

Worksheets for *Music of the Baroque* by David Schulenberg, third edition (Oxford University Press, 2013)

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Study outline

About worksheets

What I call “worksheets” are series of questions about individual composers and works discussed in the textbook. Most worksheets open with basic identifications of composer, dates, and similar information. There follow several general questions concerned with the composer's biography, social or historical background, and the like, drawing on readings in the textbook. From here the worksheets continue to more interpretive or analytical questions about specific compositions.

Worksheets may be used in several ways. In my own teaching, I distribute them electronically to students prior to the class meetings in which they will be used. Students complete the sheets as homework while carrying out related reading and listening assignments (see my course webpage at <http://faculty.wagner.edu/david-schulenberg/208-2/> for a sample syllabus). Each completed worksheet serves as an outline for the corresponding class meeting and as a basis for class discussion. Later, the completed worksheets serve students as study guides for quizzes and the final examination.

Worksheets may or may not be collected and graded. One or two students may be given responsibility for completing a worksheet ahead of time and leading the class through it. Few instructors will use all the worksheets or all the questions included here. The content of these worksheets reflects my own particular interests as well as the types of students and programs in which I have taught this subject. Not all topics in the textbook are covered in these worksheets.

Worksheet: Palestrina, *Dum complerentur*

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring (how many voices? any instruments?):

1. Where in Europe was this work probably composed?
2. How many singers would probably have participated in its first performance? What instrument(s), if any, would have joined them?
3. The textbook uses several terms to describe musical texture in this score: monophonic, homophonic, contrapuntal, imitative, antiphonal. Which of these words describes the texture in the following passages from the first part of the work:
 - mm. 1–3?
 - mm. 12–13?
 - mm. 17–20?
 - mm. 31–34?
 - mm. 42–46?
4. The settings of individual words may be syllabic or melismatic. Which word describes the setting of the word *complerentur* in the upper voice, mm. 2–3?
 - of *dicentes* in mm. 15–16?
 - of *alleluja* in the tenor, mm. 20–22?
 - of *alleluja* in the *sextus*, mm. 25–27?
 - of *et subito* in all voices, mm. 31–35?
5. A melisma can be used to emphasize an individual word. Find two words in the Latin text that are so treated; identify the English word to which each corresponds and indicate which syllables are set by melismas.
6. The Latin text of this work falls into distinct units separated by commas, periods, and other marks of punctuation. Sometimes the music changes texture at corresponding points; describe two instances of this (give the measure number at which the change occurs, and indicate how the texture changes).

Worksheet: Lassus, *Timor et tremor*

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring (how many voices? any instruments?):

1. 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 types of musical rhetoric are there *besides* text painting?
7. Box 2.1 in the textbook lists various techniques of musical rhetoric, divided into three main categories: (1) devices that articulate form; (2) devices that concern declamation of the text; (3) text painting. Find two examples of musical rhetoric in Lassus's motet from each category: for each, give the measure number and voice(s) involved, as well as the word or phrase of the text, and explain in what way(s) the setting of the word or phrase illustrates musical rhetoric.

Worksheet: Monteverdi, *Luci serene*

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring (how many voices? any instruments?):

1. The poem as printed in the anthology contains nine numbered lines, respectively. Write the number of each line of text into the score, in each voice as it occurs.

2. Find two examples of each of the following (list measure numbers and the line number of the poem, or the individual word, on which each occurs):

- (a) homophony;
- (b) imitation;
- (c) melisma;
- (d) chromaticism.

3. Find the division in the score between lines 3 and 4. How does the music articulate this division?

4. Another division occurs in the first work between lines 6 and 7; how is this division articulated?

5. How is the musical setting of lines 4–6 similar to that of lines 1–3?

6. The tenor states an imitative subject in mm. 41–43, starting with the half note e' in m. 41. Which line of the poem does this subject set?

7. The subject stated by the tenor in mm. 41–43 is imitated by the four other parts; identify the measure number(s) in which each voice imitates this subject.

8. Which of the following words characterize the subject stated by the tenor in mm. 41–43: morose, lively, flowing, chromatic, diatonic, syncoapted? Which words in the Italian text might have elicited this particular subject?

