

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

1. [328] What are the three styles? (Compare SG 23, #19)
Church, chamber, theatre
2. Review: What are the forms of Italian popular music?
Canzonettas, ballettos, villanelles
3. And the forms for the elite?
Madrigal, monody, dance songs, dramatic recitative, aria
4. What devices were used "to create large-scale forms and enrich the expressive resources of music"?
Concertato medium, ritornellos, repeating bass patterns, contrasts of style
5. (329) What works illustrate the concertato medium?
TQ: What exactly is *concertato medium*?
Monteverdi's madrigals, books 5-8; voices and instruments have different parts (instead of colla parte, where the instruments double the voices)
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?
Persistent bass; ground bass; repeating bass line; triple or compound meter, usually 2, 4 or 8 measures; Guárdame las vacas, romanesca, Ruggiero
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?
Yes and I'd do tone, tone, semitone; that's what I thought too!;
m. 1=anticipation; m. 2=anticipation; m. 3=escape tone;
m. 4=retardation; m. 9=suspension; m. 10=anticipation;
m. 12=suspension
8. (331) A chacona is the opposite of a lament. 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?
Ciaccona; fast dance-song; Latin America; Spain and Italy;
I-V-vi-V; guitar
9. What is the meaning of *cantata*? What is its definition at mid-century? Where was it performed? Widely disseminated? Who are the composers?
To be sung; secular, with continuo, solo voice, lyrical or quasi-dramatic text, in several sections; private settings; preserved only in manuscript, so no; Luigi Rossi, Antonio Cesti, Giacomo Carissimi, Barbara Strozzi
10. (332) SR. What is the Academy of the Unisoni? List her works.
A gathering at the Strozzi home for intellectuals; 3 collections of cantatas and arias, 2 of arias, 1 of madrigals, 1 of motets
11. (333) What is a sacred concerto? What church? Religious texts with basso continuo (hereafter *b.c.*), concertato medium, monody, operatic styles; Roman Catholic
12. Composers still wrote polyphonic church music. What are the two styles? TQ: What's the difference?
Stile antico (old style) and stile moderno (modern style); the modern allows the text to override the rules of harmony
13. 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.)
Johann Joseph Fux, *Gradus ad Parnassum*, 1725
14. What are the large-scale works written for the Catholic church? Who are the representative composers?
Vespers, psalms, mass movements, polychoral motets
Giovanni Gabrieli, Orazio Benevoli
15. What's the definition of the small sacred concerto? Who was the first and what was its first?
1+ solo voices, organ accompaniment with 1+ violins;
Lodovico Viadana, *Cento concerti ecclesiastici*, 1602;
first sacred vocal music printed with *b.c.*
16. (334) 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*.
Motets; monodic
17. How was music in convents?
Stifled by men!
18. (335) In what ways did Lucrezia Vizzana overcome the suppression?
Componimenti musicali, 1623, 20 motets, 1+ soprano voices with basso continuo; monody, ornamentation, recitative, dissonant NCTs
19. Who is Chiara? Which convent? Her works? Style traits?
Margarita Cozzolani; Santa Radegonda in Milan; 4 collections of sacred concertos, Mary Magdalene dialog, Vespers; polychoral, solo/duet arias, declamatory styles, refrains, sequences, repeating bass line
20. (336) How did oratorio receive its name? How does it differ from opera? Define *testo*, oratorio latino, and oratorio volgare
Prayer hall; religious subject matter, not staged, narrator (*testo*), use of the chorus; in Latin (oratorio latino) for the church; or Italian (oratorio volgare) for secular settings, more like opera, not preserved

