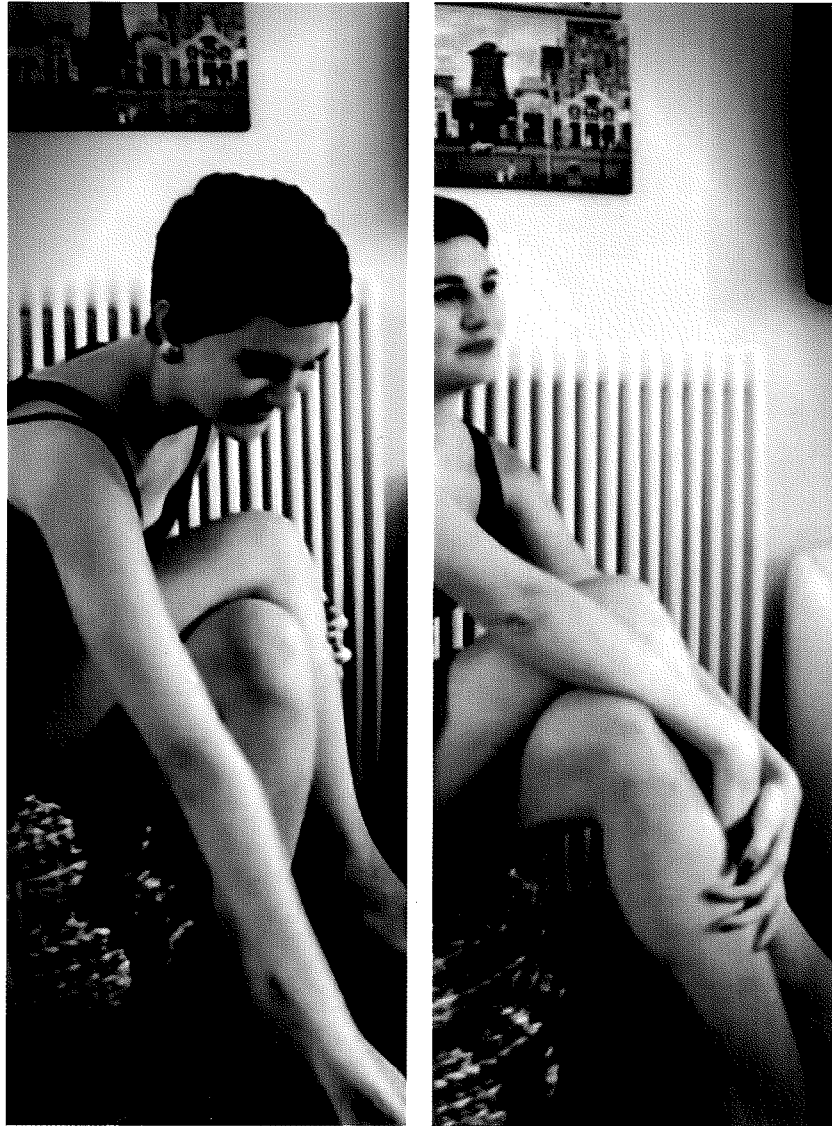


Tania Maglvera



English for Fine Arts Studies

 UNIVERSITY STUDIO PRESS

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exercises, and the layout of the material in this textbook, reflect my firm belief in the implementation of more open and participatory teaching practices in ESP educational settings.

It is my sincere hope that the material will be looked at as something malleable in the hands of both instructors and students alike. Only then will we have gained the freedom and the open-mindedness to re-shape it, mold it, and re-create it in many different, multi-directional, even contradicting ways.

Thanks

I would like to thank my students at Aristotle University of Thessaloniki for their creativity, openness, and willingness to express their feelings, ideas, and relationships in our classes. The ease with which they move beyond habitual thinking and interacting as well as their ability to penetrate beyond the surface of the texts and terms have always amazed me. I owe special thanks to the students of the School of Visual and Applied Arts who have kindly agreed to offer their works to form part of this textbook. My deepest appreciation to my dearest friend, Zoe Miariti, and her husband, Danny Truitt, for their help in revising the material. Many thanks to Theodora Ravanides, for her kind offer of sketches and drawings which have been incorporated into the text material, and to Mariana Boyannides, for her exemplary editing. Finally, I would like to thank Zoe Kantaridou, my colleague at the University of Macedonia in Thessaloniki, for generously and unassumingly offering valuable time and invaluable expertise in ESP and material design.

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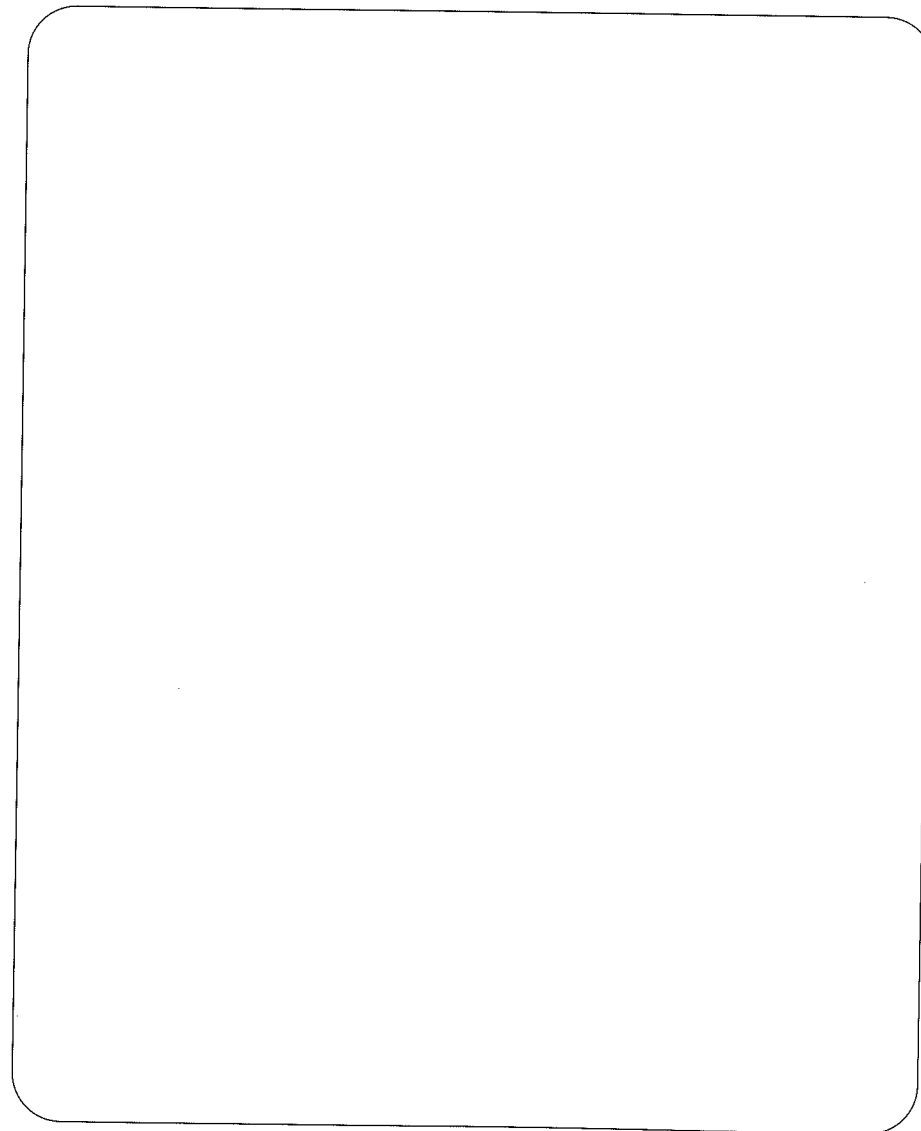
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Understanding theory

- d. Create an artwork based on your perception of the poem under discussion. What type of artwork would that be? What expressive statement would you aspire to make through your finished piece of art? Make sure you refer to the materials you would use and the way you would arrange them to achieve your purpose in your artwork. You may use the space provided below to experiment and give life to your ideas. When you have finished, verbalize your idea and describe your artwork to the class.



Unit 2

Music

The question "What is music?" doesn't seem to have a fixed answer, as music can be different things to different people. The definition of music may also vary according to social context and culture. If you were asked to offer your response to the question "What is music?" do you think you could come up with a straightforward answer? Which of the following words and phrases do you think you would include in your answer?

organized sound, singers singing and musicians playing, creation of emotion, expression of emotion, rhythm and melody, enjoyable, soothing, moving, creativity, universal language.

Discuss your ideas with the class and then read the following text.

Text 1

The reason why music is so much more difficult to write about than any other art, is because music is the one absolutely disembodied art, and no more than a proposition of Euclid, when it is written. It is wholly useless, to the student no less than to the general reader, to write about music in the style of the programmes for which we pay sixpence at the concerts. "Repeated by flute and oboe, with accompaniment for clarinet (in triplets) and strings *pizzicato*, and then worked up by the full orchestra, this melody is eventually allotted to the 'cellos, its accompaniment now taking the form of chromatic passages," and so forth. Not less useless is it to write a rhapsody which has nothing to do with the notes, and to present this as an interpretation of what the notes have said in an unknown language. Yet what method is there besides these two methods? None, in-

deed, that can ever be wholly satisfactory; at the best, no more than a compromise.

15 In writing about poetry, while precisely that quality which makes it poetry
must always evade expression, there yet remain the whole definite mean-
ing of the words, and the whole easily explicable technique of the verse,
which can be made clear to every reader. In painting, you have the subject
20 of the picture, and you have the colour, handling, and the like, which can
be expressed hardly less precisely in words. But music has no subject, out-
side itself; no meaning, outside its meaning as music; and, to understand
anything of what is meant by its technique, a certain definite technical
knowledge is necessary in the reader. What subtleties are required, in
25 order to give the vaguest suggestion of what a piece of music is like, and
how little has been said, after all, beyond generalizations, which would
apply equally to half a dozen different pieces! The composer himself, if
you ask him, will tell you that you may be quite correct in what you say,
but that he has no opinion in the matter. Music has indeed a language, but
30 it is a language in which birds and other angels may talk, but out of which
we cannot translate their meaning. Emotion itself, how changed becomes
even emotion when we transport it into a new world, in which only sound
has feeling!

Symons 1909, Ebook 2004: 47-8.

Reading comprehension and vocabulary exercises

A. In small groups, discuss the following questions. Numbers in brackets refer to lines in the text.

1. *disembodied* (2) means: (a) freed from physical form, (b) well-structured, (c) tangible, (d) soulless, (e) unintelligible.
2. *to the student no less than to the general reader* (4) probably means: (a) equally to the student and to the general reader, (b) less to the student than to the general reader, (c) less to the general reader than to the student.
3. *pizzicato* (7). Explain the term.
4. Explain *this melody is eventually allotted to the cellos* (8). Rephrase the sentence using one of the following words: designate, assign, give.

5. *these two methods* (12). Which methods?
6. What must always evade expression? (16)
7. Which of the following words can be used to explain the meaning of *subterfuge* (23)? Trick, deception, ornament, consequence, artifice, honesty, artlessness, generalization, affectation.
8. *which* (25). What does it refer to?