9. The last line of the poem is also set by a subject that is treated in imitation. In what measure and in which voice is this subject introduced? Where is this subject imitated?

10. Which of the following words characterize the subject discussed in the previous question? morose, lively, flowing, chromatic, diatonic, syncopated? Which words in the Italian poem might have elicited this musical setting?

Before answering the remaining questions on this worksheet, be sure you understand the Artusi-Monteverdi controversy over the treatment of dissonances in Monteverdi's "second practice" (see Box 2.2).

11. Measure 28 contains both a conventional suspension and an irregular one. In both cases, one of the two upper voices forms a dissonance against the bass. In the score, mark all intervals that the top two voices form against the bass in these measures; indicate which intervals are dissonances, and identify which one is resolved irregularly.

12. There is another irregular dissonance in m. 30; explain.

13. Find a dissonant interval between two voices in m. 53; is it treated regularly or irregularly?

14. In mm. 57–8, the soprano (canto) sings a dissonant *melodic* interval; what is the interval and how does its use here reflect the text?

Worksheet: *La Pellegrina* and Caccini

Note: The first work appears as Example 3.2 in the textbook.

Work 1 (“Godi, turba mortal”)

Composer (full name, with dates):

Genre:

Date of first performance:

Scoring (how many voices? how many instrumental parts?):

Work 2 (“Sfogava con le stelle”)

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring (how many voices? what type of instrumental part?):

1. *La Pellegrina* was a spoken play. What was its significance for the history of European music?
2. Where, when, and for what occasion was *La Pellegrina* performed?
3. Name some composers and performers who participated in the performance of *La Pellegrina*.
4. The music associated with *La Pellegrina* included several examples of monody. What is monody?
5. How does the scoring of Work 1 resemble that of the earlier composition by Luzzaschi shown as Example 3.1 in the textbook?
6. Work 1 contains written-out embellishment for the singer. Identify two types of embellishment that Work 1 shares with the example by Luzzaschi.
7. Was Work 2 performed during *La Pellegrina*?
8. In Work 2, what term describes the lower (untexted) staff of the score?
9. In Work 2, what instrument(s) might have played the lower staff? 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 Work 2 succeed in doing this? You might consider declamation, word painting, and harmony; identify specific examples of each, citing measure numbers.
11. Are both Works 1 and 2 through-composed, or do they contain repeated or recurring passages? Give the measure numbers of any repeated passages.
12. Find at least two examples of written-out embellishment in the vocal part of Work 2. Give

measure numbers and describe the figuration used in each case: trill? turn? scale? something more complicated?

Worksheet: Barbara Strozzi

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

1. In what city was this work composed? first performed? 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 to the composer?
4. In what sense is this work a strophic aria? Name another instance of a strophic aria that we have studied; how does the present work differ?
5. Our work reveals the direct influence of Monteverdi. Find one or two examples of each of these instances of Monteverdian treatment of individual words (give the measure number, the Italian word, and the latter's English translation):
 - (a) a long melisma used to emphasize a word;
 - (b) a chromatic passage employed for word painting;
 - (c) a passage in the *stile concitato*;
 - (d) an instance of the *seconda pratica* (irregular use of dissonance).
6. Box 5.2 in the textbook provides an outline of the form of this work. Locate in the score each of the triple-time sections. Is there anything in the text of these sections to justify or explain the change of meter?
7. Box 5.2 also shows that each section of the work includes a passage that moves from a minor key (d) to a major key (F). Can you explain, based on the text, why the key and mode change at these points?
8. *Figure 5.1* in the textbook shows the opening of this work as it was originally published. Compare this with the edition in the anthology and identify three ways in which the modern notation differs from the original

Worksheet: Alessandro Scarlatti and Henry Purcell

Work 1 (Correa nel seno amato)

Composer (full name, with dates):

Genre:

Approximate date of composition:

Scoring:

Work 2 (From rosy bowers)

