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## Baroque era worksheet

Proposed Assignments and Worksheets for Music of the Baroque (second edition) by David Schulenberg This page contains proposed paper topics and worksheets for use in collaboration with the textbooks Music of the Baroque and Music of the Baroque: An Anthology of Scores, published by Oxford University Press. To date, the material is my own, and it reflects my personal interests as a teacher and music historian. But I would gratefully welcome contributions by others. All content is copyrighted (c) 2012 by David Schulenberg. All rights reserved. Permission is granted to students and teachers in schools, colleges and universities to download this page or any portion of it for use in the planning or development of courses in Baroque music or related subjects. Consent is NOT granted in any form for republic, including printed and online electronic publication, except by hypertext links to the current website. To David Schulenberg's homepage Proposed paper topics Comparison of institutions of the same motet or madrigal text by different composers Early-Baroque musical drama Fugue analysis Comparison of French- and Italian-style vocal works Concert Report Comparison of different performances from a work performance project Worksheets On worksheets (click here for an explanation of what they are and how I use them in class) Palestrina , Dum complerentur Lassus , Timor et bewing Madrigals by Gesualdo and Monteverdi La Pellegrina and Caccini (For Monteverdi, Orfeo and Combattimento, see the paper on early-Baroque musical drama) Strozzi Alessandro Scarlatti and Henry Purcell Lully Gabrieli and Schütz Handel, Orlando Rameau, Les indes gallantes Bach, Cantata 127 Trade, Jephtha Frescobaldi Gaultier, Froberger, Jacquet, and Couperin Buxtehude Concertos by Vivaldi and J. S. Bach C. P. E. Bach Study described for final exam Proposed paper topics Comparison of institutions motet or madrigal text by different text composers Composers often wrote musical settings of favorite texts previously set to music by other composers. In fact, most of the motets and madrigals included in our textbook set a text that also exists in other musical settings. In this paper, you'll compare one of the settings from the textbook to another setting of the same text: Text 1: Dum complerentur Setting in textbook by: Palestrina Alternative environment: also by Palestrina, but in four voices instead of six Note: Palestrina also composed a parody mass, based on the six-part motet Dum complerentur. Text 2: Timor et tremors Institution in textbook by: Lassus Alternative Setting by: Giovanni Gabrieli Text 3: Luci Leisurely Setting in Textbook by: Monteverdi Alternative Environment by: Gesualdo Text 34: Sfogava con le setts Institution in textbook by: Caccini Alternative Environment by: Monteverdi You can focus on two aspects of each work: (1) the musical environment and (2) the use of musical rhetoric. Musical setting includes things like the ensemble for which the work was written (how voices and/or instruments), the texture, the presence or absence of virtuosio writing, and similar aspects of the music. Musical rhetoric involves the relationships between the music and the text (see textbook, Box 2.3 on page 33). Be sure to mention points of difference between the two works as well as points of agreement. You might also want to consider which of the two settings is more effective, or have chosen each composer to bring out different aspects of the text. Whichever option you choose, make sure you cite specific examples of both works. When you cite examples, make sure to identify the measure number and the voice or share you are referring to. It is not necessary to do additional reading or research, but if you do, you should use footnotes properly to adopt any information taken from outside sources. Back to the top Early-Baroque musical drama In this paper, you'll explore a portion of your choice from one of the two stage works by Monteverdi discussed in the textbook: Orfeo and the Combattimento. Please select one of the following segments of either work: Orfeo: messenger scene (anthology, Selection 6b, mm. 15–152) Orfeo: Orfeo's lament and the following chorus (Selection 6b, Mm. 171–247) Combattimento: the call-in of Night (Selection 7, mm. 73–133) Combattimento: the second battle and the wounding of Glorinda (Selection 7, mm. 299–340) The paper must be three to five pages long. It should be double-spaced, and it should be printed readable and clear. Be sure to proofread your work after it is printed. An occasional handwritten correction is acceptable, but incorrect words, incomplete sentences and other typographical and grammatical errors are not. It is not necessary to do any research beyond studying the text and count and doing the assigned reading and listening. As in any paper, material you take from another source must be properly credited to its author, using a standard footnote format (a separate bibliography is not required). For a simple guide to quotation style and other aspects of format in a college paper, see the author's style and format page. You can use the list below as an overview for your paper. Items 2–4 in the list include numerous questions, but you don't have to address everyone. Throughout the paper, be sure to refer to specific examples in the musical score, and always call the benchmark number(s) and the words in the Italian text for each musical passage you book. 1. Declaration of subject matter. Identify the composer, the work and the executive powers (voices and instruments for which it was written). Give an approached date of composition and any other essential historical background. Name the author of the poetic text and provide important information about the latter. 2. Plot and action. What portion of the work do you analyze? In this passage the work, where does the action take place, which characters are involved? What important events are taking place? 3. 3. general description. Does this portion of the work consist of clear sections? What genre represents each section (recitative, aria, etc.)? What is the score of each section (which voices and instruments participate)? Does any section fall into a standard form, such as ABA (da capo) form or strophic ariaforn? 