

BAROQUE

1600 - 1750

History of The Baroque Period

From 1600-1750



BAROQUE TIMELINE 1600-1750

1600 - Shakespeare's *Hamlet*

1607 - Jamestown founded

1607 - Monteverdi's *Orfeo*



1610 - Galileo confirms the earth revolves around the sun

1611 - King James Bible

1618-1648 - Thirty Years War

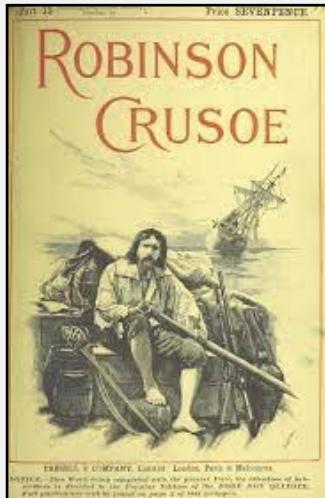
1687 - Sir Issac Newton's
Principia Mathematica



1692 - *Salem witch trials*

1719 - Defoe's *Robinson Crusoe*

1720 - Bach's *Brandenburg Concerto*



SALEM WITCH TRIALS



TEDEd

BAROQUE TIMELINE
1600-1750

1726 - Swift's *Gulliver's Travels*

1741 - Handel's *Messiah*