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

1. For what type(s) of compositions is each composer best known?
2. In what city or cities did each composer work?
3. In the aria “Fresche brine” from the Scarlatti work, give measure numbers for: (a) the ritornello; (b) the motto; (c) the B section.
4. The textbook refers to a “turning motive” in mm. 20–21 of the aria “Onde belle” that represents the word *onde* (“waves”). List several earlier and later occurrences of this motive, identifying both measure number and the vocal *or instrumental* part in which it occurs.
5. In the opening movement of the Purcell work, identify one example of each of the following (give the word on which it occurs and the measure number):
 - (a) word painting by means of a melisma;
 - (b) chromaticism;
 - (c) irregular dissonance treatment.
6. The closing movement of the Purcell work (“No, no, no”) could be described as beginning with recitative and concluding with arioso. In what measure and on what word(s) does the shift occur?
7. Box 5.3 of the textbook lists the movements of the Scarlatti cantata with their instrumentation and keys. Make a similar list for the Purcell work. Do any patterns emerge?
8. What are the forms of the two arias (or aria-like sections) of the Purcell work? Does either one correspond with one of the arias in the Scarlatti work? How so?

Worksheet: Lully

Composer (full name, with dates):

Genre:

Date of first performance:

Scoring:

1. In the first part of the overture (anthology, Selection 10a, 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 overture (mm. 10–25), identify the subject (theme) and locate the first few instances where it is imitated (give measure number and part for each).
3. In Armide's recitative from the end of Act 2 (Selection 10b, mm. 20–71), what does Armide wish to do? how does the music express her hesitation in carrying out her plan?
4. In Armide's air “Venez, seconder mes désirs” (Selection 10b, mm. 90–113), identify all full cadences (give key and measure number for each). How do these cadences relate to lines in the text?
5. In Armide's air “Plus Renaud m'aimera” (textbook, Example 6.5), the meter is notated in 6/4 but actually shifts between 6/4 and 3/2 from measure to measure. List the numbers of the measures that are actually in 3/2, bearing in mind that in 6/4, accents fall on beats 1 and 4; in 3/2 accents fall on beats 1, 3, and 5 (it will help to observe that in French the final syllable is usually accented, apart from the so-called mute “e” at the end of a word, without an accent mark, which is actually sung in a musical setting).
7. The prelude, aria, and chorus for Hate and her followers open Act 3, scene 4, as illustrated in Examples 6.6–7 of the textbook. In these examples, find two persistent rhythmic motives and explain their expressive or dramatic significance.
8. In Example 6.8, from the passacaille, mark where each statement of the ostinato bass begins. How many times does it occur in Example 6.8a?
9. How is the ostinato bass modified in Example 6.8d? Does it occur at all in Examples 6.8b and 6.8c?
10. How is the texture varied in Examples 6.8b and 6.8c? Does anything else change in these examples?
11. Lully's *Armide* remained in the repertory of the French Opéra for a century or more. What is your evaluation of its music? Do you find Lully's recitative as dramatic as Monteverdi's? Are his arias as expressive as Strozzi's or Scarlatti's? Are the choruses and dances entertaining? Why do you suppose this work so excited contemporary listeners?

Worksheet: Gabrieli and Schütz

Work 1 (In ecclesiis)

Composer (full name, with dates):

Genre:

Approximate date of composition:

Scoring:

Work 2 (Saul, Saul)

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

1. With what major musical city is the first composer associated? In what other city(ies) and with what other important composer(s) did he work or study?
2. Work 1 is a polychoral composition. (a) How many choirs are there? (b) List the vocal and instrumental parts of each choir. (c) Is there a continuo part? What instrument(s) play(s) it? (d)
3. Give examples of other works by this composer:
 - (a) a polychoral work for instruments alone;
 - (b) a non-polychoral instrumental work.
4. Find the text for Work 1 in the anthology (Selection 11). Coordinate this text with the form diagram in the textbook (Box 7.2) by:
 - (a) circling statements of the refrain within the text;
 - (b) underlining lines of text in which the soloists are joined by the *capella*;
 - (c) highlighting or shading over lines of text accompanied by the instrumental choir.
5. In the score, write the words “refrain,” “soloist,” “soloist + capella,” and “instruments” at appropriate points above the top line of the score.
6. In Work 1, for each of the following, identify the word(s), measure number(s), and instrumental and/or vocal part(s) where there is an example of:
 - (a) monody;
 - (b) antiphony;
 - (c) imitation;
 - (d) written-out melodic embellishment;
 - (e) chromaticism.
7. Box 7.3 in the textbook provides an outline of the life of the composer of Work 2. On this outline, find points of intersection with the composer of Work 1. Where and in what capacity was working the composer of Work 2 employed when he published the latter?
8. For Work 2, make a form diagram similar to the one given in the textbook for Work 1.

