

Given three *identified musical excerpts*, teachers will discuss the compositions from a formal perspective, and discuss how each is representative of its style or genre and its historical or cultural context.

(I've chosen to focus on works that I think are representative of the period. Since there will be only three works, I have decided to eliminate the gothic and renaissance styles but will refer to them in historical context of whatever work is presented. I'm not approaching this as a "drop the needle" exercise. I think NBPTS wants to know that we know the characteristics of the major style periods of music and specific forms from each period.)

BAROQUE

Instrumental:

Concerto grosso – *Brandenburg Concertos* no. 2 or 5 (Bach)
Four Seasons (Vivaldi)

Prelude/Tocatta and Fugue – any by Bach

Keyboard suite – any by Bach or Handel (not writing a description of this since I am also a piano teacher and am intimately familiar with this form)

Vocal:

Opera – *Orfeo* (Monteverdi) I really don't think this would be included but since opera started during the Baroque period, I'm going to look at this some.

Oratorio – *Judas Maccabeus, Israel in Egypt, Messiah* (Handel) probably *Messiah*, even though it is not completely representative of the typical oratorio.

Cantata (chorale), Passion – Bach

General characteristics:

1. drama
2. contrasts: homophony and polyphony, timbre, free and metered rhythms, dynamics, texture
3. secular music as important as sacred
4. composers still employees of church, court, government
5. tonality; modulation; dissonance
6. doctrine of affections (one mood throughout a movement)
7. idiomatic writing
8. basso continuo (improvisation)
9. sequence
10. variations upon repetition of melody (improvisation)
11. instruments: harpsichord and organ, transverse flute, violins, valve less trumpets

Concerto grossi

Brandenburg Concerti

- Baroque ideas of contrasts in dynamics, timbre, texture, tempo, tonality
- Timbre: No. 2: concertino (flute, violin, oboe, violin), ripieno (strings and continuo), No. 5: concertino (flute, violin, harpsichord) ripieno (strings), harpsichord is featured timbre
- Dynamics: terraced
- Tempo: movements fast, slow fast
- Tonality: major, minor, major
- Texture: No. 2: concertino uses varying combinations of the solo instruments, second movement is really a trio with continuo accompaniment; No. 5 is really a harpsichord concerto; third movement in each is a fugue
- Doctrine of Affections: one mood throughout each movement

Four Seasons

- Contrasts (see above)
- Timbre: concertino (3 violins), ripieno (orchestra)
- Doctrine of Affections: valued accuracy of representation within each movement; each concerto began with a poem describing the season with quotations sprinkled throughout the score
- Each concerto: fast, slow, fast
- Lots of terraced dynamics
- Contributed to growing interest in music descriptive of nature and country life

Prelude/Toccatà and Fugue

- Prelude/toccatà: written to suggest improvisation, no set form but the longer ones are written in sections that incorporate contrasting sections of homophony and polyphony; sequences in toccatas rapidly moving through many keys
- Fugue: 3 – 5 voices; subject, tonic; answer, dominant; may have countersubject
- Imitative not literal polyphony; flexible form after exposition; episodes
- Tonal, equal temperament of claviers

Orfeo

- Text important
- Monody: unparalleled importance to Western music
- Recitative: melody has narrow vocal range to reflect natural inflection of spoken text; rhythm is free or flexible; form adapts to text; homophonic texture
- Aria: doctrine of affections, expresses particular mood; melodies display the singing voice; metered rhythm, form frequently ABA; accompanied by orchestra

Messiah

- Oratorio
- Intended for performance in concert hall; no costumes, staging, acting
- Based on religious subject, usually from Old Testament (but not Messiah)
- Most of Handel's oratorios were dramatic with specific characters and plot with soloist representing specific characters
- Use of word painting
- Recitative, aria, chorus as in opera but less dramatic
- Chorus is a major element in dramatic and musical structure; used as culmination of recitative, aria, chorus; structural frame to begin and end sections; emotional impact
- Solos, chorus, orchestra

Cantata

- "mini" oratorio written for specific feast days of church year
- based on religious story with recitatives, arias, choruses accompanied by organ or small orchestra
- shorter than oratorio
- more restrained style
- used chorale tunes (Lutheran) to unify the different sections

Passion

- oratorios based on the events leading to the crucifixion of Christ