4. Music and text. Can you relate anything in the music to individual words or phrases in the text, or to specific events in the action? For example, do the music use instances of word-containing, long melismas or unusual harmonies? What words do those devices fall on? Do changes in count, tonality (key), or style of the vocal writing accompany events in the action? Are there any particularly striking moments in the music that deserve detailed description? Back to the top Fugue analysis In this command you will analyze the fugue in B-flat major (no. 21) from Part 1 of J. S. Bach's Well-Tempered Clavier. Please make two copies of the score, one for your own use and one to hand in as described below. You will turn in (I) a marked copy of the count, (II) a shape diagram or chart, and (III) a comment three double-spaced pages in length. If you are unsure of the meaning of any terms used in this command, please review Box 11.1 in the textbook (pp. 254–7). I. Start by listening to the piece while scoring the next. Then (1) mark in the score all complete entries of the subject: place brackets or brackets at the beginning and end of each statement. Label each such statement with the name of the voice (soprano, alto or bark) and the key in which it appears. (2) Then do the same for any countersubject(s), labeling each statement of a counter-subject in an appropriate manner. (3) When you are done, you may discover that there are passages from which the subject is absent. If any of these passages are more than some degree or two long, each labels as an episode. (4) Finally, mark each cadence by drawing an arrow from the dominant note to the tonic note in the bass line where each cadence occurs. Label each cadence with the key (large or small) in which it occurs. II. Next, make a chart comparable to the one found in the textbook for the fugue in G (table 11.2, p. 264). Use the same format and abbreviations used in the textbook. You may find that the current fugue has special features not found in the one in G; if so, devise free your own way to illustrate these features in your chart. III. Finally, writing a three-page comment explains your chart. Start by describing the topic and any countersubject(s) or other recurring thematic material in work. Be sure to call the location in the count of each item you describe: identify both the measure number and the voice (e.g., soprano, bark) in which it occurs. Also explains the structure of the fugue depicted in your chart. Name: the number of breakdowns and episodes the pattern of the modulations any special features, such as: Subjects multiple countersubjects inversion of any topic or countersubject strettos sequents based on motives drawn from the topic or countersubject Many Bach fugues contain an episode that has recreated several times. Please identify by benchmark number any recurring episodes in this fugue. Also describe any changes the episode undergoes (for example, transposition). Back to the top comparison of French- and Italian-style vocal works The distinction between the French and Italian style is crucial to understanding Baroque music. In this paper, you will compare examples of vocal or instrumental works from the two traditions, thereby exploring the differences between French and Italian approaches to musical style. You'll take somewhat different approaches depending on whether you choose vocal or instrumental works. For a summary of distinctions between French and Italian style, see Box 8.1 in the textbook (p. This box focuses on opera, but many of the items listed also apply to other types of music. Option 1: vocal. Compare an aria from an Italian-style work from the later Baroque to a substantial sky or aria-like portion of a contemporary French-style work. Italian-style arias are those in the works by Alessandro Scarlatti, Handel (both opera and oratorio), and Bach (cantata). Comparable passages in French style passages can be found in the works by Lully, Charpentier, and Rameau. You can also choose works that have not been discussed in the textbook. You can first identify several specific Italian and French functions, respectively, in each job. Consider such elements of style as: musical shape expressive treatment of the text presence or absence of ornament signs and decorations special characteristics of the vocal writing, using tools You may also want to give you judgment of the overall dramatic or expressive quality or character of each selection. Option 2: Instrumental. Compare two instrumental compositions that belong to the same or similar genres. You can select two sonatas, two suites, two concertos or two fugues. In case of multi-movement works, you do not need to consider all movements. You can include one job that isn't from the syllabus for this course. Your discussion should include, but should not be limited to, your identification of the French and Italian characteristics of each job. Other topics to be considered include: form harmony and modulation presence or absence of ornamental signs and decorations using specific instrumental devices or techniques in addition you may want to give you judgment on the overall dramatic or expressive quality or character of each job. Back to the top Concert Report a concert report is based on one other job you've heard in a live show. This includes a historical introduction on the work and its composure; A of the music, and an overview of the performance. Instead of a single great job, such as a cantata or a concerto, you can select a group performed shorter compositions together. If the work you chose is very long, like an opera, you should choose a single portion that contains ten to twenty minutes of music. In an opera or oratorio, a series of scenes containing three or four arias will be appropriate. You'll probably find it useful to get to know the work before attending the execution. That means: get a score and watch it over as reporting on a vocal job, also get a libretto, including translation, and read it, as well as any other relevant verbal material (such as a list of characters, or a synopsis) listens several times to a recording of the work, with score and libretto The paper must be between three and five double-spaced pages in length, not counting bibliography, it should include, but not limited to, the following elements: Basic identification and description of the music: full name of the composer full title of work, including its instrumentation and/or voices date, time, and location Name(s) of artist(s) Background information on the music essential biographical information about the composer essential historical information about the music identifying its genre describes its overall shape and the shapes of individual movements analyzing any special functions, great moments, etc. Description and criticism of the performance special or unusual aspects of the performance compared to recording(s), if available that were effective or ineffective, move or dull (etc.) about the performance Back to the top Comparison of different performances of a work Among the major themes of this textbook are the instruments and historical performance practices (vocally as well as instrumentally) used