9. In 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 each occurs):

- (a) expressive use of rhythm, meter, or tempo;
- (b) word painting through an unusual dissonance;
- (c) expressive use of dynamics.

Worksheet: Handel, *Orlando*

Composer (full name, with dates):

Title:

Date of first performance:

Scoring (list the voices used for the main characters as well as the instruments of the orchestra):

1. This is an example of a what type of Italian opera typical of the eighteenth century? List several ways in which this type of opera
 - (a) differs from the French opera of Lully;
 - (b) resembles the Italian cantata by Alessandro Scarlatti..
2. Which 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 8.4.)
3. In the first aria, what is the voice-type of the singer and which instruments play here?
4. The textbook contains a form diagram for the aria “Oh care parolette” (Table 8.1). In the score of the aria (anthology, Selection 15a, p. 157), find the points of structural division whose measure numbers are listed in the form diagram. In the score, draw a vertical line through all the parts at those points.
5. In the score of the same aria, locate each of the cadences listed in the form diagram; circle the dominant and tonic notes in the bass line for each of these cadences.
6. Still in the first aria, do the instrumental parts (other than the continuo) ever play at the same time as the singer? Why or why not?
7. What is the dramatic situation for the aria “Fammi combattere” (anthology, Selection 15c)?
8. Examine the text of “Fammi combattere” in the anthology. 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 “Fammi combattere”? How is/are the word(s) emphasized? Does any word receive musical emphasis in the B section?
10. Does the ritornello of “Fammi combattere” reflect the meaning of any of the words? If so, which words and how?
11. Also within the score of “Fammi combattere,” locate:
 - (a) each ritornello or ritornello fragment (give measure numbers and opening keys);
 - (b) each cadence at the end of a ritornello or vocal passage (give measure numbers and keys). Note: the strings enter several times within vocal passages, but only those entries marked *f* (forte) should be considered ritornellos.
12. Make a form diagram for this aria, following the model of Table 8.1 in the textbook.

Worksheet: Bach, Cantata 127

Composer (full name, with dates):

Genre:

Date of first performance:

Scoring:

1. In what city and in what position was Bach working when he composed this piece? Where did he previously work? list each town or city and the years Bach spent there.
2. How do 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 *setting* of a *chorale*; 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? a paraphrase movement?
5. In the opening orchestral section of the first movement, locate *two* statements of the first phrase of the chorale melody; circle the eight notes of each statement
6. In the initial choral entry (mm. 17ff.), circle the statements of the first phrase of the chorale melody *in all four voices*. How would you describe the texture in this passage?
7. In the second choral entry (mm. 26 ff.), which voice sings the second melodic phrase of the chorale? What is the source of the material sung by the other voices? How would you describe the texture here?
8. Movement 2 is designated as a recitative. What type of recitative is it—simple? accompanied? Could any portion be considered arioso? which portion?
9. In the aria (mvt. 3), how does the ritornello relate to the opening vocal statement (mm. 9–15)?
10. Find an explanation in the text for the sustained note (B-natural) on beats 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 do they play pizzicato? What key is this passage in? In what measure(s) does the key subsequently change, to what key does the passage modulate?
12. Movement 4 is designated in the score as recitative and aria, but one might distinguish within it *three* types of writing: recitative, arioso, and aria. Identify by measure numbers the places in which each type of writing changes to another.
13. Why is there a trumpet part only in movement 4? Identify by measure numbers and briefly describe military motives in both the trumpet and string parts throughout the movement (both

recitative and aria).

