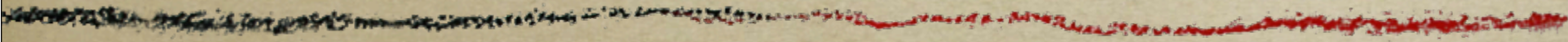


The Baroque



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”

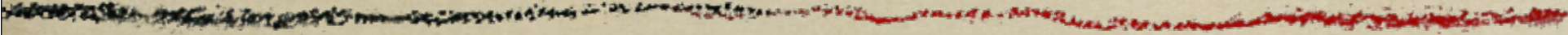
Portugese word

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 SERPENTINATA

[serpentine figure]

The Baroque Style





Bernini (1598-1680), *Pluto and Persephone* (1621)



Bernini, *Pluto and Persephone*



Bernini, *Apollo and Daphne* (1622-25)

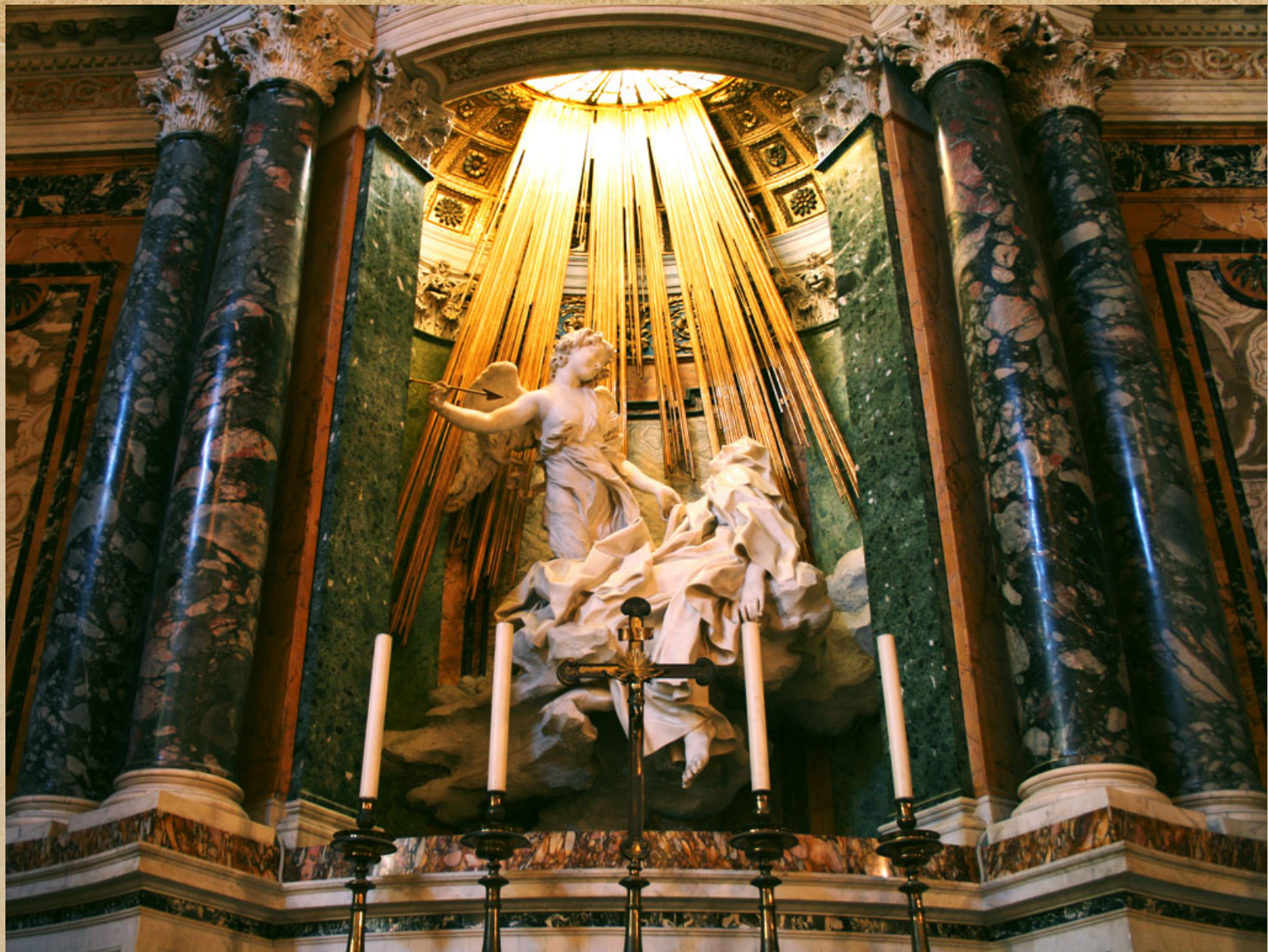


Bernini, *Apollo and Daphne*
(1622-25)



Bernini, *Ludovica Albertoni* (1671-74)





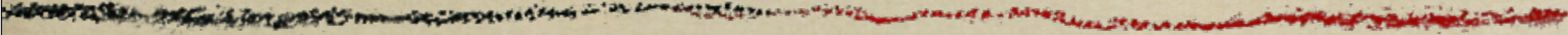
Bernini, *Ecstasy of St. Teresa* (1671-74)



Bernini, *Ecstasy of St. Teresa* (1671-74)



“BAROQUE”