in the music we studied. Today, many performances of this music use so-called authentic or original instruments and practices – i.e. reconstructions of historically performing conditions. Other performances, especially of music from the later Baroque, use contemporary instruments and approaches to performance. For this command, find two recorded performances of a single job, such as a Bach cantata or a Trade Opera. One performance should identify itself as using original, authentic, or period instruments and practices; the other should use a modern performance approach. First, identify differences between the two performances in objective terms: the instruments used, the numbers and types of artists (including choir members, if any), any differences in choosing or ordering movements or sections of the work. Then identify differences in aspects of interpretation that are again relatively objective: the exact rate used in each movement; using or adding specific ornaments, decorations or cadenzas; or the use of dynamics, rubato (variations in rate), and other devices. In identifying each difference, be sure to refer to movements, citing precise vocals or parts and measure numbers where appropriate. Finally, consider the overall effect of each performance. Are there differences in the expressive character of the two performances? Is one performance more moving, more dramatic, or more exciting than the other? If there's something you find unacceptable or unsuccessful about one performance, is it possible to explain what the artist(s) had in mind or why they chose to perform the work in that particular way? Back to the top Performance project In this project you will prepare a presentation on any significant Baroque work. The presentation could be either a feat of the job or a brief talk about his performance. Presentations can be by individuals or by groups. Each submission will be followed by discussion in which any member of the class may contribute. The work chosen need not be from the syllabus, but it should have been put together between 1600 and 1750. It can be a job you study as an artist or as a member of an ensemble. Two or more students may participate in a presentation together; in fact, you are encouraged to form groups for this purpose. The work chosen for this project can also be the subject of one of your papers for this course. Information to get started with this project can be found in many of the commentaries that follow scores in the anthology, and in books dedicated in the section of the textbook's bibliography to performance practice and orology (pp. 348–51). What we're looking for isn't a perfect achievement, but rather a presentation that shows thoughtful consideration of some of the issues that arise when we perform a Baroque work. These issues include (but aren't limited to): finding a reliable edition of the music choosing an appropriate pace score (choosing instrument(s) and/or the type and number of voices realizing the figured bark, if any how to realize any ornament to add signs containing unwritten ornaments and eclipses, if any, rhythmic conventions appropriate instrumental and vocal techniques Articulation, vital, if you choose to do a performance, your presentation should consist of: (1) performance of the work (2) discuss one or two specific questions of performance that arose in your study or rehearsal of the work, such as: how to perform a particular ornament what rate to use which tools or voices to use Be prepared to demonstrate alternative solutions to each question. Also, be sure to refer to at least one survey or a written source that illustrates a solution to the problem (many expenses include discussions of such matters). If you choose not to do a performance, please give a verbal presentation in which you identify at least three specific problems or questions regarding the performance of the job. Be sure to include your own suggestions on how to resolve these questions. You will have your must illustrate with examples from a score or choices from a recording of the Both. It will be especially effective if you can compare different recordings of the work, showing how different artists handled the performance issues you discuss. Whether or not your presentation includes a performance, plan to take a total of fifteen minutes to twenty minutes, including the performance (if any). You need to plan your verbal comments ahead of time, carefully select your examples, and talk exactly and to the point. Groups will want to work out ahead of time which individual member addresses what issues. This will help make a breakdown of your presentation and distribute it to all group members and the class! Back to the top Worksheets I call worksheets are series of questions about individual composers and works discussed in the two textbooks. Most worksheets start with a section where students identify the composer, dates and similar information regarding each job. There are a number of common questions concerned with the composer's biography, social or historical background, and so forth, drawing on lectures in the textbook. From here, the worksheets continue to do more interpretive or analytical questions about specific compositions. Worksheets can be used in several ways. I distribute each one ahead of time, as part of the assignment for the class that will record the composition to which the worksheet pertains. Students complete the worksheets as homework while performing appropriate reading and listening assignments (see my class webpage for an example syllabus). The completed worksheets serve as a breakdown for the class meeting and as a basis for class discussion. Later, the same completed worksheets serve students as study guides. Worksheets may or may not be collected and graded. In some classes, one or two students gain responsibility for completing a given worksheet and guiding the class discussion it applies to. Of course, each instructor will want to adjust the questions to his or her own class. Few classes will use all the worksheets or all the questions included here. Many instructors will want to include a greater amount of sociological or interpretive material than I have included here. The content of these worksheets reflects my own specific focuses as well as the types of students and programs I learned this topic in. Back to the top Worksheet: Palestrina, Dum complerentur Composer (full name, with dates): Genre: Date of first publication: Score (how many voices? any instruments?). 1. Where in Europe was this work probably composed? 