

New Styles in the Seventeenth Century (Chapter 13)

I. Europe in the Seventeenth Century

- A. Scientific revolution
 - 1. relied on mathematics, observation, practical experiments
 - a. Johannes Kepler described elliptical orbits of the planets, 1609
 - b. Galileo Galilei discovered sunspots and moons orbiting Jupiter
 - c. Sir Francis Bacon argued for empirical approach to science, direct observation
 - d. René Descartes deductive approach; explained world through mathematics, logic, reasoning
 - e. Sir Isaac Newton: 1660s law of gravitation, combined observation with mathematics
- B. Politics, religion, and war
 - 1. long-standing conflicts resolved
 - a. 1598, Henri IV (France): Edict of Nantes, guaranteed freedom to Protestants
 - b. 1604: Protestant England and Catholic Spain ended decades of war
 - c. 1609: Calvinist Netherlands gain independence from Spain
 - 2. religious conflicts
 - a. Thirty Years' War (1618–48) devastated Germany
 - b. English Civil War (1642–49), temporary end to the monarchy
- C. Colonies
 - 1. Europeans expanded overseas
 - 2. British, French, and Dutch colonies in North America, Caribbean, Africa, and Asia
 - 3. lucrative imports to Europe: sugar, tobacco
 - a. intensive labor; slaves brought from Africa
 - 4. European traditions brought to Western hemisphere
 - a. Catholic service and villancicos to Spanish colonies
 - b. metric psalmody to North America
- D. Capitalism
 - 1. Britain, the Netherlands, northern Italy: prospered from capitalism
 - 2. joint stock company, important innovation
 - 3. Hamburg, London: stock companies formed to finance opera houses
 - 4. rise of public opera and public concerts, increased demand for published music, instruments, lessons
- E. Patronage of the arts
 - 1. musicians depend on patronage from court, church, or city
 - a. musicians best off in Italy
 - b. rulers, cities, leading families supported music: compete for prestige
 - 2. France: King Louis XIV (r. 1643–1715), power and wealth more concentrated
 - a. controlled arts, including music
 - b. France replaced Spain as predominant power on the Continent
 - c. French music imitated widely
 - 3. public patronage
 - a. public opera houses; Venice 1637
 - b. tickets and subscriptions, England 1672

II. From Renaissance to Baroque

- A. The Baroque as term and period
 - 1. “baroque”
 - a. meaning bizarre, exaggerated, in bad taste
 - b. from Portuguese *barroco*, misshapen pearl
 - c. applied first as a pejorative, mid-18th century
 - d. 1950s, established as name for period from 1600–1750
 - e. Baroque period: diversity of styles
- B. The dramatic Baroque

1. literature
 - a. leading playwrights: William Shakespeare (1564–1616), Jean Baptiste Molière (1622–1673)
 - b. poets: John Donne (1572–1631), John Milton (1608–1674), Miguel de Cervantes (1547–1616)
 - i. vivid images, dramatic scenes, theatrical qualities
2. sculpture
 - a. Gian Lorenzo Bernini (1598–1680)
 - i. emphasizes motion and change
 - ii. dramatic effect, viewer responds emotionally
 - iii. *Ecstasy of St. Teresa* (1645–52), designed to astonish viewers
3. architecture
 - a. St. Peter’s Basilica, Vatican; Bernini
 - i. ancient classical models: columns, capitals, lintels, portals
 - ii. length and curve unprecedented; spectacular height, width, open space
4. music
 - a. centered in opera
 - b. new intensity, convey emotions, suggest dramatic action
 - c. concept of “the public” emerged
- C. The affections
 1. affect or passions: rationalized emotions
 2. *Metaphysics*, Aristotle
 - a. affections: states of the soul caused by specific acts, inspire reaction
 - b. actions by the body cause a passion in the soul, ongoing chain
 - c. affections are individual responses to specific situations
 3. René Descartes’ treatise *The Passions of the Soul* (1649)
 - a. analyzed and catalogued the affections
 - b. body and soul are separate
 - c. affections: objective, stable states of the soul caused by combination of “spirits” in the body
 - d. for every motion stimulating the senses, specific emotion evoked in the soul
 - e. affections are universal experiences
 4. writers about music isolate and catalogue the affections
 - a. new methods for representing emotions in music
 5. affections through music could bring humors into better balance
 - a. works offer succession of contrasting moods
 - b. affections portrayed in generic sense
 - c. vocal music conveys emotions of text, character, dramatic situation
- D. The second practice
 1. Claudio Monteverdi (1567–1643) *Cruda Amarilli* (NAWM 71), madrigal
 - a. numerous dissonances violate rules of counterpoint
 - b. rhetorical device, highlights words “Cruda” (cruel), “ahi lasso” (alas)
 2. criticism of Monteverdi’s madrigal
 - a. Giovanni Maria Artusi’s *L’Artusi overo Delle imperfettioni della moderna musica* (The Artusi, or Of the Imperfections of Modern Music, 1600)
 3. first practice (*prima pratica*): 16th-century vocal polyphony of Zarlino
 - a. music had to follow its own rules
 - b. dominated the verbal text
 4. second practice (*seconda pratica*)
 - a. response by Monteverdi’s brother, Giulio Cesare Monteverdi
 - b. music as servant of the words; music heightens effect and rhetorical power of the words
 - c. voice-leading rules may be broken, dissonance used more freely

