

Chapter 13 New Styles in the Seventeenth Century

1. [288] Who introduced the term *Baroque*? When? When did music historians establish the dates of the period? What are the dates?

Art historians; 19th century; 20th century; 1600-1750

2. (289) Science was based on _____, _____, and _____ rather than _____.
TQ: What do those last two words mean?

Mathematics, observation, experience; received opinion; being told what to believe

3. Name the scientists and their discoveries.

Kepler (1609), planets revolve around the sun
Galilei, laws of motion, telescope
Bacon, empirical approach to science
Descartes, deductive reasoning
Newton (1660s), gravity

4. (290) Be able to define the following: Levellers; Hobbes; Edict of Nantes; Thirty Years' War; English Civil War

Democracy with equal rights to all men
Thomas Hobbes proposed a sovereign state
(France) granted some freedoms to Protestants but established Catholicism as the state religion
Religious war 1618-48 in Germany
(1642-49) Parliament overthrew the king and Church of England (in favor of Presbyterianism), but reverted when the monarchy was restored in 1660

5. (291) What is capitalism? Joint stock company?

Individuals invest money to earn a profit; individuals pool their money so there's less risk

6. Who (in a generic sense) employed musicians? TQ: So what?

Church, court, city; sacred vs. secular music

7. What is an academy? First public opera house? First public concert?

Private music concerts; Venice in 1637; England in 1672 but usually in the 1700s for everywhere else

8. (292) What is the meaning of *Baroque*? What language? Derived from what language? When was it accepted in music? Why can't we talk about Baroque style?

Abnormal, bizarre, exaggerated, bad taste; French; Portuguese, a misshapen pearl; 1950s though started in the 1920s; too many styles

9. There was an interest in _____, like there was in ancient Greece. Who are the playwrights?

Drama; William Shakespeare and Ben Jonson in England; Pierre Corneille, Jean Racine, Jean Baptiste Molière in France; poetry of John Donne; John Milton's epic poem *Paradise Lost*; Miguel de Cervantes' novel *Don Quixote*

10. (294) Who is the artist? Name his works.

Gian Lorenzo Bernini; David (contrasted with Michelangelo's [Michelangelo Buonarroti]); Ecstasy of St. Teresa; colonnades in the square in front of St. Peter's Basilica in Rome

11. In the Baroque period there was a split between performer and audience (passive recipient) where before the two had been both participant **and** listener.

12. (296) Explain the affections.

A state of being and music could express sadness, joy, anger that would be recognized by the soul. Page 288 says emotions.

13. What's the name of the French artist who named the emotions and provided sketches?

Charles Le Brun

14. (297) "All the arts in the seventeenth century sought to move the affections, and that goal licensed painters, sculptors, poets, and musicians to transcend previously established limits in order to imitate and penetrate the invisible realm of the soul." TQ: Why now? What limits? Do all composers engage in this? Why do we need this section?

1. Why not? Rediscovery of Greek writings?
2. The rules of counterpoint in the 16th century.
3. Probably not. This explanation in the 8th edition is long after the fact.
4. To establish the foundation so that we can be thinking about this topic and how it might be found in the music. It's awareness for us.

15. TQ: What was Monteverdi's problem?

Expression of the text was more important than the rules of harmony

16. (298) Who was his attacker?

Giovanni Maria Artusi, *L'Artusi overo Delle imperfettioni della moderna musica* (1600)

17. Who fought the battle? What are the two styles?

Monteverdi's reply (1605; amplified by his brother, Giulio Cesare, in 1607); prima pratica = old Zarlino rules; seconda pratica = the new method

18. [299] SR. What is most important in the second practice? Melody or words?

Words

19. (300) There were styles for differing affections. What are the choices for "distinct musical languages appropriate to music's differing functions"?

Church, chamber, theatre, dance

20. (300) Explain "treble-bass polarity."

Emphasis on the outside voices to control the music; inside voices are filler

21. (301) What are the other names for figured bass?
Basso continuo, thoroughbass
22. What instruments would be in the continuo group?
Harpichord, organ, lute, theorbo, chitarrone; later a bass melody instrument was added
23. What is *realization*?
The improvisational playing of the figured bass
24. What is the *concertato medium* or concertato style?
Combinations of voices and instruments rather than doubling
25. Review: What are the tuning systems and who liked what and why?
Just – singers and violinists – keep harmonic intervals in tune
Mean-tone – keyboard most diatonic triads in tune
Equal – lutes and fretted viols – octaves in tune
26. (302) How were dissonance and chromaticism interpreted?
Dissonant notes were not part of the chord rather than being measured between voice parts; chromaticism used to express emotions
27. What drives counterpoint in the Baroque period?
Harmony
28. In the Renaissance the tempus was regular. How did that change in the Baroque period?
Free (recitative, improvisation) or steady (dance melodies); sometimes they were paired (toccata and fugue)
29. (303) Barlines appear in the _____ century. When were "measures" common?
15th; mid-17th century
30. What is *idiomatic writing*?
Composing to reveal the unique capabilities of a particular performance medium (e.g., violin, voice, etc.)
31. Ornamentation in the Baroque period was a form of embellishment, to expand what the composer had sketched. For us ornamentation means _____, but for Baroque musicians it was used for what? What's the difference between ornaments and divisions/diminution/figuration?
Decoration; moving the affections; short formulas (trills, turns, appoggiaturas, mordents; scales, arpeggios)
32. (304) What liberties were taken? TQ: What are your feelings about this?
Cadenzas; omit arias, alter the music to fit a time schedule or to suit one's fancy; compositions could be played on any instrument
We generally play what is written and are somewhat offended if someone suggests otherwise
33. (305) Read In Performance.
34. (306) When was the shift from modality to tonality?
1675; 1722 with Rameau
35. What impresses you about the chapter summary?
- Dramatic effect, rule-breaking as a rhetorical device, treble-bass polarity, chordal harmony, chromaticism, idiomatic writing, tonality
 - Basso continuo ends by 1800
 - Performer's role equal to composer until 1800 when the composer is more important; 20th century is careful attention to the printed music
 - Performance of this early music requires study