B. Based on your understanding of the text, decide whether the following statements are true (T) or false (F).

1. Music is very difficult to write about because it has no meaning outside its meaning as music.
2. According to the writer of the passage, the conventional writing style of the concert programmes is an excellent vehicle to understanding the essence of music.
3. There can be no ultimately satisfactory way of writing about the essence of music; the nearest thing we can get at is merely a compromise.
4. Writing about poetry and painting is very similar to writing about music.
5. There is no doubt that we can describe the true nature of a specific piece of music without resorting to generalizations and vague suggestions.

Now read the following text and find all the terms that refer to the fundamental attributes of music. Can you define these musical terms?

Text 2

5 Music is an *art* form whose *medium* is *sound* and *silence*. Its common elements are *pitch* (which governs *melody* and *harmony*), *rhythm* (and its associated concepts *tempo*, *meter*, and *articulation*), *dynamics*, and the sonic qualities of *timbre* and *texture*. The word derives from Greek *μουσική* (*mousike*; "art of the Muses"). In its most general form the activities describing music as an art form include the production of works of music, the criticism of music, the study of the history of music, and the aesthetic dissemination of music.

10 The creation, performance, significance, and even the definition of music vary according to culture and social context. Music ranges from strictly

organized compositions (and their recreation in performance), through improvisational music to *aleatoric* forms. Music can be divided into *genres* and *subgenres*, although the dividing lines and relationships between music genres are often subtle, sometimes open to individual interpretation, and occasionally controversial. Within "the arts", music may be classified as a *performing art*, a *fine art*, and auditory art. It may also be divided among "art music" and "folk music". There is also a strong connection between music and mathematics. Music may be played and heard live, may be part of a dramatic work or film, or may be recorded.

<http://en.wikipedia.org/wiki/Music>

Reading comprehension and vocabulary exercises

A. Based on your understanding of the text, as well as your wider artistic and musical experience, how would you classify music within 'the arts' (as discussed in unit 1)? Underline the answers you think are most appropriate from the following:

fine art	performing art
graphic art	literary art
auditory art	pictorial art

B. Match the terms in column A with the definitions in column B.

Column A	Column B
1. accompaniment	a. a musical instrument of the woodwind family.
2. pizzicato	b. a vocal or instrumental part that supports another, often solo, part.
3. clarion	c. medieval short trumpet.
4. flute	d. a technique by which the strings are plucked instead of bowed.
5. chromatic	e. not diatonic.

Answers: 1. _____, 2. _____, 3. _____, 4. _____, 5. _____.

C. Complete each blank with an appropriate word.

- Someone who plays the piano is called a _____.
- Someone who plays the flute is called a _____.
- Someone who plays the harp is called a _____.
- Someone who plays the violin is called a _____.

Language focus

- Rewrite the following sentence using the introductory words given.
It is wholly useless to write about music in the style of the programmes for which we pay sixpence at the concerts.

There is no _____.

It's no _____.

It is pointless _____.

It's not _____.

- Circle the most appropriate answer:

Besides is: (a) a preposition, (b) an adverb, (c) both a preposition and an adverb. As a preposition, it means: (a) at the side of, (b) as well as, (c) below. As an adverb, it means: (a) also, moreover, (b) hence, (c) thus.

Beside means: (a) at the side of, (b) hence, (c) thus.

Discussion questions

- What are the basic building blocks of music?
- What is the difference between music and a random set of sounds?

Unit 22

What is an orchestra?

Read the following passage and identify all the musical terms you can find. Use online or other dictionary resources to gain access to the definitions of the terms. Compare the definitions from various sources.

Text 1

An *orchestra* is a large instrumental ensemble that contains sections of string, brass, woodwind, and percussion instruments. The term *orchestra* derives from the Greek *ορχήστρα*, the name for the area in front of an ancient Greek stage reserved for the Greek chorus. The orchestra grew by accretion throughout the 18th and 19th centuries, but changed very little in composition during the course of the 20th century. A smaller-sized orchestra for this time period (of about fifty musicians or fewer) is called a *chamber orchestra*. A full-size orchestra (about 100 musicians) may sometimes be called a "*symphony orchestra*" or "*philharmonic orchestra*"; these modifiers do not necessarily indicate any strict difference in either the instrumental constitution or role of the orchestra, but can be useful to distinguish different ensembles based in the same city (for instance, the London Symphony Orchestra and the London Philharmonic Orchestra). A symphony orchestra will usually have over eighty musicians on its roster, in some cases over a hundred, but the actual number of musicians employed in a particular performance may vary according to the work being played and the size of the venue. A leading chamber orchestra might employ as many as fifty musicians; some are much smaller than that. Orchestras can also be found in schools. The term *concert orchestra* may sometimes be used (e.g., BBC Concert Orchestra; RTÉ Concert Orchestra)—no distinction is made on size of orchestra by use of this term, although their use is generally distinguished as for live concert. As such they are commonly chamber orchestras.

25 The typical symphony orchestra consists of four proportionate groups of similar musical instruments called the woodwinds, brass, percussion, and strings. Other instruments such as the piano and celesta may sometimes be grouped into a fifth section such as a keyboard section or may stand alone, as may the concert harp and electric and electronic instruments. The orchestra, depending on the size, contains almost all of 30 the standard instruments in each group. In the history of the orchestra, its instrumentation has been expanded over time, often agreed to have been standardized by the classical period and Beethoven's influence on the classical model.

Beethoven's influence

35 The so-called "standard complement" of double winds and brass in the orchestra from the first half of the 19th century is generally attributed to the forces called for by Ludwig van Beethoven. The exceptions to this are his Symphony No. 4, Violin Concerto, and Piano Concerto No. 4, which each specify a single flute. The composer's instrumentation almost always 40 included paired flutes, oboes, clarinets, bassoons, horns and trumpets. Beethoven carefully calculated the expansion of this particular timbral "palette" in Symphonies 3, 5, 6, and 9 for an innovative effect. The third horn in the "Eroica" Symphony arrives to provide not only some harmonic flexibility, but also the effect of "choral" brass in the Trio. Piccolo, contra- 45 bassoon, and trombones add to the triumphal finale of his Symphony No. 5. A piccolo and a pair of trombones help deliver storm and sunshine in the Sixth. The Ninth asks for a second pair of horns, for reasons similar to the "Eroica" (four horns has since become standard); Beethoven's use of piccolo, contrabassoon, trombones, and untuned percussion—plus chorus and vocal soloists— in his finale, are his earliest suggestion that the 50 timbral boundaries of "symphony" might be expanded for good. But for several decades after his departure, symphonic instrumentation was faithful to Beethoven's well-established model, with few exceptions.

<https://en.wikipedia.org/wiki/Orchestra>

Reading comprehension and vocabulary exercises

A. In small groups, discuss the following questions. Numbers in brackets refer to lines in the text.

1. *The orchestra grew by accretion* (5). Can you explain the meaning of this sentence?
2. *roster* (15) refers to: (a) a group of musical instruments, (b) a list of musicians, (c) a list of coming events.
3. Explain *instrumentation* (31).
4. *attributed to* (36) means: (a) meant to, (b) offered to, (c) ascribed to.
5. What does a *timbral palette* (41-42) refer to here?

B. Write adjectives which describe a mellow sound in the space provided below.

C. Write adjectives that describe tone color. Use the space provided below for your answer.

D. Which one of the words below refers to the small piece of cane or metal that when attached to the mouth of a wind instrument, is set into vibration? Choose the right word.

bead, beak, reed, bleak, reef, reel

E. Put the following musical instruments in the categories below.
 tuba, piano, violin, timpani drums, flute, tambourines, viola, gong, clarinet, trombone, cello, bassoon, horn, xylophone, trumpet, glockenspiel, oboe

woodwinds	brass	percussion	strings

Text 2

Organization

Among the instrument groups and within each group of instruments, there is a generally accepted hierarchy. Every instrumental group (or section) has a *principal* who is generally responsible for leading the group and playing orchestral solos. The violins are divided into two groups, first violin and second violin, with the second violins playing with lower registers than the first violins.

The principal first violin is called the concertmaster (or "leader" in the UK) and is not only considered the leader of the string section, but the second-in-command of the entire orchestra, behind only the conductor.

The concertmaster leads the pre-concert tuning and handles technical aspects of orchestra management. He usually sits to the conductor's left, closest to the audience. In some American orchestras, he comes on stage after the rest of the orchestra is seated, shakes hands with the conductor, takes a bow and receives applause.

The principal trombone is considered the leader of the low brass section, while the principal trumpet is generally considered the leader of the entire brass section. While the oboe often provides the tuning note for the orchestra (due to 300-year-old convention), no principal is the leader of the woodwind section. Instead, each principal confers with the others as equals in the case of musical differences of opinion. The horn, while technically a brass instrument, often acts in the role of both woodwind and brass. Most sections also have an assistant principal (or co-principal or associate principal), or in the case of the first violins, an assistant concertmaster, who often plays a tutti part in addition to replacing the principal in his or her absence.

A section string player plays unison with the rest of the section, except in the case of divided (*divisi*) parts, where upper and lower parts in the music are often assigned to "outside" (nearer the audience) and "inside" seated players. Where a solo part is called for in a string section, the section leader invariably plays that part. Tutti wind and brass players generally play a unique but non-solo part. Section percussionists play parts assigned to them by the principal percussionist.

In modern times, the musicians are usually directed by a conductor, although early orchestras did not have one, giving this role instead to the

35

concertmaster or the harpsichordist playing the continuo. Some modern orchestras also do without conductors, particularly smaller orchestras and those specializing in historically accurate (so-called "period") performances of baroque and earlier music.

40

The most frequently performed repertoire for a symphony orchestra is Western classical music or opera. However, orchestras are used sometimes in popular music, extensively in film music, and increasingly often in video game music. The term "orchestra" can also be applied to a jazz ensemble, for example in performance of big band music.