BAROQUE STYLE

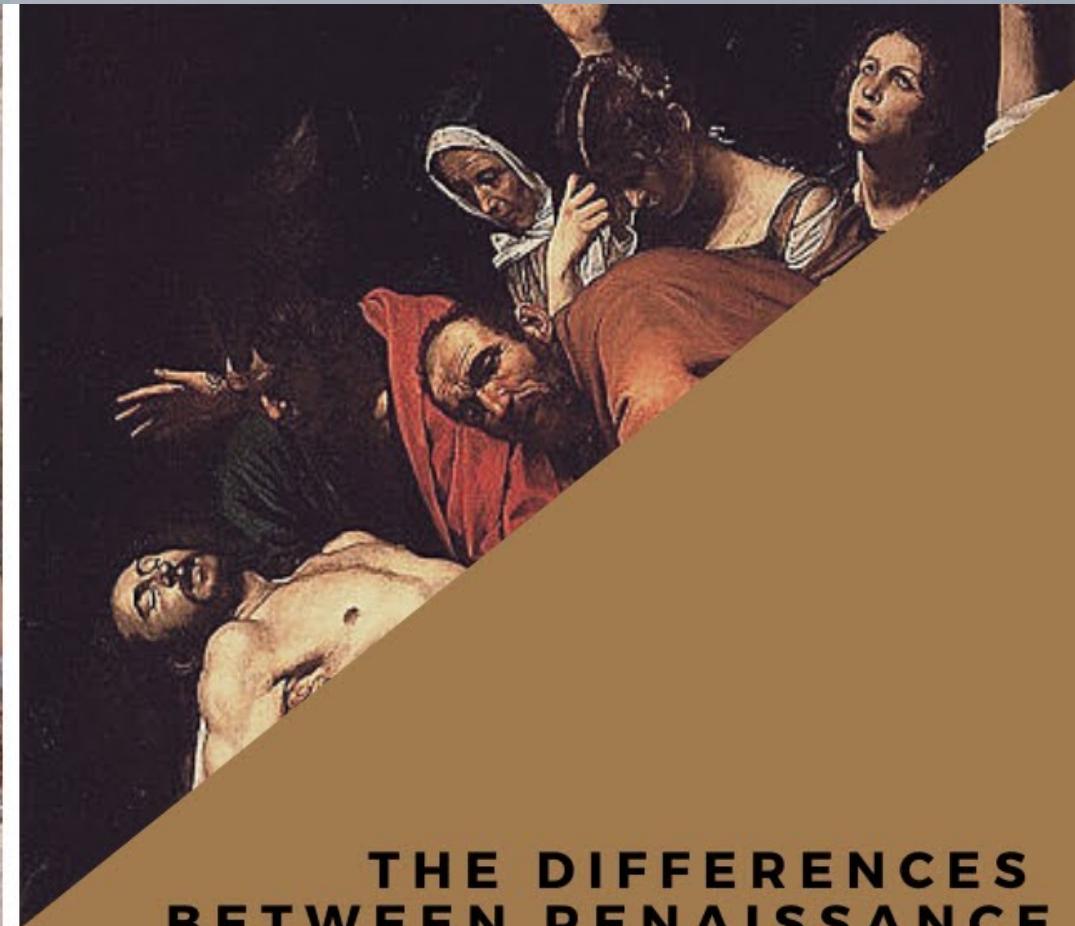
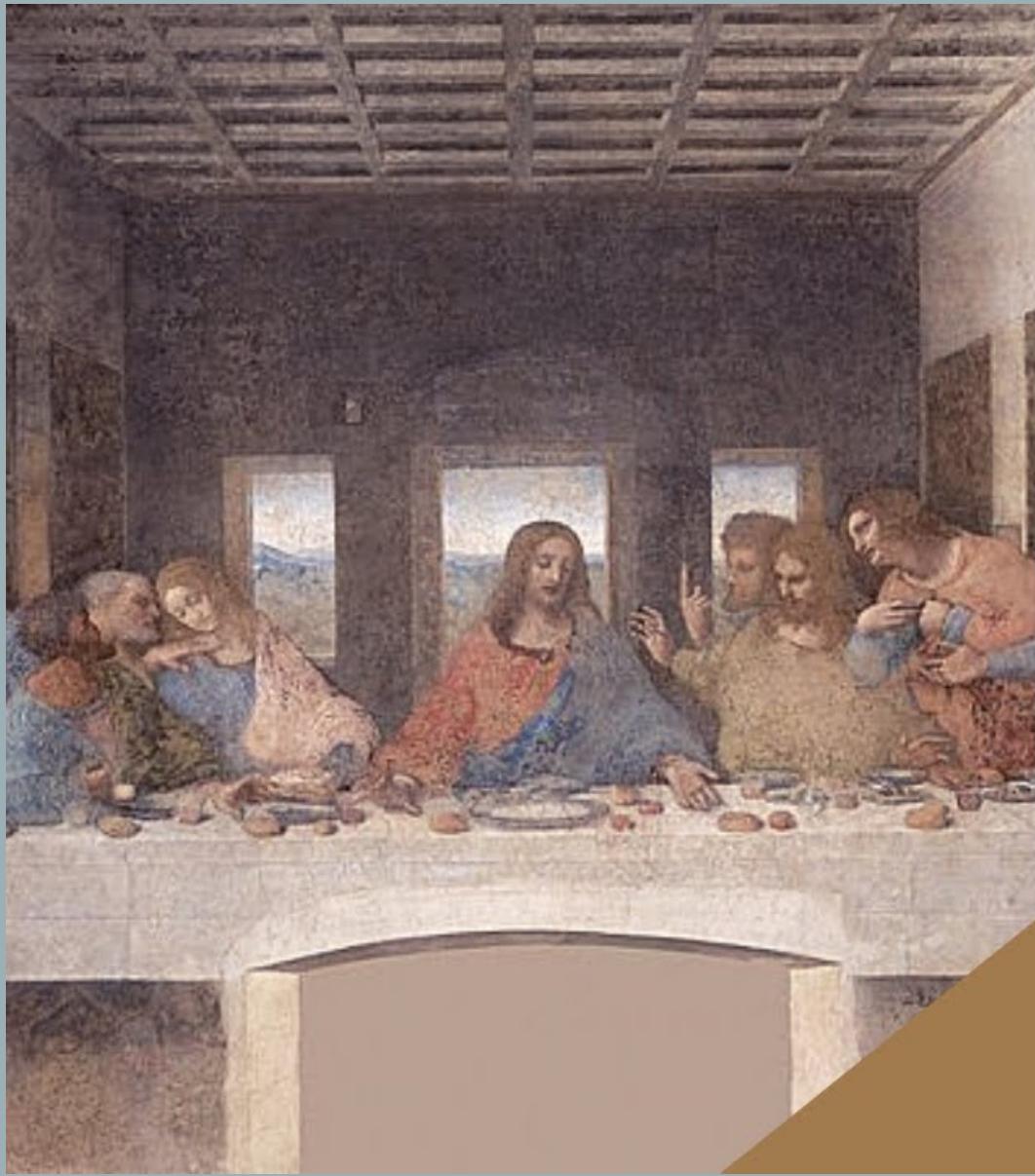
- Even before 1600, the approximate beginning of the Baroque period, a new style and spirit had been emerging.
- It could be seen in the growing amount of emotion displayed in the later works of the painting of Michelangelo,
- It could be heard in Giovanni **Gabrieli's** massive works for brass instruments and two choruses.
- The Renaissance ideals of restraint and balance began to lose their appeal.
 - REVOLT against status quo
 - Instead the Baroque brought a desire for drama and a more personal expression.

