

Chapter 1 : 5 Tips on Approaching French Baroque Music – Strings Magazine

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Johann Sebastian Bach , The term "baroque" is generally used by music historians to describe a broad range of styles from a wide geographic region, mostly in Europe, composed over a period of approximately years. The critic implied that the novelty in this opera was "du baroque", complaining that the music lacked coherent melody, was filled with unremitting dissonances, constantly changed key and meter, and speedily ran through every compositional device. All of these efforts resulted in appreciable disagreement about time boundaries of the period, especially concerning when it began. In English the term acquired currency only in the s, in the writings of Bukofzer and Paul Henry Lang. Nevertheless, the term has become widely used and accepted for this broad range of music. History[edit] The Baroque period is divided into three major phases: Although they overlap in time, they are conventionally dated from to , from to , and from to In reference to music, they based their ideals on a perception of Classical especially ancient Greek musical drama that valued discourse and oration. With figured bass, numbers, accidentals or symbols were placed above the bassline that was read by keyboard instrument players such as harpsichord players or pipe organists or lutenists. The numbers, accidentals or symbols indicated to the keyboard player what intervals she should play above each bass note. The keyboard player would improvise a chord voicing for each bass note. An interest in harmony had also existed among certain composers in the Renaissance, notably Carlo Gesualdo ; [14] However, the use of harmony directed towards tonality a focus on a musical key that becomes the "home note" of a piece , rather than modality , marks the shift from the Renaissance into the Baroque period. He developed two individual styles of composition—the heritage of Renaissance polyphony prima prtica and the new basso continuo technique of the Baroque seconda prtica. With basso continuo, a small group of musicians would play the bassline and the chords which formed the accompaniment for a melody. The basso continuo group would typically use one or more keyboard players and a lute player who would play the bassline and improvise the chords and several bass instruments e. The style of palace, and the court system of manners and arts he fostered became the model for the rest of Europe. The realities of rising church and state patronage created the demand for organized public music, as the increasing availability of instruments created the demand for chamber music , which is music for a small ensemble of instrumentalists. The florid, coloratura monody of the early Baroque gave way to a simpler, more polished melodic style. These melodies were built from short, cadentially delimited ideas often based on stylized dance patterns drawn from the sarabande or the courante. The harmonies, too, might be simpler[clarification needed] than in the early Baroque monody, and the accompanying bass lines were more integrated with the melody, producing a contrapuntal equivalence of the parts that later led to the device of an initial bass anticipation of the aria melody. This harmonic simplification also led to a new formal device of the differentiation of recitative a more spoken part of opera and aria a part of opera that used sung melodies. The most important innovators of this style were the Romans Luigi Rossi and Giacomo Carissimi , who were primarily composers of cantatas and oratorios, respectively, and the Venetian Francesco Cavalli , who was principally an opera composer. He purchased patents from the monarchy to be the sole composer of operas for the French king and to prevent others from having operas staged. Musically, he did not establish the string-dominated norm for orchestras, which was inherited from the Italian opera, and the characteristically French five-part disposition violins, violas—in hautes-contre, tailles and quintes sizes—and bass violins had been used in the ballet from the time of Louis XIII. He did, however, introduce this ensemble to the lyric theatre, with the upper parts often doubled by recorders, flutes, and oboes, and the bass by bassoons. Trumpets and kettledrums were frequently added for heroic scenes. Dynamics were "terraced", that is with a sharp transition from loud to soft and back again. Fast sections and slow sections were juxtaposed against each other. His duties as Werkmeister involved acting as the secretary, treasurer, and business manager of the church, while his position as organist included playing for all the main services, sometimes in collaboration with other instrumentalists or vocalists, who were also paid by the church. Entirely

outside of his official church duties, he organised and directed a concert series known as the Abendmusiken , which included performances of sacred dramatic works regarded by his contemporaries as the equivalent of operas.

Chapter 2 : French Baroque Music of New Orleans | The Historic New Orleans Collection

French Court Music after Baroque Period (Brief Overview) After Lully [9], Jean-Philippe Rameau was the important French opera composer in late Baroque music period. The music in after Baroque, which is called Rococo period (-) was the reaction against the Baroque style.

