

HKDSE Music – Listening (Form 4)

Baroque Music – Canon and Fugue

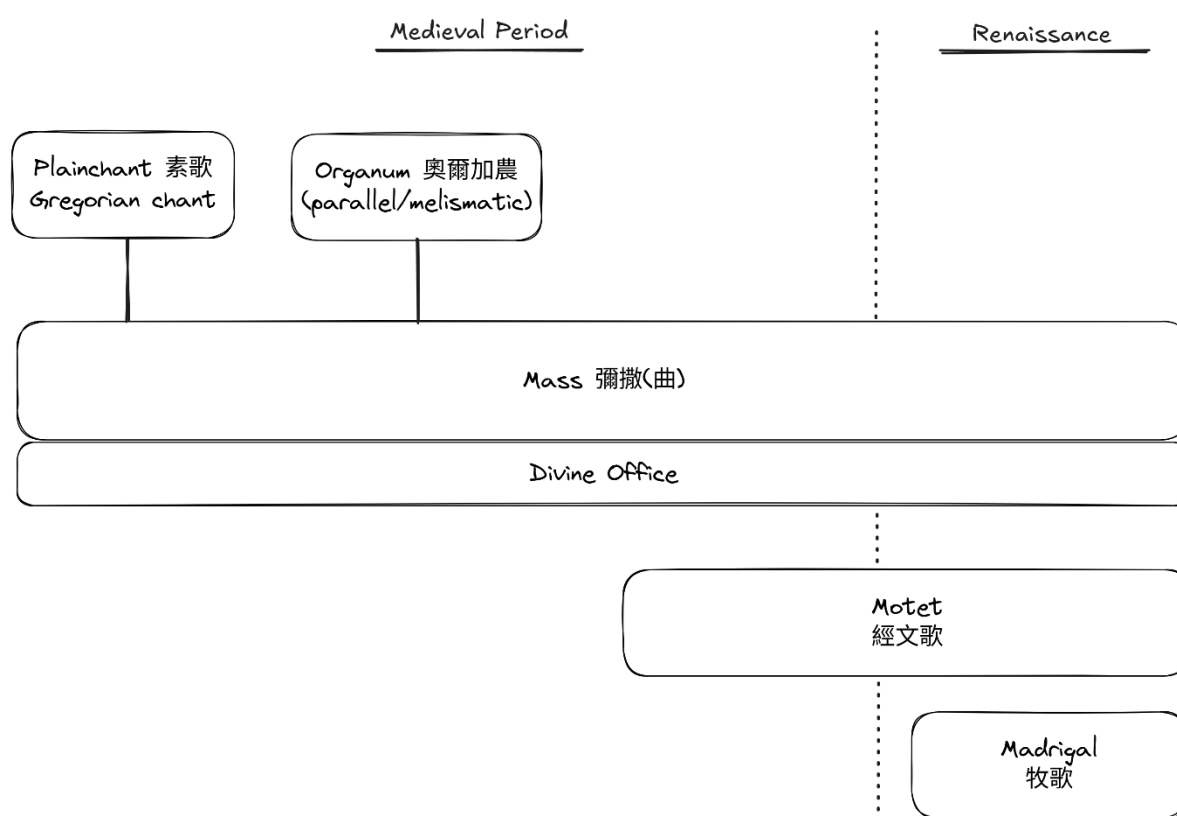
The Rise of Polyphonic Music

Monophony 單音音樂 / 單音織體

Music or musical texture consisting of an unaccompanied melody.

Polyphony 複音音樂 / 複音織體

Music or musical texture consisting of two or more simultaneous lines of independent melody.

**Plainchant / Plainsong / Gregorian Chant** 素歌

A unison unaccompanied song, particularly a liturgical song to a Latin text.

Mass 彌撒(曲)

A musical work used in the liturgy of Roman Catholic Church. The Ordinary of the Mass typically includes Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.

Organum 奧爾加農

A style of early polyphony from the ninth through thirteenth centuries, involving the addition of one or more voices to an existing chant.

Motet 經文歌

A sacred polyphonic vocal composition that features one or more voices, each with its own sacred or secular text in Latin or French, above a tenor drawn from chant or other melody.

Madrigal 牧歌

A secular polyphonic vocal composition based on a poem, a sonnet or other nonrepetitive verse form.

Mass 彌撒曲

Kyrie 垂憐經	Kyrie, eleison. (God have mercy.)
Gloria 光榮頌	Glória in excelsis Deo (Glory to God in the highest)
Credo 信經	Credo in unum Deum, Patrem omnipotentem (I believe in one God, the Father Almighty)
Sanctus 聖哉經	Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. (Holy, Holy, Holy, Lord God of hosts)
Agnus Dei 羔羊頌	Agnus Dei, qui tollis peccata mundi, miserere nobis. (Lamb of God, who takes away the sins of the world, have mercy on us.)
Benedictus 降福經	Benedictus qui venit in nomine Domini. (Blessed is he who comes in the name of the Lord.)