BAROQUE STYLE

- Time of flamboyant lifestyle
- Baroque style “fills the space”
- Visual art
 - Implies motion
 - Busy
- Renaissance art vs Baroque art



Hall of Mirrors, Versailles - Baroque style based



THE DIFFERENCES BETWEEN RENAISSANCE AND BAROQUE ART

PRESENTED BY
ACCESSIBLE ART HISTORY

BAROQUE STYLE

- Architecture
 - Elaborate
 - Baroque
Architecture video



Hall of Mirrors, Versailles - Baroque style based

WHAT IS BAROQUE ARCHITECTURE?



BAROQUE STYLE

- Changes in approach to science
- Experiment-based, not just observation (da Vinci)
- Inventions and improvements result



Hall of Mirrors, Versailles - Baroque style based

pause

BAROQUE MUSIC

Baroque Music intro

Two giants of Baroque composition:

-Bach & Handel

Other noted composers:

-Monteverdi

-Salieri

-Vivaldi

Period divided into three phases:

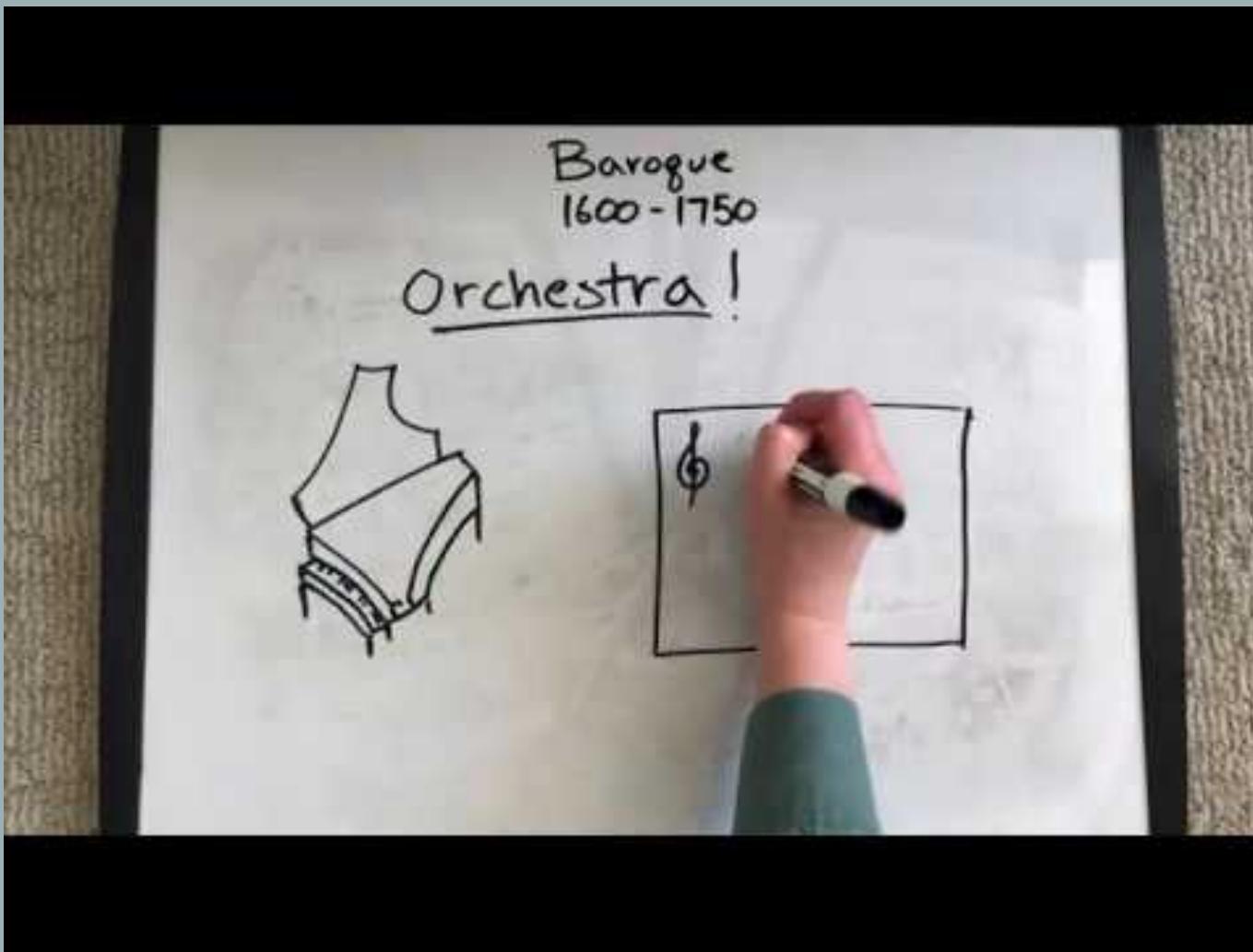
1) Early 1600 to 1640: Homophonic > Polyphonic

