

MUS8A: Music History

Study Guide for Part 3 (Chapters 9-11)

What to study:

- Your notes on the lecture from the classes
- Timelines on p. 174, 198, 214&240
- Outlines, Flashcards and Chapter Quizzes on Study Space (www.wwnorton.com/musichistory)
- Composer Biographies (Monteverdi, Stozzi&Corelli) including listening examples with Listening Guides on Study Space

Listening:

Listen to all available listening selections on Study Space in order to understand how various characteristics discussed in the textbook manifest in actual music. Refer to "Guide to Studying the Listening Selections" on your Part 1 Study Guide. Listening identification questions will be drawn from the following:

Vocal Music: Madrigal, Monody, Opera, Oratorio, Cantata

- Claudio Monteverdi: *Cruda Amarilli*, madrigal
- Giulio Caccini: *Vedrò 'l mio sol*, continuo madrigal
- Jacopo Peri: "Nelpur ardor" aria from *L'Euridice*
- Jacopo Peri: "Per quell vagaboschetto" dialogue in recitative from *L'Euridice*
- Claudio Monteverdi: "Vi ricorda a boschiombrosi" canzonetta from *L'Orfeo*
- Claudio Monteverdi: "Ahicasoacerbo" dialogue in recitative from *L'Orfeo*
- Claudio Monteverdi: "Tus'emorta" recitative from *L'Orfeo*
- Antonio Cesti: "Intorno all'idolmio" aria from *Orontea* Act II Scene 17
- Barbara Stozzi: *Lagrimemie*, cantata
- Giovanni Gabrieli: *In ecclesiis*, sacred concerto (motet) **on portal**
- Alessandro Grandi: "O quam tupulchraes", motet
- Giacomo Carissimi: "Plorate colles" recitative from oratorio *Historia de Jephte*
- Heinrich Schütz: "Saul, was verfolgst du mich" from *Symphoniae Sacrae* **on portal**

Instrumental Music

- Girolamo Frescobaldi: *Toccata No. 3*, harpsichord
- Dietrich Buxtehude: *Praeludium* in E major, organ
- Johann Sebastian Bach: *Praeludium et Fuga* in A minor, organ
- Giovanni Gabrieli: *Canzon septimitoni a 8* from *Sacrae symphoniae*, ensemble canzone
- Biagio Marini: *Sonata IV* for solo violin with continuo
- Elisabeth-Claude Jacquet de la Guerre: Suite in A minor from *Pièces de clavecin*, Book I
- Arcangelo Corelli: *Trio Sonata*, Opus 3 No. 2

TERMS TO KNOW

Terms in Chapter 9

Baroque

(from Portuguese *barroco*, "a misshapen pearl") Period of music history from about 1600 to about 1750, overlapping with the late-Renaissance and early-Classic periods.

Opera

(Italian, "work") Drama with continuous or nearly continuous music, staged with scenery, costumes, and action.

Affections

Objectified or archetypal emotions or states of mind, such as sadness, joy, fear, or wonder; one goal of much Baroque music was to arouse the affections.

Aria

(Italian, "air") (1) In the late-sixteenth and early-seventeenth centuries, any section of an Italian strophic poem for a solo singer. (2) A lyrical monologue in an opera or other vocal work such as a cantata or an oratorio.

basso continuo (thorough bass)

(Italian, "continuous bass") (1) System of NOTATION and performance practice, used in the BAROQUE PERIOD, in which an instrumental BASS line is written out and one or more players of keyboard, LUTE, or similar instruments fill in the HARMONY with appropriate CHORDS or IMPROVISED MELODIC lines. (2) The bass line itself.

Libretto

(Italian, "little book") The literary text for an opera or other musical stage work.

continuo instruments

Instruments used to REALIZE a BASSO CONTINUO, such as HARPSICHORD, organ, LUTE, or THEORBO.

solo madrigal

In the late sixteenth and early seventeenth centuries, a THROUGH-COMPOSED setting of a nonstrophic poem for solo voice with accompaniment, distinguished from an ARIA and from a MADRIGAL for several voices.

figured bass

A form of basso continuo in which the bass line is supplied with numbers or flat or sharp signs to indicate the appropriate chords to be played.

intermedio (pl. intermedi)

A musical interlude on a pastoral, allegorical, or mythological subject performed before, between, or after the acts of a spoken comedy or tragedy.

continuo realization

Creating or (realizing as called by professionals) continuo.