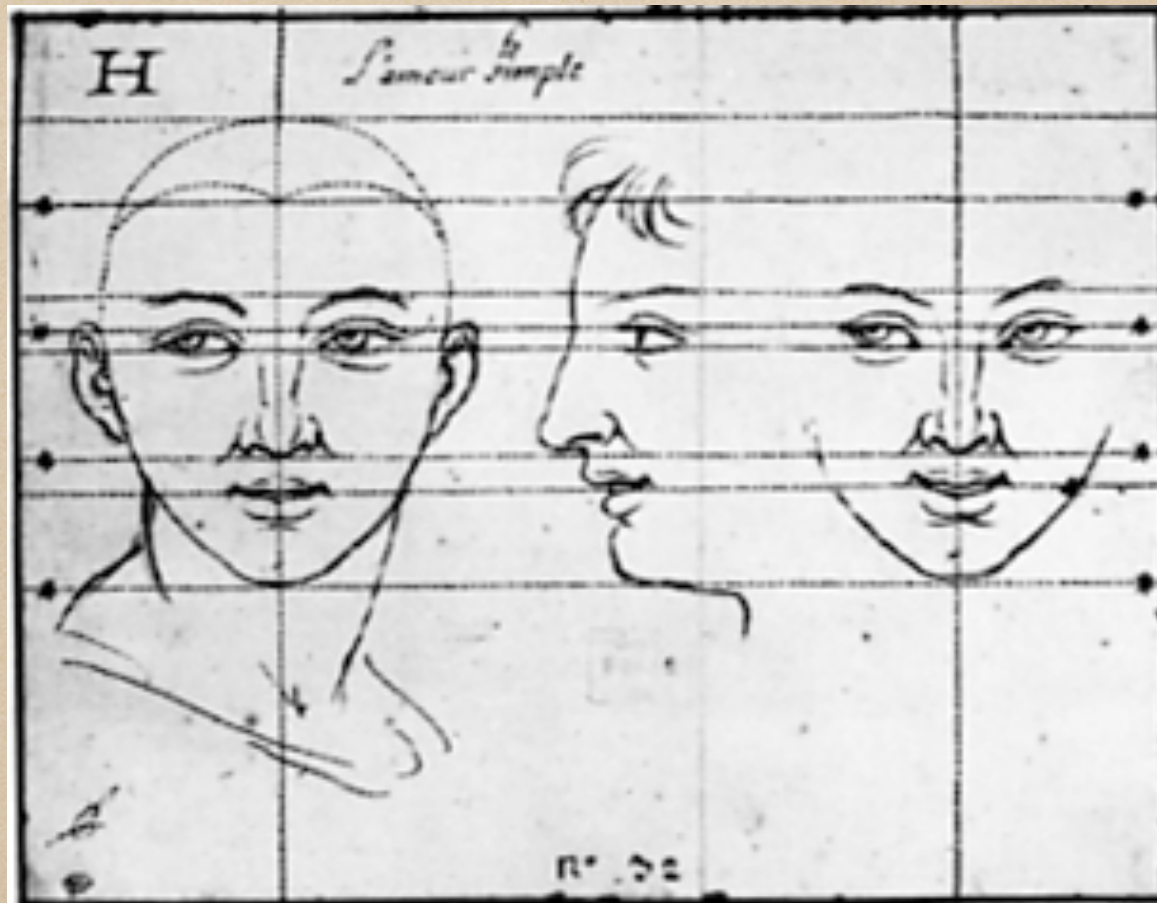


The Affections = Emotions

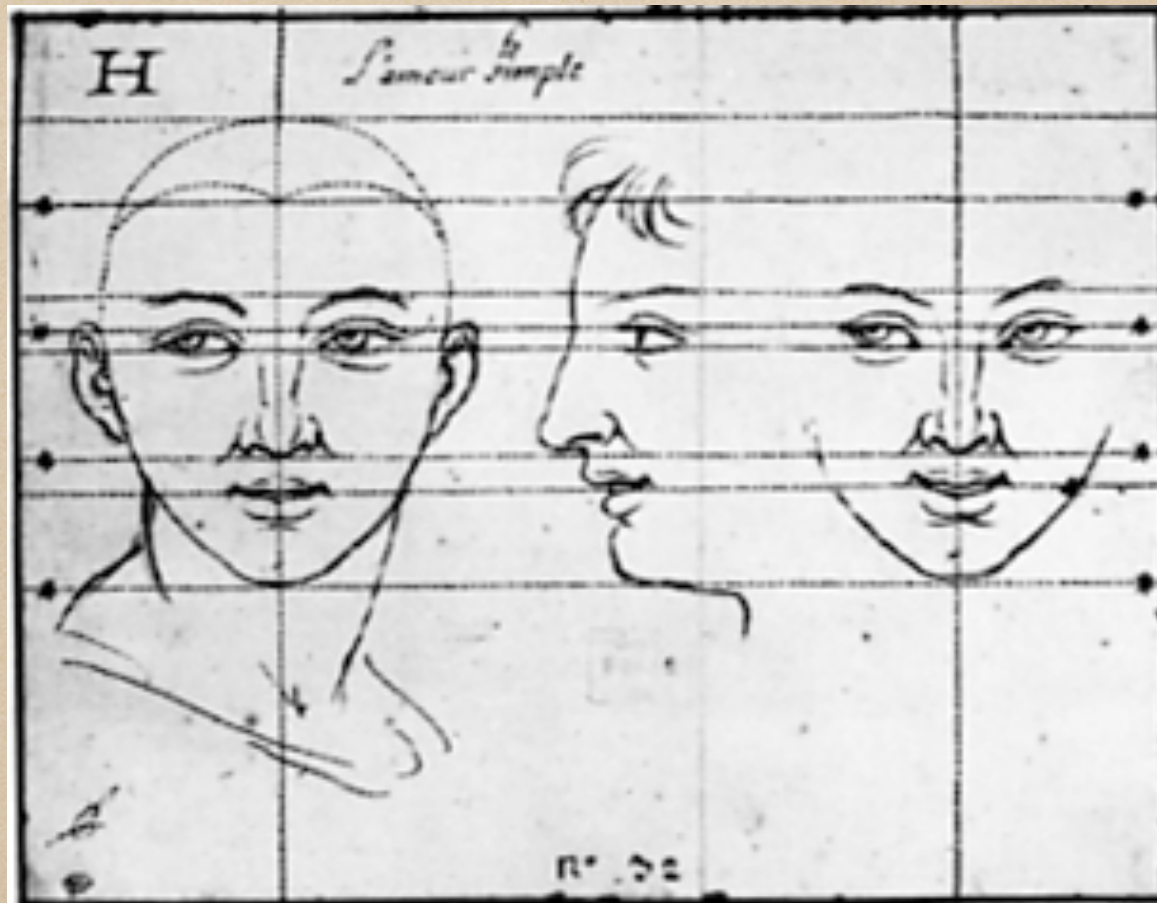
