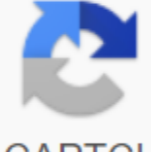


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Baroque music characteristics pdf

The Baroque period (1600 - 1750) The art and architecture of the Baroque period reflect the often whimsical style characterized by decorative decorations. Especially noted in churches, palaces and other buildings of that time the abundance of worldly splendor, evident in grandiose structures and intricate decorations. The music of that time reflects the decorative and applied art in the use of ornament for embroidery melodies. The thick and complex polyphonic texture prevails in many composer's works. The sense of drama and urgency is incorporated into vocal forms such as cantata, mass, opera, oratorio and passion, and in instrumental forms such as concerto, concerto, prelude, fugue, sonata and suite. Bright rhythms and expressive dissonances increase tension in many Baroque works. Much of the Baroque music, written for harpsichord and claviccord, was written in suites, incorporating individual dance pieces, changing pace and meter, but maintaining a key unity in everything. Luxury (Italian: Partita, Sonata da Camera; German: Suite, Partita, Overture; French: Order, Luxury; English: Lessons) consists of dances such as allemanda, courante, sarabande, gigue and others such as gavotte, musette, bouree, minuet and pavane. Each dance movement is usually written in two sections called binary form, and is usually performed with each repetition of the section. Other forms of keyboard music of the Baroque period are theme and variation, passacaglia, chaconne, invention, prelude, fugue, choral prelude, ricercare, fantasy, toccata and concert. Two of the most famous Baroque composers are Johann Sebastian Bach and George Frederick Handel, both Germans. Other German Baroque composers include Buxtehude, Pachelbel and Telemann. English Baroque composers include Byrd and Purcell. Italian Baroque composers include Monteverdi, Corelli, Vivaldi and Scarlatti. Famous French Baroque composers were Lully, Couperin and Ramo. Some common characteristics of baroque music: MELODY: one melodic idea. RHYTHM: Continuous rhythmic drive. TEXTURE: Balance of homophonic (melodies with chord harmony) and polyphonic textures. TIMBRE: Orchestral - strings, winds and harpsichord with very little percussion. DYNAMICS: Sharp shifts from loud to soft - achieved by adding or subtracting tools. A common characteristic of baroque music is that a single piece of music tends to project a single mood or expression of feeling. Email us with your favorite Baroque flute Fancy. info@mostlywind.co.uk Thank you for calling. Please come back and visit us soon. For free templates. Baroque is a term used to refer to the ideology and cultural season born in Rome and with original events throughout We can find the characteristics of the Baroque era in philosophy, art and music, in between the seventeenth and mid-eighteenth centuries. In music, this schematization is especially difficult, let's try to understand why. It is unlikely that a single and unified style and unified philosophy can cover a period of more than 150 years, because there are many aspects of the baroque and musical style of this time, at the same time for geographical, political and economic factors. One of the main philosophical currents of the Baroque era stems from the Renaissance's interest in Greek and Roman culture. These ancient peoples were convinced that music can be a powerful means of communication, capable of causing any emotions in the listener. As a result of this thought, composers of the 16th and 17th centuries wrote their music with the belief that they would have the same effects if they had correctly imitated the ancient style. Here's how the French humanist Artus Thomas describes the late 16th-century performance: I often heard him say about Sieur Claudine Le Jeune (who, unwilling to be insignificant to anyone, far surpassed the musicians of centuries past in his understanding of these issues) that he sang the air (which he composed piece by piece)... and that when this air was rehearsed at a private concert, it made the gentleman put his hand in his hands and start swearing out loud, so it seemed impossible to prevent him from attacking someone: after which Claudine began to sing another air... which rendered the gentleman as calm as ever. This has been confirmed to me since there are several that have been there. Such is the power and power of melody, rhythm and harmony over the mind. (Music in the Western World, Piero Weiss, Richard Taruskin, 139) One cannot ignore that the ability to write and distribute music depends on the living conditions of the musician himself. In our day, artists are free to compose in accordance with the dictates of their personal vision of art. Baroque musicians were motivated by the fact that they were hired by some institution or some powerful (noble or religious), and the music was ordered and paid for by them. The production of the composers was closely related to the needs of the customer. The amount of material written by J.S. Bach stems not only from artistic inspiration, but also from the liturgical needs of