<https://en.wikipedia.org/wiki/Orchestra>

Reading comprehension and vocabulary exercises

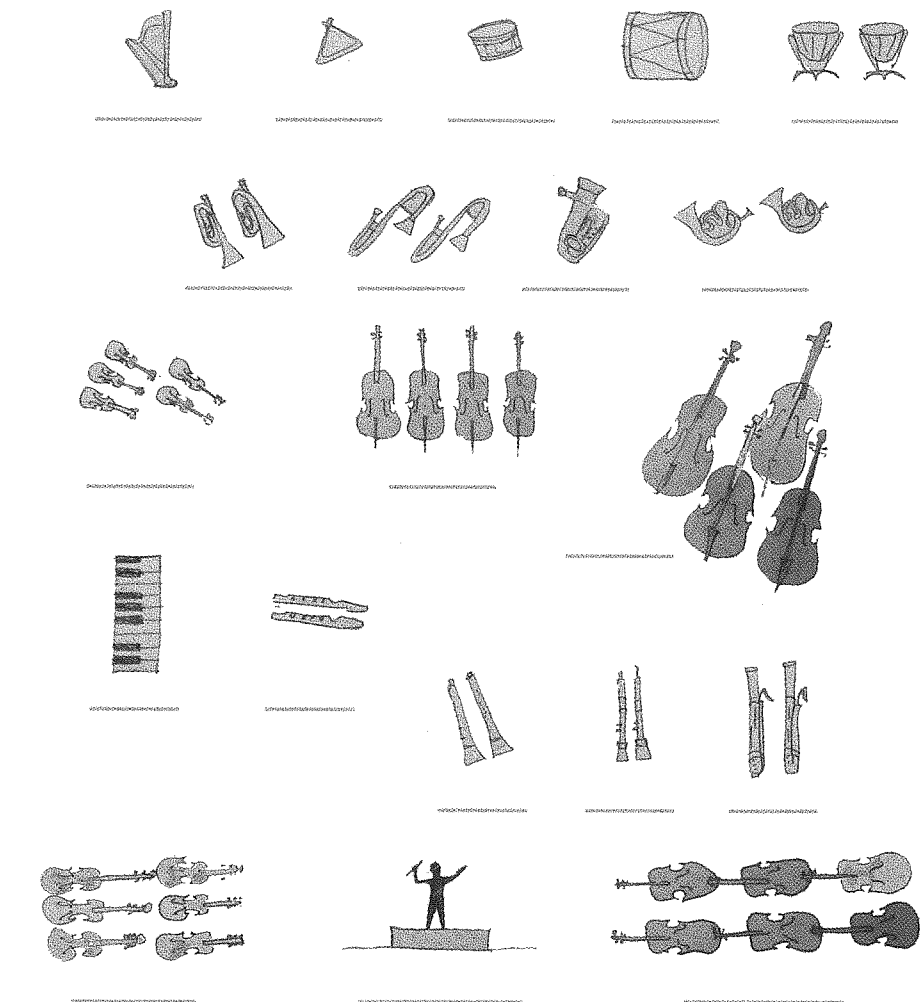
A. In small groups, discuss the following questions. Numbers in brackets refer to lines in the text.

1. What is the principal (3) responsible for?
2. Explain the term *concertmaster* (7). Where does the concertmaster sit in an orchestra?
3. Where do the strings sit relative to the conductor who is facing the orchestra?
4. Give a synonym for *invariably* (30).

B. Complete as much as possible of the following table with other forms of the words given. Use a dictionary to help you if necessary.

noun	verb	adjective
_____	vibrate	_____
orchestra	_____	_____
instrument	_____	_____
_____	amplify	_____

C. Label the musical instruments in the drawing below.



D. Match the terms in column A with the definitions in column B.

Column A	Column B
1. melody	a. the flow of music through time.
2. timbre	b. how 'low' or 'high' a sound is.
3. harmony	c. the degrees of loudness or softness in music.
4. rhythm	d. the quality of sound, tone color

- 5. dynamics e. the speed of beat, the basic pace of music.
- 6. pitch f. a regular, recurrent pulsation that divides music into equal units of time.
- 7. beat g. a musical and successive line of single tones or pitches perceived as a unity.
- 8. tempo h. the relation of notes to notes and chords to chords as they are played simultaneously.

Answers: 1. _____, 2. _____, 3. _____, 4. _____, 5. _____, 6. _____, 7. _____, 8. _____.

E. Complete the following sentences with the correct derivative of the word given in brackets.

- 1. A _____ texture stresses the linear aspect of the music. (counterpoint)
- 2. Melodies are very _____ and are often singable. (distinguish)
- 3. Degrees of _____ or _____ in music are called dynamics. (loud/soft)
- 4. The four _____ (orchestra) sections into which all the instruments fall are: brass, woodwinds, percussion, and strings.
- 5. _____ (Commerce) music these days makes frequent use of pizzicato, which is a technique by which the strings are plucked instead of bowed.

F. Circle the most appropriate answer.

- 1. Rhythm is the aspect of music dealing with the _____ of sounds in time.
a. distribution b. distraction c. distinction d. distortion
- 2. Rhythm includes three more basic elements: duration, _____ and metre.
a. bead b. beat c. beak d. beam

- 3. Harmony is used to refer to _____ of chords and the relationships between them.
a. successions b. suppressions c. suppositions d. subventions

Language focus

Rewrite these sentences using the introductory words given.

- a. The orchestra grew by accretion throughout the 18th and 19th centuries, but changed very little in composition during the course of the 20th century.

Although _____

- b. The concertmaster is not only considered the leader of the string section, but the second-in-command of the entire orchestra, behind only the conductor.

Not only _____

- c. The flute and piccolo do not have reeds, but rather a small air hole over which a player blows.

Instead _____

Discussion questions

- 1. Why is the string section considered to be the most important part of a symphony orchestra?
- 2. What do you know about the first orchestras?
- 3. What is a chamber orchestra?

Unit 23

Bach / Handel

Text 1

5 Bach wrote in all the Baroque era's major musical genres, with the exception of opera. His works range from the monumental to the miniature, and they include both sacred and secular music. Every piece is marked by the same careful and faultless construction, the same unerring sense of direction and timing. The Baroque values of rhythmic drive and emotional intensity are vividly present in his compositions. His simple chorale harmonizations are magisterial models for students of harmony. Bach was also an unparalleled master of counterpoint, and composers ever since have studied his works to learn how to combine independent musical lines with conviction and clarity.

10 The types of music Bach wrote at different periods in his life depended on the kind of job he held at the time. In his early years, he primarily wrote organ music. At the court of the Prince of Cöthen, Bach mostly wrote for keyboard, or for orchestra and other instrumental groups. 15 During the Leipzig years, he produced a large amount of church music, as well as more instrumental compositions.

20 Bach's organ music is extremely varied. It includes settings of Lutheran chorales, organ trio sonatas, and preludes and fugues. The chorales are either set in harmony for organ or used as the basis for a series of variations. In the organ trio sonatas, the right hand plays one line, the left hand plays another, and the pedals of the organ are used for the basso continuo.

25 The prelude and fugue contrast a free type of music with a very strict type. The prelude (sometimes called "toccata" or "fantasia") is a rambling, improvisatory piece of the kind that organs play to fill in time before,

30 during, or after a church service. The fugue is a carefully worked-out polyphonic composition, that uses a theme (or "subject") that occurs in all the voices, or musical lines, in turn. It begins with a single voice playing the subject unaccompanied. As the second voice brings in the fugue subject, the first one continues playing – and so on, until all the voices are sounding independently. A fugue may have two, three, or four voices. After visiting Frederick the Great, Bach wrote one fugue that had six voices. Bach was a master of counterpoint, and the fugue is the most demanding type of counterpoint music to write.

35 During his years at the Cöthen court, Bach produced a large amount of music for solo keyboard, other solo instruments, and small orchestra. In this music particularly, Bach melded the characteristics of Italian, French, and German styles. Italian music had rhythmic drive and brilliance. French music favored dance forms and ornament. German music was serious and contrapuntal. Bach drew on all these elements to produce an individual style that was the high point of the Baroque era. Bach wrote solo music, perhaps inspired by the fine players at the prince's court. There are suites and sonatas for solo violin and solo harpsichord, suites for solo cello, and a suite for solo flute. He also composed several sonatas and trio sonatas.

45 Yudkin, 2002:139, 141.

Reading comprehension and vocabulary exercises

A. Find an antonym for each of the following words.

1. monumental _____
2. sacred _____
3. faultless _____
4. independent _____
5. clarity _____

B. Complete the following sentences. Try not to refer to the text unless necessary.

1. Bach's organ music includes _____

2. Bach was a master of _____

3. Bach's works range _____

C. Define the following musical terms. Use a dictionary if necessary.

1. counterpoint _____

2. prelude _____

3. fugue _____

4. toccata _____

D. Read the passage carefully and make a list of as many compound adjectives as you can, in the space provided below. What is the meaning of the compound adjectives you have found?

Text 2

In 1720 Händel – we should now call him Handel – having settled in England, started his London opera career in a Royal Academy, similar to those established by Perrin (Cambert's librettist) and Lully in Paris. In many ways the state of the opera in London was similar to that in Paris of the 1660's: unstable, confused, subject to popular whim and personal intrigue, London opera lacked the power of a Louis XIV or a Lully to normalize the situation.

Handel mounted a long series of operas during the next two decades. He had assembled a great deal of material in his years of travel and study, including his own works as well as excerpts from the works of others that impressed him. His method of composing opera, entirely typical of his time, was spontaneous, almost improvisatory, which accounts for the widespread habit of using material already in existence.

There was no repertory of proven operas; once mounted, a work was either a failure, closing immediately, or a success, running for a few weeks. Another season, a likely work might be revived, but with some or all of the arias replaced by new ones, roles and scenes altered or rearranged. A revival was, in effect, a new work, tailored for a new set of singers and a new audience. The original version, too, was largely finished after the singers had been engaged; the composer virtually improvised the work in the few weeks of rehearsal. On top of that the singers, at least the famous ones in the leading roles, improvised the ornaments and the manner of delivery in every performance, while, of course, the continuo player improvised his part of the accompaniment over the bass. Hence the opera was in actual performance as ephemeral as improvisation, created for an evening by singer, composer, director. Since no one could ever hear the same work twice, there was no purpose in trying to make a new work radically different. Composers like Handel composed according to the techniques of improvisation: they accumulated and assimilated a vast rhetoric of styles to suit all dramatic situations, formulas that could be applied without hesitation to the work at hand. Naturally they used the same aria types – if not actual arias – over and over again. They changed their style of composition not from one work to another, but only according to their own personal growth or that of musical style as a whole. A good composer like Handel carefully sifted the styles available to him, selecting those which, beyond being successful,

were bound together by some inner affinity reflecting his own artistic identity.

40 While Handel was extremely interested in certain technical novelties of orchestration or aria structure, his principal level of interest was the shape of the whole work, the sequence of arias, scenes, and acts. He composed – or improvised – with arias rather than with notes or chords. How to modulate within an aria was no longer interesting; how to control the succession of keys throughout an act was an absorbing, challenging
45 problem that related directly to the success of a work, but for which no precept save that of variety had been devised. Probably all composers of the early 1700s thought in these terms, grappled with these problems, but Handel did it best. He seemed artistically at home with the rush of throwing together material from his vast store of operatic styles. The
50 results are unequal in value; while some were successes, some were failures – and some of those deservedly so. Usually, however, the mighty act of improvisation seemed to shine through in the drama itself. The Olympian disposition of huge chunks of material, the canceling, substituting, reshuffling of da capo arias each a hundred or so measures long seemed
55 to affect the stature of Handel's heroes, towering beings who expressed themselves only in magnificent speech and grandiose gesture, characters fit to pronounce the great da capo as ordinary mortals are apt in moments of stress to repeat themselves for emphasis.

60 Disasters in excess of the usual kind and quantity finally ended Handel's operatic career in 1739. Stylistically committed to operatic forms, yet barred by British taste from further operatic productions, Handel cast about for some alternate format that would render acceptable the only kind of music he knew how to write. Throughout the 1600s – and the 1700s as well – vocal dramatic music had taken many forms besides
65 opera: choral polyphony on the one hand, and monody on the other, had been dramatized in all possible degrees and combined in all conceivable mixtures to produce intermedia, masques, serenatas, cantatas, odes, anthems, sacred concertos, histories, dialogs, oratorios – as well as the innumerable classifications of music-drama that were sung, staged, and
70 acted.

