

HKDSE Music – Listening (Form 4)

Baroque Music (Solo and Chamber Works)

The Baroque Period

- an artistic style flourished during the period from 1600 to 1750
- the term Baroque derives from the Portuguese *barroco*, originally used to describe a misshapen pearl, referring to the **extravagant** and even **bizarre** qualities of the music and art
- can be divided into three phases: **early** (1600–1640), **middle** (1640–1690), and **late** (1690–1750)
 1. Early Baroque: Claudio **Monteverdi**, Heinrich Schütz
 2. Middle Baroque: Jean-Baptiste Lully, Arcangelo **Corelli**, Johann Pachelbel
 3. Late Baroque: Henry **Purcell**, Alessandro Scarlatti, François Couperin, Antonio **Vivaldi**, George Frideric **Handel**, Johann Sebastian **Bach**

Affects / Affections

- the representation of **emotional states** and **passions** such as joy, grief, and agitation through music, which creates a corresponding emotional state in the mind or spirit of listeners
- in general, every work or movement of music can and should convey a **single predominant emotion**

Terraced dynamics 台階式強弱效果

- a sudden shift (or alternation) between **loud and soft dynamics**
- appropriate particularly to the **organ** and **harpsichord**, which cannot produce gradual dynamic change (i.e. crescendo or decrescendo) by varying finger pressure

J. S. Bach, Orchestral Suite No. 3 in D Major

Suite

- a set of **dance-inspired** movements composed for solo instruments, small groups, or orchestra
- played in **private homes** or at **court** for entertainment
- made up of movements that are all written in the **same key** but differ in tempo, meter, and character
- often begins with a **French overture**
- common dance types: **allemande, courante, gavotte, bourrée, sarabande, minuet, gigue**

French overture

- a piece heard at the beginning of Baroque **oratorios** and **operas**
- consists of two contrasting sections:
 - (1) a **slow** section with dotted rhythms that is full of dignity and grandeur
 - (2) a **faster** (and lighter) section that features imitative entries (as in a fugue)

Allemande 日耳曼舞曲/德國舞曲

- French word for “German”
- origin: **Germany**
- tempo: **moderately fast**
- meter: **4/4 meter**
- rhythmic characteristic: **begin with a pickup**



(J. S. Bach, French Suite No. 5, BWV 816)

Courante 庫朗特舞曲

- French word for “running” or “flowing”
- origin: **French**

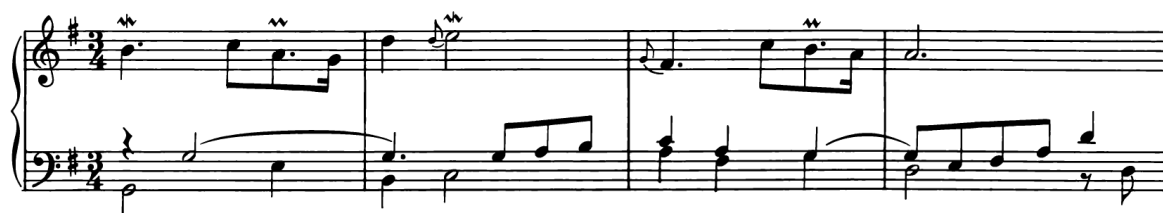
- tempo: moderately fast
- meter: triple or compound meter (3/4 or 6/4)
- rhythmic characteristic: begin with a pickup



(J. S. Bach, French Suite No. 5, BWV 816)

Sarabande 薩拉邦德舞曲

- origin: Spain
- tempo: slow and dignified
- meter: triple meter (3/4)
- rhythmic characteristic: accented on the second beat



(J. S. Bach, French Suite No. 5, BWV 816)

Gavotte 嘉禾舞曲

- origin: France
- tempo: moderate
- meter: duple or quadruple meter (2/2 or 4/4)
- rhythmic characteristic: begin with a half-measure pickup



(J. S. Bach, French Suite No. 5, BWV 816)

Bourrée 布雷舞曲

- origin: France
- tempo: moderate
- meter: duple or quadruple meter (2/2 or 4/4)
- rhythmic characteristic: begin with a crochet-note pickup



(J. S. Bach, French Suite No. 5, BWV 816)

Minuet 小步舞曲

- origin: France
- tempo: moderate
- meter: triple meter (3/4)
- rhythmic characteristic: no pickup (one downbeat and two upbeats)



(J. S. Bach, French Suite No. 3, BWV 814)

Gigue 吉格舞曲

- origin: England
- tempo: fast
- meter: compound meter (6/4 or 12/8)
- rhythmic characteristic: often begins with imitative entries like a fugue

7. Gigue



(J. S. Bach, French Suite No. 6, BWV 817)

Corelli, Trio Sonata in A Minor, Op. 3, No. 10 (1689)

Sonata

- a composition in several movements for one to eight instruments, with contrasting moods and styles
- performed for private entertainment or for church services
- *sonata da chiesa* (church sonata): written for **sacred** performance
- *sonata da camera* (chamber sonata): for performance at court (as private entertainment)

Trio sonata

- popular after 1670s for both church and chamber sonatas
- involves three melodic lines: two treble instruments (commonly violins, flutes, or oboes) and **basso continuo** (a low melodic instrument such as cello or bassoon + a keyboard instrument such as harpsichord, organ, or lute)

Basso continuo

- a “continuous bass” that provided the **bass line** and **harmonic support** to the melodic line (or solo voice) above
- the basso continuo is notated as a single bass line with **figured bass** above it
- the basso continuo could consist of a single instrument capable of playing chords (such as a **harpsichord**, **organ**, or **lute**), combined with a low melodic instrument (such as a **cello** or **bassoon**)

Figured bass

- a series of numbers for indicating to the continuo keyboard player what chord should be played above the bass note
- bass note without any number implies a root position triad