the Church of Leipzig, which hired him. The characteristics of Baroque music New interest in the dramatic and rhetorical possibilities of music gave rise to many new sound ideals in the Baroque era. How can you impress the audience, watch it or make it fun, if not with strong contrasts? So loud sounds are used in confrontation with weaker, instruments with a very different sound are often used for contrast, virtuoso passages alternate with more melodic passages, solo and tutti (as in the Grosso Concerto). In the compositions of this period, everything takes on an important role and all contributes to emphasizing emotions and surprise. Composers are also beginning to be more precise in finding out which instrument a particular part should perform, no longer like in the Renaissance, when it was the legitimate practice of sonar con ogni sorta d'istrumento (playing with all kinds of instruments). Brilliant instruments such as violin, trumpet and triumph of oboe. Monodi and Basso Continuo (Cyphered bass or Thorough Bass) The most innovative feature of baroque music was the use of monodi with accompaniment and Cyphered Bass. The polyphony and counterpoint Before the Baroque period, the piece consisted mainly of one or more overlapping melodies, sometimes with improvised accompaniment. In an attempt to imitate ancient music (Greek or Roman), composers omit the use of complex polyphonic tricks and focus mainly on one monodia with a simple accompaniment. If music is a form of rhetoric, what can replace a great speaker better than a solo singer? The history of the Counterpoint, which coincides with the history of polyphony, begins with the first complex forms of Ars antiqua and Ars nova, then continues with the creations of the Franco-Flemish school, in which the diversity and complexity of the methods of Counterpoint reached its peak and formed the basis of the polyphonic language of the Renaissance. Counterpoint was the art of intentioning several monodian parts of punctus contra punctum, creating the effects of tension and relaxation of music, but in favor of playing between different independent voices. In the Baroque era, the progressive assertion of harmonic sensibility, the emergence of Basso Continuo and the accompanying monodi (recitar cantando) did not imply the decadence of the Counterpoint, which experienced a new arrangement in relation to tonality and harmony: the work of J.S. Bach is the pinnacle of a very rich counterpoint, inserted into a harmonious plane. Basso continuo Practice Basso Continuo is a method of musical notation in which the melody and bass line are written and the harmonic filling is shown abbreviated with numbers, so the name Basso Cifrato (Ciphered Bass). Basso Continuo, also translated into Thorough Bass, remained standard practice until the end of the Baroque music period, so this period is also known as the Age of Careful Bass. Musical forms in the Baroque Period were widespread various musical forms with different characteristics: Toccata, together with Fantasy, was a musical genre, cultivated mainly in Venice. The term comes from the Italian word Toccare (play) on an instrument, while fantasy is a translation of Fantasia. are purely instrumental compositions, the typical elements of which were virtuoso passages and ornamental figures. The main difference between these musical forms is given prevalence, in Toccata, more fluid musical language and generally in slow motion and in meditative nature. The most important exhibitors are Merulo, Gabrieli and Gavazzoni, and then Frescobaldi. The word Ricercare refers to a free-style composition that develops a counterpoint in imitation, which means that the musical phrase is repeated using different notes by another voice. As stated in his name, the author explores the timbre and technical capabilities of the instrument in search of new counterpoint capabilities. Ricercare is not only an instrumental form, but also a vocal form in which there are imitative and canonical forms. Again we find the name of Cavazzoni and Gabrieli as the great composers of the Ricercare melodrama theatrical show in which the actors tell a story through acting and singing. By the end of the 16th century, a group of intellectuals called Camerata Fiorentina or Camerata de Bardi had been formed, which established the rules of the relationship between music and acting, between speech and singing. This is how the recitar cantando style was born. Music, poetry, costumes and set design combine into one big artistic event. The most representative authors were Monteverdi, Hendel, Pergolesi. In such musical forms, singers narrate events inspired by religious themes, accompanied by a harpsichord or organ and orchestra. Unlike Melodramma, there are no sets and singers can neither wear costumes nor act. Oratory art is represented in a special building, often attached to the churches from which it takes its name. Again among the authors we find Haendel, but of course it is I.S. Bach, who brought this musical form to its peak. Concerto Grosso is a composition for an orchestra characterized by alternating between a small group of soloists (solo or concertino) and a full orchestra (tutti or concerto grosso). This division of roles creates soft and loud sound effects with the intention of surprising and improving emotions. The author of best practices is A. Corelli. The solo concert was born with the development of virtuosity and the rise of instrumental technique. Here the main character is a solo instrument, often a violin that communicates with the entire orchestra in a style called Concertato. Therefore, the solo part is written specifically for this instrument in order to expand its technical, timbre and sound capabilities. The musician who has made a great contribution to its distribution is undoubtedly A. Vivaldi. Suite musical form was born in France and is a group of instrumental pieces that come from dance movements, but which are no longer designed to dances, both in the Middle Ages and the Renaissance. Fast songs always alternate with slower ones. They often have an introductory piece with an improvisational character, Prelude, and then music that takes the title from the dances: Allemande, Sarabande, Pavane, Sicilienne are slow and Courante, Gigue, Burre, Gavotte, Minuet songs faster. The suite is written and performed by one instrument or orchestra. We remember among the authors J.Ph. Ramo, F. Couperin. This instrumental work takes its name from the fact that it was written for the game (in ancient Italian sonare), distinguishing it, thus, from music for singing. Comprised of three or four movements, it is dedicated to one solo instrument, accompanied by Basso Continuo, or two instruments, Trisonata, always accompanied by Basso Continuo. With the discovery, in the second half of the twentieth century, baroque and Renaissance music, an attempt was made to understand how this music might sound. Unfortunately, the old educational and music-making texts are not so accurate in the description of instrumental techniques, and the musical notation was quite a summary, leaving the translator the freedom to play according to his tastes, the real event and the audience, which was dedicated to the performance. Ancient instruments came to us in numerous examples, so it was possible to reproduce them, thus trying to recreate the original sounds. There is a problem with the field of notes that have changed over time. In 1939, the setting of the reference note A at 440 Hz (diapason) was installed everywhere, replacing the lower tone adopted in 1859 at 435 Hz. There used to be no standard. The field has changed significantly over time and depending on the locations, but also according to the tools used. For example, in stringed instruments, the practice is to adjust to improve the sound and timbre of the instrument itself. Written music probably played lower than modern intonation. That's why today's instrument makers, copying old ones, take the intonation of 415 Hz for late baroque music, 392 Hz intonation for French music, 440 Hz for Italian music and 430 Hz for classical repertoire. The instrumental timbre of baroque music was also given a variety of instruments used at the time, and many are now known while others have almost disappeared. The main keyboard instruments were Harpsichord and Organ, used both as solo instruments and performing Basso Continuo along with other instruments such as lute, cello and Viola da Gamba (all together took the name Continuo to specify one musical function for all these instruments). The great development was the solo Violin, but there was no shortage of valid virtuosos and compositions for Goboy, (Traversier), Recorder (Flauto dritto) and Viola da Gamba. The performance of praxis During the Baroque performance praxis were very personal, as mentioned. The indications on the sheets, if any, are very limited in terms of the type of articulation, ornament and dynamics for use piece by piece. Some treatises provide more accurate indications of both performance practices and specific instrumental methods (J. Kwantz for Traversiere, C. Ph. E. Bach for harpsichord, etc.). Materials used at that time (e.g. guitar strings and lute or bows used on strings) are not always well reproduced today even in all modern philological studies. At the moment, in order to be more part of the merits of Baroque music, it will be necessary to discuss specific expressions of baroque music in different areas of Europe. If it is true that in the previous period the canons of writing and music were almost universal, the composition of the Italian or German author can be easily understood and appreciated by the French public, for the knowledge of its interpretive codes, in the Baroque with the birth of the accompanied monodi, that the second practice indicated by Claudio Monteverdi , popular elements are introduced into cultural music, thus becoming more closely related to the territory. Keep an eye on more information. Information. baroque music characteristics quizlet. baroque music characteristics pdf. baroque music characteristics piano. baroque music characteristics abrsn. french baroque music characteristics. italian baroque music characteristics. late baroque music characteristics. early baroque music characteristics

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