Monteverdi wrote some of the most influential compositions of the early baroque, including the famous Vespro della Beate Vergine Vespers of the Blessed Virgin and nine books of secular madrigals published between and Monteverdi responded to Artusi in the preface to his Fifth Book of Madrigals , dividing musical practice into prima prattica first practice , in which rules of harmony and counterpoint took precedence over the text, and seconda prattica second practice , in which the meaning of the words drove the harmony. Back to Top

Girolamo Frescobaldi â€” Born in Ferrara, Girolamo Frescobaldi was a student of the organist and madrigalist Luzzasco Luzzaschi; he was also likely influenced by the maverick composer Carlo Gesualdo, who was also in Ferrara at the time. During this time he also held several other influential positions, including that of organist at the Medici court in Florence from to Frescobaldi composed a small amount of vocal music, but it was his compositions for the keyboardâ€”which included a number of toccatas, canzonas, ricercars and capricciosâ€”that influenced composers well into the 18th centuryâ€”particularly J. Bach , who owned his collection of organ works for performance during Mass entitled Fiori musicali Back to Top

Arcangelo Corelli â€” Born in Fusignano, Arcangelo Corelli studied composition and violin in nearby Bologna. After Corelli worked for some of the most important musical patrons in Rome, including Queen Christina of Sweden, for whom he directed concerts. Corelli enjoyed a stellar reputation both in Rome, where he was accepted in the highest aristocratic circles, and in much of Europe. His six published collections of concertos, sonatas and other works for violin were extremely popular, and made him the first composer to gain an international reputation solely on the basis of his instrumental music. Because his music uses many of the harmonic progressions that came to form the basis of modern tonality, his works are sometimes used as early examples of this newly emergent tonal system. Along with his stature as a composer, Corelli was considered to be one of the preeminent violin virtuosos of his day. Back to Top

Antonio Vivaldi â€” Born in Venice, Antonio Vivaldi was trained in music as a child, but was ordained as a priest in Back to Top

Alessandro Scarlatti â€” A student of Giacomo Carissimi in Rome, Alessandro Scarlatti became the maestro di cappella of the viceroy of Naples in perhaps by way of his sister, an opera singer and the mistress of an influential Neapolitan noble. Scarlatti wrote over operas, and his works are thought to represent the change in approach to the genreâ€”including the standardization of forms, embellishment of arias and minimization of recitativesâ€”that took place at the end of the 17th century, ultimately leading to the subgenre opera seria. In addition to opera, Scarlatti composed more than cantatas and a number of oratorios. His fame today rests primarily on his vocal music, but Scarlatti received frequent commissions for instrumental music during his career as well. Back to Top

Domenico Scarlatti â€” The sixth son of Alessandro Scarlatti, Domenico Scarlatti likely received the best musical education Naples had to offer. Around , the elder Scarlatti took his son to Venice to study with Francesco Gasparini â€” , who had been a pupil of Corelli. From Venice the younger Scarlatti journeyed to Romeâ€”reportedly with Handelâ€”where the two men performed before Cardinal Pietro Ottoboni. About Scarlatti moved to Lisbon, and some ten years later to Madrid. Born in Jesi in , Pergolesi studied under Francesco Sartini. He moved to Naples in , where he spent his brief career working in the Neapolitan courts. While in Naples, Pergolesi joined Alessandro Scarlatti in pioneering the changes underway in the genre of opera, particularly in the new opera buffa comic opera. In , he included within his opera Il prigionier superbo the two act buffa intermezzo La serva padrona The Landlady Servant , which immediately became popular in its own right. Its premiere in Paris in sparked the so-called querelle des bouffons quarrel of the comedians , a debate between devotees of serious French opera in the style of Lully and Rameau and fans of the new style of Italian comic opera. In addition to numerous operas, Pergolesi composed a number of secular instrumental works and sacred pieces. His best known sacred composition is the Stabat Mater , commissioned to replace a similar piece by Alessandro Scarlatti which had been performed for years on Good Friday in Naples.

Reprinted more often than any other composition in the 18th century, the Stabat Mater was an inspiration to many, including J. Many pieces believed to have been composed by Pergolesi were later shown to be falsely attributed, including the music on which Igor Stravinsky based the ballet Pulcinella. From the start of his career, Couperin was something of a nonconformist. In addition to his keyboard music, Couperin composed a number of sacred vocal works that were heavily influenced by Italian cantatas and sonatas, and his interest in the juxtaposition of French and Italian styles continued throughout his lifetime. An even more direct fusing of the two styles occurs in *Les nations* and in his suites for bass viols, of which the first is a French *ordre* and the second an Italian *sonata da chiesa*. Couperin remained somewhat controversial for much of his career.

Back to Top Jean-Baptiste Lully – One of the most dominant figures of the French baroque, Giovanni Battista Lully later Jean-Baptiste Lully was actually an Italian of noble birth who arrived in Paris in 1662. Lully even persuaded the king to limit the number of singers and instrumentalists that could perform with other Parisian theater troupes.