Charles Le Brun, *The Affections*



Charles Le Brun, *The Affections*

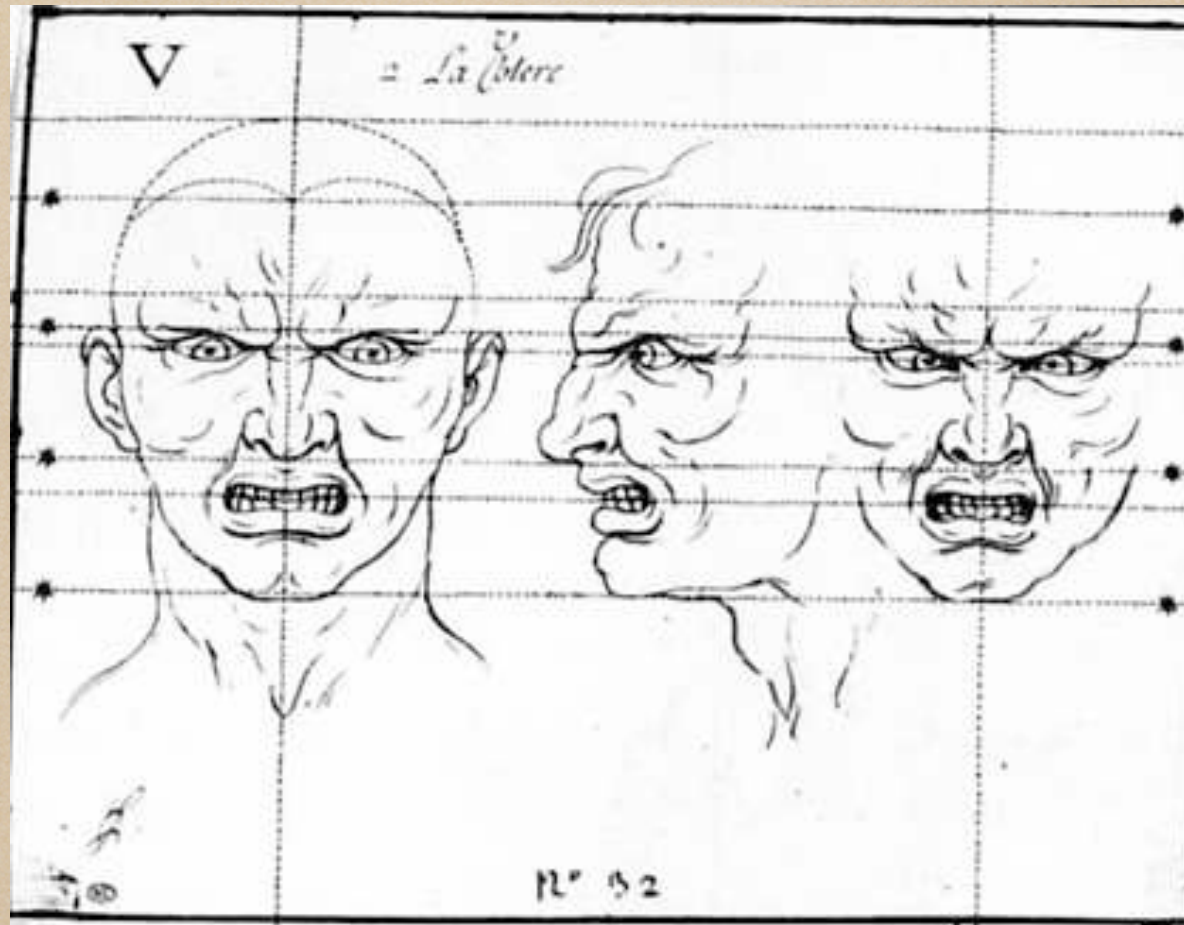