Crocker, 1986:335-6.

Reading comprehension and vocabulary exercises

A. In groups of three or four, discuss the following questions. Numbers in brackets refer to lines in the text.

1. *similar to those* (2) most probably refers to the: (a) London Opera, (b) Royal Academy, (c) Perrin's career.
2. *subject to* (5) implies that London opera was: (a) independent of, (b) confused by, (c) manipulated by, (d) conditional upon popular whim and personal intrigue.
3. Explain *whim* (5).
4. *to mount an opera* means to: (a) compose an opera, (b) attend an opera, (c) prepare and supply with materials needed for a performance of an opera.
5. *a likely work* (16) is: (a) a work the audience believes in, (b) a new production of an old play, (c) a slightly altered older work, (d) an appropriate or suitable work.
6. *A revival* (18) is a(n): (a) old, (b) new, (c) improvised production of an old play.
7. *they* (29). What does the pronoun 'they' refer to?
8. What do you do when you sift the styles that are available to you (35-36)?
9. What do you do when you modulate within an aria (43)?
10. Give a synonym for *devised* (46).
11. Explain *disposition* (53). Is it likely to refer to: (a) a state of mind, (b) an inclination, or (c) an arrangement of the material?
12. Comment on the expression *Olympian disposition* (53). What qualities or characteristics does an Olympian disposition represent? Do you think it refers to some sort of superiority or majestic character of the material? If, yes, in what sense?
13. *towering beings* (55) refer to people who are (a) incompetent, (b) very short, (c) very great.
14. *cast about* (61-62) probably implies that Handel: (a) decided to end his career, (b) did not wish to work with other alternate formats, (c) searched for alternate formats.

B. Make a list of all the musical terms you can find in the text. Consult the internet or any other resources available and write down the definitions of the terms you have found in the space provided below.

C. Based on your understanding of the text, decide whether the following statements are true (T) or false (F).

1. The state of the opera in mid eighteenth century London was much more unstable compared to that in Paris of the 1660s.
2. Handel was reluctant to use existing material when composing an opera.
3. Interestingly enough, the largest part of opera composition during the Baroque era was open to improvisation.
4. Handel always chose the styles he would use in his compositions without ever thinking about their interrelatedness and inner affinity.
5. Handel never wavered in his belief that the shape of the whole work was of the greatest importance.
6. In his oratorios, Handel abandoned the use of scenic background altogether.
7. Choruses were never central to Handel's oratorios.
8. Handel was an accomplished composer of operas and oratorios.

D. Match the terms in column A with the definitions in column B.

Column A	Column B
1. intermezzo	a. a suite of movements of light, recreational music.
2. divertimento	b. a single instrument, or small group of instruments, playing the bass line in Baroque music.
3. dialogue	c. a term used by Wagner to refer to his operas.
4. oratorio	d. a composition for two or more parts, suggestive of conversational interplay.
5. music-drama	e. a composition which is interpolated between other musical or dramatic entities.
6. bass continuo	f. a short succession of notes, often recurring.
7. figuration	g. an unstaged dramatic sacred work, featuring solo singers, choir, and an orchestra.

Answers: 1. _____, 2. _____, 3. _____, 4. _____, 5. _____, 6. _____, 7. _____.

E. Complete the following table with other forms of the words given. Use a dictionary or other resources to help you if necessary.

noun	noun	adjective
_____	_____	spontaneous
improvisation	_____	_____
_____	opera	_____

Language focus

1. Supply the present perfect or the simple past form of the verbs in brackets, as appropriate.
 - a. Composers like Handel _____ (compose) according to the techniques of improvisation.
 - b. Since the early music revival many of the forty-two operas Handel _____ (write) _____ (perform) in opera houses and concert halls.
 - c. After Handel's death, many composers _____ (write) works based on or inspired by his music.
2. Turn the following sentences into the passive voice.
 - a. No one could ever hear the same work twice.

 - b. In the music produced during his years at the Cöthen court, Bach melded the characteristics of Italian, French, and German styles.

Discussion questions

1. Which traits mark the music as being composed by Bach?
2. In which musical genres did Bach write?
3. What was Handel's method of composing opera?

Unit 24

Mozart / Beethoven

Text 1

Mozart's music is a remarkable combination of the accessible and the profound. As Mozart wrote to his father, his music appeals to experts and amateurs alike. Another reason so many people are so attached to Mozart's music is its extraordinary breadth. There is an incredibly wide range of music to choose from – more than 800 compositions, from the lightest little comic pieces to works that explore the great themes of human existence: life and death, love, tragedy, romance, despair and hope.

Mozart wrote in all the main genres of Classic music: opera, symphony, string quartet, and sonata. He wrote solo concertos for a wide variety of instruments: violin, flute, oboe, clarinet, bassoon, and horn. But for his own instrument, the piano, he composed more than 20 concertos, which are among his greatest masterpieces.

Mozart wrote dozens of sonatas, both for solo piano and for combinations of instruments, including piano, strings, and winds. He also composed many great string quartets. In addition to these works, Mozart wrote several string quintets, in which an extra viola is added to the two violins, viola, and cello of the string quartet. This makes the music richer and the counterpoint fuller.

Mozart also greatly enriched the expressive power of opera. In *The Magic Flute*, *Don Giovanni*, and *The Marriage of Figaro*, Mozart transcends convention by portraying people in all their psychological complexity. Even in his purely instrumental works, Mozart wrote music that flouted convention. He created works of great depth and seriousness for "background music" at garden parties. He wrote slow movements of heart-breaking simplicity for his piano concertos. Often he used counterpoint to intensify

his music in places where counterpoint was not usual. And his melodies often have passages that are chromatic (moving by half steps) at a time when most composers wrote melodies that are entirely diatonic (using only notes from the scale). Finally, Mozart's music often passes briefly into the minor mode, even in major-mode passages, which creates added depth and emotional resonance. It is like the shadow of a small cloud passing over a sunny meadow. Only a very small number of his works use a minor key as a tonic. Among these is the Symphony No. 40 in G minor, written in 1788.

Although Mozart's music is richer, more versatile, and more varied than most eighteenth-century music, it does use the same basic conventions as other music of the time. The instruments are the same, the forms are the same, and the primary genres that Mozart cultivated are the same. But Mozart's music speaks deeply to more people, covers a wider range of feeling, and resonates with more human significance than that of almost any other composer before or since. In that sense, Mozart's music is truly "classic."

Yudkin, 2002:184-86.

Reading comprehension and vocabulary exercises

A. In small groups, find all the words and phrases in the text that refer to musical instruments and musical genres. Make a list of the words in the appropriate boxes below.

musical instruments	musical genres

B. Based on your understanding of the text, decide whether the following statements are true (T) or false (F).

- Mozart's music can hardly be appreciated by amateurs.
- Mozart's music is so profound that it can only be appreciated by experts.
- Mozart wrote in all the genres of Classic music with the exception of opera.
- Mozart wrote music that defied the established conventions.
- Mozart was reluctant to write sonatas for combinations of instruments.

C. Read these sentences from the text and circle the answer that best explains the word or phrase in italics.

- Mozart's music is a remarkable combination of the *accessible* and the profound.
 - approachable
 - unavailable
 - complicated
- Mozart *transcends* convention by portraying people in all their psychological complexity.
 - surpasses
 - surmounts
 - surmises
- Mozart wrote in all the main *genres* of Classic music.
 - species
 - kinds
 - tropes
- Another reason so many people are attached to Mozart's music is its *extraordinary* breadth.
 - diminishing
 - unobtrusive
 - remarakable
- Mozart's works explore the great *themes* of human existence.
 - issues
 - practicalities
 - problems

D. Find an antonym for each of the following words.

- original _____
- true _____
- loyal _____

4. responsible _____

5. final _____

E. Match the terms in column A with the definitions in column B.

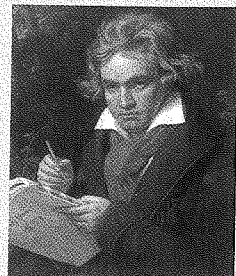
Column A

Column B

- | | |
|--------------|---|
| 1. measure | a. musical flourishes that are not necessary to carry the overall line of the melody. |
| 2. scherzo | b. a melody upon which part or all of a composition is based. |
| 3. theme | c. a section of a movement added at the end to clinch matters rather than to develop the music further. |
| 4. coda | d. the section of the staff that comes between two barlines. |
| 5. ornaments | e. a movement from a larger piece. |

Answers: 1. _____, 2. _____, 3. _____, 4. _____, 5. _____.

Text 2



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10

Beethoven's music has always represented the essence of serious music. In the twentieth century, people who know of only one classical composer know of Beethoven. And his music is played more, written about more, and recorded more than the music of any other composer in the world. His music is appealing, moving, and forceful. It reaches something inside us that is elemental. It has a unique combination of the simple and the complex, the emotional and the intellectual. We recognize, on hearing it, that it comes from the spiritual side of a man, but also from a man who was entirely, and sometimes, painfully, human.

There are some stylistic traits in Beethoven's music that might be regarded as his "fingerprints" – traits that can be instantly recognized and that mark the music as unmistakably his. These include the following: (1)

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long powerful crescendos that seem to carry the music inexorably forward, (2) themes that sound exactly right both quiet and very loud, (3) dramatic use of Classic structures such as sonata form, and (4) sudden key changes that nonetheless fit into a powerful harmonic logic. The most famous of Beethoven's compositions come from the middle part of his life: the heroic phase. These include Symphonies Nos. 3-8, the middle string quartets, Piano Concertos Nos. 4 and 5, the Violin Concerto, and the opera *Fidelio*. Some of the pieces are actually about heroism: The Third Symphony is entitled the *Eroica* (Heroic), and *Fidelio* (The Faithful One) displays the heroism of a woman who rescues her husband from unjust imprisonment. As a result, much of this music is strong, dramatic, and powerful.

But there is another side to Beethoven: the lyrical side. Some of the middle symphonies are very tuneful and smoothly contoured, like the Sixth Symphony, known as the Pastoral. And even in the more dramatic pieces, there are often contrasting passages of great tenderness. One of the secrets of Beethoven's style is the way he juxtaposes strong and tender passages within the same work. Less well known are the compositions from Beethoven's early period. These include pieces that he wrote before moving to Vienna and some compositions from his first years in that city. Some are deliberately modeled on the works of his great forebears, Haydn and Mozart; others already show signs of remarkable originality. There are songs, piano pieces, and much chamber music.

Finally, there are the works from the last part of Beethoven's career. These are all very different, and there are fewer of them. They include the *Ninth Symphony*, the *Missa Solemnis*, the late piano sonatas, and the last five string quartets. Beethoven's late music is very rich. There is a sense of great depth juxtaposed with an extraordinary, almost heartbreaking, innocence and simplicity. In his last years, Beethoven was no longer concerned with drama and heroism but with pursuing the path of his own creativity, wherever it might lead. Some of the music from this period is demanding and difficult to listen to, but with repeated hearings it can provide listeners with a lifetime of enjoyment and reward.

