

Mu21 Outline, Week 4

"Baroque" in context of 17th cent. Europe

Baroque, from Portuguese - pearl of irregular shape -
pejorative
used to designate period of music history,
approximately 1600-1750

term designated filigree tableware; inappropriately ornate
architecture, furniture etc.

Beginning of period

1600 coincides with emergence of several new tendencies
in music:

- **dramatic music - emergence of opera**
- **triadic harmony & emergence of *basso continuo***
- **"prima prattica" vs. "seconda prattica"**
- **concerted music & idiomatic instrumental style**

End of period

1750 – time of death of Bach, Handel, Scarlatti
qualities of Baroque music existed prior to 1600,
continued after 1750

Elaboration on important developments leading to the Baroque ideal

Emergence of *Seconda Prattica*

Musical theorists c. 1600 distinguished between various
styles of composition - older and newer (first &
second practice)

1605 - Monteverdi used terms *prima prattica* and *seconda
prattica*

Prima: style of vocal polyphony from generation of Adrian
Willaert as codified in theoretical writings of
Zarlino (typical style of Renaissance music)

Seconda: style of younger Italians: Rore, Marenzio,
Monteverdi

seconda: expression, intelligibility of text utmost; music
became 'handmaiden' of text; served text; elements
of music (intellectual aspects of musical
composition) became of secondary importance

Basso Continuo (and implied triadic harmony)

Typical texture of Renaissance music: polyphony of
independent voices

mid-16th: common to find triads & sixth chords
resulting from
polyphonic texture.

Typical texture of Baroque: firm bass and florid treble, held
together by
unobtrusive, chordal (triadic) harmony
system of notation - **thoroughbass or basso continuo**

melody and bass written out - chords therefore implied
bass played on one or more continuo instruments
(harpsichord, , org., lute)

reinforced by melodic instrument: bass viol or gamba,
cello, bassoon;
chords filled in above the bass by keyboardist,
lutenist

system of shorthand (figured bass) provided for other than
root position chords
Realization=acutual playing of figured bass varied

Early Music-Drama & Monody

Florentine Camerata
Italians frustrated with intricacies of polyphonic
style c. 1550 -
Radical new style sought - monody

Monteverdi's synthesis of multiple styles --- Opera

Doctrine of the Affections

Universal attempt by composers of Baroque period to
express or represent wide range of ideas and
feelings with utmost vividness.

Idiomatic writing & Stile concertato (primarily instrumental music)

Composers more interested in writing for specific inst. or
voice

Development of violin from *viol* in Italy
Important makers: Stradavarius, Amati
Performer/Composers Corelli, Torelli, Vivaldi
Combined with emergence of "concerted" style

France

Continued with (Renaissance) *viol*
Harpsichord music

Dance & French Opera

Great flowering of organ music (particularly No. Germany, France)
Much improved, expanded organs in northern Europe

Stile concertato

“Concerted Style” - style of music which features a soloist or soloists in opposition/concert with larger ensemble.

Concerto - a work composed in order to exploit this opposition

Concerto features alternation between soloist(s) & larger ensemble

Stile concertato extends to “concerted” music for soloist & very small ensemble