2. How many singers probably would have participated in his first show? What tool(s), if any, would have joined them? 3. Several words can be used to describe musical texture in these scores: monophonic, homophonic, contrapuntal, imitative, antiphonic. Which of these words describes the texture in the following sections from the first part of the 1–3 mm? 12–13 mm? 17–20 mm? Mm. Mm. mm. 42–46? 4. Two words that can be applied to the musical settings in these works are: syllabic, melismatic. What word describes the institution of: the work complete in the upper voice, mm. 2–3? of dicentes in mm. 15–16? of alleluiah in the tenor, mm. 20–22? of alleluiah in the sex tusk, mm. 25–27? of et subito in all voices, mm. 31–35? 5. In this type of music, melismas can be used to emphasize syllables or words. Find two words in the Latin text that are treated like this; the English word to which each corresponds and indicates which syllables are emphasized by melismas. 6. The Latin text of this work falls into separate units separated by commas, periods and other points of punctuation. Sometimes the music changes texture at corresponding points; describe two instances of this (returns the measure number at which the change occurs, and indicates how the texture changes). 7. Use the guidelines given in Box 2.2 in the textbook (pages 26–27) to: (a) identify the mode of the motet and indicate the basis for your answer (b) detect three cadres (for each cadre, give the benchmark number and identify the two voices that form the cadre). Worksheet: Lassus, Timor et bewing Composer (full name, with dates): Genre: Date of first publication: Score (how many voices? any instruments?): Name the two main sacred genres of music in which both Palestrina and Lassus as well as other contemporary composers were active. 2. In what ways were the careers of Lassus and Palestrina similar? 3. In what ways were they different? 4. Explain this statement: both Lassus and Palestrina were interested in musical rhetoric. 5. Define: word painting (= text painting). 6. What type of musical rhetoric is there except textive? 7. What is his mode? Name the reasons for your decision. 8. Find three cadences: explain in what measures and voices each occurs, and on what note. 9. Box 2.3 (textbook, p. 33) contains a list of different techniques of musical rhetoric, divided into three main categories. Find two examples from each category: (a) devices that articulate form (b) devices in terms of decoration of the text (c) text painting. For each, give the benchmark number and voice(s) involved, as well as the word or phrase of the text, and explain how Lassus' motet rhetoric uses. Back to the top Worksheet: Madrigals Works 1 Composer (full name, with dates): Genre: Date of first publication: Score (how many voices? any instruments?): Works 2 Composer (full name, with dates): Genre: Date of first publication: Score (how many voices? any instruments?): 1. Find two examples of the following in each work (list measuring numbers in which each occurs): (a) homophony (b) imitation (c) melisma (d) chromaticism 2. In each job, find one caddy: give the benchmark number and indicate which two voices form the caddy and on which pitch(es). 3. The poems as printed in the contains six and nine numbered lines, respectively. In the two counts, write the number of line of text in each voice as it appears. 4. In the first job, find the division in the score between lines 4 and 5. How does the music articulate this section? 5. Another division takes place in the first work between lines 5 and 6; how is this division articulated? 6. In the first work, find two words or phrases emphasized by the music, and explain how they are achieved. 7. In the work 2, explain how the musical environment of lines 4-6 is similar to that of lines 1-3. 8. In the second work, find several imitations of the topic that the tenor declares in m. 42. 9. In the second work, which of the following words characterizes the topic mentioned by the tenor at m. 41: morose, lively, flowing, chromatic, diatonical, syncopated? What words in the Italian text could have evoked this particular topic? 10. Which of these words characterizes the musical phrase sing by the canto (soprano) in mm. 50-5 of the second work: morose, vibrant, flowing, chromatic, diatonical, synonymous? What words in the Italian poem might have evoked this musical setting? 11. In the second work, mm. 27–8 contains both a conventional suspension and an irregular one. In both cases, one of the two upper voices forms a dissonance against the bark. In the score, mark all intervals that form both voices against the bark; indicates which intervals are dissonances and identifies which ones are irregularly resolved. 12. In mm. 57–8, the soprano (canto) sings a dissonant melodic interval; what is the interval and how does their use here reflect the text? Before answering the remaining questions of this worksheet, you need to understand the discussions of the Artusi-Monteverdi controversy and dissonance treatment in second practice (textbook, pp. 39–40). 13. Measures 28–9 of Luci quietly contain both a conventional suspension and an irregular one. In both cases, one of the top votes constitutes a dissonance against the bark. Identify the notes voices involved and the intervals each forming with the bark. Also explain what dissonance receives irregular treatment and what is irregular about it. 14. In there is another irregular dissonance in m. 30. Explain. 15. The tenor of m. 42 contains two passing dissonances; identify the relevant notes and the interval each forms with the bark. These notes occur on weak parts of the beat and are solved by step-by-step movement; therefore, they involve no irregular dissonance treatment. 16. The motif of the tenor in m. 42 is subsequently mimicked by all four voices. Find these statements of the motive and identify transient dissonances in each. 17. Find a dissonant interval between two votes in m. 53; is it treated frequently or irregularly? 18. In mm. 57–8, the soprano (canto) sings a dissonant melodic interval; what is the interval and how does its use here reflect Text? Back to the top Worksheet: La Pellegrina and Caccini Note: The first work appears as Example 3.2 in the textbook (pp. 55–6). Update 1 (Good, turba montata) Composer (full name, with Genre: Date of first execution: Score (how many voices? how many instrumental parts?): Work 2 (Slogava con le setts) Composer (full name, with dates): Genre: Date of first publication: Score (how many voices? what type of instrumental part?): 1. Explain the meaning of La Pellegrina, who was spoken play, for the history of European music. 2. Where, when and for what occasion is La Pellegrina performed? 3. Name a few composers and artists who participated in the performance of La Pellegrina. 4. One type of music heard in the performance of La Pellegrina is called monodie. What is monodie? 