2) Middle, 1640 to 1680: Major and minor tonality/scales
basis for compositions; instrumental focus

3) Late, 1680 to 1750: Polyphony, instrumental=vocal**



BAROQUE MUSIC



J.S. BACH

JOHANN SEBASTIAN BACH, along with Handel, are the two most influence composers of the Baroque period. In fact, they are timeless and reach far beyond the Baroque time period.

JS Bach was born in Eisenach, Germany (1685-1750) to a family of musicians who had supplied musicians to churches and town bands in that area for 150 years. Early in his career it was evident that he was destined for greatness. He became one of the first great organ virtuosi (great technical ability on an instrument). During his lifetime, he would be invited to cities throughout Europe to both perform on and try out new organs in churches.

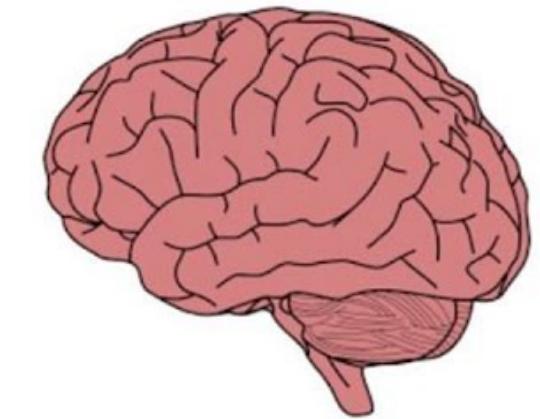
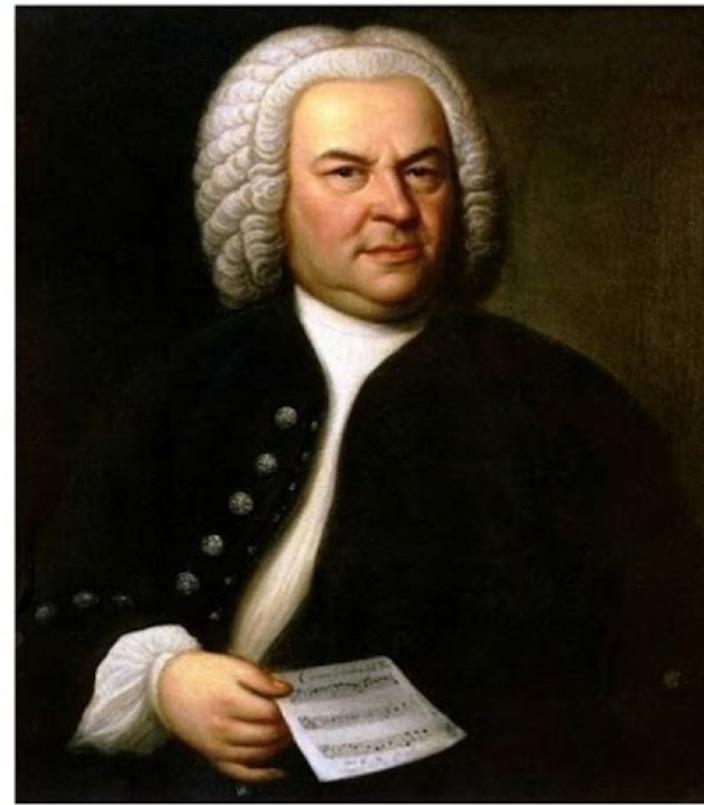
Facts about Bach