Charles Le Brun, *The Affections*

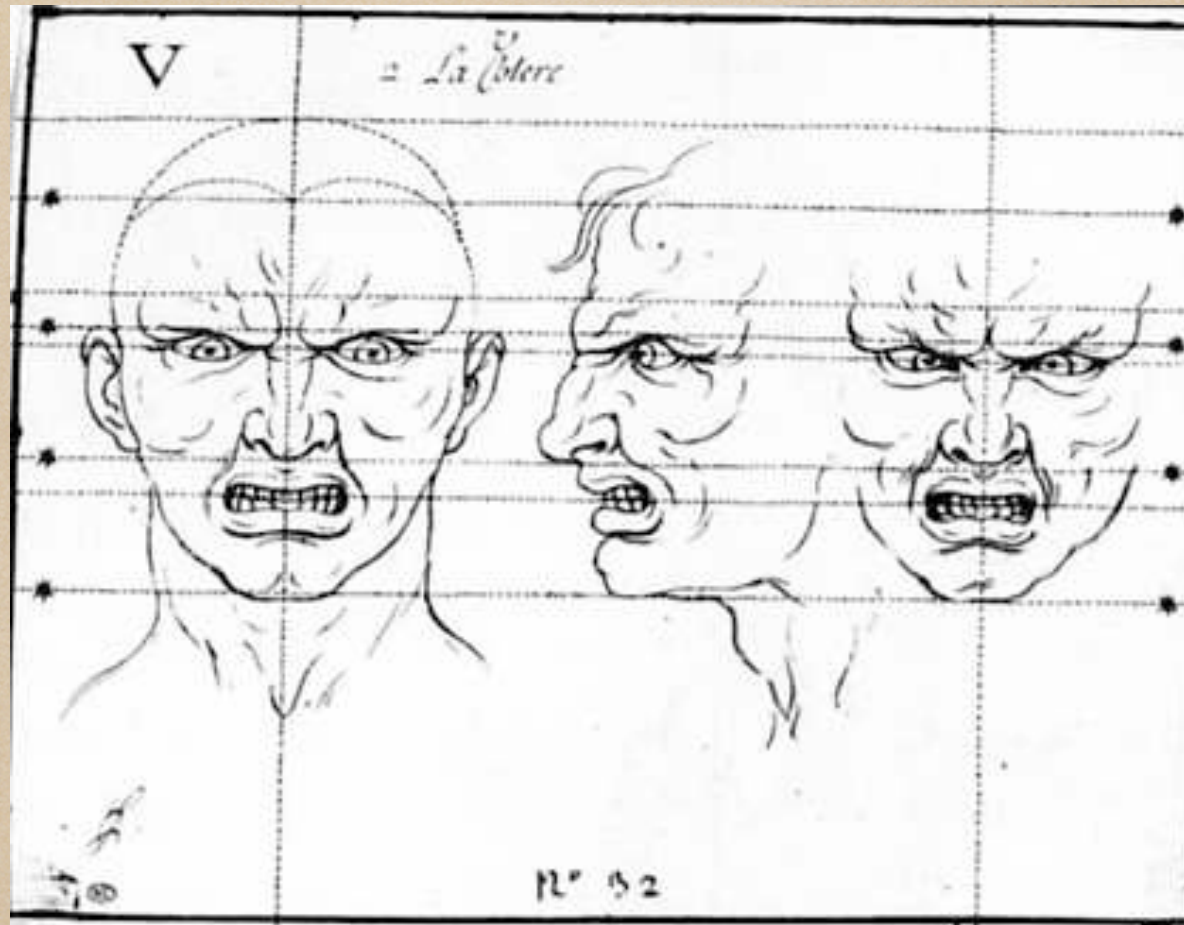


L'amour simple [love]

