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, romanescas, 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?
   Cioccona; 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 the 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. Who is the leading oratorio composer? What is the example?
  Giacomo Carissimi, Jephte, 1648

22. 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 Hasslter, Michael Praetorius, large-scale contertato 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. 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. Musical figures were described by the theorist _________.
    Christoph Bernhard; describe passages that break the rules

27. 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. 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. 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)

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. 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?
Ricercare 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 (pavane, gagliarda,
galiarda, 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.