

### 3. Music as a luxury

#### The Baroque



#### BLOCK 1 CULTURAL CONTEXT

1. Choose the right answer corresponding to the beginning statement from the ones given.

► Chronology of Baroque music.

- ☐ The Baroque period in music starts in 1700, coinciding with the first opera preserved for posterity (*Eurydice*) and finishes with the birth of J. S. Bach in 1750.
- ☒ The Baroque period in music starts in 1600, coinciding with the first opera preserved for posterity (*Eurydice*) and finishes with the death of J. S. Bach in 1750.
- ☐ The Baroque period in music starts in 1600, coinciding with the first opera preserved for posterity (*Eurydice*) and finishes with the birth of J. S. Bach in 1750.

► Power-holders in the period.

- ☐ Power was mainly exercised by the people, in democratic elections, in which the population chose their leaders.
- ☐ Kings had power, although the true power was in parliament, so this is called the period of constitutional monarchies.
- ☒ Maximum power was in the hands of the kings, to practically absolute levels, so this is called the period of absolute monarchy.

► The social situation of musicians.

- ☒ Musicians in this period were considered to be just another servant of the nobility, as music was an indispensable element in their life-styles and customs, and the majority of compositions were "commissions" from their lords.
- ☐ Musicians of this period belonged to the nobility and higher social classes, so they did not depend on anyone economically and composed freely.
- ☐ Musicians composed their music freely as they made money from the sale of their music scores.

► Instrumentalists and singers.

- ☐ The musicians who were most popular in this period were the instrumentalists, as singers were not appreciated by the public, particularly not the *castrati*.
- ☒ In this period both instrumentalists and virtuoso singers were much in vogue, as they were popular with the public and talented musicians showed off their prodigious techniques to all.
- ☐ Virtuoso musicians were rejected by the public, as they were people who had only started to learn how to play and therefore hadn't developed their technique very well in order to play before the public.



## BLOCK 2 MUSICAL CONTEXT. LISTENING

### 2.1. INSTRUMENTAL MUSIC IN THE BAROQUE. THE CONCERTO

#### Listening 27

**Spring (1st Movement)** Antonio Vivaldi

A **concerto** is an instrumental work for an orchestra. This listening exercise is part of a series of concertos written by Vivaldi to describe the four seasons of the year, and the first movement you will listen to (each concerto has three) describes the Spring.

This movement represents diverse situations that Vivaldi wanted to describe in the spring season.



Time	DESCRIPTIONS
0:00	The Concerto starts with lively, animated music serving as an introduction.
0:14	The “spring” theme can be heard, which will be repeated later.
0:28	Birds sing joyfully to announce the arrival of a new season.
0:59	Spring theme.
1:06	The water flowing in the streams sounds gently.
1:26	The Spring theme is heard again.
1:33	The sky darkens and announces the arrival of a spring storm.
1:57	Spring theme again, but slightly sadder this time.
2:06	The storm has passed and the birds start singing again.
2:21	A joyous theme indicates that the good weather has returned.
2:44	The movement finishes with the spring theme again.

#### 1. CHARACTER

Whereas art in the previous period was directly related to religious themes, in the Baroque we can say that art is concerned to represent human feelings and sentiments. This is known by the name of the “Doctrine of Affections”.

- a. From the adjectives given below, choose the ones that are most suitable to describe this concerto.

☒ LIVELY

☐ SAD

☐ RESTFUL

☒ HAPPY

☐ DISMAL

☐ MYSTERIOUS

#### 2. GENRE

The majority of compositions are commissioned by a patron (nobles and clerics with access to cultured pursuits). The work in this exercise is dedicated to a certain Count Venceslao Morzin, a nobleman and imperial chamberlain, for whom the composer made various works.

a. Mark the genre corresponding to this concerto. Choose one from each line.

- ☐ VOCAL    ☒ INSTRUMENTAL    ☐ COMBINED
- ☐ RELIGIOUS    ☒ PROFANE
- ☒ CULTURED    ☐ POPULAR
- ☐ STAGE    ☒ FUNCTION    ☐ ADVERTISING    ☐ CINEMA

### 3. TEMPO AND BEAT

The time signature system and ledger lines are created, giving rise to metric order. This makes it easier for you to find the beat of this composition than in former periods, when only the text indicated the beat.

a. Find the pulse or beat of this concerto and say whether it is uniform or variable. Uniform.  
 Why? In this period our modern-day tempo-system arises, giving rise to metric order and regularity.

b. After finding the beat, mark the right term.