Back to Top Marc-Antoine Charpentier – Believed to be from a family of royal painters, Charpentier studied with Carissimi in Rome in the 1680s before returning to Paris around 1690. Louis XIV liked his theater music so much that he granted him a pension in 1695. In addition to his employment in the secular realm, Charpentier held several posts in the church during the final decades of his life.

Back to Top Jean-Phillippe Rameau – Born in Dijon in 1683, Rameau spent the first 40 years of his life working in the relative obscurity of the provinces. In the final decade of his life, Rameau focused more on theory than on actual composition, corresponding with other important music theorists including Johann Mattheson. His ideas about harmony, particularly the notion that every chord has a *basse fondamentale* root note that preserves the identity of the chord even when its notes are reordered, form the basis of modern theories of tonality.

Back to Top Germany Michael Praetorius – His post necessitated a great deal of travel, which allowed him to advertise his talents as a conductor, organist and knowledgeable expert on practical music and on musical instruments. His only surviving secular work is *Terpsichore*, a set of dances. In addition to his music, Praetorius provided an invaluable reference for researchers in the form of his three volume *Syntagma Musicum*, a detailed compendium of observations on contemporary German music, musical instruments and performance.

Back to Top Johann Hermann Schein – After studies in music and in law, Schein held positions as house music director at Schloss Weissenfels and Kapellmeister to Duke Johann Ernst the Younger at Weimar before succeeding Calvisius in as music director and cantor at the Thomaskirche in Leipzig, a position J. Bach was to hold over a century later. Although his early compositions favor the complex polyphony of the sixteenth century, he quickly abandoned this style in favor of the more modern trend toward emotional declamation and dramatic contrast, using them to great advantage in many of his sacred works.

Back to Top Samuel Scheidt – Born in Halle, Scheidt studied music in Amsterdam with the famous composer Sweelinck. Upon returning to Halle, he became court organist and then Kapellmeister to the Margrave of Brandenburg. He was also well known among his contemporaries for his instrumental music, particularly his chorale preludes and fantasias for keyboard. His two trips to Italy yielded collections of music that show his assimilation of the Italian style, especially his *Il primo libro de madrigali*, dedicated to the landgrave and displaying the results of his studies with Gabrieli, and the *Symphoniae sacrae*, which were published at the end of his time in Venice. He is best known for his sacred vocal music, however, particularly his three books of *Symphoniae sacrae*, the *Psalms of David*, the *Sieben Worte Jesu Christi am Kreuz* the Seven Last Words on the Cross and his three Passion settings, which were composed shortly before the end of his life.

Back to Top Georg Philipp Telemann – Born in Magdeburg in 1681, Telemann came from a family long connected with the Lutheran church: By the age of 10, he was proficient on the violin, flute, keyboard and zither, and even wrote an opera, *Sigismundus*, at twelve. The work was so successful that the Burgomaster of Leipzig commissioned him to write a new piece for the choir of St. Telemann the composer was born. He became well acquainted with the music of Lully and Campra, composing close to overtures and suites during his sixteen years in the position. He remained at Hamburg for the rest of his life, and was succeeded in the post by his godson, Carl Phillip Emmanuel Bach. During his lifetime, Telemann enjoyed a fame that far surpassed that of his contemporary, J. He also composed a large amount of instrumental music; in an autobiographical article from 1733, Telemann estimated that he had written suites, about a quarter of which are extant today. Hendel, Docteur en Musique, Londres. Like

his friend Telemann, George Frideric Handel showed a great deal of musical promise during his childhood in Halle, but was initially encouraged to study law instead. Although he entered the University of Halle in 1702, he left a year later to become a violinist in the opera house at Hamburg. It was in this city that his first two operas, *Almira* and *Nero*, were produced in 1704, followed by *Daphne* and *Florindo* in 1705. Handel then traveled to Italy, premiering *Rodrigo* in Florence and *Agrippina* in Venice, where he may also have met Vivaldi. Handel moved to London in 1710, where he remained for the rest of his life. By the early 1720s, the assaults of critics and the notoriously lascivious lifestyles of the singers had worn down London audiences, and Handel needed to find a new medium for his art. The oratorio was the perfect solution. English oratorios were similar to opera in their use of recitative and aria, but were rarely staged, and were based on stories from the Bible in the vernacular. In addition to his operas, oratorios and well known Coronation Anthems, written for the coronation of George II, Handel composed a great deal of instrumental music still performed today. Some of the most famous were composed for royal occasions, including *Water Music*, written for concerts on the Thames, and *Music for Royal Fireworks*. Others were published for purchase by subscription, like the *Op. 1*. After becoming blind in 1728, Handel died eight years later in London. He is buried in Westminster Abbey. [Back to Top](#)