Worksheet: Handel, *Jephtha*

Composer (full name, with dates):

Genre:

Date of first performance:

Scoring:

This worksheet focuses on the chorus “How dark, O Lord, are thy decrees!” (anthology, Selection 18b). There is a simple analytical table for this music in the textbook (Table 9.1).

1. Where would Handel originally have performed this work? When?
2. What number and types of voices comprised the chorus that Handel used? Which part did he play in the performance?
3. In the opening section of the chorus “How dark, O Lord,” what is the relationship between the string parts and the vocal parts?
4. Why is the second section of this chorus described in the analytical table as “canonic”? Which voices are involved in the canon?
5. In section 2, does any word receive emphasis or word painting (look in the alto, mm. 25–32)? Explain.
6. The third section is described as a fugue. List the voices in the order in which they enter with the fugue subject. Also identify the note on which each voice enters.
7. The analytical table describes the last section as “alternatingly contrapuntal, declamatory.” In what measures do the contrapuntal passages begin? the declamatory ones?
8. Is either of the two types of passage identified in the previous question associated with any particular word(s) or phrase in the text?

Worksheet: Gaultier, Jacquet, and Couperin

This worksheet covers the French-style pieces by Gaultier and Jacquet discussed in chapter 10, as well as those by Couperin discussed in chapter 11.

Work 1

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

Work 2

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

Work 3

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

1. The following chart summarizes the characteristics of the dance movements used in works 1 and 2. Please complete the chart using the descriptions of the dances in the textbook and your analysis of the music. The first portion of the chart has been done for you.

Dance	Meter	Tempo	Expressive character	Musical elements (rhythm, texture, etc.)
allemande	C	moderate	restrained	broken chords movement in flowing sixteenths upbeat consisting of one sixteenth
courante				
sarabande				
gavotte				
minuet				
chaconne				

gigue

2. In each of these, identify at least one ornament sign and locate a corresponding symbol in one of the ornament tables in the anthology (Selection 24). List below the name of the ornament sign, the measure in which it occurs, and a brief verbal or graphic description of how it is played:

Work 1. Mvt. _____. Measure _____. Ornament name: _____. Description:

Work 2. Mvt. _____. Measure _____. Ornament name: _____. Description:

Work 3. Mvt. _____. Measure _____. Ornament name: _____. Description:

3. Work 3 consists of two movements by Couperin. Each has a descriptive title. Describe two ways in which the music of each piece may reflect its title.

Worksheet: Frescobaldi

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

1. In what city did the composer work? Name some other compositions that he wrote.
2. The textbook contains a table showing the work as falling into several distinct sections. In the score, draw lines through the staves at the appropriate points to mark the divisions between sections.
3. Frescobaldi employs written-out ornaments similar to those that we observed previously in vocal music of his time. In the score, circle and label several examples of each of the following; list below the measure numbers in which each appears:
 - (a) trills;
 - (b) turns;
 - (c) scalar figuration.
4. One hallmark of Baroque improvisational style is surprise. Find an example of each of the following (give measure numbers below):
 - (a) a harmonic surprise, such as a sudden change of key or mode;
 - (b) a melodic surprise, such as an unusual melodic interval;
 - (c) a sudden change of style, texture, or rhythmic motion.
5. Mark the cadences at the ends of sections 1, 3, and 6 as follows: at each cadence, circle the dominant and tonic notes in the bass, then connect them by an arrow. Label each cadence with a letter indicating the key (uppercase letter for major keys, lowercase for minor).
6. Section 5 treats several motives in imitation. These can be described as follows:
 - (a) ascending tied figure, first occurring in tenor, last note of m. 40 through penultimate note of m. 41
 - (b) three or four short notes followed by a descending leap to a longer one, first heard in soprano, last four notes of m. 41 through downbeat of m. 42
 - (c) ascending chromatic notes, first seen in lowest voice in m. 41, last note, through note 3 of m. 42.Find several occurrences of each motive in the score, draw brackets over each one, and label each bracket with letter a, b, or c, as appropriate.