- ☐ PRESTO    ☐ LARGO    ☐ AD LIBITUM
- ☒ ALLEGRO    ☐ ADAGIO    ☐ RITARDANDO

c. The time signature system is created, giving rise to metric order. But what kind of beat does this composition have?

- ☐ DUPLE    ☐ TERNARY    ☒ QUATERNARY

One of the characteristics of this period is a taste for contrast. As far as tempo was concerned, this translated to alternating speeds in different parts ("movements") of a work.

**Listening 28**  
*Spring* (2nd Movement) Antonio Vivaldi

**Listening 29**  
*Spring* (3rd Movement) Antonio Vivaldi

d. You already know the speed of the first movement. Bearing in mind the way contrast was used, complete the following chart indicating the speed at which the other movements will be played.

1st Movement <i>Fast</i>	2nd Movement <i>Slow</i>	3rd Movement <i>Fast</i>
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e. The time signature used also shows contrast in each movement. Write the time signature of the first and second movements.

1st Movement <i>4/4</i>	2nd Movement <i>3/4</i>	3rd Movement 12/8
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#### 4. DYNAMICS AND DYNAMIC MARKINGS

In this period dynamics were changed using changes in sound masses (loud = many players, “tutti”; soft = fewer players “first violins” or “soloists”). This way of producing changes in intensity was called *terraced dynamics*. The sound effect known as “echoing” was often customary (presentation in *f* and repetition in *p*).

#### Listening 30

*Spring* (introduction) Antonio Vivaldi

- a. Listen to the fragment from the introduction to this work and the *Spring* theme and write in the right dynamic markings for each.

F	P	F	P
---	---	---	---

- b. Do you think this fragment uses the effect called “echoing”? Explain why or why not. \_\_\_\_\_

*Yes, because it has an echo effect, with a loud sound repeated in a lower intensity (piano).*

#### 5. INSTRUMENTATION

The orchestra starts to become a well-organised group of instruments. It is still small in size, with the largest family being the bowed strings.

Listening 31 *Orchestra 1*

Listening 32 *Orchestra 2*

Listening 33 *Orchestra 3*

- a. Listen to these three fragments and say which of them is played by a Baroque orchestra and explain why. *Orchestra number 3 is Baroque, because the music has a constant mechanical rhythm, with diverse Baroque instruments such as the clavichord, and the bowed string instruments stand out significantly.*

In almost all groups in this period you can hear the *clavichord* or *harpsichord* (a struck string instrument, forerunner of the piano). This is usually a clue as to whether you are listening to Baroque music or not, because this instrument appears and disappears in this same period.

#### Listening 34 *Timbre discrimination*

- a. Now let's do a timbre discrimination activity. To get it right you must indicate the order in which the following instruments appear:

INSTRUMENT	Piano	Guitar	Clavichord	Harp	Instruments with Clavichord	Instruments without Clavichord
ORDER	2	3	4	1		

## 6. MELODY

Melodies are usually highly ornamented, with virtuosity in many cases, so instrumentalists and singers could show their talents to the public.

### Listening 35 Virtuosity



- a. Listen to these fragments of *Spring*. One represents the storm and the other the sound of water flowing in the streams. Which is an example of virtuoso playing? Why? The first.  
Because you can hear the solo instrument playing passages of great technical difficulty.

## 7. TEXTURE

Remember, the Middle Ages were characterised by monody, and the Renaissance by polyphony. In this period melody acquires a new type of texture: the *accompanied melody*.

- a. Listen to these fragments and say which uses a polyphonic texture and which has an accompanied melody.

### Listening 36 Fugue



The texture used is polyphonic

### Listening 37 Concerto



The texture used is accompanied melody

## 8. FORM

Block 2 Musical Context, paragraph 2.1, mentions three types of concertos in the Baroque period

- a. Pair the concert types that existed in the Baroque period with the right definitions below.
- The musical dialogue is between the tutti and an instrument playing the solo role, highlighting virtuosity and total command of the instrument or voice Concerto with soloist
  - The musical dialogue is between two groups of instruments: the tutti and the concertinos Concerto Grosso
  - The musical dialogue is between the tutti, the concertinos and a solo instrument. Combined concerto

## 2.2. VOCAL MUSIC IN THE BAROQUE THE OPERA

## Listening 38

*Rinaldo (Aria)* G.F. Handel

The setting of this opera is in Palestine during the Crusades and it tells of a love story between the Christian knight Rinaldo, and Almirena, daughter of leader of the Crusade, Goffredo. Goffredo confirms he will give his daughter to Rinaldo if they win the war. The scenes include Rinaldo's temptation by a sorceress, along with spirits, fairies and mermaids.