5. What does the score of work 1 look like that of an earlier work by Luzzaschi (in the textbook, example 3.1 on page 50)? 6. Work 1 contains written out eclipse for the singer. Identifies two types of eclipse that work 1 stocks with the example by Luzzaschi. 7. Is work 2 performed during La Pellegrina? 8. In work 2, what term describes the lower (unstaffed) text of the score? 9. In work 2, what instrument(s) could the lower staff have played? What do the numbers and other symbols attached to this part mean? 10. Caccini was very insistent that music should respect the meaning and expressive character of the text. In what ways does 2 manage to do so? You can consider declamation, word verb and harmony; identify specific examples of each, citing measure numbers.) 11. Are both works 1 and 2 compiled, or are there repetitions of music and/or text? Returns the measure numbers of any repeated portions. 12. Find at least two examples of written-out decoration in the voice part of work 2. Give measure numbers and describe the figuration used in each case (trill? Back to the top Worksheet: Strozzi Composer (full name, with dates): Genre: Date of first publication: Score: 1. In which city was this work put together? performed first? Published? 2. What was unusual about the circumstances of this work's composition and its probable first performances? 3. Who wrote the poetic text of this work? What was the poet's relationship with the composer? 4. In what sense is this work a strophic aria? Name another case of a strophic aria we studied; how does the current job differ? 5. Our work shows the direct influence of Monteverdi. Find one or two examples of each of these instances of Monteverdi treatment of individual words (give the benchmark number, the Italian word, and the latter's English translation): (a) a long melisma used to emphasize a word; (b) a chromatic portion used for wordvive; (c) a portion in the silent concitato; (d) a case of the seconda pratica, i.e. irregular use of dissonance. 6. Box 5.1 in the textbook (p. 94) provides a breakdown of the form of this work. Find in the score each of the Sections. Is there anything in the text of these sections to justify or explain the change of meter? 7. Box 5.1 also shows that every of the work includes a section that moves from a small key (D) to a large key (F). Can you explain, based on the text, why change the key and mode at these points? 8. Figure 5.1 in the textbook (p. 92) shows the opening of this work as it was originally published. Compare that to the edition in anthology and identify three ways in which the notation of the two differs. Back to the top Worksheet: Alessandro Scarlatti and Henry Purcell Work 1 (Correa nel seno amato) Composer (full name, with dates): Genre: Approached date of composition: Score: Work 1 (From rosebuds) Composer (full name, with dates): Genre: Date of first publication: Score: 1. For what type(s) 2. In which city or cities did every composer work? 3. In the aria Fresche brine of the Scarlatti work, give measure numbers for: (a) the ritornello; (b) the motto; (c) the B section. 4. The textbook (p. 106) refers to a torque in Onde belle representing the word (nd) (waves). List the measures in which this motive appears and circle each appearance in both the instrumental and vocal parts. 5. In the opening movement of the Purcell work, identify one example of each of the following (give the word on which it appears and the benchmark number): (a) word painting by means of melisma; (b) chromaticism; (c) irregular dissonance treatment. 6. The closing movement of the Purcell work (No. no, no) could be described as starting with recitatives and concluded with arioso. To what extent and to what word(s) does the shift take place? 7. Box 5.2 of the textbook (pp. 98–9) lists the movements, keys, etc., for the Scarlatti cantata. It also sums up the shapes of the two arias Fresche brine and Onde belle. Make a similar list of the movements, keys, etc., for the Purcell job. Include a summary of the shape of Purcell's aria Or say, your pussys?. Back to the top Worksheet: Lully Composer (full name, with dates): Genre: Date of first performance: Score: 1. In the first part of the exaggeration (anthology, Selection 12a, mm. 1-10), identify three rhythmic patterns whose performance differs from what a literal reading of the notation would suggest. 2. In the second part of the overdrating (mm. 10–25), identify the topic (theme) and find each instance where it is mimicked. 3. In Armié's recitatives from the end of Act 2 (Selection 12b, mm. 20–71), what does Armié want to do? how does the music express her hesitation in executing her plan? 4. In Armié's air Venez, seconder knife desirs (Selection 12b, mm. 90–113), identify all full caditions (give key and identifying number for each one). How do these caduses break up the text? 5. Act 3 now alternates scene 2 between recitatives and air. Does it remind you more of (a) early Italian Baroque works (Monteverdi, Strozzi) or (b) later Baroque children (Purcell, A. Scarlatti)? 6. In Armié's air Plus Renaud m'aimera (textbook, Example 6.5, p. 129), the in 6/4 noted, but actually actually between 6/4 and 3/2 from measure to measure. Indicates the accent beats, or the actual meter, of each measure. Keep in mind that in 6/4, accents fall on beats 1 and 4; in 3/2 accents fall on beats 1, 3, and 5. This will help to observe that the final syllable is accented in most French words except for e (without an accent mark) at the end of a word. 7. The prelude, aria and choir for Hate and her followers open Act 3, scene 4 (see textbook, Examples 6.6–7, pp. 131–2). In this section, find two persistent rhythmic motives and explain their expressive or dramatic significance. Back to the top Worksheet: Gabrieli and Schütz Work 1 (In ecclesiis) Composer (full name, with dates): Genre: Approached Date of Composition: Score: Work 2 (Herr, Neige) Composer (full name, with dates): Genre: Date of first publication: Score: Works 3 (Saul, Saul) Composer (full name, with dates): Genre: Date of first publication: Score: 1. What great musical city is the first composer in what other city(s) and with what other important composer(s) did he work or study? 2. Working 1 is a polychoral composition. (a) How many choirs are there? (b) List the vocal and/or instrumental parts of each choir. (c) Is there a continuity? What tool(s) does it play? (d) 3. Give examples of other works by this composer: (a) a polichoral work for instruments alone; (b) a non-polychoral instrumental work. 4. Find the text for work 1 in the anthology (Selection 13, p. 123). Coordinates this text with the form diagram in the textbook (Box 7.2, p. 142) by: (a) circular declarations of the refrain within the (d) underlined lines of text in which the soloists are joined to the capella (c) accompanied by lines of text from the instrumental chorus 5 emphasized or shaded. Next, in the score, write the words refrain, soloist, soloist + capella, and instruments at appropriate points above the top line of the score. 