Yudkin, 2002:199-201.

Reading comprehension and vocabulary exercises

A. Think of five of Beethoven's compositions you are well familiar with. Write at least five words and phrases you would use to describe the music of each one of these compositions. Use the space provided below for your answer.

B. Name at least three of the different types of musical genres in which Beethoven composed.

1. _____
2. _____
3. _____

C. Complete the sentences in column A by choosing the appropriate part from column B.

Column A

1. Beethoven's music is played, written and recorded more than the music
2. Beethoven's music combines the simple and the complex,
3. The pinnacle of Beethoven's career was
4. He learned from and at first imitated

Column B

- a. [...] Haydn and Mozart.
- b. [...] of any other composer in the world.
- c. [...] the emotional, and the intellectual.
- d. [...] the middle period.

D. Based on your understanding of the text, decide whether the following statements are true (T) or false (F).

1. Beethoven's music comes from the spiritual side of a man.
2. There are some traits in Beethoven's music that might be regarded as *footprints*.
3. Beethoven's Ninth Symphony is also called *Missa Solemnis*.
4. The Sixth Symphony is also called *Eroica*.
5. *Fidelio* is about a woman who abandons her husband due to his imprisonment.
6. Beethoven's early compositions are very well known.
7. He wrote his early compositions both before and after moving to Vienna.
8. Works of Haydn and Mozart served as models for Beethoven's late work.
9. Beethoven's late work is characterized by depth as well as innocence.
10. His late work demands repeated hearings in order to be appreciated.
11. Classical music admirers are satisfied by listening to Beethoven's music.

E. Study the list of words below. Do you know the meaning of each word? Can you find a synonym and an antonym and write it in the space provided?

<i>word</i>	<i>synonym</i>	<i>antonym</i>
1. appalling	_____	_____
2. appealing	_____	_____
3. creativity	_____	_____
4. contoured	_____	_____
5. display	_____	_____
6. elemental	_____	_____
7. heartbreaking	_____	_____
8. simplicity	_____	_____
9. spiritual	_____	_____
10. tuneful	_____	_____

F. Write a summary of the text you read on Beethoven in the space provided below.

Language focus

Combine the sentences beginning with the words given.

a. Mozart wrote dozens of sonatas. He also composed many great string quartets.
Not only _____

b. His music is appealing, moving, and forceful. It reaches something inside us that is elemental. It has a unique combination of the simple and the complex, the emotional and the intellectual.

Not only _____

c. But there is another side to Beethoven: the lyrical side. Some of the middle symphonies are very tuneful and smoothly contoured, like the Sixth, known as the *Pastoral*.

In addition to _____ there are some
_____ such as _____

d. Beethoven's music has always represented the essence of serious music. In the twentieth century, people who knew of only one classical composer knew of Beethoven.

If people knew _____ then it would
be _____ whose music

Discussion questions

1. Mozart wrote music that transcended convention but he also used the same basic conventions as other music of his time. Do you think that there is a contradiction here? Can you elaborate on the ways Mozart responded to the musical conventions of his time?
2. Do you find the writer's analysis of Beethoven's work understandable and coherent? Why? Why do you think he jumped around chronologically in Beethoven's career instead of discussing each phase of his life in turn?
4. Which traits mark the music as being composed by Beethoven?
5. How is his late period different from the earlier ones?
6. Can you name any classical composers from the twentieth century? How would you describe his/their music? How does Beethoven compare to them? Better, worse, or just different?
7. What do you think of the following incident? Please comment.

Beethoven to a violinist who complained of the difficulty of playing a certain passage: "When I composed that, I was conscious of being inspired by God Almighty. Do you think I can consider our puny little fiddle when He speaks to me?"

Unit 25

What is Jazz?



In groups of three or four, brainstorm as many words and phrases as possible that can describe your response to the question 'What is jazz?' Make a list of the words and phrases you came up with in the space provided below, and then read the text that follows.

Text 1

5 What is jazz? Most of us recognize it when we hear it, but it's not too easy to list the essential ingredients of jazz. First of all is the rhythm. Jazz usually has a steady rhythm that continues from the very beginning of a piece to the end. That rhythm is often underscored by percussion instruments, which play a central role in the performance of jazz. The most characteristic part of jazz rhythm is syncopation: the accentuation of "offbeats," or beats that are unstressed in other types of music. The combination of these rhythmic elements contributes to what is known as "swing." Swing is the *feeling* generated by the steady rhythm and accented offbeats of the music and by the lively, spirited playing of jazz performers. Swing is what makes you want to move to the music.

10 Another primary ingredient of jazz is the use of "blue notes." Blue notes are notes that are played or sung lower or flatter than the pitches in a conventional Western scale. Common blue notes in jazz are the third, fifth, and seventh notes of a scale. Often, these notes are not exactly a half step low but rather indeterminate in pitch, and they can be "bent" or "scooped" by many instruments and by singers. These blue notes contribute to the expressive nature of much jazz performance.

15 Third, jazz often contains special sounds or conventional instruments playing in unusual ways. Trumpets playing "wah-wah" with a mute, trombones making slides, clarinets squealing in the high register – these are sounds directly associated with jazz but avoided in "straight" concert music. Jazz singers also deliberately make use of unusual sounds. A special kind of singing in which the vocalist improvises with nonsense syllables ("doo-be-doo dah," etc.) is known as "scat" singing. There are also instruments rarely used in concert music that are central to jazz. Foremost among these is the saxophone, which comes in many sizes, from the small soprano sax to the enormous contrabass. Most common in jazz are the alto and tenor instruments.

20 Finally, most people would say that improvisation is a necessary element in jazz. Certainly in many forms of jazz, improvisation plays a central role in the creation of the music, and some of the best jazz performers have been spontaneous and inventive improvisers. There is a difference, however, between genuine improvisation and the performance of a free-sounding melodic line that has been worked out in advance. Some of the

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most famous jazz performers would repeat their best solos night after night. This does not mean that they were not playing jazz. Perhaps the best approach is to say that improvisation is a typical but not an absolutely necessary ingredient of jazz.

40 Great jazz artists, however, are often great improvisers. This means that they are not just performers but *composers* as well.

Yudkin, 2002:411.

Reading comprehension and vocabulary exercises

A. Find words in the text that mean the following.

1. to create _____
2. indefinite, vague _____
3. principal _____
4. authentic _____
5. huge _____

B. Work in pairs and discuss the following questions. Numbers in brackets refer to lines in the text.

1. *underscored* (4) most probably means: (a) belittled, (b) emphasized, (c) diminished.
2. Why do you think the word *feeling* (9) is in italics here? What is it that the writer of the passage wants to emphasize?
3. Give a synonym for *spirited* (10).
4. Explain *indeterminate in pitch* (16).
5. How can a note be *scooped* by an instrument or a singer (17)?
6. Explain *expressive* (18). Is there any special significance attached to this word with regard to jazz?
7. *trombones making slides* (21). What does this suggest? What is a slide trombone?
8. *squealing* (21). What does this suggest about the sound?
9. *deliberately* (23) means: (a) willingly, (b) by chance, (c) reluctantly.
10. *This* (37). What does this refer to?

C. Define the following musical terms using the information provided in the text. Use a dictionary if necessary. Numbers in brackets refer to lines in the text.

1. syncopation (6) _____
2. offbeats (7) _____
3. swing (9) _____
4. blue notes (13) _____
5. scat singing (25) _____

D. Read the following sentences and fill in each blank with the most suitable word from the ones given in brackets.

1. Improvisation is consistently regarded as being one of the _____ (keen, key, keyed up) elements of jazz.
2. Jazz often contains special sounds or _____ (convenient, convent, conventional) instruments playing in unusual ways.
3. The blue notes contribute to the _____ (expressive, expression, expressing) nature of jazz performance.

E. Study the list of words below. Do you know the meaning of each word? Can you find a synonym and an antonym and write it in the space provided below?

word	synonym	antonym
1. usual	_____	_____
2. central	_____	_____
3. steady	_____	_____
4. famous	_____	_____
5. necessary	_____	_____
6. enormous	_____	_____

F. Derive adjectives from the following words.

1. improvisation _____
2. accent _____
3. voice _____
4. invention _____
5. stress _____
6. repetition _____
7. life _____

Now read the following passage about the importance of improvisation in jazz.

Text 2

While jazz is considered difficult to define, *improvisation* is consistently regarded as being one of its key elements. The centrality of improvisation in jazz is attributed to its presence in influential earlier forms of music: the early *blues*, a form of folk music which rose in part from work songs and field hollers of rural blacks. These were commonly structured around a repetitive call-and-response pattern, but early blues was also highly improvisational. Although European classical music has been said to be a composer's medium in which the performer is sometimes granted discretion over interpretation, ornamentation and accompaniment, the performer's primary goal is to play a composition as it was written. In contrast, jazz is often characterized as the product of group creativity, interaction, and collaboration, that places varying degrees of value on the contributions of composer (if there is one) and performers.

<http://en.wikipedia.org/wiki/Jazz>

Reading comprehension and vocabulary exercises

A. Find words in the text that mean the following.

1. to ascribe _____
2. extremely _____
3. main _____

B. Complete the sentences in column A by choosing the appropriate part from column B.

Column A

Column B

- | | |
|------------------------|---|
| 1. Improvisation is | a. [...] a composer's medium. |
| 2. Classical music is | b. [...] the performer interprets a tune in very individual ways. |
| 3. In classical music, | c. [...] a central element in jazz. |
| 4. In jazz, | d. [...] the performer plays the composition as it was written. |

Answers: 1. _____, 2. _____, 3. _____, 4. _____.

Discussion questions

1. Rhythm - blue notes - special sounds - improvisation: which one do you think is the most important ingredient of jazz? Justify your opinion based on the information you have acquired from the text.
2. Jazz artists are not only performers but composers as well. Comment on this statement from the text.
3. What are the main instruments used during a jazz song?
4. How are classical music and jazz different?

Broader and more adventurous activities

Go to Unit 8, p. 87, and read Shakespeare's sonnet 18 once again. Which of the musical genres or particular works mentioned in the texts in Units 22, 23 and 24 do you think would convey the idea of eternal beauty more effectively? Use the vocabulary you have acquired so far to express your views and ideas in the space provided below.

Unit 29

Music reviews

Text 1

5 If any opera should make an immediate emotional impact, it is "La traviata". It has in the title-role of Violetta Valéry one of the great creations of nineteenth-century drama, and Verdi clothed her in music of astonishing lyrical intensity. It is a prima donna's opera. A successful presentation demands an absolutely superlative soprano. Violetta, "the one who strayed" is an exceedingly tough assignment, in every way a test of soprano's vocal and stylistic range. She need brilliant coloratura technique in Act One, lyrics beauty and spinto resonance Act Two, and extraordinarily intense pathos in the final scene.

10 The role is also a test of a singer's dramatic ability. As the opera's dominant, everything hinges on Violetta. The soprano must create a credible portrayal of a worldly courtesan, dying of consumption, who abandons the great love of her life because she truly does love him. Her psychologically complex character is the driving force of any performance, musically and theatrically overshadowing all the other characters. It is through their relationship to her that the others are defined and must come to life.

