

Wendy Heller, *Music in the Baroque*
Chapter 1: Baroque Music in Early Modern Europe

General

- Baroque musicians using music to stir passions and inspire intense emotions
- *Basso continuo*

Defining 'Baroque'

- History of term and its changing connotations
- Relationship between music and visual arts during the era from c. 1600 to the mid-18th century

Humanism and Beyond

- Humanist thinking and the coexistence of ancient and modern knowledge and values
- Recuperation and translation of ancient Greek and Latin writers (Aristotle, Plato, Homer, Euripides, Ovid, Tacitus, etc)
- Interest in Christian epics of the Italian Renaissance (Ariosto and Tasso)
- Debates about Aristotelian unities of time and place
- Conflicts between traditional astrology and astronomic discoveries (Galileo)
- Conflicts between traditional medicine (Aristotle and Galen) and anatomical studies
 - Theories of the humors
 - Persistence of ancient views about the fluidity of biological gender and innate female and male virtues
- Technical innovations in instrument production
- Advances in theatrical stage machinery

Political and Religious Conflict

- The aftermath of the Protestant reformation in terms of faith and politics
- Thirty Years' War
- English Civil War
- Music as a tool for political and theological power

Towards the Enlightenment

- Growth of publishing and literacy
- Growth of middle class and cultural sophisticated listeners

Baroque Music and Style

- New interest in the soloist
- Rise of instrumental music (and associated genres)
- Flexible approaches to rules of counterpoint
- Tonal or modal? Challenges of interpreting and describing the harmonic language of the era
- Tuning and Temperament
- Factors that influence gradual expansion of the duration of works