6. In the work 1, for each of the following, identify the word(s), measure number(s), and instrumental and/or vocal part(s) on which there is an example of: (a) monodie (b) antiphony (c) imitation (d) written out melodic eclipse (e) chromaticism 7. The textbook (Box 7.3, pp. 145–6) outlines the second composer's biography. On this breakdown, find points of crossing with the life of composer 1. Also identify where and in what capacity composer 2 worked when he published work 2. 8. In the work 2 (Herr, neige), an example of each of the following (a) vocal part with an ornate doubling of the basso continuo, (b) finds a point of imitation involving both voices and violins (c) chromaticism 9. For work 3, make a form diagram similar to the one given in the textbook for work 1. 10. In the work 3, find one example of each of the following (identify the German word(s), measure number(s), and instrumental or vocal part(s) in which (a) expressive use of rhythm, meters, or tempo (b) word painting by a Dissonance (c) expressive use of dynamics Back to the top Worksheet: Trade Opera Composer (full name, with dates): Title: Date of first performance: Score (lists the voices used for the characters who sing in our selections, as well as the instruments of the orchestra): 1. This is an example of a what type of Italian opera is typical of the eighteenth century? Listing several ways in which this type of opera (a) differs from the French operas of Lully (b) resembles the cantata Correa nel seno amato by Alessandro Scarlatti 2. What character sings the first aria in our anthology? What is the aria text about, and what is the dramatic situation? (See the synopsis in Box 8.3, pp. 172–3.) 3. In the first aria, what is the voice type of the singer and what instruments are playing here? 4. The textbook (Table 8.1, p. 175) contains a form diagram for the aria O care parole. (Caution: the aria is incorrectly captioned in the table as Se il cor mai ti dirà.). In scoring the aria (anthology, Selection 18, p. 157), find the marks of structural division whose measure numbers are listed in the form diagram. Draw a vertical line through all the parts on those points. 5. In the count of the same aria, each of the cadions listed in the form finds diagram; circle the dominant and tonic notes in the bass line for each of these cadions. 6. Still in the first aria, do the instrumental parts ever play at the same time as the singer? Why or why not? 7. What is the dramatic situation for the aria Fammì combattere (anthology, p. 163)? 8. Investigate the libretto of Fammì combattere (anthology, p. 169). Note the numbers for the lines of the Italian text. Copy these numbers into the vocal part of the score, at appropriate points. 9. What word(s) receive(s) musical emphasis in the A-section of Fammì combattere? How is the word(s) emphasized? Receive any word musical emphasis in the B-section? 10. Does the ritornello of Fammì combattere reflect the meaning of any of the words? If so, what words and how? 11. Also within the count of Fammì fights, find (a) each ritornello or ritornello fragment; (b) each cadence at the end of a ritornello or vocal portion. Note: the strings enter several times within vocal passages, but only those entries marked (forte) should be considered ritornellos. 12. Make a form diagram for this aria, following the model in the textbook on p. Back to the top Worksheet: Rameau Composer (full name, with dates): Genre: Date of first complete performance: Score: 1. What is the dramatic situation for the scenes in the anthology (Selection 19, p. 171)? 2. What features do the recitative share in these scenes with those of Lully? 3. What features of these scenes are characteristic for Rameau? 4. What dance is represented by Zima's air? What musical features of her sky are characteristic of the dance you mentioned? 5. In Zima's air, the texture is by voice and the two violin parts mainly contrapuntal or mainly mainly Explain. 6. In the duet at the end of the scene, find two examples of traditional musical rhetoric; (a) word painting (b) emphasis of a word by repetition 7. Is the relationship between the two vocal parts in the duet mainly imitative or primarily homophonic? Can one say that the texture of this duet reflects the new relationship between Zima and Adario? Back to the top Worksheet: Bach cantata Composer (full name, with dates): Genre: Date of first performance: Score: 1. In which city and in what position was Bach working when he composed this piece? Where and in what years did he work before? 2. How does Bach's sacred cantatas differ from the Italian cantatas studied earlier? Where and for what purpose were they performed? 3. The last movement of this work is a choral environment. Explain. 4. In what sense can the opening movement be considered a ritornello form? In what sense can it be considered a cantus firmus movement? 5. In the opening orchestra section of the first movement, find two statements of the first phrase of the choral melody; circle the eight notes of each statement 6. In the initial choir entry (mm. 174f.), the statements of the first phrase of the choral melody circle in all four voices. How would you describe the texture here? 7. In the second choir entry (mm. 26 ff.), what voice does the second melodic phrase of the choral sing? What is the source of the material sing by the other voices? How would you describe the texture here? 8. Movement 2 has been designated a

recitative. What kind of recitative is this simple? Accompanied? Can any passage be considered arioso? what portion? 9. In the aria (mvt. 3), how does the ritornello relate to the opening voting declaration (mm. 9-15)? 10. Find an explanation in the text for the continued note (B-natural) on beat 3-4 of the opening measure of both ritornello and vocal entry. Also explain the harmony on this note. 11. Why do the strings enter only in the B section (m. 31)? Why are they playing pizzicato? What is the tonality at this point? Where and to what key does the following modulation take place? 12. Movement 4 is designated in the score as recitative and aria, but one can distinguish in it three types of writing: recitative, arioso, and aria. Find the points on which one type leads to another. What type of recitative is present- simple or accompanied? 13. Why is there only a trumpet part of this movement? Identify trumpet-like or military motives in the string parts of both recitative and aria sections. Back to the top Worksheet: Trading Oratorio Composer (full name, with dates): Genre: Date of first performance: Score: This worksheet focuses on the chorus in anthology (Selection 21b, p. 210). There is a simple analytical table for this music in the textbook (Table 9.1, p. 211). 