

Wendy Heller, *Music in the Baroque*
Chapter 2: Ancients and Moderns

Section Introduction

- Baroque as age of crisis and innovation

General/Introduction

- Music as pastime and skill for young members of the nobility in Florence
- Marketplace for solo songs
- Creative tensions between ancients and moderns
- Negotiating the gap between expressivity and rules in composition and performance

Theory and Practice in the Age of Humanism

- Vincenzo Galilei, *Dialogo della musica antica* (1581)
- Influence of ancient writers, especially Aristotle and Plato (Neo-Platonism)
- Music as branch of rhetoric rather than mathematics

Inventing Opera

- Florentine academies, including Giovanni de Bardi's Camerata
- Intermedi for *La Pellegrina* (Florence, 1589)
- Contrast between recitative and aria; monody and solo song
- Jacopo Peri and Ottavio Rinuccini: *Euridice* (1600)

Dramatizing the Madrigal

- Experimentation with expressive power in polyphonic madrigals
- Battista Guarini, *Il pastor fido*
- Claudio Monteverdi: Fifth Book of Madrigals (1605)
- Artusi-Monteverdi controversy
- *Prima prattica* and *seconda prattica*

Moving the Passions with Song

- Giulio Caccini: *Le nuove musiche* and performance practice
- Female singers in Rome
- Canzonetta
- The lute song in England
- John Dowland: Second Book of Songs or Ayres

From Performance to Print and Back Again

- Lute tablature
- Figured bass (*basso continuo*)