Lascia ch'io pianga mia cruda sorte,  
y che sospiri la libertà;  
e che sospiri... e che sospiri...  
la libertà.

Lascia ch'io pianga mia cruda sorte,  
y che sospiri la libertà;  
e che sospiri... e che sospiri...  
la libertà.

Il duolo infranga queste ritorte  
de' miei martiri sol per pietà;  
de' miei martiri sol per pietà.

Lascia ch'io pianga mia cruda sorte,  
y che sospiri la libertà;  
e che sospiri... e che sospiri...  
la libertà.

Lascia ch'io pianga mia cruda sorte,  
y che sospiri la libertà;  
e che sospiri... e che sospiri...  
la libertà.

Let me weep my cruel fate,  
And that I should have freedom.  
That I should have freedom.

Let me weep my cruel fate,  
And that I should have freedom.  
That I should have freedom.

The duel infringes within  
these twisted places,  
in my sufferings  
I pray for mercy.

Let me weep my cruel fate,  
And that I should have freedom.  
That I should have freedom.

Let me weep my cruel fate,  
And that I should have freedom.  
That I should have freedom.



- a. The opera was a type of music first created for the entertainment of the upper classes, using heroic and mythological themes. Read the text and explain briefly what it is about.

*This work tells a love story between the Christian knight Rinaldo, and Almirena, daughter of a leader of the Crusade, Goffredo. Rinaldo is tempted by a sorceress, Armida, and forgets about the Crusades and falls in love with one of the fairy spirits.*

- b. This work was first performed at the Queen's Theatre in London's Haymarket in 1711. What language was used? *He was Italian.*

- c. In this period the rhythm no longer depended on the text. What time signature do you think this Aria is performed in?

*It is in ternary time, specifically in 3/2 time.*

## Listening 39

*Dido and Aeneas* Henry Purcell

- d. The “echo” effect was usually used in the choral parts. Listen to this choral fragment from the opera *Dido and Aeneas* by H. Purcell, where a spectacular use of the “echo” effect is made. Indicate the *f* or *p* parts in the boxes below as you listen to the dynamics of this piece.

<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>
<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>p</i>

- e. Vocal music has instrumental parts such as overtures, interludes and ballets. The vocal parts are interpreted by soloists and choirs. Listen to these fragments and indicate which parts you think they are.

## Listening 40

Instrumentation Opera 1 *Chorus.*

## Listening 41

Instrumentation Opera 2 *Overture.*

## Listening 42

Instrumentation Opera 3 *Soloist.*

Soloists interpret melodies in two ways:

1. **Recitatives**, which are parts halfway between spoken voices and singing, used to make the plot or action continue.
2. **Arias**, which are lyrical melodies, where Baroque singers had a chance to show off their skills.

- f. Listen to these fragments and say whether they are arias or recitals.

## Listening 43

Opera melody 1 *Aria.*

## Listening 44

Opera melody 2 *Recital.*

- g. Operas use the new accompanied melody texture and polyphony. Indicate what texture is used in each part below.

OPERA PART	TEXTURE USED
ARIA	<i>Accompanied melody.</i>
CHORUS	<i>Polyphony.</i>
RECITATIVE	<i>Accompanied melody.</i>

- h. Opera also influenced other forms of religious vocal music in this period. Write the names of three vocal forms in the Baroque. *Oratorio, cantata and passion.*



## 2.3. DISCOVER BAROQUE INSTRUMENTS

- a. You know that instruments in the Baroque are grouped into families. Classify the following instruments into their right families.

- |                       |                         |                        |
|-----------------------|-------------------------|------------------------|
| 1 bowed string family | 2 plucked string family | 3 struck string family |
| 4 woodwind family     | 5 brass family          | 6 percussion family    |
| 4 oboe                | 1 violin                | 6 tympani              |
| 5 trompa              | 4 piccolo flute         | 4 bassoon              |
| 1 cello               | 5 trumpet               | 2 guitar               |
|                       |                         | 2 harpsichord          |
|                       |                         | 1 viola                |
|                       |                         | 3 clavichord           |

## Listening 45

*Sonata in D minor* D. Scarlatti

- b) The instrument you can hear in this listening exercise was indispensable during the Baroque period, and we can even say that if you hear it in a composition, it probably belongs to this period for sure. Listen carefully and write its name and the family it belongs to. \_\_\_\_\_  
*Clavichord, harpsichord or gravicembalo. Plucked string family.*

## Listening 46

*Water Music (Minuet from Suite No. 1)* G. F. Handel

- c.1. At the beginning of this fragment you can hear an instrument that belongs to the brass family. Can you say which one it is? *Piston-less tromba.*
- c.2. Then other instruments begin to play. By listening to the kind of sound they produce, what instruments are they and what family do they belong to? *Violins. Bowed string family*