1. Where would Handel originally perform this work When? 2. What number and types of voices consisted of the choir that Handel used? What role does he have in the 3. In the opening section, how do the instrumental parts complement the voices? 4. Why is the second section described in the analytical table as canonical? What voices are involved in the canon? 5. In section 2 receive any word emphasis or word verf (see in the alto, mm. 25-32)? Explain. 6. The third portion is described as a fugue. List the voices in the order in which they entered the fugue topic. Also identify the note on which each voice goes in. 7. The allytic table describes the last section as alternately contrapointal, declamatory. In what measures do the contrapointal passages begin? the declamatory ones? 8. Is one of the two types of passages identified in the previous question related to any specific word(s) or phrase in the text? 9. The textbook (Figure 9.5, page 205) shows a page of the composer's manuscript for this work. Find the corresponding measures of the edition in the anthology and identify three ways in which Handel's notation differs from that of the modern edition. Back to the top Worksheet: Frescobaldi Composer (full name, with dates): Genre: Date of first publication: Score: 1. In which city did the composer work? Name a few other compositions he wrote. 2. The textbook (table, p. 235) describes this work as falling into several separate sections. In the score, draw lines through the carry at the appropriate points to mark the divisions between sections. 3. Frescobaldi uses written out ornaments similar to those we previously observed in vocal music of his time. In the count, circle, and label several examples of each of the following; list under the measure numbers in which each appears: (a) trills (b) rotate (c) scale figuration 4. One feature of Baroque improvisational style is surprise. Find an example of each of the following (give benchmark numbers below): (a) a harmonic treat, such as a sudden change of key or mode (b) a melodic treat, such as an unusual melodic interval (c) a sudden change of style, texture, or rhythmic movement 5. Mark the cadents at the tips of sections 1, 3 and 6 as follows: at each caddy, circle the dominant and tonic notes in the bark, then connect them with an arrow. Label each cadre with a letter indicating the key (uppercase for large keys, lowercase letters for minor). 6. Section 5 treats several motives in imitation. First, pull brackets over each of these motives and label them with the letter shown below: a: rising tiered figures (tenor, last note of m. 40 by aforementioned note of m. 41) b: three or four short notes, followed by a decreasing jump to a longer one (soprano, last four notes of m. 41 by downbeat of m. 42) c: rising chromatic notes (lowest voice in m. 41, last note, by note 3 of m. 42) 7. Next, find subsequent entries of each of the motives described above and label them on Way. Back after that top Worksheet: Gaultier, Froberger, Jacquet and Couperin Note: here that worksheet deck that French-styl French-styl Discussed by Gaultier, Froberger and Jacquet de La Guerre in chapter 10, as well as those discussed by Couperin in chapter 11. Update 1 Composer (full name, with dates): Genre: Date of first publication: Score: Work 2 Composer (full name, with dates): Genre: Date and place of composition: Score: Work 3 Composer (full name, with dates): Genre: Date of first publication: Score: Update 4 Composer (full name, with dates): Genre: Date of first publication: Score: 1. The following chart summarizes the characteristics of the dance movements used in work 1. , 2, and 3. Please complete the chart using the descriptions of the dances in the textbook and your analysis of the music. The first section of the graph was done for you. Dance Gauge Tempo Expressive Musical elements character (rhythm, texture, etc.) allemande C moderate restrained broken chords movement in flowing sixteenth upbeat consisting of one sixteenth newspapers sarabande gavotte minuet chaconne gigue 2. In each of the last three works, identify an ornament sign and find it on one of the ornament tables in the anthology (Selection 29). List under the name of the ornament sign, the criterion in which it occurs, and a brief verbal or graphic description of how it is played: Working 2. Mvt. \_\_\_\_\_ Measure \_\_\_\_ Ornamentname: \_\_\_\_\_ Description: Update 3. Mvt. \_\_\_\_\_ Measure \_\_\_\_ Ornamentname: \_\_\_\_\_ Description: Update 4. Mvt. \_\_\_\_\_ Measure \_\_\_\_ Ornamentname: \_\_\_\_\_ Description: 3. Work 4 consists of two movements by Couperin. Each has a descriptive title. Describes two ways in which the music of each can reflect its title. Back to the top Worksheet: Buxtehude Works 1 (Nun bitten wir) Composer (full name, with dates): Genre: Approximate date of composition: Score: Update 2 (Praeludium) Approximate Date of Composition: Score: 1. In which city did Buxtehude work? Name a few other compositions by him. 2. In what kind of room(s) or building(s) and for what purpose(s) work was 1 performed? works 2? 3. Compare the top line (top staff) in the work 1 to share the soprano in Schein's vicinity of the same choral melody (textbook, Example 11.1, p. 251): (a) Number the phrases in Schein's setting (each phrase ends with a barline) (b) Enter the same numbers now at corresponding points in scoring work 1 (you might want to skip forward to the next step before completing this one!) (c) In the score of work 1, place an asterisk (\*) above each note of the soprano corresponding to a note from the melody as set by Bach 4. Both work 1 and 2 use written out ornaments and decorations similar to those used by Frescobaldi. In both of the current works, circle and label several examples each of the following (list measurement numbers below): (a) trille (b) rotate (c) scale figuration 5. The textbook (p. 252) describes work 2 as falling into several separate sections. In the drawing lines through the carry at the appropriate points to the sections between between 6. Mark imitation in the fugal sections of work 2 by putting brackets or brackets around each statement of the topic. Also label each statement of the fugue topic with the name of the key and voice in which it occurs. (Table 11.1 in the textbook, p. 258, lists all entries of the topic.) 