21. (336) Who is the leading oratorio composer? What is the example?
Giacomo Carissimi, Jephthe, 1648
22. (337) Were religious and secular styles exclusive?
No
23. 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).
Chorale; Hans Leo Hassler, Michael Praetorius, large-scale concertato medium; sacred concerto, Viadana, Hermann Schein, Opella nova, 1618, 1626
24. What was Heinrich Schütz's training? Where did he work? Read the remaining paragraphs to get a sense of what the collections are about.
Venice with Giovanni Gabrieli (1609-12), Monteverdi (1628-29); Dresden
25. (338) Make a list of works from the SR.
Psalmen Davids (German polychoral psalms), Cantiones sacrae (Latin motets), symphoniae sacrae (sacred symphonies, 3 vols.), Musikalische Exequien (funeral music), Kleine geistliche Konzerte (small sacred concertos, 2 vols.), The Seven Last Words of Christ, Christmas History, 3 passions
26. (340) Musical figures were described by the theorist _____ for what purpose?
Christoph Bernhard; describe passages that break the rules
27. (341) What is a historia?
Musical setting based on a biblical narrative
28. What is the classification of a passion?
Subset of a historia
29. What was Schütz's legacy?
A bee that lands on the German flower with Italian pollen
30. Jewish music maintained their traditions with little change. Apparently popular music tried to invade but was denounced. _____ was introduced in Ferrara.
Improvised polyphony
31. Name the composer and his works.
Salamone Rossi, Hashirim asher lish'lomo (The Songs of Solomon, 1622-23), 33 psalms, hymns, synagogue songs
32. (342) Summarize the first paragraph of "Instrumental Music."
Instrumental developed, got away from vocal models, but adapted b.c., affections, focus on soloist, ornamentation, idiomatic writing, style contrasts, recitative/aria. Violin becomes important.
33. Describe the performing forces.
Solo, chamber, large (after 1650)
34. Describe the venue.
Church (organ, ensemble), chamber (solo, ensemble), theater (dances and interludes in ballet and opera)
35. Describe the nationality.
They differ in genre and stylistic elements
36. (343) List the types of instrumental music (until 1650).
Keyboard/lute in improvisatory style: toccata, fantasia, prelude
Fugal pieces, continuous imitative style: ricercare, fantasia, fancy, capriccio, fugue
Pieces with contrasting sections, often in imitative counterpoint: canzona, sonata
Settings of existing melodies: organ verse, chorale prelude
Pieces that vary a given melody: (variations, partita), chorale (chorale partita), bass line (partita, chaconne, passacaglia)
Dances (suite)
37. What are the keyboard types after 1650?
Prelude, toccata, fugue, chorale/chant setting, variations, suite
38. What are the ensemble types?
Sonata and suite
39. What are the large ensemble types?
Suites, sinfonias, concertos
40. How does an organ toccata differ from one on harpsichord?
Sustained notes, unusual harmonies
41. Describe Frescobaldi's toccata.
Sectionalized, each ending with a cadence, sometimes virtuosic and others that pass the motive among voices
42. What is the performance practice of the toccatas?
Sections can be played separately; tempo does not have to be steady
43. (344) SR: List Frescobaldi's works.
Toccatas, fantasias, ricercares, canzonas, partitas; Fiori musicali (Musical Flowers) with 3 organ masses; ensemble canzonas; madrigals, chamber arias, motet, and 2 masses
44. What is an organ mass?
Music from the mass that would be played on an organ
45. What does open score mean? What is the printing method?
Each voice on a separate line (like SATB); single impression

46. (344) Who is the next composer?
Johann Jacob Froberger

47. (345) Define ricercare. What term is eventually used?
Composition in which one subject (theme) is continuously developed in imitation; fugue (It. flight)

48. (346) Write a summary statement about the SR.
Frescobaldi thought that instrumental music could move the listener by varying the tempo.

49. What is a fantasia? Who are its representative composers?
Ricerca on a larger scale with different countersubjects and augmentation/diminution; Jan Pieterszoon Sweelinck, Samuel Scheidt

50. What was new about Scheidt's New Tablature? TQ:
What would we call it? TQ: Organ tablature?
Writing out voices on a separate staff; open score; "Gosh, it would be nice if I knew what organ tablature was; I'll ask my teacher." Answer: keyboard tablature

51. What was the performance medium for the English fancy? Who were the composers?
Viol consort; Alfonso Ferrabosco the Younger, John Coprario (né Cooper)

52. (347) TQ: The canzona is an instrumental version of the Parisian _____. It's livelier than the ricercare.
Chanson

53. What is the usual definition of a sonata?
1+ melody instruments (violins) with b.c.; ensemble sonata is 4+ melody instruments with or w/o continuo. idiomatic writing while the canzona was more reserved

54. Statement: The canzona and sonata merge after about 1650.

55. (348) In Germany organ improvisations on chorale melodies are known as _____.
Organ chorales or chorale preludes

56. Variations are also known as _____.
Partite (parts or divisions)

57. What are the three types?

1. Melody repeated but with different contrapuntal material or may transfer from voice to voice. This type is known as cantus-firmus variations
2. Melody in the top voice is ornamented while the harmonies remain constant
3. Bass or harmonic progression remain the same. The chaconne and passacaglia are types of this category

58. (349) What is a suite? Know Schein's collection.
Linking of 2 or 3 dances; Johann Hermann Schein *Bachetto musicale* (Musical Banquet, 1617), 20 suites for 5 instruments with continuo (padouana [pavane], gagliarda [galliard], courante, allemande, tripla [a triple-meter variation of the allemande])

59. (350) 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.