## Listening 47

*Music for the Royal Fireworks (Overture)* G. F. Handel

- d. At the start of this fragment, you can clearly hear a percussion instrument that was a novelty in this period. Can you say what it was?  
*Tympani. Percussion instrument of definite pitch.*

## 2.4. ORDERING CONCEPTS

- a. Use the right words in the statements below and you'll get a summary of the essential features of instrumental music (I. M.) and vocal music (V. M.) in the Baroque.

accompanied, commission, polyphony, terraced, affections, harpsichord, sonata, text, overtures, choral, arias, Italian, virtuosity, oratorio, soloists, time signature, mythology

## Character

- I.M. Performances represent moods, feelings and passions. This is known by the name of the "Doctrine of *affections*"



**V. M.** The opera was a type of music first created for the entertainment of the upper classes, with themes about mythology and gods.

### Genre

**I. M.** Most compositions are of a functional genre, that is, on commission from a patron of the arts.

**V. M.** The first operas were composed to be performed at a court. The language used was Italian.

### Tempo and beat

**I. M.** The time signature system and ledger lines are created, giving rise to metric order.

**V. M.** In this period the rhythm no longer depended on the text.

### Dynamics and dynamic markings

**I. M.** Changes in intensity were achieved by terraced dynamics, often using the "echo" effect.

**V. M.** The "echo" effect was usually used in the choral parts.

### Instrumentation

**I. M.** The orchestra acquires is specific structure. Of special importance are the string instruments and the use of the harpsichord.

**V. M.** Vocal music has instrumental parts such as overture, interludes and ballets. The vocal parts are interpreted by soloists and choirs.

### Melody

**I. M.** Melodies are usually highly ornamented, with virtuosity in many cases.

**V. M.** Recitatives are parts halfway between spoken voices and singing arias are lyrical melodies where Baroque singers had a chance to show off their skills.

### Texture

**I. M.** In this period melody acquires a new type of texture: the accompanied melody.

**V. M.** This new texture is used for parts where the soloists perform  
But in choral parts, the texture used is polyphony.

### Form

**I. M.** Concerto (grosso, soloist and combined), suite, sonata and fugue.

**V. M.** Opera, oratorio, cantata and passion.  
(the last three are religious).





## BLOCK 3 OTHER USEFUL DATA

### 3.1. OTHER INSTRUMENTAL FORMS OF THE PERIOD

In this period, instrumental music becomes equal in importance to vocal music, with various new instrumental forms coming into fashion. One example of this is the suite, an instrumental musical work combining a variety of dances.

1. In this letter soup you will find three kinds of dance that were highly popular in Baroque suites. Try and find them.



2. Answer the following questions and you'll be able to complete the crossword puzzle below.

1) Name of the mixed wind instrument used during the interpretation of the musical form known as the fugue. organ

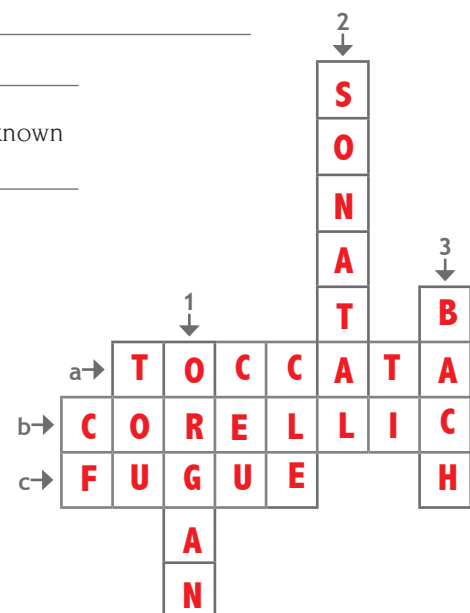
2) Instrumental form with 4 parts or movements. Fugue

3) Surname of the famous virtuoso composer of the well-known *Tocatta and fugue in D minor*. Bach

a) Form which originally meant "music to be played on a keyboard instrument". Tocatta

b) Surname of the Italian composer who established the structure of the sonata form. Sonata

c) Complex polyphonic form in one single movement, based on the technique of imitation Corelli



### 3.2. OTHER VOCAL FORMS OF THE PERIOD



3. In this letter soup, try to find the three vocal forms pertaining to this period. Using the clues given below, indicate their names and circle them in the letter soup.

