

Chapter 15
Music for Chamber and Church
in the Early Seventeenth Century

1. (329) What are the three styles? (Compare SG 20, #17.)
2. Review: What are the forms of Italian popular music?
3. (330) And the forms for the elite?
4. What devices were used "to create large-scale forms and enrich the expressive resources of music"?
5. What works illustrate the concertato medium? TQ: What exactly is *concertato medium*?
6. What does *basso ostinato* mean in Italian? What's another name for it? Write the definition. What are the traits? What are the Spanish and Italian versions?
7. Could you write a descending tetrachord? Statement: In the old days we learned that this was called a *lament*. TQ: What are the names of the NCTs in Example 15.1?
8. (331) A chacona is the opposite of a lament. (Oops! I wasn't supposed to say that word anymore.) What is the Italian equivalent? What was its purpose originally? Where did it come from? Where did it go? What was the "chord" structure? (Should I be saying *chord* yet?) What instrument would play the chords?
9. (332) What is the meaning of *cantata*? What is its definition at mid-century? Where was it performed? Widely disseminated? Who are the composers?
10. (333) "German composers wrote what? To displace what?"
11. Describe the air de cour.
12. What were English composers writing?
13. (334) SR: What is the Academy of the Unisoni? List her works.
14. What is a sacred concerto?
15. (335) Composers still wrote polyphonic church music. What are the two styles? TQ: What's the difference?
16. What is the famous Palestrina counterpoint book? (Note: This is the appropriate place to mention the book but it's anachronistic. Beethoven will have to learn this stuff as part of his early training.)
17. (336) Who are the polychoral composers?
18. What's the definition of the small sacred concerto? Who was the first and what was its first?
19. (337) Alessandro Grandi wrote solo _____ that used the _____ style (i.e., recitative, solo madrigal, and lyric aria). Note: *i.e.* is *Id est*, which means *that is*.
20. (338) How was music in convents?
21. In what ways did Lucrezia Vizzana overcome the suppression?

22. Who is Chiara? Which convent? Her works? Style traits?
23. How did oratorio receive its name? How does it differ from opera? Note: testo; oratorio latino; oratorio volgare
24. (339) Who is the leading oratorio composer? What is the example?
25. Were religious and secular styles exclusive?
26. Lutheran Germany sometimes used the _____. Biblical motets (name the composers) sometimes used the _____. The small _____ was even more common (name the composers and the work).
27. (340) What was Heinrich Schütz's training? Where did he work? Read the remaining paragraphs on this page to get a sense of what the collections are about.
28. (341) Make a list of works from the SR.
29. (342) Musical figures were described by the theorist _____ for what purpose?
30. What is a historia?
31. (343) What is the classification of a passion?
32. What was Schütz's legacy?
33. (344) Jewish music maintained their traditions with little change. Apparently popular music tried to invade but was denounced. _____ was introduced in Ferrara.
34. Name the composer and his works.
35. Summarize the first paragraph of "Instrumental Music."
36. (345) Describe the performing forces.
37. Describe the venue.
38. Describe the nationality.
39. List the types of instrumental music.
40. (346) How does an organ toccata differ from one on harpsichord?
41. Describe Frescobaldi's toccata.
42. What is the performance practice of the toccatas?
43. What is an organ mass?
44. (347) SR: List Frescobaldi's works.
45. What does open score mean? What is the printing method?

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46. (347) Write a summary statement about the SR.
47. Who is the next composer?
48. Define *ricercare*. What term is eventually used?
49. (349) What is a *fantasia*? Who are its representative composers?
50. What was new about Scheidt's New Tablature? TQ: What would we call it? TQ: Organ tablature?
51. What was the performance medium for the English fancy? Who were the composers?
52. (350) TQ: The *canzona* is an instrumental version of the Parisian _____. It's livelier than the *ricercare*.
53. What is the usual definition of a sonata?
54. (351) Statement: The *canzona* and sonata merge after about 1650.
55. In Germany organ improvisations on chorale melodies are known as _____.
56. Variations are also known as _____.
57. What are the three types?
58. (352) What is a suite? Know Schein's collection.
59. Statement: New styles were used interchangeably. With so many new genres, they fell out of fashion quickly only to be rediscovered late in the 19th century. These pieces have been published and recorded. Perhaps their music is less predictable in terms of melody, harmony, rhythm, etc. is one reason why they faded.

