“Musical Fury”
Impressing Through Expressing in Baroque Improvisation
“Good composing is impossible unless the Author, at the time of Composing, be transported as it were with some Musical fury; so that himself scarce knoweth what he doth, nor can presently give a reason for his doing.”

Charles Butler, 1636
Role of Composer/Performer

• Role of Composer
• Role of Performer
• Partnership
• Engage Emotions

Music is the ruler of the passions of the soul – Angelo Berardi
Improvisation before the Baroque Period

• Purpose for Improvising
  • Created variety and interest

• Use in Chants in Medieval Period

• Renaissance Improvisation
  • Faburden
  • Cantus Firmus
Improvising Melodies

- Vocal Ornamentations
- Desire for Virtuosity Shifted Focus from Composer to Performer
- Performance Practices
Praetorius’s approach to ornamenting a note or a combination of notes
Improvisation in Accompaniments

- Treatment of Accompanimental Improvisation
- Cantus Firmus vs. Figured Bass
- Advantages of Figured Bass
  - Time
  - Adaptability
  - Ensemble Freedom
  - Spontaneity
The Baroque time period saw a rise in the importance and use of improvisation in melodies, accompaniments, and in performance practices because individual expression and emotion was highly valued in the Baroque years.