- he was one of 76 musicians in his family (53 named 'Johann')
- his parents passed away when he was 9 so he went to live with an older brother
- he did not attend university even though he was very smart and finished school several years earlier than he was supposed to finish
- he once walked over 200 miles to hear an organ concert
- he married his cousin, Maria Barbara in 1707
- he went to jail for asking to be released from a job he no longer wanted
- Maria died in 1720 and left him to raise their 7 children
- he remarried in 1721 to a Anna Magdalena, a singer
- he played with other musicians in coffee houses
- he never really traveled outside of Germany, so although he was famous in Germany, he was not well known elsewhere.
- he was a religious man - he wrote "jesus juva" (Jesus help me) at the top of all his music and "Soli Deo Gloria" (To God alone be the Glory) on the bottom
- all musicians that lived after Bach revered him and loved his music
- he started to lose his eyesight and had a surgery that did not go well

J.S. BACH



WHY IS J. S. BACH A GENIUS?



1685 – 1750

V I V A L D I

- For many years interest in the Baroque centered on Bach & Handel to such an extent that other masters of composition were neglected.
- None suffered more than Antonio Vivaldi (1678-1741), who was re-discovered in the Twentieth Century.
- Famous as virtuoso violinist and composer
- He composed some 450 concertos and concerto grossos, much chamber music and vocal works.
- One of his most famous works is the Four Seasons, a group of four violin concertos.
- We have spoken of the fondness for word painting exemplified by Baroque works where the music is meant to portray the words. In the Four Seasons, Vivaldi applies this principle to instrumental music.
 - For example, in the "Winter" concerto Vivaldi depicts the chattering of teeth from the cold; and people slipping down with descending scales, then picking themselves up with ascending scales.



VIVALDI

WHY YOU SHOULD
LISTEN TO

vivaldi's Four Seasons

TEDEd



pause

Fact about Handel

- his father was a surgeon-barber (yup, hair cut & tonsil removal in one visit)
- his father shunned concerts & paid street musicians to stay away from his house
- his father was 62 years old when Handel was born
- his aunt smuggled a keyboard into the attic so he could practice
- he studied law at the University of Halle, but still focused on his music
- he ended up in Italy studying opera composition for three years
- he visited London several times before staying there
- he often did not get along with the diva opera singers from Italy
- he suffered a stroke in 1737 but recovered
- he began suffering a loss of sight and had an operation in 1758 by the same doctor that operated (unsuccessfully) on another composer, JS Bach.

G.F. HANDEL

George Frederic Handel is not only one of the composers to epitomize the Baroque period, but he is also one of the greatest composers of all time. Drawing on all of the tools and developments in music up to his time, he is responsible for the creation of the ORATORIO as well as making huge developments in the Baroque opera.

Handel (1685-1759) was born in Halle, Germany and was a violinist by trade. He wrote numerous, orchestral works, and chamber pieces as well as keyboard music and secular vocal music. However, he is most famous for his 42 operas and his twelve ORATORIOS.

G.F. HANDEL

A BRIEF HISTORY OF GEORGE FRIDERIC HANDEL



BAROQUE MUSIC

Unity of Mood

- Expresses one mood throughout piece

Unity of Rhythm

- Rhythmic patterns are repeated throughout
- Provides compelling drive and energy

Continuity of Melody

- Opening melody heard again and again
- Continuous expanding of melodic sequence

Terraced Dynamics

- Volumes are constant with abrupt changes

Texture

- Late baroque was mostly polyphonic
- Extensive use of imitation

Chords and the Basso Continuo

- Chords meshed with the melodic line
- Bass part served as foundation of the harmony
- Basso continuo: accompaniment played by keyboard instrument following numbers which specifies the chords—similar to modern jazz and pop “fake book” notation

Words and Music

- Text painting/word painting continues
- Words frequently emphasized setting a single syllable to many rapid notes

monophonic

(unison - all parts sing or play the same notes)

A musical score for a monophonic setting of the hymn "Hallelujah". The score consists of four staves: Treble, Alto, Bass, and Bass (continuation). The lyrics are as follows:

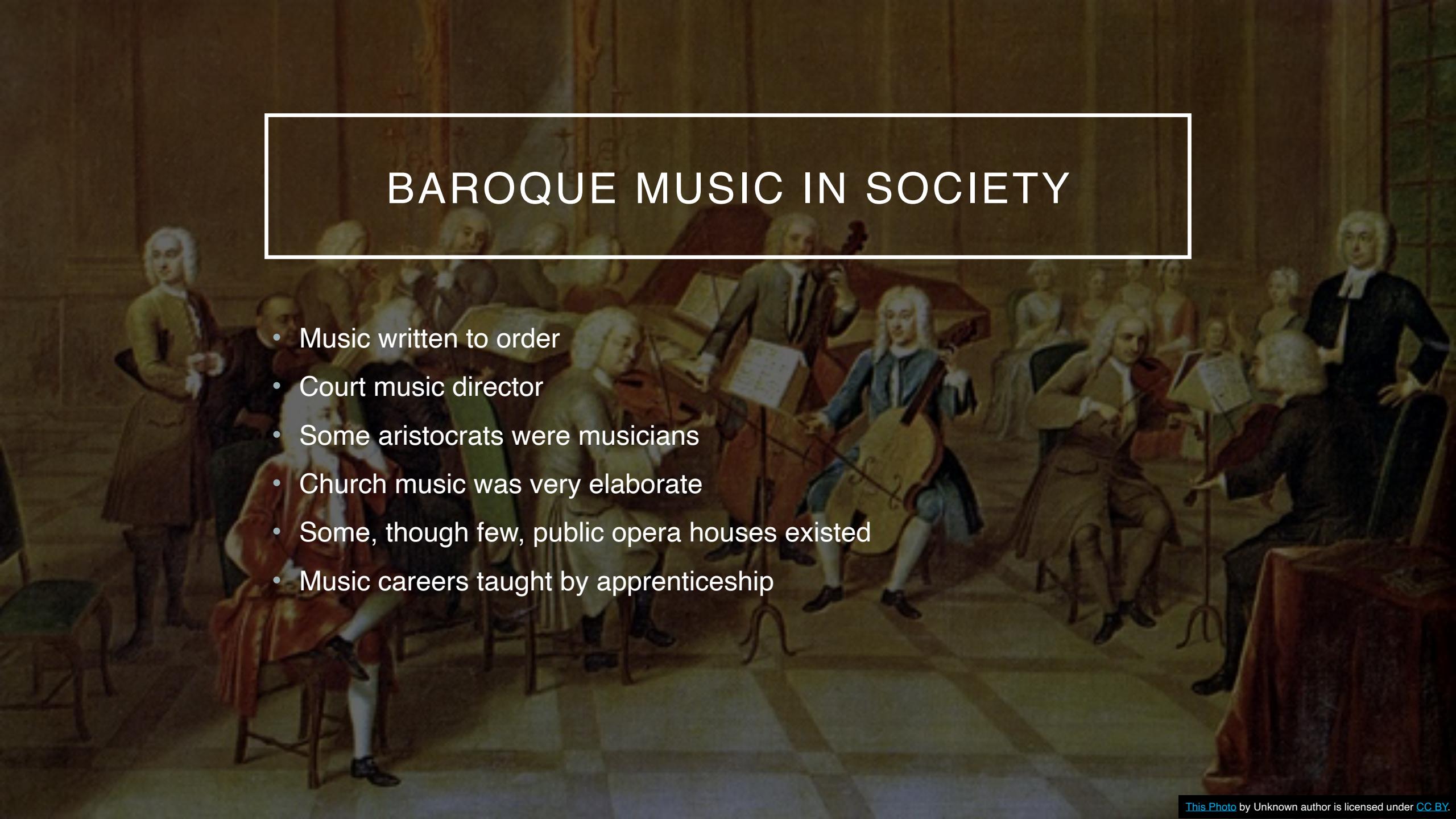
er. King of Kings,
ev . er. King of Kings,
ev . er, for ev - er and ev . er. Hal-le . lu . jah! Hal-le .
ev - er, for ev - er and ev . er. Hal-le . lu . jah! Hal-le .