- a) Vocal form used in Lutheran Protestant worship: Cantata
- b) Vocal form with texts taken from the Old and New Testament used to teach religion: Oratorio
- c) Vocal form telling of the passion and death of Christ according to Gospel texts: Passion



### 3.3. WHAT WAS HAPPENING IN SPAIN?



4. Answer True (T) or False (F) to the following statements related to the Zarzuela.

- ☐ F The language used in zarzuelas is the same as in the opera: Italian, with serious styles of text.
- ☐ T The language used in zarzuelas is different from the opera: Spanish with burlesque and comic styles of text.
- ☐ T The common people enjoyed zarzuelas in open-air theatres called "corrales de comedias".
- ☐ T In the beginning, zarzuelas were also addressed to the high classes in palaces. The characters ☐ F in zarzuelas are gods and superhuman heroes of mythology, with human emotions such as love, jealousy, envy and vengeance...
- ☐ T The characters in zarzuelas are ordinary people such as gardeners, shepherds and townsfolk, with human emotions such as love, jealousy, envy and vengeance...
- ☐ F Zarzuelas are sung throughout (as opposed to operas, which alternate singing with recitatives).
- ☐ T Zarzuelas alternate singing with spoken scenes (unlike opera, which is sung all the way through).
- ☐ F The name "zarzuela" comes from the parties held at the court of the El Escorial palace in the time of Felipe II.
- ☐ T The name "zarzuela" comes from the vegetation (brambles and shrubs) at the court of El Pardo, in the time of Felipe II.



### 3.4. BAROQUE COMPOSERS

5. Connect each composer to the right country:

<b>1</b> Italy	<b>2</b> France	<b>3</b> Spain	<b>4</b> England	<b>5</b> Germany
<b>2</b> Charpentier	<b>1</b> Vivaldi	<b>5</b> Schutz	<b>4</b> Purcell	
<b>3</b> J. de Nebra	<b>5</b> Telemann	<b>2</b> Couperin	<b>5</b> Praetorius	
<b>5</b> J.S. Bach	<b>1</b> Peri	<b>1</b> Monteverdi	<b>4</b> Handel	



### 3.5. ASSIMILATING CONCEPTS

6. Mark with an X the chronological period to which the music of the Baroque belongs:

- ☐ 9th to 16th C    
 ☒ 1600 to 1750    
 ☐ 15th and 16th C    
 ☐ 900 to 1500

7. Here you can see the first letter of the right answer to the questions. When you have completed them, you will have a good summary of some of the most important themes you have learned about in this unit.

- 1. With a C:** Name of the typically Baroque instrumental genre: Concerto
- 2. With an O:** Name of the vocal form equivalent in importance to the opera, but in the strictly religious context: Oratorio
- 3. With a P:** Name by which the rich and powerful men of this period were known when they promoted music and the arts to show off their greatness: Patron
- 4. With an E:** Name of what today we consider to be the first opera ever composed, of which only a few fragments have been preserved: Eurydice
- 5. With a C:** Name given to male singers who underwent operations before puberty to prevent their boy voices from changing to a man's voice, known for their beautiful singing technique: Castrati
- 6. With an F:** Name of the city where opera was born: Florence
- 7. With a H:** Name of the keyboard instrument using the struck-string technique that appears in practically all the compositions of the Baroque period: Harpsichord
- 8. With an F:** Name of a complex polyphonic instrumental form in one single movement, built on a subject (theme) that is introduced at the beginning and imitated constantly accompanied by other secondary themes: Fugue

8. Put these scrambled words in the right order to get a sentence that refers to instrumental music of the Baroque period.

INSTRUMENTAL • PRODIGIOUS • IS • VIRTUOSITY • OF • COMMAND • THE • TECHNIQUE • CALLED  
The prodigious command of instrumental or voice technique is called virtuosity.

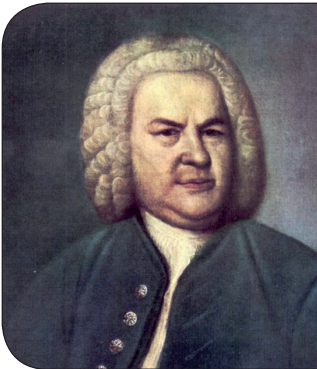
## Listening 48

### *Zadok the Priest* G. F. Handel

Handel, although of German origin, spent a great part of his life in England and was even naturalised English by King George I. Upon the death of George I, George II continued to commission music to Handel, and for his coronation, among others, *Zadok the Priest* was performed. It is said that the size of the orchestra and the choirs taking part in this ceremony were extraordinary for that period.