Charles Le Brun, *The Affections*

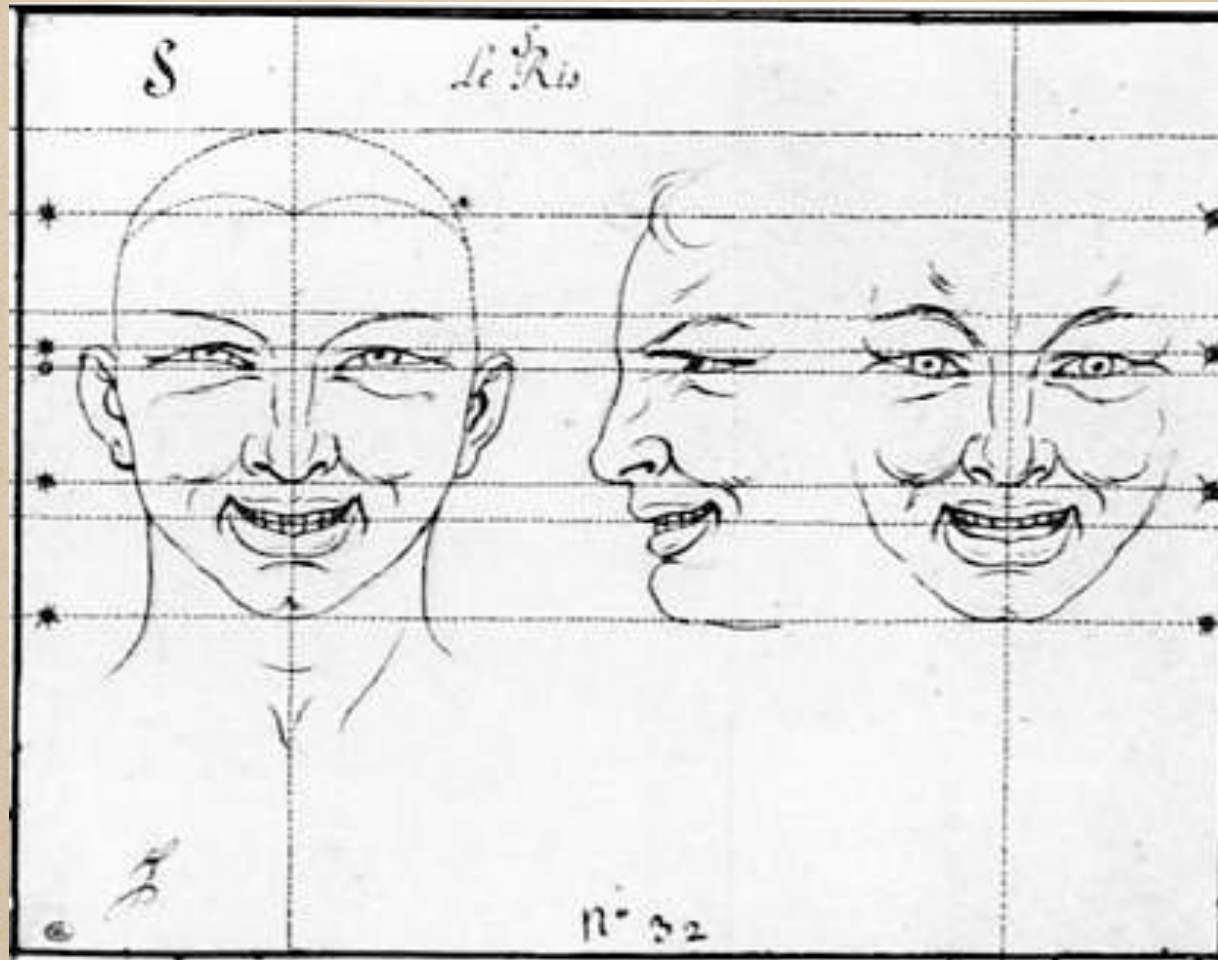


Charles Le Brun, *The Affections*

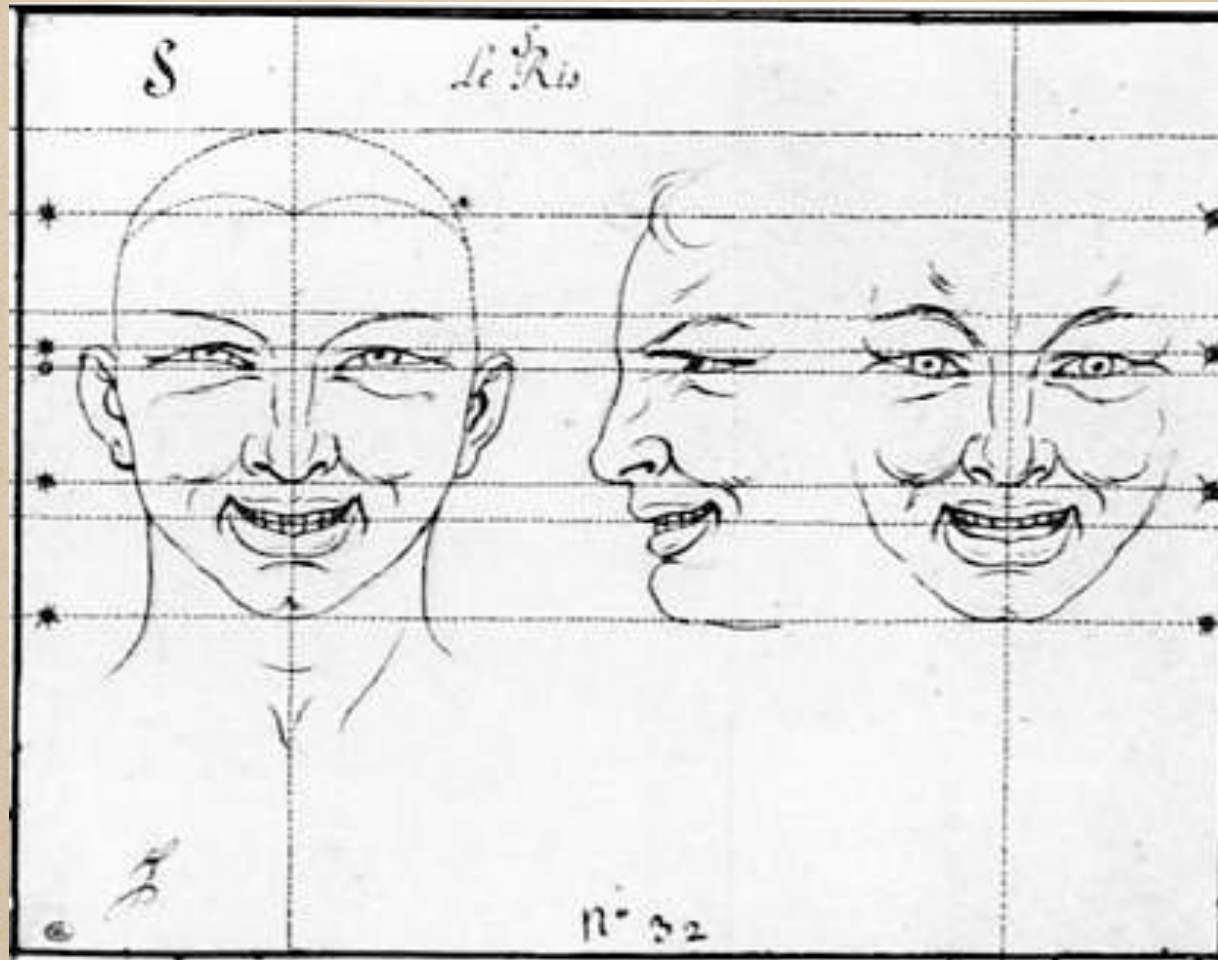


La Colère [anger]