The first two lines of lyrics are highlighted in red, and the last two lines are highlighted in blue.

homophonic

(different notes harmonize, but rhythmically same)

pause

A painting depicting a Baroque music ensemble. In the foreground, a man in a blue jacket and white breeches plays a large violoncello. Behind him, another man in a red jacket plays a violin. To the right, a man in a black robe sits at a harpsichord. In the background, several musicians are seated, playing violins and oboes. A woman in a yellow dress stands on the left, holding a small object. The scene is set in a room with wooden paneling.

BAROQUE MUSIC IN SOCIETY

- Music written to order
- Court music director
- Some aristocrats were musicians
- Church music was very elaborate
- Some, though few, public opera houses existed
- Music careers taught by apprenticeship

Orchestra

Based on violin family of instruments

Small by modern standards

Varying instrumentation

Form

Instrumental music frequently made up of movements

Unity of mood within individual movements

Movements often contrast with each other

Ternary & Binary common

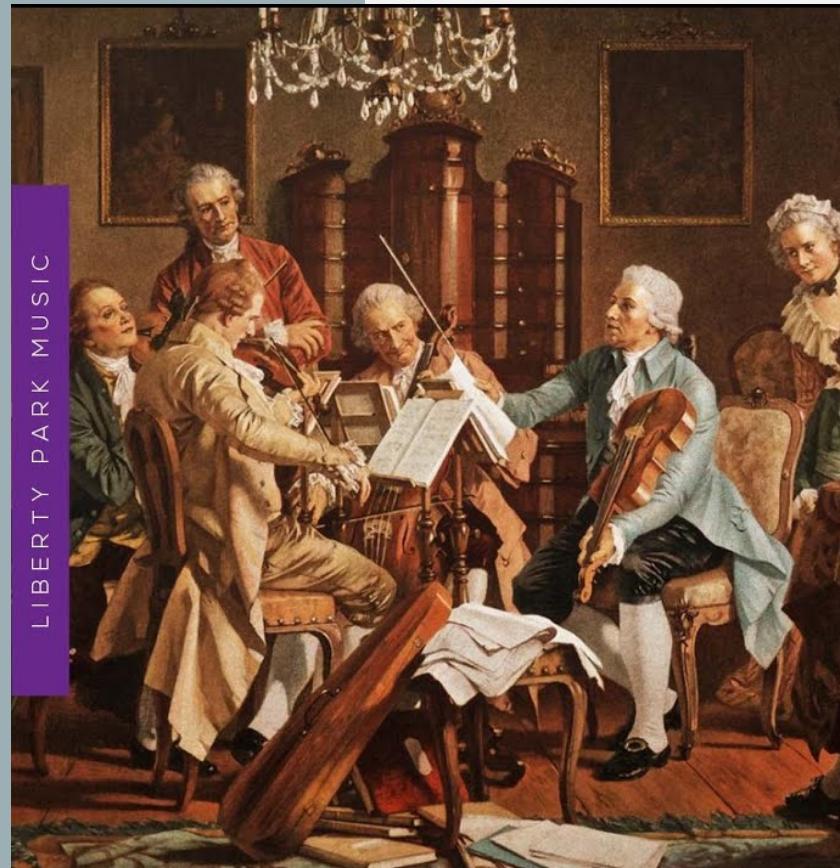
Concerto Grosso

For small groups of soloists and orchestra

- Multi-movement work

- Usually 3 movements – fast, slow, fast

BAROQUE MUSIC



The Baroque Period

Learn Music History
With West Troiano

BAROQUE SUITE

Important instrumental forms of the Baroque period are:

- the **CHAMBER SONATA** - written & designed to be played outside of the church, generally in a small parlor setting in a person's home. It usually had one to six or eight instruments - often string instruments - accompanied by a keyboard instrument.
- the **CHURCH SONATA** - similar in instrumentation to the chamber sonata, but was designed primarily for performance in the church. The church sonata had a more serious tone and did not use the popular dance rhythms of the chamber sonatas.
- the **FRENCH and ITALIAN OVERTURES** - used as overtures to operas and sacred choral works like the oratorio. The french overture generally began with a slow section and moved to a faster section, while the Italian overture consisted of three sections that were fast, slow, and fast again.
- the **BAROQUE SUITE** - as series of dance movements all in the same pitch center. Unlike the dance music of the Renaissance, most Baroque Suites were performed in concert settings rather than in social settings. However, those suites that included dancing used choreographed dances.



