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# **YBN UNIVERSITY**

Established by the Act of Government of Jharkhand Act 15, 2017  
Gazette Notification No. 505, Dated 17th July 2017  
As per Section 2(f) of UGC Act. 1956



**RAJALATU, NAMKUM, RANCHI, JHARKHAND-834010**

## **Rhythm: 1**

21M011 (spring, 2006)

Ellen T. Harris Lecture

III

**Baroque** (order and extravagance)

Science: Newton (mechanics, gravity), Leibniz, Harvey (circulation of the blood), Kepler

Philosophy: Descartes (analysis and classification of human emotions), Spinoza, Locke, Hume (individual and the state)

Art: Rubens, Bernini, Tiepolo, Velasquez; elaborate formal gardens indicating man's control over nature

Literature, Drama and poetry: Milton, Racine, Dryden; birth of the novel: Fielding (Tom Jones), Defoe (Robinson Crusoe)

Exploration and colonialism: Hudson explores the later-named Hudson River (1609); landing of Pilgrims at Plymouth (1620); Manhattan bought from native Americans (1626); Boston founded (1630); Harvard University founded (1636)

Politics: absolutism ("divine right of kings") supplanting the Church as power base (Louis XIV [1638-1715]; Peter I, Tsar of Russia), Thirty Years War (1618-1648), English Civil War and Commonwealth period (1642-1660)

Rise of instrumental music

triple derivation: 1. dance and 2. virtuosity (e.g. Kemp's Jig), and 3. vocal music (form and texture)

Style features:

Texture: continuo homophony and counterpoint (points of imitation)

Harmony: 1) "functional harmony": each chord has its own function in relation to the home chord or tonic; 2) change from Renaissance: instead of 8 church modes, 2 modes (major and minor) transposable to/interchangeable at any pitch; 3) tuning (equal temperament) allowed free transposition; 4) increased use of dissonance as a means of increasing intensity and forward motion

Rhythm: definite and regular; clear meter, repeating beat patterns (dance), energy

Melody: extended (spinning out "endlessly"), ornamented and ornate, embedded use of sequence

Form: ground bass and ritornello (derived from vocal music)

Dynamics: strong contrasts (solo, ripieno; echo effects)

Tone color/Timbre: vastly increased in variety and originality, but in many cases flexible; “birth” of orchestra with core of strings (Louis XIV); continuo

Tempo: tends to be regular with even beat patterns (related to dance)

Today’s genre:

Concerto (concerted [to bring together] or “concertare” [to dispute or contend])

solo vs. ripieno movements in the tempo

pattern fast-slow-fast

Terms:

concerto/ concerto grosso

basso continuo/ continuo/ figured bass (harmonic support of Baroque music, a bass line with numbers [figures] that indicate the specific chords; used in all but solo keyboard music)

ground bass/basso ostinato (found in Frescobaldi, *Passacaglia*; Vivaldi, slow movement; Purcell, aria; note: “ostinato” also used to depict repeated unit anywhere, not just in bass)

walking bass (a bass that moves in absolutely even notes, i.e. that “walks”: Bach Suite, Air)

(compare all three of the above to cantus firmus) ritornello (return/refrain), theme, motive

solo, ripieno (full, ripe), tutti

suite, movement cadence, cadenza sequence (not to be confused with medieval sequence) fugue, entry

**1) Vivaldi, Violin Concerto** in G, *La stravaganza*, Opus 4, No. 12 (1712-13) K 1.23 first movement: fast, ritornello form

Note: 1) segmented ritornello (here abc), with the return of sections

2) sequence in b

3) increasing freedom of ritornello 4) solos largely episodic

second movement: slow, ground bass (variation form) K 1.24

Note: 1) major to minor shift in variation 5&6

2) perhaps more familiar example is Pachelbel’s “Canon”

third movement: fast, free ritornello form K 1.25

Note: 1) opens with solo

2) Rit. 2 not related to Rit. 1

3) Rit. 3: minor

**2) Bach, Brandenburg Concerto** No. 5 for flute, violin, harpsichord, and orchestra (before 1721)

**Performed by Concertino:**

**Ole Nielsen, flute (G) Electrical Engineering and Computer Science**

**Amanda Wang, violin (G) Electrical Engineering and Computer Science**

**Mary Farbood, harpsichord (G) Media Arts and Sciences Ripieno:**

**Jacqueline O'Connor, violin (06) Aeronautics and Astronautics**

**Marcus Thompson, viola (Faculty) Music and Theater Arts**

**Sunny Wicks, cello (07) Aeronautics and Astronautics**

**Paul Glenn, bass (guest) President of Bauer Associates**

Kerman/Tomlinson provides the first movement only; we will study the entire work. The recording we will use for these movements is Boston Baroque, Martin Pearlman, director, *Brandenburg concertos nos. 4, 5 & 6* (Telarc, 1993)

first movement: fast, ritornello form K 2.1-5

Note: 1) segmented ritornello as in Vivaldi (abc)

- 2) solos contain recurring motives of their own (not just episodic): (a) descending scale, (b) triplets, (c) version of Rit. "b"
- 3) long center section dominated by solos, unique motives
- 4) opening section (R1-R5) closed in tonic key, returns after center section at R7, creating large ABA' form
- 5) A' differs from A by inclusion of large cadenza (parallel to da capo form)

second movement: slow, ritornello form

Note: 1) solo instruments only: trio sonata texture (two treble parts with continuo)

- 2) continuing use of ritornello form with the contrast of solo vs. ripieno; ripieno signaled by harpsichord playing as continuo
- 3) "solos" (or episodes) have independent motivic structure, nevertheless related to ritornello theme, with independent, solo harpsichord part (1<sup>st</sup> episode at 0:42 in Pearlman)
- 4) inversion of episode theme (2<sup>nd</sup> episode at 1:26 in Pearlman)

third movement: fast, fugue

Note: 1) fugue is like one enormous point of imitation

- 2) soloists begin; ripieno treated as additional soloists
- 3) the equality of the parts (entries) makes this essentially an ensemble movement without typical ritornello/solo alternation
- 4) opening section includes all the entries followed by material related to fugue theme, moving away from tonic and returning for strong tonic cadence (at 1:16 in Pearlman)
- 5) middle section largely for soloists with tutti interjections; harpsichord increasingly dominates, harmonic pedal increases tension before return to tonic (at 3:46 in Pearlman)

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6) final section is exact repetition of first (=da capo form)

Other baroque instrumental forms discussed in section:

**dance suite** (repeated binary form; minuet-trio form)

Frescobaldi (canzona = early fugal form based on point of imitation; passacaglia = type of ground bass) K 1:19-22

Bach (walking bass) **fugue** Bach, *Art*

*of Fugue* K 1.26-27