Today, this work continues to be famous, as the hymn taken from it is the UEFA Champions League hymn, where the chorus sings: "We are the champions; wir sind die Besten; nous sommes les meilleurs."

- a. Do you think this belongs to the functions genre? Yes
- b. Did this occur frequently at that time? Yes Why? Because musicians and composers were economically dependent on the upper classes, composing the majority of their works in answer to commissions.



## Listening 49

### *Brandenburg Concerto No. 2* J. S. Bach

This is a Concerto Grosso, where there is a dialogue between the concertinos (trumpet, flute, oboe and violin) and the grosso (strings and the basso continuo), although the brilliant trumpet playing sometimes appears to relegate all other instruments to second place.

- a. Listen to the beginning of this concerto, where there is a dialogue between the tutti and the soloist instruments. Complete the table below indicating the name of the soloist instrument playing at each particular time.

TUTTI	<i>Violin</i>	TUTTI	<i>Oboe</i>	TUTTI
<i>Flute</i>	TUTTI	<i>Trumpet</i>	TUTTI	

## Listening 50

### *Hallelujah (from the Messiah oratorio)* Handel

In the Baroque period music is meant to be spectacular and dramatically expressive. Therefore, in vocal music there was a need to seek a perfect union between music and words. In this listening exercise, Handel attempted to represent joy and delight at the birth of Christ the Saviour. To achieve this he uses the choir with an orchestral accompaniment that highlights the message he wants to convey, using cymbals and trumpets at times to mark the joyful exclamations of the choir using the word Hallelujah.

Below and on the next page is a Listening Guide that will help you to understand this work better. As you will see, there are seven sections, each with their own particular characteristics, which are described for you.



To follow the guide, count the bars or look at the times given at the beginning of each section.

**Tempo:** Allegro. **Time signature:** Binary. **Form:** Oratorio.

0:00)	<p>FIRST SECTION</p> <p>1. The orchestra presents the main theme (6 bars).</p> <p>2. Joyful entry of the choir with the word “Hallelujah” (16 bars).</p>
(0:26)	<p>SECOND SECTION</p> <p>3. A homorhythmic phrase appears for 6 bars to then change to:</p> <p>4. The word “Hallelujah” sung by the entire choir, highlighted by the sound of timpani and trumpets (4 bars).</p> <p>5. Parts 3 and 4 are repeated at a lower pitch (6 bars) and then (4 bars) respectively.</p> <p>6. Female voices enter to sing point 3 but in a higher tone (6 bars).</p>
(0:56)	<p>THIRD SECTION</p> <p>7. In this part there is a predominance of voice imitation, generating a sensation that voices are chasing after one another (“fugues”) (18 bars).</p> <p>8. A new phrase using a crochet rhythm appears, lending a certain feeling of calm at first and then solemnity later (16 bars).</p>
(1:35)	<p>FOURTH SECTION</p> <p>9. We hear a new theme in fugue form, with a following order of voices: basses, tenors, contraltos and sopranos (20 bars).</p>
(1:59)	<p>FIFTH SECTION</p> <p>10. The sopranos introduce a melodic motif that is repeated in ascending progression; at the same time, each of these progressions are answered by the choir, creating a climate of ongoing tension (36 bars).</p>
(2:39)	<p>11. We hear fragments from before, but only briefly and with a different use of voices (18 bars).</p>
(3:00)	<p>SIXTH SECTION</p> <p>12. This section (28 bars) is the climactic moment of this piece, where the idea of Jesus as “King of Kings forever” is repeated incessantly by the voices and the orchestra in an exalted grand final, and using motifs from the previous sections as well, with developments, giving rise to a brief pause, which then produces...</p>
(3:31)	<p>SEVENTH SECTION</p> <p>Final Cadence, where the whole chorus sings the word “Hallelujah”.</p>

\* Homorhythmic: the same rhythm for all voices.

\* Fugue: a kind of a “chase” or persecution of a theme throughout a work, with all voices echoing it.



