The Baroque
The Baroque = 1600-1750
“Baroque” as a term from Art History
“Baroque” as a Period

Taken into Music History to cover the years 1600-1750
“Baroque” as Two Periods

1600-1680s (Seventeenth Century)
1680s-1750 (Eighteenth Century)
“BAROQUE”

Portuguese word

BAROCCO
“BAROQUE”
“BAROQUE”

“Abnormal, Bizarre, Exaggerated”

“In Bad Taste”

c. 1739 Charles de Brosse
The Renaissance Style

Michelangelo, *David* (1501-04)
The Baroque Style

Gian Lorenzo Bernini, *David*
1623-24
The Baroque Style

FIGURA SERPENTINATATA
[serpentine figure]
The Baroque Style
Bernini (1598-1680), *Pluto and Persephone* (1621)
Bernini, *Pluto and Persephone*
Bernini, *Apollo and Daphne* (1622-25)
Bernini, *Apollo and Daphne* (1622-25)
Bernini, *Ludovica Albertoni* (1671-74)
Bernini, *Ecstasy of St. Teresa* (1671-74)
Bernini, *Ecstasy of St. Teresa* (1671-74)
“BAROQUE”

The Affections = Emotions
Charles Le Brun, *The Affections*
Charles Le Brun, *The Affections*
Charles Le Brun, *The Affections*

*L’amour simple* [love]
Charles Le Brun, *The Affections*
Charles Le Brun, *The Affections*

*La Colère [anger]*
Charles Le Brun, *The Affections*
Charles Le Brun, *The Affections*

Le risée [scorn]
Charles Le Brun, *The Affections*
Charles Le Brun, *The Affections*

*Le crainte* [fear]
Charles Le Brun, *The Affections*
Charles Le Brun, *The Affections*

*La tristesse* [sadness]
Charles Le Brun, *The Affections*
Charles Le Brun, *The Affections*

*L’étonnement* [surprise]
The Affections in Baroque Music

1600-c.1650
Contrasting Emotions

c.1650-1750
Single Emotion
“BAROQUE”

DRAMA

William Shakespeare, Ben Jonson

Pierre Corneille, Jean Racine
Jean-Baptiste Molière

Pedro Calderón, Lope de la Vega
Andrea Pozzo, Jesuit Church, Vienna (1703)
trompe l’oeil
[fool the eye]

Spectacular illusion created through perspective, using the technique of quardatura (quartering perspective), especially when seen from sotto in sù (below)
Bernini, *Baldachino* (1623-33), St. Peter’s
Bernini, St. Peter’s Square, 1656-67)
Massive trompe-l’œil spaces whose dimensions, shapes, and perspectives are exaggerated to give the illusion of even greater space.
MUSIC
Two Practices...
Prima Prattica

“Harmony is the Mistress of the Text”

Seconda Prattica

“The Text is the Mistress of the Harmony”
“Prima le parole, poi la musica.”

Claudio Monteverdi
Style Classifications

Stylus Ecclesiasticus
Stylus Cubicularis
Stylus Scenica/Theatralis
Style Classifications

Church Style
Chamber Style
Theatre Style
Idiomatic Composition

Genres & idioms for the voice

Genres & idioms for instruments
Idiomatic Composition

Genres & idioms for the voice
Idiomatic Composition

Genres & idioms for the voice

Aria, Recitative, Opera, Cantata, Oratorio
Idiomatic Composition

Genres & idioms for instruments
Idiomatic Composition

Genres & idioms for instruments

Sonata, Sinfonia, Concerto, Fugue, Toccata, Variations, Dance Music
Mixed Compositions

Works featuring both Voices & Instruments
Mixed Compositions

Concertato
[to reach an agreement]
Style Characteristics

Treble-Bass Polarity
Style Characteristics

Treble-Bass Polarity

Basso Continuo
[continuous bass]
Style Characteristics

Dissonance
Style Characteristics

Dissonance

Second Practice

Chord / Non-Chord tones
Style Characteristics

Chromaticism
Style Characteristics

Chromaticism

The Affections
Drama / Theatre
Style Characteristics

Rhythm
Style Characteristics

Rhythm

Metrical & Flexible
Style Characteristics

Rhythm

Metrical (Barlines / Dance) & Flexible (Improvis / Speechsong)
Style Characteristics

Idiomatic Styles
Style Characteristics

Idiomatic Styles

Improvement of Instruments
Search for different timbres
Virtuosity
Style Characteristics

Performing
Style Characteristics

Performing = Co-Composing

Realization/Improvisation
Ornamentation/Alteration
Virtuosity
Style Characteristics

Modality to Tonality
Style Characteristics

Modality c. 1500 to Tonality c. 1680

12 Modes of Modality
2 Modes of Tonality
Style Characteristics

Modality to Tonality

Treble-Bass Polarity

Chordal Realization

Teleology of Tonal Functions
Sonata 2  

alla Violino solo senza Basso  

J. S. Bach