and called the **countersubject**
- Music texture is layered by several layer of “voices”, normally three, four and five.

Soprano Subject - - - - - Etc.
Alto Subject - - - - - Etc.
Tenor Subject - - - - - Etc.
Bass Subject - - - - - Etc.

Opera

- The unique fusion of ***music, acting, poetry, dance, scenery, and costumes.***
- Offering overwhelming excitement and emotion.

Claudio Monteverdi (1567 – 1643)



- Born in Cremona, Italy.
- Served at the court of Mantua for 21 years, then appointed music director at St. Mark's in Venice.
- He wanted to create music of **emotional intensity**
- Used **dissonances** with unprecedented **freedom and daring**
- Introduced new orchestral effects, including **pizzicato** and **tremolo**
- First composer of operatic masterpieces
- Only 3 of his 12 operas were preserved

Orfeo: Tu Se Morta (You are dead)



Henry Purcell (1659 – 1695)

- Born in London
- Mastered all the musical forms of late 17th century England
- Only true Opera is *Dido and Aeneas* (1689)
- His vocal music is faithful to English inflection and brings out the meaning of the text
- His music is filled with **lively rhythms** and has a **fresh melodic style** that captures the spirit of English folksongs
- Spiced with dissonances that seemed harsh to the generation of musicians that followed him
- **Ground bass: Basso Ostinato**



Ground bass

- Bass is repeated over and over while the melodies above it change
- Repeated musical idea is called **ground bass**, or **basso ostinato** (*obstinate or persistent bass*)
- The **constant repetition** of bass pattern gives **unity**, while the **free flow** of melodic lines above it results in **variety**.



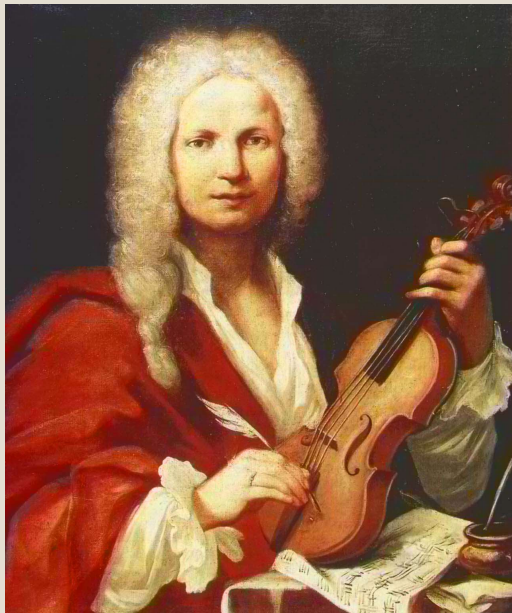
Dido and Aeneas: Dido's Lament



Baroque Sonata

- One of the main developments in instrumental music
- Compositions of **several movements** for one to eight instruments
- The term “Sonata” became *much serious and developed further in later periods*

Antonio Vivaldi



- Born in Venice
- Famous and influential as a **virtuoso** violinist and composer
- Composed 450 or so concerti grossi and solo concerto
- He exploited the resources of the violin as well as other instruments

Four seasons: La Primavera



The Baroque Suite

- Works that has dance-inspired movements
- Movements are written in the same key but differ in tempo, meter and character
- Consists of 5 movements with different origins:
 - **Allemande** – Moderately paced; from Germany
 - **Courante** – Fast
 - **Gavotte** – Moderate
 - **Sarabande** – Slow and Solemn; from Spain
 - **Gigue** – fast; from England and Ireland

Bach Suite No.3 in D Major (1729 – 1731): 3. *Gavotte*



Chorale

- The **chorale**, or hymn tune, was sung to a German religious text
- Easy to sing and remember
- One note to a syllable
- Moves in steady rhythm

Church cantata

- **Cantata originally meant a piece that was sung**, as distinct from a *sonata*, which was *played*.
- Usually written for chorus, vocal soloists, organ, and a small orchestra
- Had **German religious text**, either newly written or drawn from Bible or familiar hymns.
- Lasts 25 minutes
- Include several different movements – ***choruses, recitatives, arias and duets.***

The Oratorio

- A large scale composition for chorus, vocal soloists, and orchestra
- Usually set to a narrative text
- Different from opera, no acting, scenery or costumes

George Frederik Handel/**Händel** (1685 – 1759)



- Born in Halle, Germany
- Most of his English oratorios are based on stories from the Old Testament, but they are not church music.
- Messiah is an exception
- Never hesitated to reinforce an idea in his text by **interrupting** polyphonic flow of the music
- Changes in **textures** are more frequent in his music in comparison to Bach's music
- Achieving changes of mood by **shifting** between **minor keys and major keys**

Messiah (1741)

Hallelujah!

Thank you!

Have a absolute
amazing week
ahead!