Charles Le Brun, *The Affections*

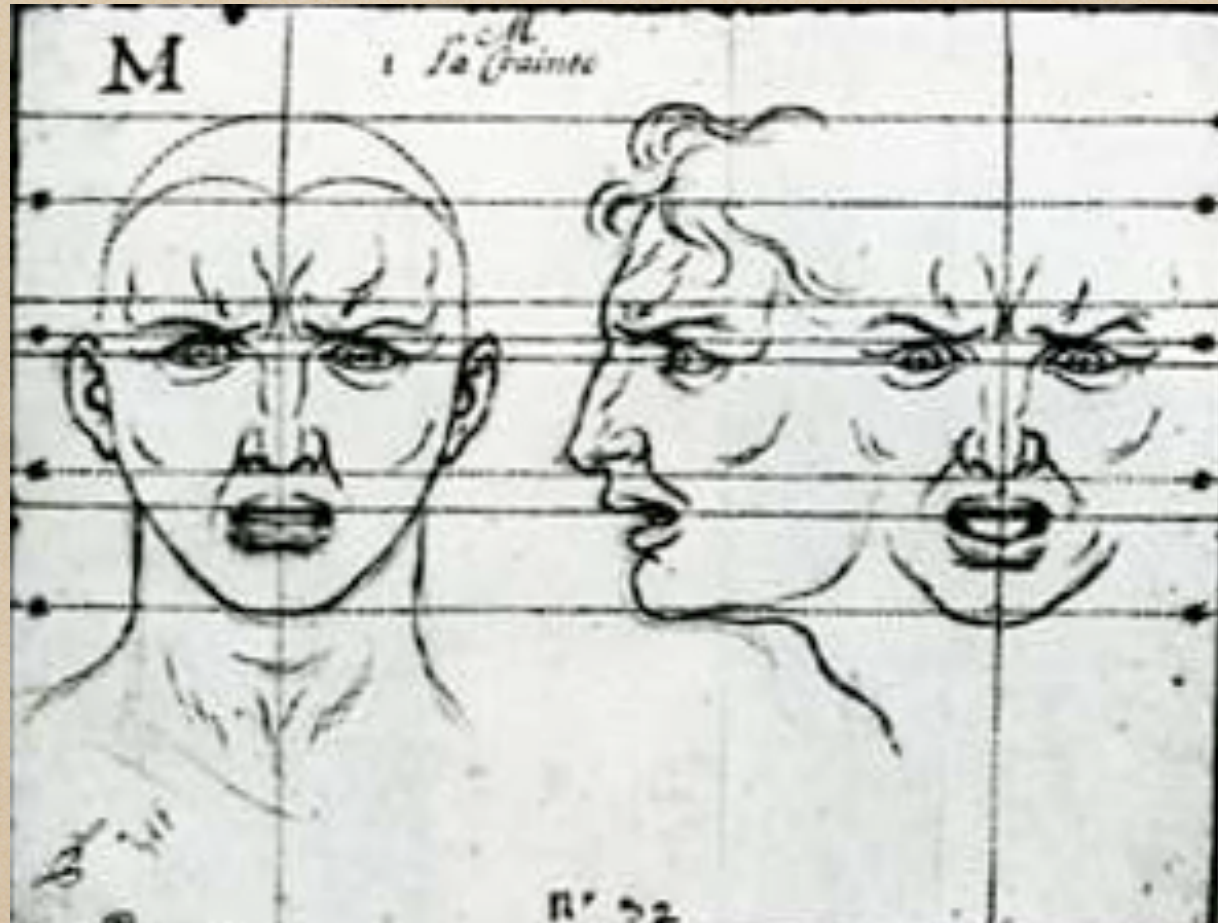


Charles Le Brun, *The Affections*

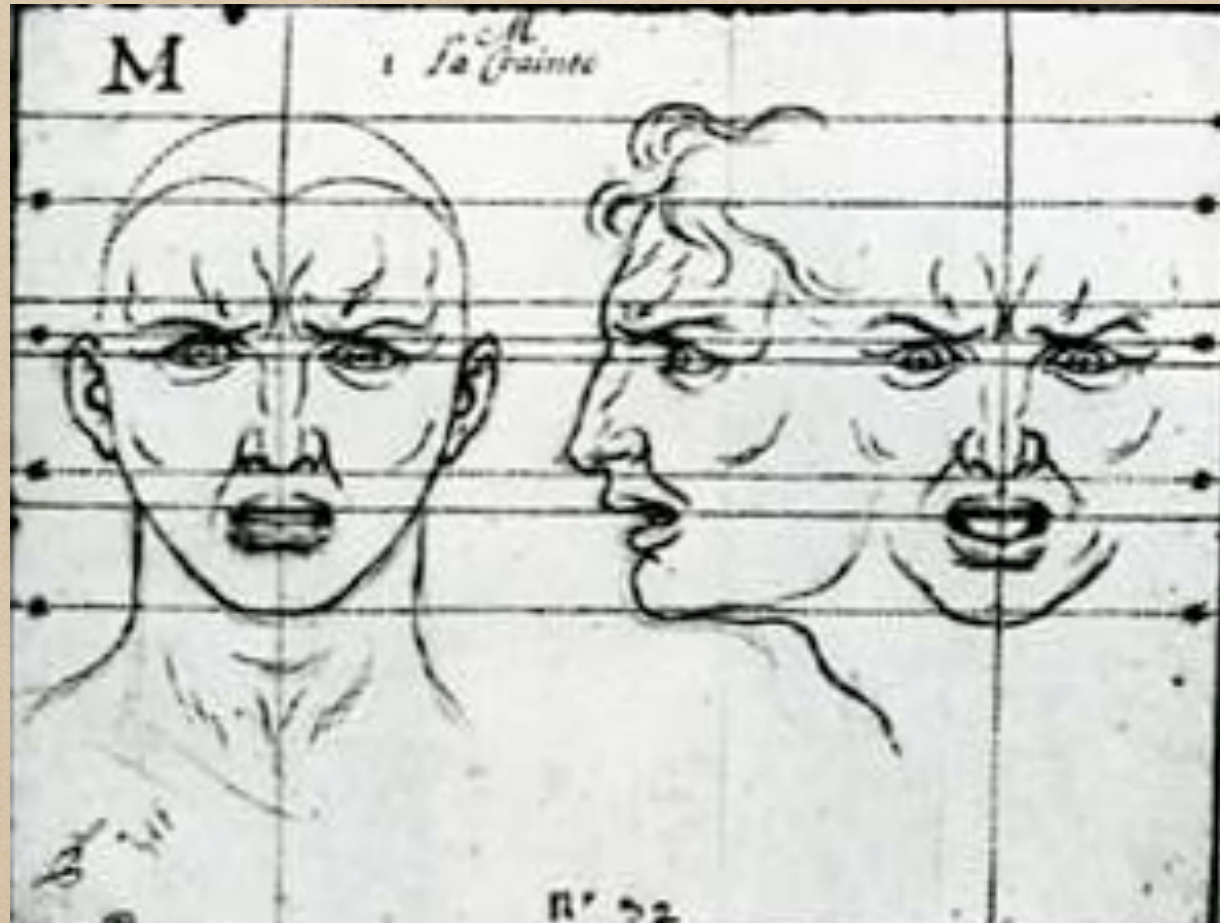


Le risée [scorn]

