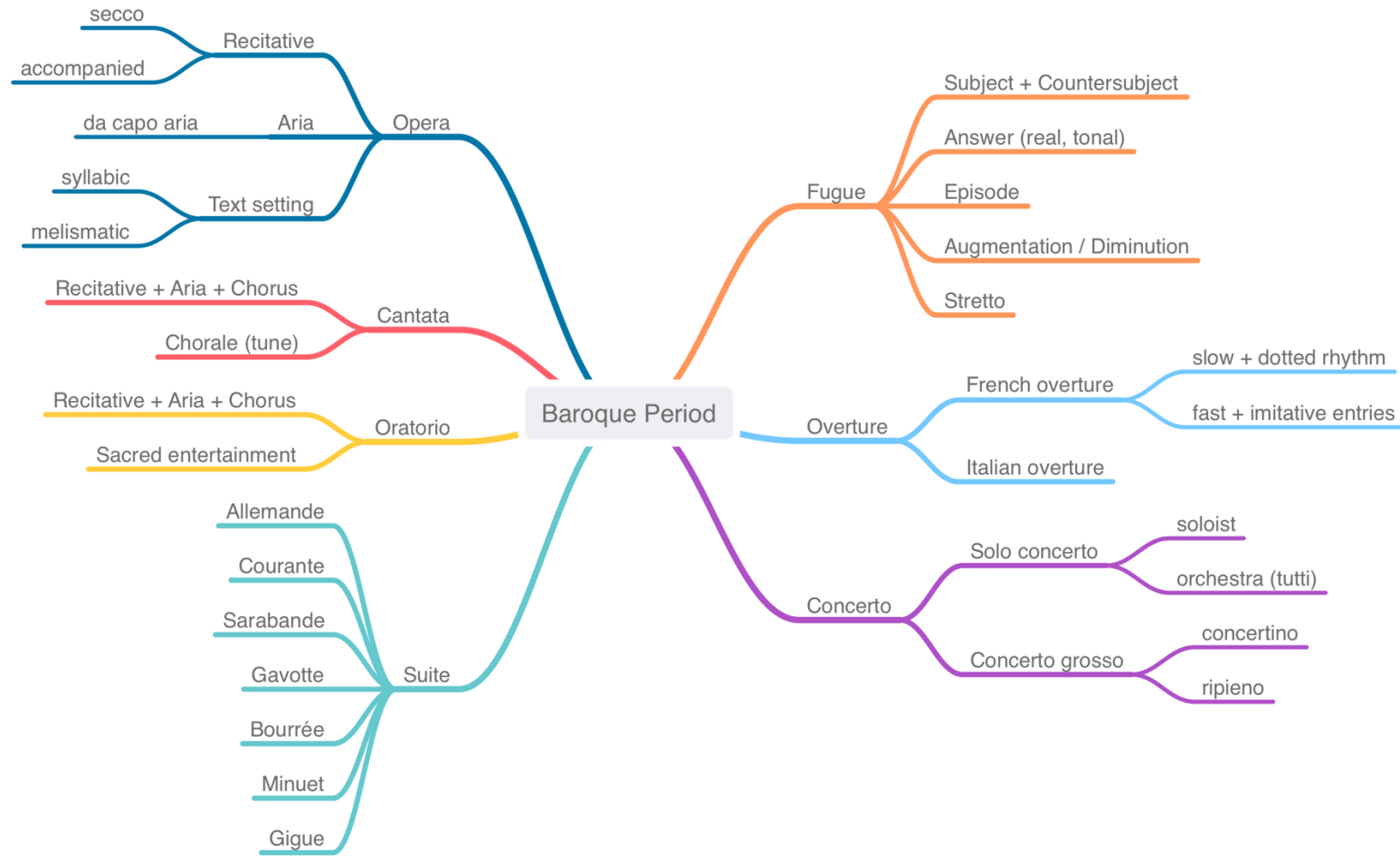


HKDSE Music – Listening (Form 6)

Week 1 Revision – Baroque Music



Characteristics of Baroque music

- use of **basso continuo** (organ, harpsichord, or lute) and/or Baroque instruments (recorder, viola da gamba)
- **terraced dynamics** (abrupt alternation between loud and soft dynamic levels)
- the same **affect** throughout the entire movement
- Baroque dances (allemande, courante, bourrée, sarabande, gavotte, minuet, gigue)
- Baroque genres (fugue, trio sonata, concerto grosso)