## BLOCK 4 CURRENT MUSIC

### 4.1. THE BAROQUE IN CURRENT MUSIC

1. Baroque music has influenced quite a few present-day groups. Do you know who they are?

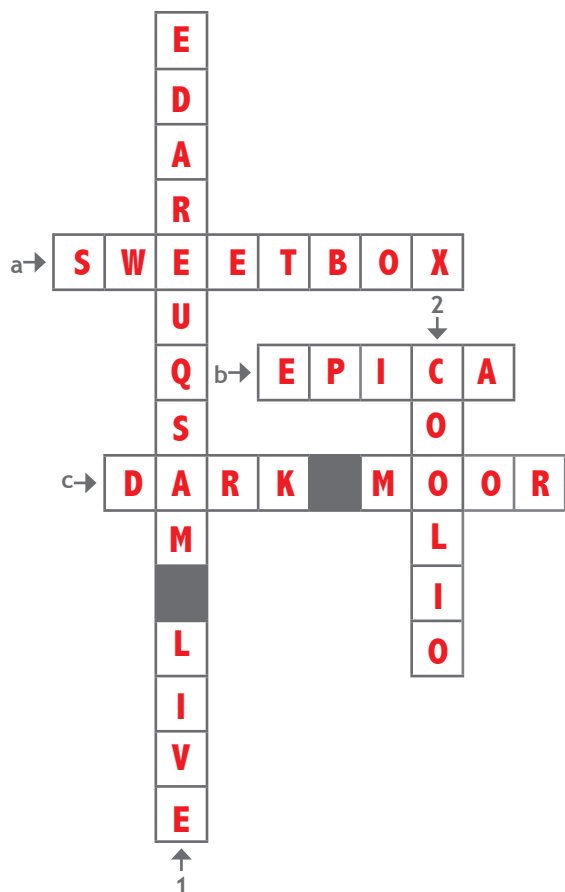
1) **With an E:** Name of the Swedish heavy metal group that includes Baroque versions in their repertoire. Evil Masquerade

2) **With a C:** Name of the famous rapper who did a modern version of the famous *Canon in D* by Pachelbel. Coolio

a) **With an S:** Name of the group with a hip-hop version of Bach's music. Sweetbox

b) **With an E:** Name of the Dutch symphonic metal band mixing mezzosoprano voices with heavy guitars, choruses and texts in Latin. Epica

c) **With a D:** Name of the Madrid symphonic power metal band that bases a large part of their repertoire on versions of classical music. Dark Moor