Charles Le Brun, *The Affections*

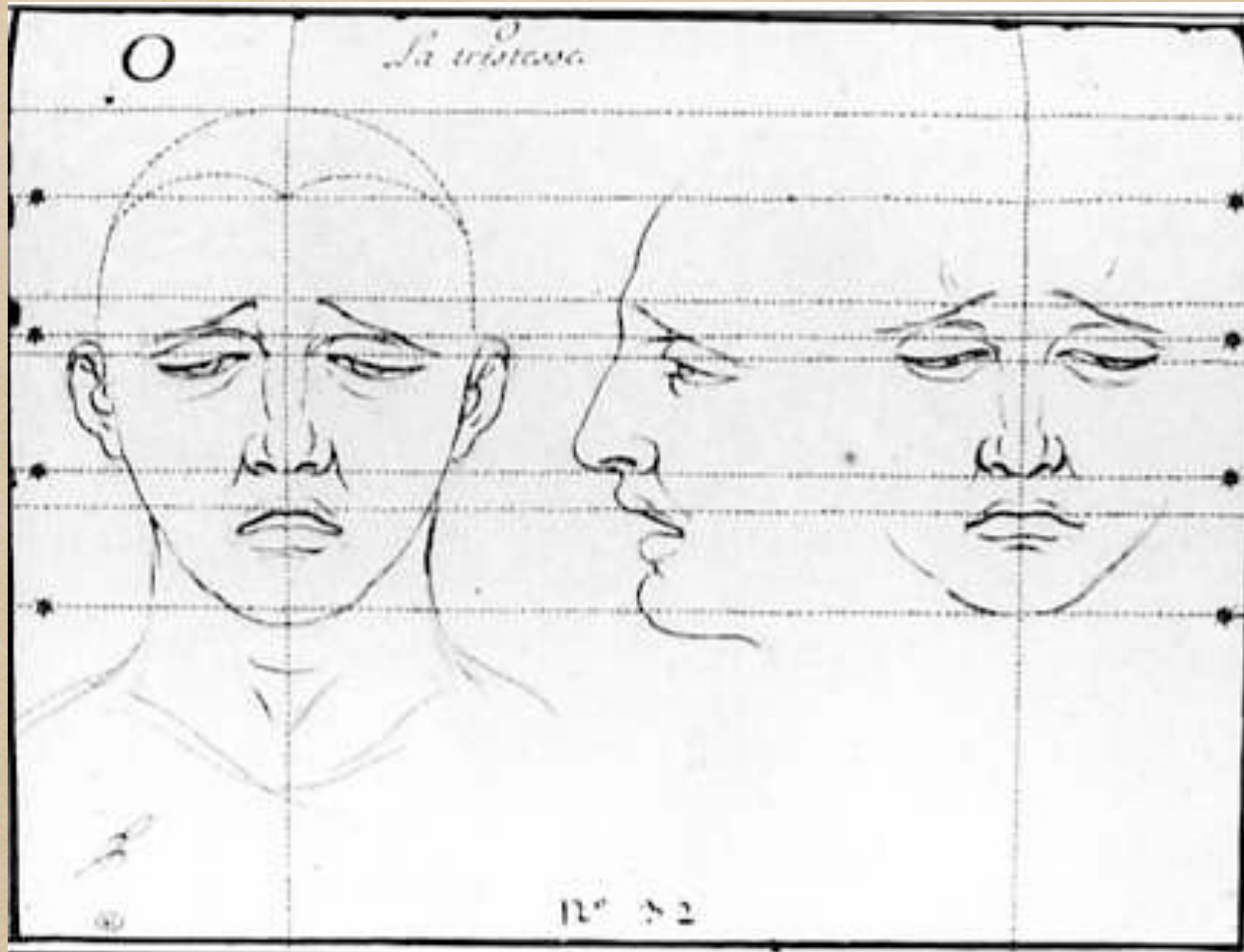


Charles Le Brun, *The Affections*

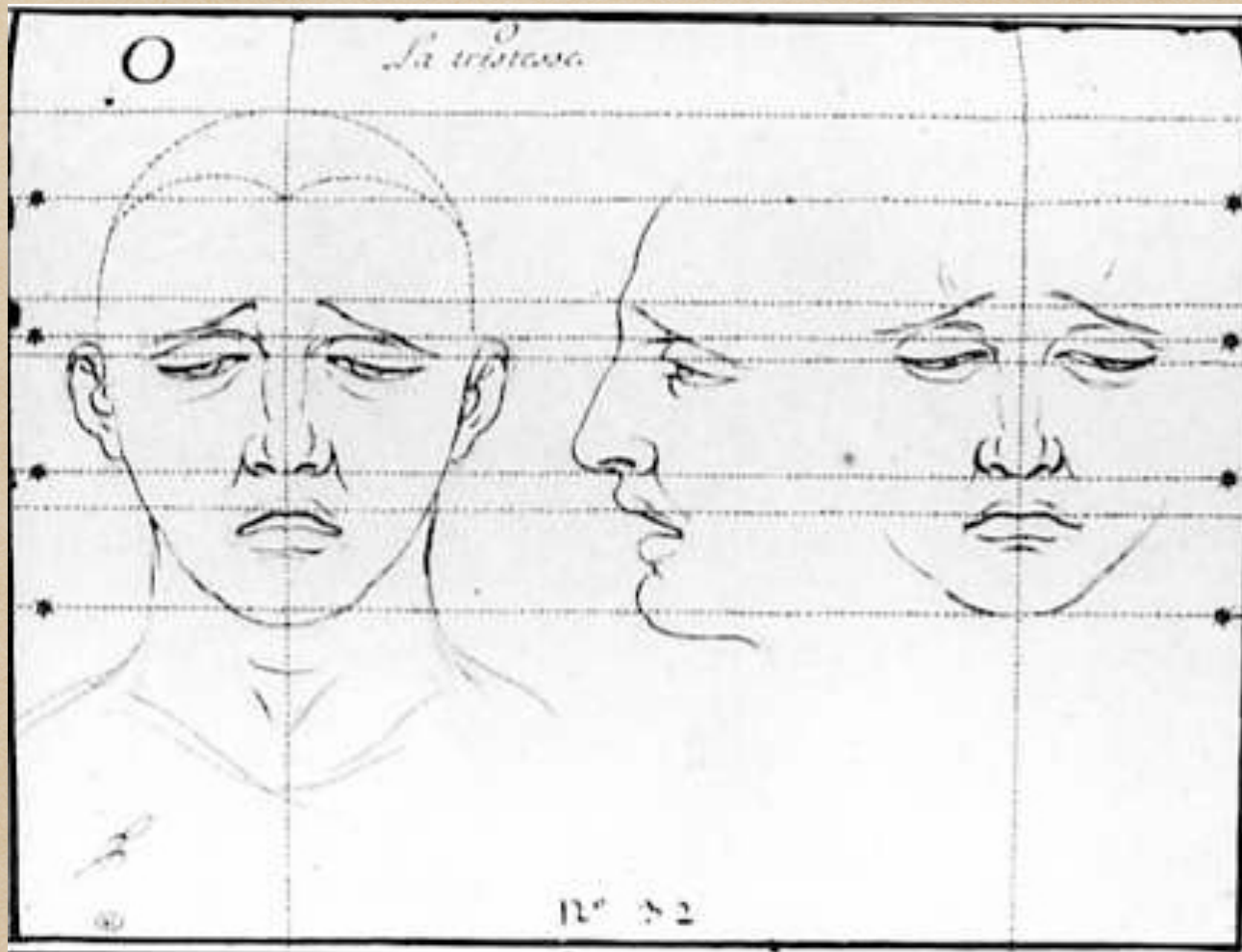


Le crainte [fear]

