

| Basso Continuo Realization: The Organ | |
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| Course Objectives | <p>To acquire the theoretical knowledge of the history of the unfigured and figured bass realization practice, the principles of its realization in vocal, vocal/instrumental and instrumental music, from the solo voice with harmonic accompaniment to the musical forms for multiple instruments with realized figured or unfigured bass.</p> <p>To realize, in instrumental practice (organ, harpsichord), the harmonic passages based on figured and unfigured bass, from simple forms for a solo voice (vocal or instrumental) and harmonic accompaniment, to chamber literature (a cast of several persons, with a solo instrument realizing the bass melodic line or only on the organ or harpsichord), to cantata and oratorio forms (cantatas, passions and masses by J. S. Bach, oratorios by G. F. Handel).</p> |
| Course Content | <p><u>Theoretical knowledge includes topics relating to:</u></p> <ul style="list-style-type: none"> • the history of unfigured and figured bass realization practice in instrumental and vocal/instrumental musical works in various European schools; • the principles of realization of figured and unfigured bass in vocal/instrumental and instrumental music in various European schools. <p><u>Practical skills include:</u></p> <ul style="list-style-type: none"> • the realization of four-part harmony of Lutheran chorales on the basis of figured and unfigured bass; • the realization of harmonic filling on the basis of figured and unfigured bass in vocal/instrumental and instrumental duets of French, German, Italian and English origin; • reading the vocal, instrumental and vocal/instrumental scores; • the realization of harmonic filling on the basis of figured and unfigured bass in vocal/instrumental and instrumental forms with a larger cast of performers of French, German, Italian and English origin. |
| Teaching Methods | <p>Instrumental practice (solo playing of harmonic passages and realization of <i>basso continuo</i> in a vocal, instrumental or vocal/instrumental ensemble – with a solo bass instrument and by an organist only); theoretical information. Stimulation of self-critical attitudes aimed at increasing creativity in finding appropriate harmonic and textural solutions.</p> |