Unit 4 Music History
Music in the Baroque (I)

Name and surname: **Course and group:**

Exercise 1: Indicate with a **T** or an **F** whether the following phrases about Baroque music are true or false.

	The Baroque is a historical and artistic period that takes place between 1600 and 1750.		The pulsation in baroque music is not measured and is characterized by its irregularity.
	The Baroque is characterized by being a simple style, without ornaments and with little fantasy.		The accompanied melody emerges as a texture, which will facilitate the birth of the opera.
	In the Baroque, the orchestra and opera were born and genres such as the sonata or the concert appeared.		The music is based on the bass line, which will be called continuous bass.
	Instrumental music is definitively independent of vocal music.		Some of the most important composers of this time will be Bach, Handel and Vivaldi.

Exercise 2: Listen to these four musical fragments and number them from 1 to 4, taking into account the order in which the different stylistic elements are sounding. By the way, the **concitato style** is a resource that consists of executing a very fast rhythm on a note, to create an effect of movement or dynamism. For example, **Vivaldi** uses it in his famous work ***The Four Seasons***, to describe a storm musically.

	CONCITATO STYLE		**DYNAMIC CONTRAST**
	TIMBRE CONTRAST		**CONTINUOUS BASS**

Exercise 3: We will hear a movement from ***Suite nº2*** by **J.S. Bach**, specifically the Badinerie.

1. Which instrument stands out more than the rest?

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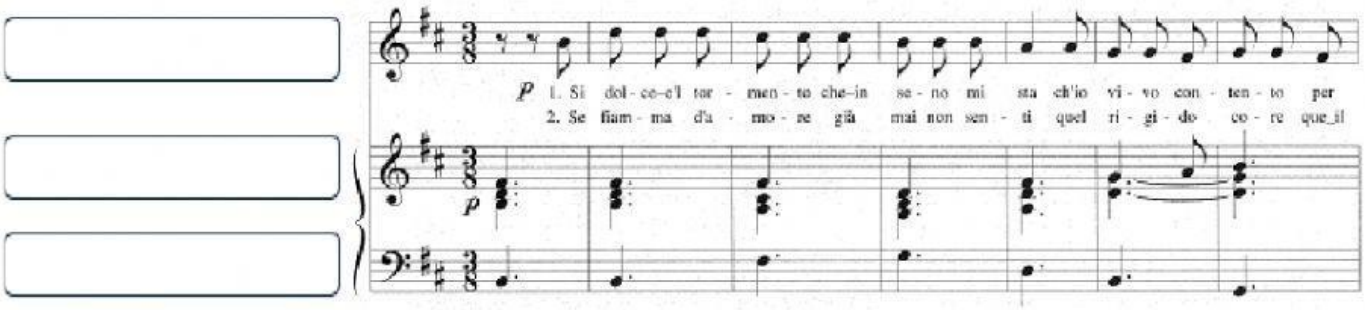
2. What is its role in the group?
3. What is the name of the key instrument that takes on a special importance in the baroque?
4. What is its role in the group?
5. How would you define the rhythm of this piece?
6. What is its musical form or structure?

Exercise 4: Listen to the next piece (***Si dolce è'l tormento***, by C. Monteverdi) following the score. Which staff corresponds to the continuous bass, which to the melody, and which to the harmonic filling?



Exercise 5: Listen to a fragment that belongs to the opera ***La serva padrona*** by Giovanni Battista Pergolesi. The **recitative** by Serpina and Uberto and part of the **aria** ***Stizzoso, mio stizzoso*** by Serpina. Notice the rhythmic differences between these two fragments. The first part is a recitative and the second is an aria. Drag each definition to its corresponding column.

RECITATIVE	ARIA

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The rhythm is free and flexible.

The pulsation is not easily found. Accents are determined by the text.

The rhythm is measured and regular.

Both the voice and the orchestral part are of similar importance. They are equal on a musical level.

The pulsation is easily found. It remains constant and regular throughout the piece.

The text is more important than the music. It is interesting to highlight the literary part.

Here the musical part stands out more, which acquires greater importance and is equal to the text.

There are many rhythmic differences between the voice and the harpsichord, the vocal part being much more complicated.

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