15 Few of these demands were met in this uninspired performance. In the Met's current run Ruth Ann Swenson takes over the daunting role of Verdi's favorite heroine, sung earlier this season by Renée Fleming, and by Angela Gheorghiu last Spring. Swenson has a lovely voice with a firm coloratura that carries easily in the huge Met house, but that was not enough for Verdi's ill-fated heroine.

20 In terms of sheer vocal beauty, Swenson's singing was hard to fault. But dramatically and emotionally, her characterization was incomplete, never really getting near the heart of the doomed courtesan. Swenson has an

30 unaffected and charming stage presence, more aptly suited to less complex characters, such as Gilda in "Rigoletto", Rosina "The Barber of Seville" or Adina in "L'Elisir d'Amore", roles in which she has repeatedly triumphed at the Met. As Verdi's "fallen woman" she seemed hopelessly miscast – too hearty to convey the heroine's physical frailty, and too tepid dramatically to convey the requisite emotional fragility.

35 But the leading lady was not the only problem with this performance. To a large extent, the fault is with the production itself. Franco Zeffirelli's flamboyant staging made its first appearance at the Met in 1998 and has been revived in every season but two since then. The production has been toned down a bit since its first appearance, but the sets remain so crowded and the décor so overdone, that it is difficult for the characters to make any dramatic impact.

40 Act Two / Scene 2 shows show Zeffirelli at his most grandiose Flora's house in Paris, with its huge chandelier, winding staircases, and richly embellishments, resembles nothing so much as the foyer of Paris's Opera Garnier, invaded by half the population of Seville for a "Spanish soirée", featuring gigantic red lace mantillas hanging from the flies multi-colored streamers and balloons and – in the ballet sequence – tuxedo-clad bulls sparring with a chorus of matadors.

45 Swenson is paired with Jonas Kaufman as her conflicted lover. Kaufman's voice is well-constructed, clear and resounding. With his thick dark hair and slender build, he made a youthfully attractive Alfredo. Dwayne Croft brought his robust, perfectly modulated, baritone to the role of the elder Germont. Indeed, all the singers (including those is small roles) have excellent voices. One has the feeling that they would have been more engaging interacting with a more dramatically convincing Violetta.

50 Marco Armiliato, a mainstay at the Met since 1998, drew sometimes sensitive but less than propulsive playing from the Orchestra. Unfortunately, Zeffirelli's overstuffed sets combined with Swenson's bland performance never allowed the music, the characters or the action to sprig to life.

55 Susan Stempleski in www.classicalsource.com 12 March 2008.

Reading comprehension and vocabulary exercises

A. Explain the following terms in your own words. Numbers in brackets refer to lines in the text:

1. *spinto resonance* (8)

2. *modulated baritone* (49)

B. Based on your understanding of the text, decide whether the following statements are true (T) or false (F).

1. Swenson has a lovely voice with a firm coloratura but this is not enough for Verdi's ill-fated heroine.
2. Swenson creates a credible portrayal of the psychologically complex character of Violetta.
3. Swenson's brilliant performance allows all the characters as well as the action to spring to life.

C. Read these sentences from the text and circle the answer that best explains the word or phrase in italics.

1. If any opera should make an immediate emotional *impact*, it is La Traviata.
a. effect b. affectation c. affection
2. The soprano needs extraordinarily intense *pathos* in the final scene.
a. compulsion b. compassion c. compunction
3. Ruth Ann Swenson takes over the *daunting* role of Verdi's favorite heroine.
a. encouraging b. heartening c. intimidating
4. Swenson has an *unaffected* and charming stage presence.
a. natural b. contrived c. complicated

5. Swenson seems too *tepid* dramatically to convey the requisite emotional fragility.
a. half-witted b. half-hearted c. halfway
6. Swenson seems too tepid dramatically to convey the *requisite* emotional fragility.
a. absolute b. perfect c. necessary
7. Swenson's *bland* performance never allowed the music, the characters or the action to spring to life.
a. uninspiring b. interesting c. irritating

Now read the following review of the Naxos release of the album *Bloch: Violin concerto / Baal Shem / Suite Hébraïque* and consider the questions that follow.

Text 2

This excellent Naxos release collects the three works for violin and orchestra composed by Geneva-born Ernest Bloch (1880-1959), who studied the instrument in Brussels and spent time in France and Germany before settling in the United States in 1916.

- 5 Completed in 1938, indigenous American songs – heard by Bloch during a visit to New Mexico – inspired his Violin Concerto. Indeed, the opening fanfare sounds as if it belongs to the soundtrack of a 1950s Hollywood western. However, Zina Schiff points out in her excellent booklet note that the concerto is based on Jewish themes, and it is not long before Bloch's
- 10 music treads a different and far subtler musical terrain. The concerto teems with melodic, rhythmic and orchestral invention. The first movement, longer than the other two put together, provides the bulk of the musical argument, while the Andante is meditative and the finale is lyrical and affirmative.
- 15 Zina Schiff's performance, aided by José Serebrier's conducting, is immensely detailed and perceptive. For comparative purposes, I listened to the 1939 recording by dedicatee Joseph Szigeti with Charles Munch (which is also available on Naxos) and the 1966 version by Hyman Bress with Jindřich Rohan (on Supraphon). The new performance outshines them both, Schiff
- 20 and Serebrier finding greater depth in the reflective music (such as the

exquisite passage for violin, woodwinds and horns from 18'26" in the first movement) and bringing more fire to the climaxes.

25 The other two works here also have Jewish influences. Baal Shem was written in 1923 while Bloch was Director of the Cleveland Institute. The first two movements are yearning and dramatic, while the third is songful and joyous. Suite Hébraïque is a late work, dating from 1951. Originally composed for viola, its three movements are more conservative than the earlier works, occasionally sounding like the work of a 19th-century composer such as Bruch. Once again, Schiff and Serebrier are convincing interpreters.

30 The recording is rich and clear with an attractive ambience, although slightly marred by the close placement of the solo violin. Nevertheless, Schiff's is an outstanding performance and suggests that Bloch's Violin Concerto should be considered alongside those of Bartók and Berg as one of the finest of the 1930s. Highly recommended.

35 Christian Hoskins in www.classicalsource.com 21 February 2008.

Reading comprehension and vocabulary exercises

A. Read the text and explain the following phrases and terms. Numbers in brackets refer to lines in the text.

1. the opening fanfare (7).
2. the Andante is meditative (13).
3. reflective music (20).

B. Read these sentences from the text and circle the answer that best explains the word or phrase in italics.

1. The recording is rich and clear with an attractive ambience, although slightly *marred* by the close placement of the solo violin.
 - a. enhanced
 - b. damaged
 - c. revitalized
2. Zina Schiff's performance is immensely *perceptive*.
 - a. discerning
 - b. insensitive
 - c. deficient
3. Bloch's music treads a different and far *subtler* musical terrain.
 - a. better
 - b. more imaginative
 - c. more delicate

C. Match the words in column A with their meanings in column B.

Column A

Column B

- | | |
|---------------|---------------------------------------|
| 1. indigenous | a. very poor, impoverished |
| 2. indigent | b. very clever |
| 3. ingenuous | c. native, innate, inherent |
| 4. ingenious | d. candid, sincere, innocent, artless |

Answers: 1. _____, 2. _____, 3. _____, 4. _____.

D. Complete as much as possible of the following table with other forms of the words given. Use a dictionary to help you if necessary.

noun	verb	adjective
perception	_____	_____
_____	_____	yearning
drama	_____	_____
_____	_____	affirmative
_____	meditate	_____

E. What is the meaning of the following statements? Circle the best answer.

1. The new performance outshines them both, Schiff and Serebrier, finding greater depth in the reflective music.
 - a. The new performance surpasses the previous ones despite the fact that Schiff and Serebrier find greater depth in the reflective music.
 - b. The new performance surpasses the previous ones as Schiff and Serebrier find greater depth in the reflective music.
 - c. Had Schiff and Serebrier found greater depth in the reflective music the new performance would have outshone the previous ones.

2. *The recording is rich and clear with an attractive ambience, although slightly marred by the close placement of the solo violin. Nevertheless, Schiff's is an outstanding performance.*
- a. The close placement of the solo violin cannot spoil the recording which is rich and clear with an attractive ambience.
 - b. Schiff's outstanding performance is destroyed by the close placement of the solo violin.
 - c. The close placement of the solo violin is destroyed by the attractive ambience of the recording.

Language focus

Rephrase the following sentences in your own words. Convey the meaning of the sentence. You do not have to do it in only one sentence.

- a. Unfortunately, Zeffirelli's overstuffed sets combined with Swenson's bland performance never allowed the music, the characters or the action to sprig to life.

- b. The production has been toned down a bit since its first appearance, but the sets remain so crowded and the décor so overdone, that it is difficult for the characters to make any dramatic impact.

Discussion question

Do you find these reviews favorable or not? Give reasons for your answers.

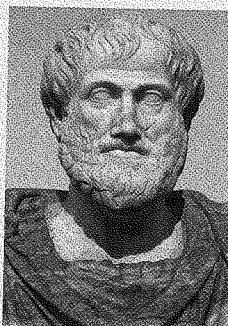
Unit 5

Greece and the Greek world

Text 1

Tragedy is an imitation of an action that is admirable, complete and possesses magnitude; in language made pleasurable, each of its species separated in different parts; performed by actors, not through narration; effecting through pity and fear the purification of such emotions. (By
5 'language made pleasurable' I mean that which possesses rhythm and melody, i.e. song. By the separation of its species I mean that some parts are composed in verse alone; others by contrast make use of song.)

Component parts



10 Since the imitation is performed by actors, it follows first of all that the management of the *spectacle* must be a component part of tragedy. Then there is *lyric poetry* and *diction*, since these are the medium in which the actors perform the imitation. (By 'diction' I mean the actual composition of the verse; what is meant by 'lyric poetry' is self-evident.) Now, tragedy
15 is an imitation of an action, and the action is performed by certain agents. These must be people of a certain kind with respect to their character and reasoning. (It is on the basis of people's character and reasoning that we say that their actions are of a certain kind, and in respect of their actions that people enjoy success or
20 failure.) So *plot* is the imitation of the action (by 'plot' here I mean the organization of events); *character* is that in respect of which we say that the agent is of a certain kind; and *reasoning* is the speech which the agents use to argue a case or put forward an opinion. So tragedy as a whole necessarily has six component parts, which determine the tragedy's
25 quality: i.e. plot, character, diction, reasoning, spectacle and lyric poetry.

The medium of imitation comprises two parts, the mode one, and the object three; and there is nothing apart from these.