Charles Le Brun, *The Affections*

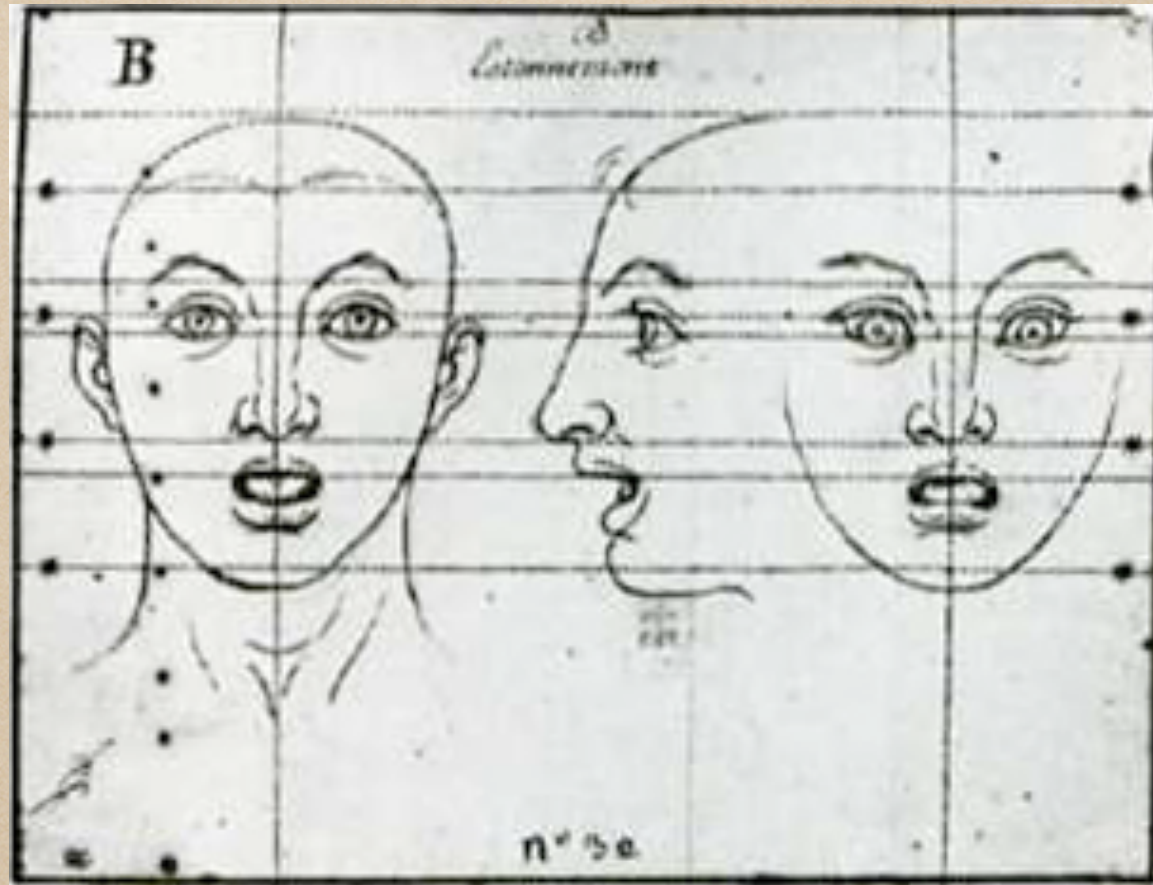


Charles Le Brun, *The Affections*

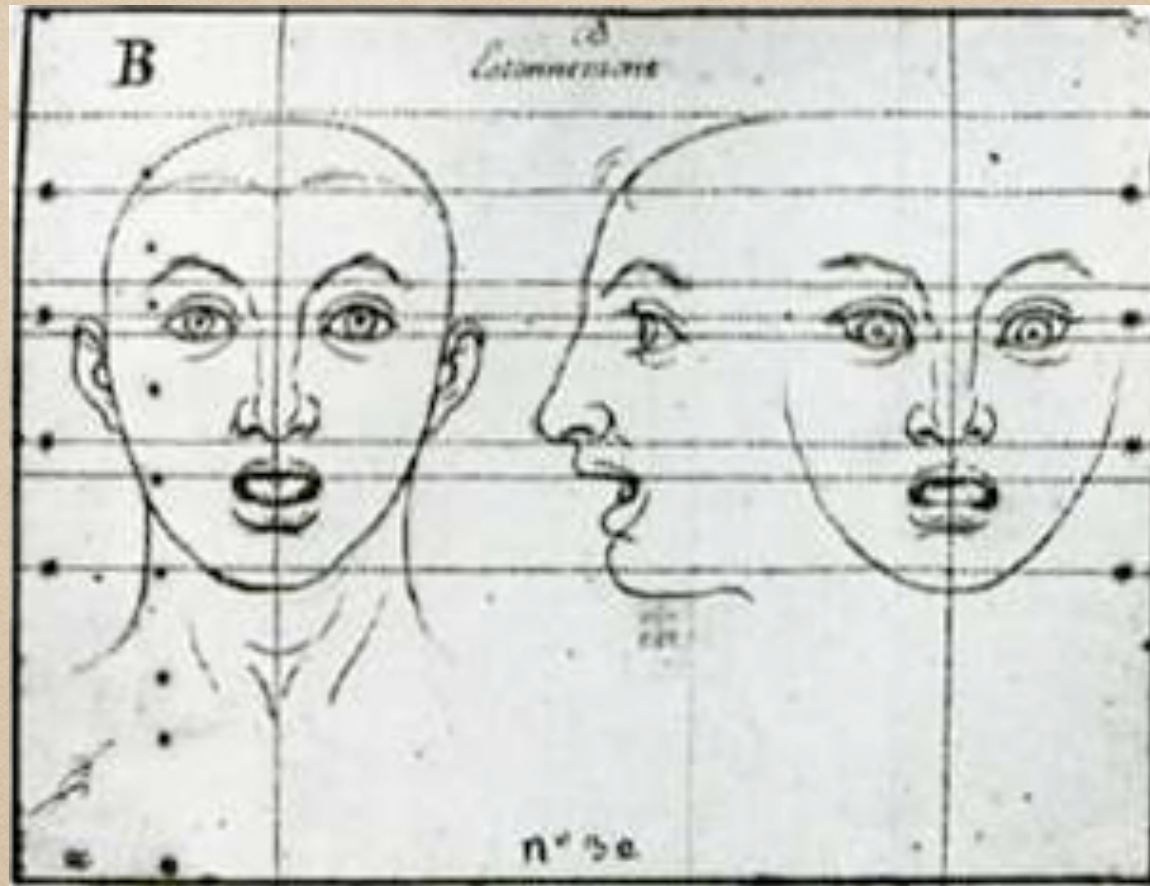


La tristesse [sadness]

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'oeil 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 (Improv / 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 *G* *ma* a Violino Solo senza Basso di
J. S. Bach

Adagio.

This image shows a page of handwritten musical notation for a violin sonata. The score is written on ten staves. The first staff begins with the tempo marking "Adagio." and a treble clef. The music is in G major, indicated by one sharp (F#). The notation is dense and expressive, featuring many slurs, ties, and dynamic markings. The paper is aged and yellowed, with some staining and wear, particularly along the right edge. The handwriting is in a cursive style typical of the 18th century.