Worksheet: Buxtehude

Composer (full name, with dates):

Genre:

Approximate date of composition:

Scoring:

1. In which city did Buxtehude work? Name some other compositions by him.
2. Where and on what occasions might one have heard public performances of this work?
4. This work employs written-out ornaments and embellishments similar to those used by Frescobaldi. In the score, circle and label several examples each of the following (list measure numbers below):
 - (a) trills or similar figuration;
 - (b) turns;
 - (c) arpeggios (broken chords)
 - (d) scalar figuration.
5. The textbook describes this work as falling into several distinct sections. In the score, draw lines through the staves at the appropriate points to mark the divisions between sections.
6. In the score, find the two fugal sections. In each section, first find the subject, then mark entries of the subject by placing brackets or parentheses around each statement, wherever it occurs. Also label each statement of the fugue subject with the name of the key and voice in which it occurs. (Table 11.1 in the textbook lists all entries of the subject in the first fugal section.) List below any alterations of the subject in individual statements (give measure number, voice or part, and a brief description of how it is altered: shortened, inverted, modified rhythm or melodic intervals).
7. What is a countersubject? Within the first fugal section, mark entries of the two countersubjects whose entries are identified in Table 11.1. Label each entry of each countersubject in the score, using the numerals 1 and 2, and the name the voice in which it occurs. List below any alterations of each countersubject in individual statements (give measure number, voice or part, and a brief description of how it is altered: shortened, inverted, modified rhythm or melodic intervals).

Worksheet: Sonatas by Rossi, Marini, Biber, and Corelli

Work 1

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

Work 2

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

Work 3

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

Work 4

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

1. In what city did the composer of Work 1 spend most of his career? What types of music did he publish, other than instrumental pieces?
2. The composer of Work 2 may have directly inspired the composer of Work 3. Explain.
3. Where did the composer of Work 4 come from? where did he spend most of his life? What three related types of composition is he famous for?
4. What element of scoring is common to all four works?
5. How is the scoring of Work 1 different from that of the others?
6. What instrumental portion of a vocal work within the anthology closely resembles Work 1 in its scoring?
7. In what social settings or on what occasions might one have heard performances of any of these works?
8. Which of these works fall into clearly distinct movements? which ones do not? Explain.
9. What notable violin techniques did these composers use? identify work, movement number (if

any), and measure numbers employing:

multiple stops;

extreme high register;

quick leaps between high and low notes;

rapid arpeggiation in a recurring pattern;

barriolage (repeated alternation between notes on different strings).

10. Which portions of which works comprise sets of variations? In each case, what is the basis of variation; that is, what remains constant from one variation to the next? what is varied?

11. Which portions or movements of which works are fugues, or incorporate fugal imitation? How many voices or parts are there in each fugue? Within each of these fugues, are there any non-fugal passages or episodes (identify by measure numbers)?

Worksheet: Sinfonia and concerto grosso (Torelli and Corelli)

Work 1

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

Work 2

Composer (full name, with dates):

Genre:

Date of the composer's autograph manuscript:

Scoring:

1. In what cities did the composers of these two compositions work? Did the two composers have any possible points of contact?
2. What other types of music did each one compose?
3. Where or on what type of occasion were these works originally heard?
- 4.. What instruments play solo roles in each work? in which movements? Does any instrument stand out as the principal soloist in either work? How so?
5. In each work, what instruments serve *only* as members of the larger ensemble, not as soloists? What Italian term refers to the non-soloists as a group?
6. What options for alternative scoring did the composer of each work permit?
7. In Work 1, one instrument can play only a small number of notes. Explain. How did this limitation affect the use of that instrument in various keys?
8. In the first movement of Work 1, find at least two restatements of the opening passage (mm. 1–2), identifying measure numbers and key. Do the same for the last movement.
9. Make a list of the movements of Work 2 (count the initial Vivace and Grave as a single movement). Which movements use identifiable dance rhythms?
10. Which movements of Work 2 are in binary form? which are through composed? Could any movements be considered to be in varieties of ternary (Da Capo) form?
11. In Work 2, do any of the movements in binary form restate (return to) their opening passage in its original form *after* the central double bar?