7. What is a counter-subject? In the Buxtehude work, place each statement of the two countersubjects in parentheses or parentheses. Using the umerals 1 and 2 to refer to the two respective countersubjects, label each entry of a counter in the count; also the name the voice in which it appears. Back to the top Worksheet: Concertos by Vivaldi and J. S. Bach Works 1 Composer (full name, with dates): Genre: Date of first publication: Score: Work 2 Composer (full name, with dates): Genre: Date of the composer's autograph manuscript: Score: 1. Where could one have heard each of these works? For each, name (a) a city (b) a social or architectural setting 2. The textbook contains a form diagram for the third movement of work 1 (Table 13.1 on page 318). Make a similar diagram for the first movement of work 1. 3. The solo sections in the rapid movements of work 1 contain virtuoso fiber figation or corridor work. Find examples of violin figuration in the solo sections of the last movement; list below measurement numbers in which each of the following types of passage work takes place: (a) scales (b) arpeggio's (c) other (described) 4. Update 2 represents a somewhat more complex version of the type of composition found in work 1. In what ways is it more complex? Consider: (a) instrumentation (b) form (c) texture (d) harmony 5. Table 13.2 (textbook, p. 320) summarizes the form of the first movement of Work 2. Why are certain ritornellos listed by uppercase (R) and others by small letter (r)? 6. The same table lists two sections described as BACH. Why are the sections so marked? What notes in what measures correspond to the letters B, A, C and H? 7. One of the soloists of work 2 does not play in the second movement of Work 2. Why not? 8. The textbook shows an analytical chart for the last movement of work 2, which is a fugue (Table 13.4, page 324). Find entries of the topic and countersubject(s) in the count, place parentheses around each entry and identify the keys in which the topic occurs (do so at least by m. 57). (a) Does the movement contain any tonal answers? In what parts, in what measures? (b) Is there a regular countersubject? In what parts, in what measures? (c) Are there any strettos? Between which parts, in what measures? (d) What is characteristic about the episodes? Note: the trumpet is a transposing part, written in C, but sounds in F. Back to the top Worksheet: C. P. E. Bach Full name of composer, with dates: Genre, key and identifying number of jobs: Instrumentation: Date and place of 1. What was the composer's profession when he wrote this work? 2. Name a few other types of music provided by this 3. What famous book did this composer also write? When and where? 4. How many movements consist of this work? What is the key of the second movement? 5. Are all three movements in the same key? What is the key of the second movement? 6. Describe the opening theme of the first movement. In what measures is recurring this theme? in which keys? has it been changed in any way? 7. Starting at m. 21, the middle portion of the first movement repeated music from the opening section. How far (to what measure) does this recurrence extend? How is the music changed? 8. Music from the opening section of the first movement recurring at m. 42. How far does this restatement extend? How is the music changed? 9. The texture of the second movement resembles that of a trio of sonates. Explain. 10. In what measures and in what keys returns the opening theme of the second movement? 11. The shape of the third movement is similar to that of the first movement. In what ways are the two movements similar? in what ways are they different? 12. Although more homoponic than older Baroque keyboard music, this work retains a contrapointal element. In the third movement, find examples of reversible counterpoint regarding the motivic ideas set to m. 9. 13. The music of this composer is often described as empfindsamer, a German term that suggests emotional intensity or hyperexpressivity. Describes some intensely expressive or dramatic aspects of harmony, phrases or motiuel work in all three movements. (For example, consider the fermatas in the first movement, sudden changes of mode in the second movement, and the harmonic treat just after the double bar in the third movement.) Back to the top study breakdown This is a list of things to think about in preparation for a final exam in a course on Baroque music. Each item in this list should bring to mind the titles of relevant pieces or examples of related ideas of concepts. Elements of late-Renaissance music genres: motet, madrigal texture and scoring modality cadences consonance and dissonance musical rhetoric Composition techniques common to music from the late Renaissance and the Baroque paraphrase cantus firmus mimicking variation Innovations of the Baroque new vocal genres: continuo madrigal, opera, cantata, oratorio new instrumental genres: toccata, praeludium, prelude (en fugue), suite, sonata, concerto French dances: all-man , courante, sarabands , gigue, minuet, gavotte, chaconne shapes based on modulation to different tonalities new types of instrumental ensembles combining voices and specified instruments basso continuo new vocal styles: recitative, aria, arioso idiomatic types instrumental music section of cantatas, sonatas, etc., in distinct movements distinct French and Italian style Forms and their associated genres by-composite form: motet, madrigal, concerto , recitative, prelude strophic form: early-Baroque aria, choral variation forms: strophic aria, passacaille, chaconne chaconne Forms: most dances, some sonata movements, some arias ternary shapes: Da Capo aria rondo-like shapes: French Baroque keyboard pieces, some vocal works French overture ritornello form: instrumental concerto, late-Baroque aria Musical rhetoric devices that articulate mold devices for decoration of the text devices that have the meaning of text , the compositions themselves musical instruments: types no longer used; changes in those still using ornament tokens and eclipses basso continuo: notation; Instruments use Music in its social and cultural context types and status of composers and artists amateur, professionals lying, religious types and status of audiences middle-class aristocracy professional musicians the role of gender in the influence of: the activities of individuals as composers, artists, patterns, and audience members the subjects of texts and dramatic works the ways in which music represents people, ideas, , and dramatic characters venues for hearing and performing music: private homes palaces churches monasteries theaters events for hearing and performing music private gatherings diplomatic and political events religious services public concerts how music was transmitted and apostasy by manuscripts by printed music Back to the top David Schulenberg's homepage All content copyright (c) All rights reserved. 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