Genres in the Baroque period

Suite 組曲	A piece consisting of a series of dances
Fugue 賦格曲	A polyphonic composition based on a subject that is imitated among multiple voices
Trio sonata 三重奏鳴曲	A Baroque sonata for two melodic instruments and the basso continuo as accompaniment
Solo concerto 協奏曲	A piece for a single soloist and an orchestra
Concerto grosso 大協奏曲	A composition for several instrumental soloists (concertino) and small orchestra (ripieno or tutti)
Mass 彌撒(曲)	Music used in Catholic liturgical service, sung in Latin, and consisting of five main sections: Kyrie, Gloria, Credo, Sanctus, and Agnus Dei
Requiem 安魂彌撒(曲)	The special Mass performed when someone dies
Passion 受難曲	An oratorio telling the story of Christ's crucifixion
Cantata 清唱劇；清唱曲	Music used in Lutheran service in Germany, consisting of several movements for solo voice(s), chorus, and instrumental ensemble
Oratorio 神劇；神曲	A large-scale composition for chorus, vocal soloists, and orchestra, usually set to a narrative text based on biblical stories, but without acting, scenery, or costumes

Fugue 賦格曲

Subject 主題	the main idea of the entire fugue the theme may be transformed in different ways: (1) inversion : turned upside down (2) retrograde : beginning with the last note of the subject and backward to the first (3) augmentation : the original note values are lengthened (4) diminution : the original note values are shortened
Answer 答句	an imitation of the subject (sometimes transposed up a fifth) (1) real answer : the intervals between the notes in the answer are exactly the same as those in the subject (2) tonal answer : some of the intervals in the answer are altered compared to the subject
Countersubject 對題樂句	a different melody that goes together with the subject or the answer
Exposition 呈示部	the opening portion of a fugue, in which each voice enters and states the subject in succession
Episode 插句；插段	a transitional passage between the presentations of the subject; usually involves sequences
middle entry 中間加入句(段)	presentation of the subject in the middle of the fugue (after the exposition)
Stretto 疊句	the subject is imitated in another voice before it finishes
pedal point 持續音	a sustained note (usually in the bass)

Practice:



HKDSE Music 2015 Q4

Dance Suite 組曲

A collection of dances linked together in a single work. These dances have their roots from different countries, such as France, German, Spain, and England.

Dances are usually in **binary form**, with each section repeated once (AA | BB).

Suites were often written for **harpsichord**, while some are scored for **orchestra**.

Allemande 日耳曼舞曲/德國舞曲

- French word for “German”
- origin: **Germany**
- tempo: **moderately fast**
- meter: **4/4 meter**
- rhythmic characteristic: **begin with a pickup**



(J. S. Bach, French Suite No. 5, BWV 816)

Courante 庫朗特舞曲

- French word for “running” or “flowing”
- origin: **French**
- tempo: **moderately fast**
- meter: **triple or compound meter (3/4 or 6/4)**
- rhythmic characteristic: **begin with a pickup**



(J. S. Bach, French Suite No. 5, BWV 816)

Sarabande 薩拉邦德舞曲

- origin: Spain
- tempo: **slow and dignified**
- meter: **triple meter (3/4)**
- rhythmic characteristic: **accented on the second beat**



(J. S. Bach, French Suite No. 5, BWV 816)

Gavotte 嘉禾舞曲

- origin: **France**
- tempo: **moderate**
- meter: **duple or quadruple meter (2/2 or 4/4)**
- rhythmic characteristic: **begin with a half-measure pickup**



(J. S. Bach, French Suite No. 5, BWV 816)

Bourrée 布雷舞曲

- origin: **France**
- tempo: **moderate**
- meter: **duple or quadruple meter (2/2 or 4/4)**
- rhythmic characteristic: **begin with a crochet-note pickup**



(J. S. Bach, French Suite No. 5, BWV 816)

Minuet 小步舞曲

- origin: France
- tempo: moderate
- meter: triple meter (3/4)
- rhythmic characteristic: no pickup (one downbeat and two upbeats)



(J. S. Bach, French Suite No. 3, BWV 814)