III. General Traits of Baroque Music

- A. Texture; treble-bass polarity

1. prominent bass and treble lines
 - a. written-out or improvised inner parts fill in harmony
 2. basso continuo
 - a. written-out melody and bass line
 - b. performers fill in chords, continuo instruments
 - i. harpsichord, organ, lute, theorbo (*chitarrone*)
 - ii. later 17th century bass line reinforced; viola da gamba, cello, or bassoon
 - c. figured bass: added figures above or below bass notes
 3. realization
 - a. actual playing of figured bass
 - b. varied according to work and player; improvisation
- B. Concertato style (*stile concertato*)
1. combining voices with instruments
 - a. concerted madrigal: one or more voices and continuo
 - b. sacred concerto: sacred vocal work with instruments
 2. use of diverse timbres in combination
- C. Mean-tone and equal temperaments
1. concertato medium: problems in tuning
 - a. just intonation: singers, violinists
 - b. mean-tone temperaments: keyboard players
 - c. approximations of equal temperament: fretted instruments
 2. compromises, various mean-tone temperaments predominated
- D. Harmony
1. chords and dissonance
 - a. consonant sounds as chords
 - b. dissonance: note that did not fit into a chord
 - c. greater variety of dissonances tolerated
 2. chromaticism
 - a. used to express intense emotions
 - b. harmonic exploration in instrumental pieces
 - c. created distinctive subjects in imitative counterpoint
 3. harmonically driven counterpoint
 - a. emphasis on the bass
 - b. counterpoint driven by succession of chords implied by bass
- E. Regular and flexible rhythms
1. flexible rhythms: vocal recitative, improvisatory solo instrumental pieces
 2. regular rhythms: dance music
 - a. barlines became common
 - b. by midcentury, used to mark off measures
 3. flexible and metric rhythms used in succession to provide contrast
 - a. recitative and aria, toccata and fugue
- F. Performance practice
1. music idiomatic for particular medium
 - a. styles for voice and instrument families diverged, became distinct
 2. music centered on performer and performance
 - a. performers interpret, dramatize the music
 3. ornamentation as means for moving the affections
 - a. ornaments, brief formulas: trills, turns, appoggiaturas, mordents
 - b. extended embellishments: scales, arpeggios, free and elaborate paraphrase
 4. alterations
 - a. singers often added cadenzas to arias

- b. church organ works shortened to fit service
 - c. sections of variation sets, movements of suites: omitted, rearranged
- G. From modal to tonal music
- 1. composers expanded modal system; evolved gradually
 - a. early 17th century: eight church modes or expanded system of twelve modes by Glareanus
 - b. last third of the century, major and minor keys
 - 2. Rameau's *Treatise on Harmony* (1722), first complete theoretical formulation