Worksheet: Concertos by Vivaldi and J. S. Bach

Work 1

Composer (full name, with dates):

Genre:

Date of first publication:

Scoring:

Work 2

Composer (full name, with dates):

Genre:

Date of the composer's autograph manuscript:

Scoring:

1. Where might one have heard each of these works performed? 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). Make a similar diagram for the first movement of Work 1.
3. The solo sections in the quick movements of Work 1 contain virtuoso figuration or passagework for the solo violin. Find examples of such figuration in the solo sections of the last movement; list below measure numbers in which each of the following types of passagework occurs:
 - (a) scales;
 - (b) arpeggios;
 - (c) other (describe).
4. Work 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 13.3 summarizes the form of the first movement of Work 2. In the table, why are certain ritornellos listed by capital letter (R) and others by small letter (r)?
6. The same table lists two sections described as "BACH." Why are the sections so labeled? What notes in which 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; why not?
8. Table 13.4 in the textbook is an analytical chart for the last movement of Work 2, which is a fugue. Locate entries of the subject and countersubject(s) in the score, placing brackets around

each entry and identifying the keys in which the subject occurs (do this at least through m. 57).

(a) Does the movement contain any tonal answers? In what parts, in which measures?

(b) Is there a regular countersubject? In what parts, in which measures?

(c) Are there any strettos? Between which parts, in which measures?

(d) What is distinctive about the episodes?

Note: the trumpet is a transposing part, written in C but sounding in F.

Study outline

This is a list of things to think about in preparation for a final examination in a course on Baroque music. It is not meant to be comprehensive; there is, intentionally, some overlap or duplication between sections. 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
consonance and dissonance
musical rhetoric

Compositional techniques common to late-Renaissance and Baroque and music

paraphrase
cantus firmus
imitation
variation

Innovations of the Baroque

new vocal genres: continuo madrigal, opera, cantata, oratorio
new vocal styles: recitative, aria, arioso
new instrumental genres: toccata, prelude, (and fugue), suite, sonata, concerto
idiomatic writing for instruments
use of signs to specify ornaments; written-out embellishment
distinct French and Italian styles and genres
French dances: allemande, courante, sarabande, gigue, minuet, gavotte, chaconne
new types of instrumental ensemble
ensembles combining voices and specified instruments
basso continuo
division of cantatas, sonatas, etc., into distinct movements
motivic development
forms based on modulation to different tonalities

Forms and their associated genres

through-composed form: motet, madrigal, sacred concerto, recitative, prelude
strophic form: chorale, early-Baroque aria
variation forms: strophic aria, passacaille (passacaglia), chaconne
binary forms: most dances, some sonata movements, occasional arias
ternary forms: Da Capo aria, some instrumental movements
rondo-like forms: French Baroque keyboard pieces, some vocal works
French overture
ritornello form: instrumental concerto, late-Baroque aria, some chorale settings

Musical rhetoric

devices that articulate form
devices for declamation of the text
devices that reflect the meaning of the text

Performance practices

sources for information about performance

- treatises
- instruments
- original notation (music manuscripts and early printed editions)
- the scores themselves
- musical instruments
 - types no longer used
 - changes in those that are still used
- ornament signs and embellishments
- basso continuo
 - notation
 - instruments used
- Music in its social and cultural context
- types and status of composers and performers
 - amateur/professional
 - lay/religious
- types and status of audiences
 - middle-class
 - ruling class (aristocracy, royalty)
 - professional musicians
- the role of gender in influencing:
 - the activities of individuals as composers, performers, patrons, and audience members
 - the subjects of texts and dramatic works
 - the ways in which music represents people, ideas, and dramatic characters
- places for hearing and performing music
 - private homes
 - palaces
 - churches
 - monasteries
 - theaters
- occasions for hearing and performing music:
 - private gatherings
 - diplomatic and political events
 - religious services
 - public performances (concerts, stage productions)
- how music was transmitted and disseminated:
 - aurally
 - in manuscripts
 - in print