



PART III: The Baroque [page 1 of 2] c. 1600 1750

*Key 'baroque' features: contrast, basso continuo, increased importance of bass line and melody over other parts.*

*Increased attention to harmony, cadence and rhythm.*

*Evocation of passion and grandeur.*

Year	Composers	Forms	Instruments	Notable works	Features and Technical keywords
1600	Caccini (Italy)	Monody accompanied song (N.B. Influence of the Florentine Camerata)			Word painting, great contrasts in pace, texture, Basso Continuo, ornamentation
	Monteverdi (Italy)	Mass, Vespers, Opera, Madrigals	Voices + variety of instruments (violins, cornetts, harp, etc.) - beginnings of the orchestra	Orfeo	Invention of opera, beginnings of the concept of an orchestra, emergence of tonality over modality
	Frescobaldi (Italy)	Keyboard music - development of the toccata.	Organ, harpsichord		Unexpected harmony, complex counterpoint, virtuoso ornamentation
1630	Schütz (Germany)	Passions, Oratorios, Psalms, other sacred texts	Choir(s), strings	Veni, sancte Spiritus St Matthew Passion	More traditional styles, reminiscent of the renaissance
1670	Buxtehude (Germany)	Organ music: Chorale Prelude, Toccatas and Fugues; Oratorios, Cantatas	Organ  Choir, strings		Based on Lutheran hymn tunes. Imitation, ornamentation, brilliance.
1680	Purcell (England)	Instrumental fantasias, verse anthems, opera	Viols, organ, choir	Dido & Aeneas	Often extreme use of dissonance and chromaticism, Ground Bass form.
	Lully & Rameau (France)	Opera, sacred music			
	Couperin (France)	Organ Mass Dance Suites	Organ Harpsichord		Ornamentation
1700	Alessandro Scarlatti (Italy)	Opera, Cantatas			Move away from Monody to recitative-aria format
	Corelli, Vivaldi (Italy)	Concertos, Trio Sonatas	Solo + string orchestra	Vivaldi: Violin Concerto in A minor	Virtuosity, driving bass lines, sequence, programmatic music
	Domenico Scarlatti (Italy)	Keyboard music: Sonatas	Harpsichord		Virtuoso techniques rapid repeated notes, arpeggiac and scalic passages, etc., dissonance, acciaccaturas



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1720	Telemann (Germany)	Concerto	Strings		
	JS Bach (Germany)	Passions, Oratorios, Cantatas, Concerto Grosso Keyboard Music: Chorale Preludes, Preludes, Toccatas, Fugue	Choir and orchestra (strings, wind, brass, timpani) Organ Harpischord	St Matthew Passion Brandenburg Concerto No. 4 48 Preludes and Fugues	Grandeur, passion, joy Highly complex and intricate counterpoint Perfection of Fugue
	Handel (Germany/England)	Opera, Oratorios, Anthems, Cantatas, Keyboard music, suites		Acis and Galatea Messiah	