The primacy of plot

30 Virtually all tragedians, one might say, use these formal elements; for in fact every drama alike has spectacle, character, plot, diction, song and reasoning. But the most important of them is the structure of the events:

Tragedy is not an imitation of persons, but of actions and of life. Well-being and ill-being reside in action, and the goal of life is an activity, not a quality; people possess certain qualities in accordance with their character, but they achieve well-being or its opposite on the basis of how they fare. So the
35 imitation of character is not the purpose of what the agents do; character is included along with and on account of the actions. So the events, i.e. the plot, are what tragedy is there for, and that is the most important thing of all. Furthermore, there could not be a tragedy without action, but there could be one without character. The tragedies of most modern poets lack character, and in general there are many such poets. Compare, among
40 painters, the relation between Zeuxis and Polygnotus: the latter is good in depicting character, but Zeuxis' painting has no character.

Also, if one were to compose a series of speeches expressive of character, however successful they are in terms of diction and reasoning, it will not
45 achieve the stated function of tragedy; a tragedy which, though it uses these elements less adequately, has a plot and a structure of events will do so much more effectively. Additionally, the most important devices by which tragedy sways emotion are parts of the plot, i.e. reversals and recognitions. A further indication is that those who are trying to write
50 poetry are capable of accuracy in diction and character before they can construct the events; compare too almost all the early poets.

Aristotle *Poetics*, Heath (trsl.), 1996:10-12.

Reading comprehension and vocabulary exercises

A. Put the following words and phrases in the right space in the text below.
pleasurable, pity and fear, imitation, magnitude, narration

Tragedy is a(n) _____ of an action that is admirable, complete and possesses _____; in language made _____, each of its species separated in different parts; performed by actors, not through _____; effecting through _____ the purification of such emotions.

B. Explain the following terms as they occur in the text.

spectacle	events	magnitude
well-being, ill-being	transposition	probability
fare	diction	necessity

C. Decide whether the following statements are true (T) or false (F). If false, correct them.

- Character and reasoning will also be constituent parts of tragedy.
- Character and reasoning are interchangeable terms.
- Tragedy is poetic imitation in the narrative mode.
- Success and failure do not depend only on action.
- A tragedy is a poem, not a performance.
- Tragedy is not impossible without plot, but is impossible without character.
- The series of events which constitutes a well-formed plot is closed at both ends, and connected in between.

D. Circle the most appropriate answer:

- Tragedy, unlike epic, is potentially

a. performing	b. performable
---------------	----------------
- Aristotle argues for the primacy of

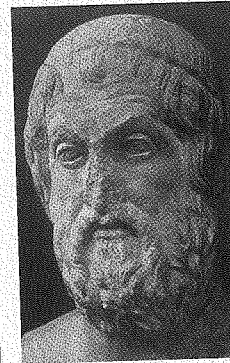
a. plot over character	b. character over plot
------------------------	------------------------
- According to Aristotle, we can speak of success and failure only in relation to

a. someone's abilities	b. the exercise of someone's abilities
------------------------	--
- By character Aristotle means an agent's

a. interpretation of the situation	b. moral disposition
------------------------------------	----------------------
- Plot consists of a

a. random series of events	b. connected series of events
----------------------------	-------------------------------

Text 2



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Aeschylus is indeed, as Gilbert Murray called him, the 'creator' of tragedy, but Sophocles, in his less flamboyant way, is equally original. Not only did he abandon the trilogy and add the third speaking actor, he also invented tragedy as we know it: the confrontation of his destiny by a heroic individual whose freedom of action implies full responsibility. These three 'inventions' are of course one and the same. The concentration of the dramatic spotlight on the great crisis of the hero's life demands not only the single play but the third actor too; it cannot afford that leisurely development, expressed in soaring lyric rather than the cut and thrust of dialogue, which is found in the *Suppliants* and *Agamemnon*, but must plunge into the action and maintain a breakneck pace. The swiftness of the exposition in the *Ajax* prologue, the headlong forward movement of the central scenes of the *Philoctetes*, the frantic speed of the final revelation in the *Oedipus Tyrannus*, all these depend on the presence of the third actor.

This new medium, the single play, focused on the tragic dilemma of a single individual and technically reinforced by the introduction of a third actor, is used by Sophocles to present dramatic situations which, for all their human and dramatic variety, are surprisingly similar. In six of the extant plays (the exception is of course the *Trachiniae*) the hero is faced with a choice between possible (or certain) disaster and a compromise which if accepted would betray the hero's own conception of himself, his rights, his duties. The hero decides against compromise, and that decision is then assailed, by friendly advice, by threats, by actual force. But he refuses to yield; he remains true to himself, to his *physis*, that 'nature' which he inherited from his parents and which is his identity. From this resolution stems the dramatic tension of all six plays: from Ajax's decision for death rather than submission, from Antigone's steadfast loyalty to her brother, and Electra's to her father, from Philoctetes' bitter refusal to go to Troy, from the stubborn insistence of Oedipus at Thebes on knowing the full truth, first about Laius' murder and then about himself, and from old Oedipus' resolve to be buried in Attic soil. In each play the hero is subjected to pressure from all sides.

Knox, 1992:7-8.

Reading comprehension and vocabulary exercises

A. In small groups, discuss the following questions. Numbers in brackets refer to lines in the text.

1. Explain *dramatic spotlight* (9).
2. What does *soaring lyric* (12) refer to?
3. *cut and thrust* (12) refers to a: (a) lively and spirited, (b) dull, (c) boring dialogue.
4. Explain a *breakneck pace* (14).
5. Give a synonym for *swiftness* (14).
6. *extant plays* (21): (a) are lost, (b) still exist, (c) are destroyed.
7. *the hero is faced with a choice* (22). What choice?
8. What is meant by *physis* (27)?
9. *the hero is subjected to pressure* (34) suggests that the hero is: (a) very much under pressure, (b) free from pressure, (c) relieved from pressure.

B. Read the passage again carefully and complete the following sentences:

1. Sophocles greatly influenced the development of tragedy, most importantly by _____.
2. One of Sophocles' earliest innovations was _____.
3. The single play focused on _____.
4. The dramatic tension of six of the surviving plays stems from _____.

C. Find the odd one out in each group.

- | | | | | |
|---------------|------------|-----------|-------------|---------|
| 1. simple | flamboyant | elaborate | extravagant | flashy |
| 2. quick | slow | swift | speedy | rapid |
| 3. dependable | unwavering | steadfast | capricious | fixed |
| 4. tense | tight | taut | stretched | relaxed |

D. Find an antonym for each of the following words.

1. original _____
2. true _____
3. loyal _____
4. responsible _____
5. final _____

Text 3

The Classical period saw changes in both the style and function of sculpture. Poses became more naturalistic (see the Charioteer of Delphi for an example of the transition to more naturalistic sculpture), and the technical skill of Greek sculptors in depicting the human form in a variety of poses greatly increased. From about 500 BC statues began to depict real people. The statues of Harmodius and Aristogeiton set up in Athens to mark the overthrow of the tyranny were said to be the first public monuments to actual people. As Greek artists began to study human movement and anatomy, they discovered that living humans tend to display a "weight shift" or contrapposto when standing. The first Greek statue to exhibit *contrapposto* is the famed Kritios Boy, dating circa 480 BC. Contrapposto soon became a defining element of Greek sculptural technique, culminating in the Canon of the Doryphoros ("spear-bearer"), which adopted extremely dynamic and sophisticated contrapposto in its cross-balance of rigid and loose limbs.

Most of the sculptures made at this time were created to show appreciation to the gods for showing them good fortune, and also to help bring good fortune in the future, and to also gain favor from the gods. Greek temples were specially made to fit the large cult statues. They believed that placing shrines around the areas that were said to be holy would please the gods. Because Greek gods were mostly myths based on real people's lives mixed feelings were created about the sculptures, and therefore more man-like sculptures were created. Most sculptures created can be understood to represent myth, archetype or purpose in life.

25
30

During the classical period sculptors were not only creating works for temples, but also mortuary statues to show tribute to deceased loved ones. The sculptures would often show the deceased person in a relaxed pose. Successful athletes and rich families would commission statues of themselves for temples to show respect to the gods. In the 5th century BC portraits became popular and busts featuring generals, philosophers and political leaders appeared.
http://en.wikipedia.org/wiki/Classical_sculpture

Reading comprehension and vocabulary exercises

A. Find all the words and phrases in the text that describe the classical idea of perfection in human form. Write your answers in the space provided below.

B. Based on your understanding of the text, decide whether the following statements are true (T) or false (F).

1. Classical Greek sculpture was at the same time naturalistic and idealized.
2. The technical skill of Greek sculptors in depicting the human form in all its grace and beauty is undeniable.
3. Classical Greek sculptors aimed at capturing the ideal human figure through their artworks.
4. Classical Greek sculptures gave the impression of living bodies in all their grace and beauty.

5. Classical Greek sculpture was characterized by complexity and unreserved emotion.

C. Find the odd one out in each group.

- | | | | | |
|--------------|------------|----------|--------------|--------------|
| 1. defect | flaw | stain | improvement | blemish |
| 2. vapid | bland | exciting | tasteless | dull |
| 3. stiff | unbending | rigid | malleable | inflexible |
| 4. obscurity | visibility | clarity | transparency | distinctness |

D. Find an antonym for each of the following words.

1. symmetrical _____
2. regular _____
3. lifelike _____
4. perfect _____
5. stiff _____

Language focus

Rewrite the following sentences using the introductory words given.

- a. Sophocles not only abandoned the trilogy, but also added the third speaking actor.
Not only _____ .
In addition to _____ .
- b. Not only the swiftness of the exposition but also the frantic speed of the final revelation depend upon the presence of the third actor.
Both _____ .
- c. If the hero accepted compromise, he would betray his true self.
Should _____ .

Discussion questions

1. What are the constituent parts of tragedy?

2. Discuss Aristotle's main argument for the primacy of plot.
3. What is the correct magnitude of a tragic plot?
4. What makes a plot unified?
5. In what sense is Sophocles as original as Aeschylus?
6. Why is the addition of the third speaking actor so important?

Broader and more adventurous activities

Use the internet or any other sources available to study one or two other examples of Classical Greek sculpture. Which ones did you choose? Take notes and make a short presentation in class of the sculptures you have studied. Jot down your notes and work with your ideas in the space provided below.

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Unit 6

The Baroque Era

The following passage is about the Baroque period of art and what the term *Baroque* designates. Work in groups of three or four, and think of five to ten words you might expect to find in the passage. When you have finished, read the text and check whether the words you have predicted appear or not.

Text 1

5 The Baroque is often thought of as a period of artistic style that used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, architecture, literature, dance and music. The style began around 1600 in Rome, Italy and spread to most of Europe. The popularity and success of the Baroque style was encouraged by the Roman Catholic Church, which had decided at the time of the Council of Trent, in response to the Protestant Reformation, that the arts should communicate religious themes in direct and emotional involvement. The aristocracy also saw the dramatic style of Baroque architecture and art as a means of impressing visitors and expressing triumphant power and control. Baroque palaces are built around an entrance of courts, grand staircases and reception rooms of sequentially increasing opulence.