Johann Sebastian Bach Like many composers born into a musical family, Johann Sebastian Bach received his earliest instruction from his father in Eisenach. From 1700 to 1708, Bach worked for Duke Wilhelm Ernst of Weimar, first as court organist, and after 1708, as Kapellmeister. Since the court chapel was Calvinist a religion that did not use elaborate music in its services, Bach composed a great deal of instrumental music during this time, including the *Brandenburg Concertos*, the *Suites for solo cello*, the *Sonatas and Partitas for solo violin*, the first volume of *Das wohltemperirte Clavier* *The Well-Tempered Clavier* and the *Orchestral Suites*. While there was no need for sacred vocal music, Bach also composed a few cantatas to commemorate special events at court. In 1709, Bach was appointed music director and cantor at the Thomaskirche in Leipzig, a position he was to hold for the rest of his career. Bach was actually the second choice for the position, as the more famous Telemann had already refused the job. During his first six years in Leipzig, Bach composed four cycles of cantatas and the *St. Matthew Passion*. By 1717, Bach had amassed a large repertoire of music for services in Leipzig, and was able to turn his attentions elsewhere. From 1717 to 1723 and again from 1728 to 1733, Bach served as the director of the Leipzig Collegium Musicum, a group of professional musicians and university students founded by Telemann in 1685. According to anecdotal evidence, his music was still respected; Mozart and Beethoven both reportedly studied his compositions. [Matthew Passion in Berlin.](#)

Chapter 3 : French Baroque Music: from Beaujoyeux to Rameau by James R. Anthony

Exquisite music played by the great lutenist Michael Schaeffer. Dufault Suite in g Gallot Suite in d Reusner Suite in a Conradi Suite in A.

Like its English and Italian cousins, this variety of Baroque music offers rich rewards by Sarah Freiberg. When you think of Baroque composers, working from Vivaldi and Bach most often spring to mind. Curiously, the most famous and influential French Baroque composer came from Italy. Jean-Baptiste Lully, born Giovanni Battista Lulli, lived in Florence until the age of 11, studying dance and various instruments, including violin. Brought to Paris as an Italian tutor for a French noblewoman, the talented Lully gained the attention of the young King Louis XIV when they danced together in a ballet. Lully soon became indispensable to Louis, gaining fame for the precision of his string orchestra, and going on to compose numerous ballets and operas filled with dances, and influencing musical style for decades to come. Baroque music in general is based on rhetoric, and French music is no exception. Modern and Baroque violinist Elizabeth Field, who teaches at George Washington University, often introduces the style in this way: The great thing is realizing that no matter how similar any of the notations might appear superficially. That leads into the idea of finding the smaller gestures instead of the sustained melody we produce in later music. This practice was most used in France, but reached to Germany and England as well. To keep the downbeat on a down bow, you can either take another down at the bar line or take two ups within the bar. Get a Grip The French Baroque bow was shorter than its Italian counterpart and made wonderfully clear articulations perfect for quick dance movements. This fits in with the articulation there would have been few slurs. Avoid slurs most of time the dance character requires articulation and incisive rhythm. Follow the landscape of the phrase, rising as it rises, falling as it descends. Mimic that feeling with your regular bow hold by sinking in to the down-bow stroke a bit more than you do for the up bow. Remember to choreograph the bow: Get a sense of the musical line without the ornaments first before putting them in. Gesture is what is important here, not precision. The longer the trill, the slower the beginning of the trill it should never sound like a doorbell. They are all great, with wonderfully unexpected stagings everything from neo-Baroque to hip-hop. Also his second book of duets for two violins are worth finding:

Chapter 4 : Major Baroque Composers - Music of the Baroque

In French Baroque music, the principle of strong and weak beats is carried to an extreme: if you have a series of conjunct notes of similar value, play the strong, down-bow notes slightly longer than the up bows that follow—this is known as notes in "gales" which gives the passage, as Mealy puts it "a smooth, swung, flexible jazzy.