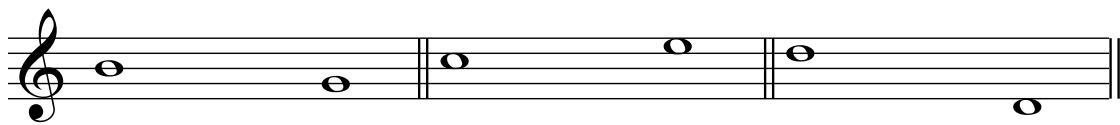


**BLOCK 5 MUSICAL CREATION****DISTANCE BETWEEN NOTES****5.1. INTERVALS**

1. For the following intervals, indicate their distance (ordinal number) and their direction (ascending or descending).



*descending 5th*      *descending 3rd*      *ascending 2nd*

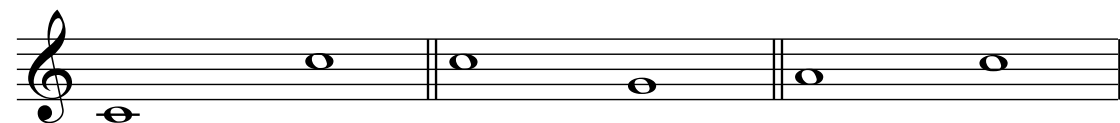


*descending 3rd*      *ascending 3rd*      *descending 8th*

2. Write in the correct notes to form the intervals as given.



ascending 4th      descending 2nd      ascending 5th



ascending 8th      descending 4th      ascending 3rd

3. In this fragment from Bach's *Aria*, indicate the interval type for the notes in brackets.

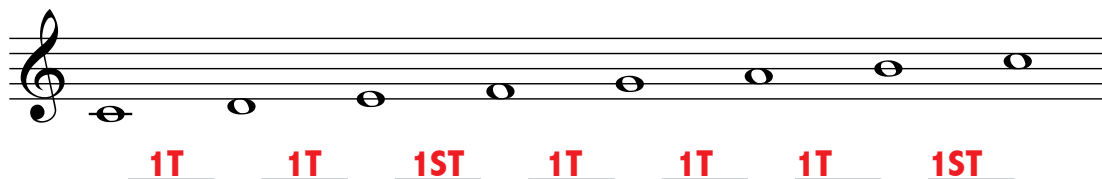


*desc. 3rd*      *ascend. 8th*      *desc. 5th*      *unison*

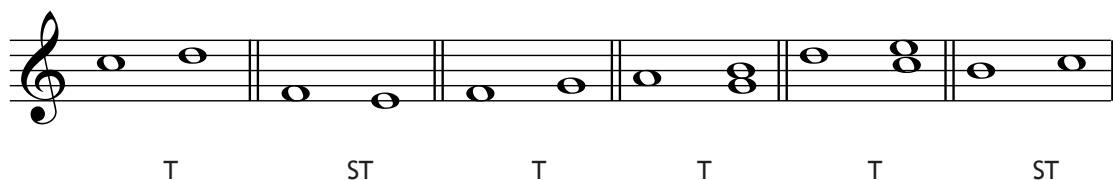
## 5.2. TONES AND SEMITONES



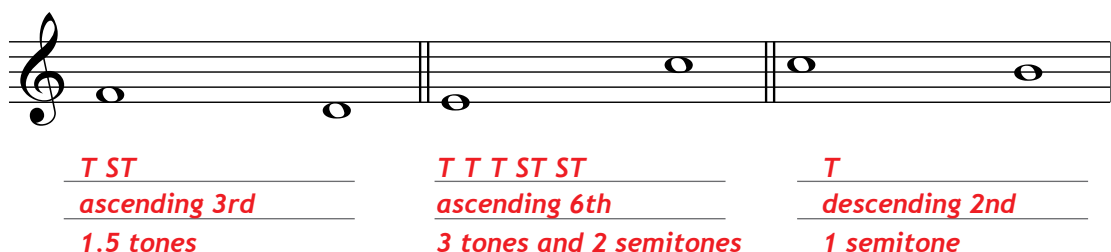
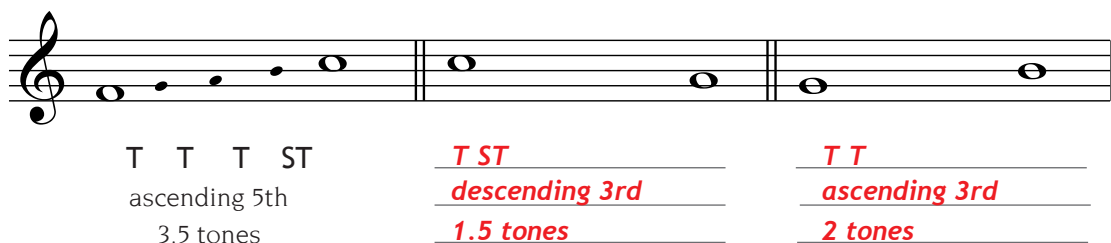
4. Write in the tones and semitones between the notes given here.



5. Write in the right note to form a tone (T) or a semitone (ST). Bear in mind the right direction to form the interval.



6. Classify the following intervals.



## 5.3. ACCIDENTALS



7. Complete.

- A sharp  $\sharp$  raises the pitch of a note by 1 semitone.
- A flat  $\flat$  lowers the pitch of a note by lowers.
- The natural sign  $\natural$  cancels the effect of a sharp or flat, restoring the note to its natural pitch.
- A double flat  $\flat\flat$  lowers the pitch of a note by 1 tone.
- A double sharp  $\sharp\sharp$  raises the pitch of a note by 1 tone.

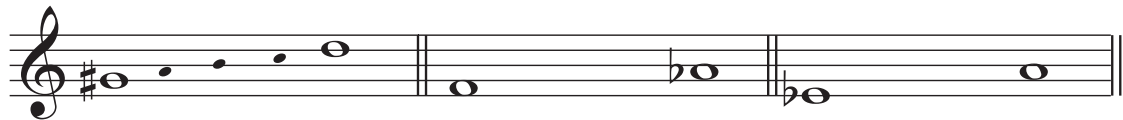
8. Indicate the distance in tones and semitones between the two notes in each bar.



9. Write in the right note (ascending) to form a tone (T) or a semitone (ST). Bear in mind any accidentals to form the interval.



10. Classify the following intervals.



ST T T ST

ascending 5th

3 tones (2 T + 2 ST)

T ST

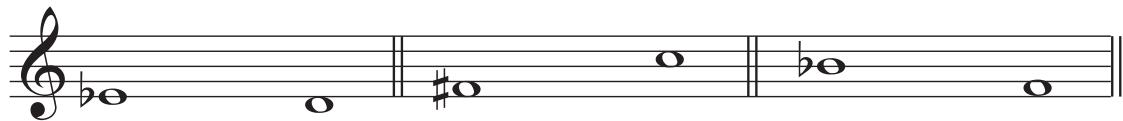
ascending 3rd

1 tones and 1 semitone

T T ST

ascending 4th

2 tones and 1 semitone



ST

descending 2nd

1 semitone

T T ST

ascending 5th

2 tones and 1 semitone

T T ST

descending 4th

2 tones and 1 semitone



## MUSIC AND TECHNOLOGIES

The CD ROM gives you a series of activities in which you can practise what you've learned in this Unit.