Gigue 吉格舞曲

- origin: England
- tempo: fast
- meter: compound meter (6/4 or 12/8)
- rhythmic characteristic: often begins with imitative entries like a fugue



(J. S. Bach, French Suite No. 6, BWV 817)

Notable works:

🎵 J. S. Bach, 6 English Suites & 6 French Suites

🎵 J. S. Bach, 4 Orchestral Suites

Solo Concerto

Ritornello form 回復曲式: a movement consists of alternating sections between the orchestra and the soloist(s); often used in the *first* and *third* movement of a Baroque concerto:

Ritornello 1	Solo 1	Ritornello 2	Solo 2	Ritornello 3	Solo 3	Ritornello 4
home key	modulates to different (non-tonic) keys					home key

The materials among the multiple ritornellos are either the same or similar. However, the solo sections often present new materials that are different from the ritornello.

The ritornello form highlights the dramatic **contrast** between the orchestra and the soloists.

The solo sections are often **virtuosic** and technically demanding, offering opportunities for the soloist to display their performing skills.

Notable works:

🎵 Vivaldi, *The Four Seasons (Le quattro Stagioni)* (1723)

🎵 J. S. Bach, *6 Harpsichord Concertos*

Practice:

📄 HKDSE Music 2021 Q5 (Compare and Contrast)

Concerto grosso

An instrumental work that exploits the contrast in sonority between a small ensemble of solo instruments (**concertino**) and a large ensemble (**ripieno**).

Notable works:

🎵 J. S. Bach, *6 Brandenburg Concertos*

Practice:

📄 HKDSE Music 2018 Q3

Cantata

Originally simply means a “piece to be sung” (from the Italian *cantare*)

The cantata was played every other Sunday in the **Lutheran** liturgy → text in German

A cantata was performed by a **choir**, two to four **soloists** and an **orchestra** that included strings, winds, and a **basso continuo**.

Chorale: a hymn tune in Lutheran and Protestant church service

- Its melody and rhythm are simple and memorable, easy enough for the congregation to sing together.
- The last movement of a cantata often presents the chorale most explicitly.
- Chorales are often in AAB (bar form) or AABA (rounded binary form/ternary form).

Contrapuntal writing: a means of combining several independent melodic lines that fit together as a harmonious texture; the resultant texture is also called **polyphonic**

Imitative entries: each of the voices enters one after the other and repeats the same melody as the previous voice

Doubling: one or more instruments from the orchestra may double the voices (i.e. playing the same notes as the voices)

Oratorio

Definition: religious dramatic music, incorporating narrative, dialogue, and commentary

Developed in Rome in the 17th century

Differences from opera:

- a. almost never staged, no costume or acting
- b. used a **narrator** (a singing role)
- c. the **chorus** took on different roles and functions, which represents humanity

Different textures are possible with the chorus, including **monophonic** (all voices singing the same melody), **homophonic** / **chordal** (all parts singing in chords), and **polyphonic** (each voice enters at a different time and sings its own melody independently).

🎵 George Frideric Handel, *Messiah* (1742)

Operas

French Overture

Consists of two contrasting sections:

1. a **slow** section with **dotted rhythms** suggestive of a march or a royal procession
2. a **faster** (and lighter) section featuring imitative entries (like the beginning of a fugue)

Italian Overture

Consists of three sections with contrasting tempos: **fast – slow – fast**

It was used by the Italian composer Alessandro Scarlatti in his operas.

This form later became the model for the **symphony** in the Classical period.

Da capo aria

An aria with two sections (A and B); after the second section has completed, the first section is repeated once more (indicated by the instruction “da capo” or “D. C.”, meaning “from the head/beginning”), creating a **ternary ABA form**.

In the second A section, the singer is expected to vary the melody by adding decorations.

💡 **melisma** / **melismatic** text setting: singing multiple notes with one syllable

Recitative

a declamatory style of singing that approximates the inflections of spoken speech

Two types of recitatives:

1. **secco** (“dry”) **recitative**: accompanied only by the basso continuo
2. **accompanied recitative**: accompanied or punctuated by the full orchestra; reserved for moments of high emotion and drama

💡 **syllabic** text setting: singing one note per syllable

Ensemble

more than one character singing on stage at the same time (e.g., duet, trio, quartet, chorus)

Practice:



HKDSE Music 2019 Q2



HKDSE Music 2023 Q5