Posted by Cultural Heritage Tour Guide on Nov 12, in French 0 comments French baroque music dance styles and forms Baroque dance, a precursor of classical ballet, was established and developed in France at the court of Louis XIV in the Renaissance and Baroque era closely linked with Baroque music, theatre and opera. Baroque dance is the conventional name given to the style of dancing that had its origins during the seventeenth century and dominated the eighteenth century until the French Revolution. Baroque dances are historical dances. That is, they are dances which went out of fashion long ago. Today both amateurs and professionals are performing reconstructions of old dances, mainly the social dances. Baroque musical dance is dance of the baroque era. Traditionally, it is associated with nobility. Remnants of this period of dancing remain in modern dance. Baroque dance refers most broadly to any dance done during the late 17th and early 18th centuries. Specifically, it refers to dances of this period from Europe. Minuet, Passepied, Belle Danse, Country Dances, and French noble style which was often carried out in a symmetrical pattern. The use of arms was very precise in this form of dance. King Louis XIV, a dancer and patron of the arts, required a notation system to be developed in order to: Giovanni Battista Jean Baptiste Lully served the king as the composer for the courts dances and eventually took over the Academie Royal de Danse. Musical dance styles and forms The French Noble style The great innovations in dance in the 17th century originated at the French court under Louis XIV, and it is here that we see the first clear stylistic ancestor of classical ballet. The same basic technique was used both at social events, and as theatrical dance in court ballets and at public theaters. This wealth of evidence has allowed modern scholars and dancers to recreate the style, although areas of controversy still exist. The standard modern introduction is Hilton. Playford only gives the floor patterns of the dances, with no indication of the steps. However other sources of the period, such as the writings of the French dancing-masters Feuillet and Lorin, indicate that steps more complicated than simple walking were used at least some of the time. English country dance survived well beyond the Baroque era and eventually spread in various forms across Europe and its colonies, and to all levels of society. See the article on English country dance for more information. Theatrical dance In addition to the social dances, there were also ballets, opera-ballets and other entertainments performed at court, as well as at theatres such as the Paris Opera. Much of the dancing in these productions was in the same style as the social dance, and shared the same basic steps. However as well as partner dances there were also solo dances, and dances for larger groups. The performers would wear sometimes outlandish costumes and masks, depending on the character they were portraying—often the fantastic characters of classical mythology, although shepherds and shepherdesses seemed to turn up rather a lot too. The theatrical style built on the ballroom style with the addition of virtuoso steps—like cabrioles jumps where you beat your legs together, entrechats jumps where you cross your legs in the air several times and pirouettes on one foot—and more complex combinations of the basic steps. Social dance styles Other dance styles, such as the Italian and Spanish dances of the period are much less well studied than either English country dance or the French style. The general picture seems to be that during most of the 17th century, a style of late Renaissance dance was widespread, but as time progressed, French ballroom dances such as the minuet were widely adopted at fashionable courts. Beyond this, the evolution and cross-fertilisation of dance styles is an area of ongoing research. Baroque Dancing Music Baroque dance is linked closely to baroque music, which accompanied the dances. Among prominent baroque composers whose music was used for dancing included J. These composers understood the steps associated with each dance and were able to compose music that paired naturally with the physical movements the dancers had to do. Subsequently, many different types of baroque dances exist, each with their own steps and emphases. The Rise of Instrumental Music During the Baroque era, instrumental music became as important as vocal music for the first time in history. New instruments were developed while old ones were vastly improved. Great virtuosos

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such as Bach and Handel at the organ, and Vivaldi on the violin see Chapter 19 and 20 , raised the technique of playing to new heights. On the whole, composers still thought in terms of line rather than instrumental color, which meant that the same line of music might be played on a string, a woodwind, or a brass instrument. But the late Baroque composers began to choose specific instruments according to their timbre, and they wrote more idiomatically for particular instruments, asking them to do what they could do best. As instrument designations became more precise, the art of orchestration was born. Share the post "French baroque music dance styles and forms".

Chapter 5 : French Baroque Music from Beaujoyeux to Rameau - James R. Anthony - Google Books

Baroque music Main article: Baroque music With the arrival of Calvinism, music was relatively simple, at least in the parts of France subject to Calvinist influence.

Chapter 6 : Baroque music - Wikipedia

A French BAROQUE keyboard GENRE, usually the first MOVEMENT in a SUITE, whose nonmetric NOTATION gives a feeling of IMPROVISATION. Allemande A German dance in moderate duple time, popular both during the Renaissance and Baroque era.

Chapter 7 : Discovering the French Baroque " and the man breathing life into early music - Classic FM

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Baroque music (US: / b ɛ̃ˈr oʊ̃ˈk / or UK: / b ɛ̃ˈr ɛˈk /) is a period or style of Western art music composed from approximately to This era followed the Renaissance music era, and was followed in turn by the Classical era.

Chapter 9 : French Baroque Music (") - Oxford Scholarship

French baroque music dance styles and forms Baroque dance, a precursor of classical ballet, was established and developed in France at the court of Louis XIV in the Renaissance and Baroque era closely linked with Baroque music, theatre and opera.