10
15 The appeal of Baroque style turned consciously from the witty, intellectual qualities of 16th century *Mannerist* art to a visceral appeal aimed at the senses. It employed an iconography that was direct, simple, obvious, and theatrical. Baroque art drew on certain broad and heroic tendencies in Annibale Carracci and his circle, and found inspiration in other artists like Correggio and Caravaggio and Federico Barocci, nowadays sometimes
20 termed 'proto-Baroque'. Germinal ideas of the Baroque can also be found

25 in the work of Michelangelo. Some general parallels in music make the expression "Baroque music" useful: there are contrasting phrase lengths, harmony and *counterpoint* have ousted *polyphony*, and orchestral color makes a stronger appearance. Even more generalized parallels perceived by some experts in philosophy, prose style and poetry, are harder to pinpoint.

30 Though Baroque was superseded in many centers by the Rococo style, beginning in France in the late 1720s, especially for interiors, paintings and the decorative arts, the Baroque style continued to be used in architecture until the advent of *Neoclassicism* in the later 18th century. See the Neapolitan palace of Caserta, a Baroque palace (though in a chaste exterior) whose construction began 1752. In paintings Baroque gestures are broader than Mannerist gestures: less ambiguous, less arcane and mysterious, more like the stage gestures of opera, a major Baroque art form. Baroque poses depend on *contrapposto* ("counterpoise"), the tension within the figures that move the planes of shoulders and hips in counterdirections. In theatre, the elaborate conceits, multiplicity of plot turns, and variety of situations characteristic of Mannerism (Shakespeare's tragedies, for instance) were superseded by opera, which drew together all the arts into a unified whole.

40 Theatre evolved in the Baroque era and became a multimedia experience, starting with the actual architectural space. In fact, much of the technology used in current Broadway or commercial plays was invented and developed during this era. The stage could change from a romantic garden to the interior of a palace in a matter of seconds. The entire space became a framed selected area that only allows the users to see a specific action, hiding all the machinery and technology - mostly ropes and pulleys.

45 <http://en.wikipedia.org/wiki/Baroque>

Reading comprehension and vocabulary exercises

A. Find words in the text that mean the following.

1. movement _____
2. tool, instrument _____
3. affluence _____

4. embryonic _____
5. arrival _____

B. In small groups, discuss the following questions. Numbers in brackets refer to lines in the text.

1. *dramatic* (9). In what sense is this word used here? Can you find a near synonym? Give examples that illustrate the meaning of the word in this specific context.
2. *visceral* (15). Can you find any clues to the meaning of this word in its immediate context? What do you think the exact meaning of the word is? How many antonyms of *visceral* can you find in the text?
3. *Germinal* (20) most likely refers to ideas that: (a) have been fully developed, (b) have been used by many artists before, (c) are still in the earliest stage of development.
4. Explain the musical term *counterpoint* (23). What is the adjective of counterpoint?
5. In what sense are Baroque gestures broader than Mannerist gestures in painting (33)?
6. *arcane* (33) means: (a) obscure, (b) clear, (c) easily understood.

C. Complete the sentences in column A by choosing the appropriate part from column B.

Column A

1. *Contrapuntal* describes
2. The Roman Catholic Church
3. The Baroque style flourished
4. The term *baroque* is used as a synonym for
5. The great new musical invention of the Baroque era was

Column B

- a. [...] extravagance and emotional intensity.
- b. [...] opera.
- c. [...] polyphonic music with very active and strongly differentiated parts.
- d. [...] greatly helped to spread the popularity of the Baroque style.
- e. [...] in the 17th century and in certain areas much of the 18th century.

Answers: 1. _____, 2. _____, 3. _____, 4. _____, 5. _____.

D. Based on your understanding of the text, decide whether the following statements are true (T) or false (F).

1. Baroque is exclusively associated with religious art.
2. The Baroque style was characterized by luxury and ornate detail.
3. The Baroque style had an enormous impact upon all areas of art and design.
4. The impact of the Baroque style upon art and design was rather limited.
5. Mannerism was preceded by Baroque.

E. Derive adjectives from the following words.

1. luxury _____
2. wealth _____
3. abundance _____
4. wit _____
5. ornament _____
6. viscera _____
7. triumph _____

Read the following passage about the development of musical forms in the Baroque Era.

Text 2

5 With the Baroque fascination for structure and organization came the development of fixed musical forms. The chief vocal forms of the early Baroque were the opera and the cantata. Operas were large-scale productions, expressive and elaborate. They immediately became extremely popular. Great rulers and aristocratic families built their own private theaters for the performance of opera, and opera houses sprang up across Europe.

Cantatas were, in effect, very short unstaged operas: They were written for instruments and one or two voices and portrayed a single scene or

10 situation. Some of the later church cantatas (notably those of Bach) were based on liturgical themes and were performed in church on Sundays, but the earlier chamber cantatas were secular in nature, telling stories of love lost and found, of nymphs and shepherds. They were perfect for performance in a salon or a small music room.

15 During the Baroque period, instrumental music gained greatly in importance. Instruments began to take on the shape and sound of their modern counterparts, and instrumental technique began to rival the brilliant speed, expressiveness and control of the famous opera singers of the day. The most important instrumental forms of the Baroque era were the concerto, the sonata, and the dance suite.

20 Concertos are based on contrast. Their texture is formed by the interplay between a small group (or soloist) called *solo* and a large group called *ripieno*. The resulting instrumental dialogue allowed Baroque composers to create considerable drama within a purely instrumental form.

25 Sonatas are chamber works, smaller in scale than concertos and less dependent on contrast. Numbers could range from two or three instruments to a small handful, but a sonata was always designed for a group smaller than an orchestra.

30 Dance suites were originally designed exclusively to accompany dancing. An evening's entertainment often consisted of a series, or "suite," of contrasting dances, usually in binary form. Later, the dance suite became one of the most popular independent instrumental genres of the late Baroque.

35 The spread of the Protestant movement had an important influence on music. The most distinctive musical feature of a Protestant service was the chorale, a hymn with a steady rhythm and simple tune, usually sung in unison by the whole congregation. Chorale tunes, often dating from the Renaissance or even earlier, found their way into many types of Baroque music, including organ pieces and church cantatas. Another form of sacred music was the oratorio. This is a large-scale work like an
40 opera, but it is based on a sacred story, and it is not staged. Instead, a narrator sings the story, and other singers sing the words of people in the story. Similar to the oratorio is the Passion, a composition based on the gospel account of the last days of Jesus. Late Baroque music is characterized by rhythmic vitality. The driving rhythmic pulse of a Vivaldi

45 concerto and the brilliantly organized harmonic motion of a Bach fugue
are manifestations of the late style. Again, the vitality is given strength
through order and control. But it would be a mistake to think that the
emotions that were present in early Baroque music were suppressed in
50 the late period. They were more organized and more formally presented,
but they still constituted an essential part of the musical experience.

Stylistically, all Baroque music has one very notable characteristic: a
strong bass line. This line not only forms the harmonic underpinning for
Baroque music but also provides a strong foundation for the rhythmic
momentum often present in music of the time. But whether the upper
55 parts of a Baroque composition have strong rhythmic drive or extended
expressive melodies, the bass part is always the driving force, both har-
monically and rhythmically. Since the bass line is almost never silent in a
Baroque composition, it is known as the basso continuo ("continuous
bass"), or sometimes just continuo. The basso continuo part is usually
60 played by a combination of a keyboard instrument, such as a harpsichord,
and a low melody instrument, such as a cello or a bass viol. Whatever the
genre, you can recognize a Baroque piece by the strength and powerful
sense of direction of its bass line.

Yudkin, 2002:118-9.

Reading comprehension and vocabulary exercises

A. In small groups, discuss the following questions based on your understanding of the text. Write your answers in the space provided below.

1. Has Baroque contributed to the development of fixed musical forms?

2. Which were the chief vocal forms of the early Baroque?

3. How do they compare and/or differ?

4. What were the chief instrumental forms in Baroque? Give some examples of specific instruments used in Baroque.

5. How do concertos and sonatas compare and/or differ?

6. In what way did the Protestant movement influence music?

7. Do emotions have a place in Baroque music? Is there any difference between early and late Baroque periods?

B. Complete the sentences in column A by choosing the appropriate part from column B.

Column A

Column B

1. Due to Baroque

a. [...] had a significant impact on music.

2. Dance suites were initially composed

b. [...] are more organized in the later period.

3. The spread of Protestantism

c. [...] fixed musical forms were developed.

4. The emotions present in early Baroque

d. [...] to accompany dancing.

Answers: 1. _____, 2. _____, 3. _____, 4. _____.

C. Based on your understanding of the text, decide whether the following statements are true (T) or false (F).

1. The main vocal forms of the early Baroque were the opera and the cantata.
2. Operas were big productions which became very popular.
3. Great rulers and aristocratic families went to the local theatres to watch an opera.
4. Cantatas were longer than operas.
5. Chorales were sung at church on Sundays.
6. The chamber cantatas were performed at church on Saturdays.
7. Instruments don't play a crucial role in Baroque music.
8. Concertos present a vocal dialogue which creates considerable relaxation.
9. Sonatas are very dependent on contrast.
10. Dance suites were initially performed to accompany reading of poetry and dramatic theatre.
11. Catholicism had a great impact on Baroque.
12. Oratorio is a form of secular music.
13. Passion is a musical form which describes the early life of Jesus.
14. All Baroque music is strongly characterized by a vivid sea bass line.

D. Read the following sentences and fill in each blank with an appropriate word from the ones given in brackets.

1. Early Baroque music was designed to be _____ (rigid, emotional, formal). Both _____ (voice, vocalist, vocal) and instrumental works were written to evoke specific states of mind.
2. As the Baroque period progressed, organization and control began to replace _____ (experimentation, expiration, explication).

E. Study the list of words below. Do you know the meaning of each word? Can you find a synonym, an antonym or a derivative, where appropriate, and write it in the space provided?

word	synonym	antonym	derivative
example: elaborate	complex	simple	elaboration
1. brilliant	_____	_____	_____
2. chamber	_____	_____	_____
3. constitute	_____	_____	_____
4. contrast	_____	_____	_____
5. fascination	_____	_____	_____
6. form	_____	_____	_____
7. influence	_____	_____	_____
8. narrator	_____	_____	_____
9. order	_____	_____	_____
10. purely	_____	_____	_____
11. Renaissance	_____	_____	_____
12. rival	_____	_____	_____
13. sacred	_____	_____	_____
14. shepherd	_____	_____	_____

F. Write a synopsis of the text you read on the development of Baroque music in the space provided below.

Language focus

Combine the sentences using the connective words "which," and "and".

1. The oratorio is a large-scale work like an opera. It is based on a sacred story. It is not staged.

2. Baroque music has one very notable characteristic: a strong bass line. This line forms the harmonic underpinning for Baroque music. It provides a strong foundation for the rhythmic momentum often present in music of the time.

3. Late Baroque music is characterized by rhythmic vitality. The driving rhythmic pulse of a Vivaldi concerto and the brilliantly organized harmonic motion of a Bach fugue are manifestations of the late style.

Discussion questions

1. Which traits mark Baroque music?
2. In which periods is Baroque music divided?
3. How is the late period different from the early one?
4. What is an opera, a cantata, a concerto, a sonata, a dance suite? Please explain.
5. In what way has church life influenced Baroque music? Do you find any analogies today?
6. Why is opera considered part of Baroque music, since it is a genre or category all by itself?