J. S. Bach, Passacaglia in C minor, BWV 582 (c. 1712)

Ground bass (basso ostinato) 基礎低音

- a pattern of notes, most often a single melodic phrase set in the bass, that is repeated over and over again during the course of a vocal or instrumental composition
- the constant repetition of the bass pattern gives unity, while the free flow of the melodic lines above it results in variety
- a **ground bass** may be from one to eight measures long and may or may not contain its own final **cadence**

Passacaglia 帕薩卡里亞

- a set of **variations** based on a recurring ground bass or basso ostinato formula, originated in early 17th-century Spain as the *pasacalle* – comes from *pasar* (to walk) and *calle* (street)
- the passacaglia tended to be in minor, with a I–IV–V or I–IV–V–I pattern
- Examples: Bach's *Passacaglia in C minor for organ BWV 582*, Biber's *Passacaglia in G minor for solo violin, Mw 11*

Chaconne 夏康舞曲

- A continuous **variation form** of the Baroque, similar to the passacaglia, based on the chord progression of a late 16th-century dance imported into Spain and Italy from Latin America.
- Examples: Purcell's *Chacony*, Handel's *Chaconne in G with 62 Variations*, and Gottlieb Muffat's *Ciaccona*

Variation 變奏(曲)

- refer to both a process of composition and a musical form that is based on the modified repetition of the opening **theme**
- the theme and its variations are often ended on a cadence
- several variation types: ostinato / constant-bass variation, constant-melody / cantus-firmus variation, constant-harmony variation, melodic-outline variation, character variation, fantasy variation

Johann Pachelbel, Canon in D major (1680)

Canon 卡農曲

- imitation of a complete subject by one or more voices at fixed intervals of pitch and time.
- *dux*: the leading voice
comes: the following voices imitating the *dux*
- If each successive following voice (*comes*) follows the leading voice (*dux*) in every detail, the canon is **strict**; if, however, the comes modifies the dux by minor changes in accidentals, the canon is **free**.

Imitation 模仿

- repetition of a melody in a polyphonic texture shortly after its first appearance in another voice
- **imitative entries**: the opening portion of a phrase or section in which the imitative voices come in one after the other

Counterpoint 對位法

- the art of combining two or more melodic lines so that they can sound together in harmony
- notes that sound together are often in consonant intervals, such as third, fifth, and sixth

Fugue 賦格曲

- a **polyphonic** composition based on one main theme called the **subject**
- the subject is **imitated** by different *voices* throughout the fugue
- the subject can be transformed in various ways:
 - (1) ***inversion***: turned upside down
 - (2) ***retrograde***: begin with the last note of the subject and proceed backward to the first
 - (3) ***augmentation***: the original note values are lengthened
 - (4) ***diminution***: the original note values are shortened
- **Answer**: an imitation of the subject a fifth above
 - (1) **real answer**: a transposed restatement of the subject *without* alteration of intervals between successive pitches; implies a change of key (modulation)
 - (2) **tonal answer**: a transposed restatement of the subject with one or more pitches altered by a step; remain in the original key
- **Countersubject**: a different melodic line that accompanies the subject
- **Exposition**: the opening portion of a fugue where each of the voices enters and states the subject in succession
- **Episode**: transitional passage between the various statements of the subject; nonimitative and freestyle
- **Middle entries**: restatement of the subject after the exposition
- **Stretto**: a subject is imitated before it is completed (from the Italian *stringere*, to draw close)
- **Pedal point (organ point)**: a single tone, usually in the bass, is held while the other voices produce a series of changing harmonies against it
 - (1) **tonic pedal**: a pedal point on the tonic pitch of the key
 - (2) **dominant pedal**: a pedal point on the dominant pitch of the key

J. S. Bach, The Well-Tempered Clavier, Book I

Prelude and Fugue in C Minor (c. 1722)

Harpsichord 古鍵琴

- emerged in the late 14th century and became a prominent **keyboard** instrument during the Baroque period
- the strings are plucked by a set of plectra (instead of being struck by a hammer)
- it can be used as a **solo** instrument or as an **accompaniment** in an ensemble

Clavichord 古鋼琴

- a rectangular **keyboard** instrument used during the Renaissance, Baroque, and Classical periods
- produced sound by means of brass blades (called tangent) striking the strings
- mostly for use at home due to its soft dynamic

The Well-Tempered Clavier

- each book consists of a series of 24 preludes and fugues, one pair for each of the 24 major and minor keys
- the work is intended to explore the potential of **equal temperament**, demonstrating the feasibility of writing and performing pieces in all keys
- performed on clavichord or harpsichord

Prelude 前奏曲

- a short **introductory** piece leading to the following movement or fugue
- often based on a repeating rhythmic and melodic pattern and perpetual motion of running notes
- often consists of three sections:
 1. establishing the home key
 2. sequential repetition and modulation
 3. improvisatory-like codetta