- | | |
|----------------------|--------------------------|
| 1. Prelude - 0:00 | 4. Sarabande - 9:47 |
| 2. Allermande - 2:45 | 5. Menuet I / II - 13:41 |
| 3. Courante - 7:09 | 6. Gigue - 17:38 |

Fugue No. 2 in 3 voices in C Minor

from "Das Wohltemperierte Klavier" Book I
BWV 847

Johann Sebastian Bach
(1685 - 1750)

Piano

1

4

7

10

13

FUGUE

- Cornerstone of baroque music
- Polyphonic composition based on one main theme
- Vocal or instrumental
- A fugue subject can be varied in four principal ways:
 - It can be turned upside down, a procedure known as *inversion*. If the subject moves *upward* by leap, the inversion will move *downward* the same distance; if the subject moves *downward* by step, the inversion will move *upward* by step. In inversion, each interval in the subject is reversed in direction.
 - The subject may be presented *retrograde*, that is, by beginning with the last note of the subject and proceeding backward to the first.
 - The subject may be presented in *augmentation*, in which the original time values are lengthened.
 - The subject may appear in *diminution*, with shortened time values.

Fugue No. 2 in 3 voices in C Minor

from "Das Wohltemperierte Klavier" Book I
BWV 847

Johann Sebastian Bach
(1685 - 1750)

FUGUE

A musical score for Fugue No. 2 in 3 voices in C Minor, composed by Johann Sebastian Bach. The score is for piano and consists of five staves of music. The first staff shows the treble and bass staves with a key signature of one flat. The second staff begins at measure 4, showing a different section of the fugue. The third staff begins at measure 7. The fourth staff begins at measure 10. The fifth staff begins at measure 13. The music features various note values and rests, typical of a fugue style.



WHAT IS A FUGUE?

ORGAN & HARPSICHORD

- Two keyboard instruments were especially important during the Baroque period: the organ and the harpsichord.
 - The organ had been around for some 1,500 years, but in the Baroque, it reached its highest development.
 - The organ in the Paris-Yates Chapel is a replica of a Baroque organ.. (Ole Miss) →
- The organ was a very versatile instrument. Its ability to change timbre easily, made it especially popular; and it could easily make the abrupt changes desired to produce terrace dynamics
- The harpsichord was frequently played in the Renaissance, but it became more important in the Baroque. The harpsichord had supplanted the lute as the favorite harmony instrument. The harpsichord could play the lute repertoire with ease. Sometimes when listening to harpsichord music it sounds a little like a guitar or maybe a lute.



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ORGAN & HARPSICHORD



BAROQUE OPERA

- Drama sung to orchestral accompaniment
- Text in opera is called libretto
 - Music is written by a composer; Libretto is written by a librettist
- Opera can be serious, comic, or both
 - Transfer - Is tragedy more noble, or more worthy of artistic effort than comedy?
- Two primary types of solo songs
 - Recitative: presents plot material
 - Aria: expresses emotion, usually a showcase vehicle for the singer
- Other types: duet, trio, quartet, quintet, et cetera
- Chorus: Groups of actors playing crowd parts



Remember Orpheus from our intro slides?

CHORALE

- Lutheran church service was social event of the week

- Lasted 4 hours with 1-hour sermon
- Music was major part of worship service
- Congregation participated in singing chorales
- Chorale: hymn tune with German text



ORATORIO VS. CANTATA

- Oratorio
 - Like opera
 - Large-scale work for chorus, soloists, and orchestra
 - Contains arias, recitatives, ensembles
 - Unlike opera
 - No acting, scenery, or costumes
 - Based upon biblical stories
 - Not intended for religious services
 - Commonly performed today in both churches and concert halls
- Cantata
 - Multi-movement church work for chorus, soloists, and orchestra
 - Vernacular religious text
 - Resembled opera in its use of choruses, recitatives, arias, and duets

OPERAS - secular - arias, recitatives, ensemble, orchestra, costumes, scenery, dance, & acting

ORATORIOS - sacred - arias, ensemble, orchestra, & narrator

CANTATA - secular or sacred - arias, recitatives, ensemble, orchestra, costumes, scenery, & narrator