Continuo

An independent bass line, usually realized on a keyboard instrument, in which numerals written underneath the notes indicate the kinds of harmony to be played. Also called *basso continuo*, *figured bass*, *thoroughbass*.

pastoral drama

A play in verse with incidental music and songs, normally set in idealized rural surroundings, often in ancient times; a source for the earliest opera librettos.

concertato medium

(from Italian *concertare*, "to reach agreement") In seventeenth-century music, the combination of voices with one or more instruments where the instruments do not simply double the voices but play independent parts.

Monody

(1) An accompanied solo song. (2) The musical texture of solo singing accompanied by one or more instruments.

Concerto

(from Italian *concertare*, "to reach agreement") In the seventeenth century, an ensemble of instruments or of voices with one or more instruments, or a work for such an ensemble.

Recitative

A passage or section in recitative style in an opera, oratorio, cantata, or other vocal work.

tonal music

- a. A system or an arrangement of seven tones built on a tonic key.
- b. The arrangement of all the tones and chords of a composition in relation to a tonic.

tonality

The system, common since the late seventeenth century, by which a piece of music is organized around a TONIC NOTE, CHORD, and KEY, to which all the other notes and keys in the piece are subordinate.

castrato (pl. castrati)

(sing. castrato) Male singers who were castrated before puberty to preserve their high vocal RANGE, prominent in the seventeenth and early eighteenth centuries, especially in OPERA.

Arioso

(1) RECITATIVO ARIOSO. (2) Short, ARIA-like passage. (3) Style of vocal writing that approaches the lyricism of an ARIA but is freer in form.

Terms in Chapter 10**strophic aria**

strophic Of a poem, consisting of two or more stanzas that are equivalent in form and can each be sung to the same MELODY; of a vocal work, consisting of a strophic poem set to the same music for each stanza.

concerted madrigal

Early-seventeenth-century type of MADRIGAL for one or more voices accompanied by BASSO CONTINUO and in some cases by other instruments.

ornamentation, ornaments

The addition of embellishments to a given melody, either during performance or as part of the act of composition.

Cadenza

(Italian, "cadence") Highly embellished passage, often IMPROVISED, at an important CADENCE, usually occurring just before the end of a piece or section.

basso ostinato or ground bass

(or ground bass; Italian, "persistent bass") A pattern in the bass that repeats while the melody above it changes.

Cantata

(Italian, "to be sung") In the seventeenth and eighteenth centuries, a vocal chamber work with continuo, usually for solo voice, consisting of several sections or movements that include recitatives and arias and setting a lyrical or quasisymphonic text.

sacred concerto

In the seventeenth century, a composition on a sacred text for one or more singers and instrumental accompaniment.

stile antico

stile antico (Italian, "old style") Style used in music written after 1600, in imitation of the old contrapuntal style of Palestrina, used especially for church music.

stile moderno

stile moderno (Italian, "modern style") Seventeenth-century style that used BASSO CONTINUO and applied the rules of COUNTERPOINT freely. See SECONDA PRATICA.

Stile concertato

(Italian, "excited style") The style devised by Claudio Monteverdi to portray anger and warlike actions characterized by rapid reiteration of a single note, whether on quickly spoken syllables or in a measured string tremolo.

Oratorio

Genre of dramatic music that originated in the seventeenth century, combining narrative, dialogue, and commentary through arias, recitatives, ensembles, choruses, and instrumental music, like an unstaged opera. Oratorios are usually on religious or biblical subjects.

Terms in Chapter 11**partita (pl. partite)**

BAROQUE term for a set of VARIATIONS on a MELODY or BASS line.

binary form

A FORM comprised of two complementary sections, each of which is repeated. The first section usually ends on the DOMINANT or the relative major, although it may end on the TONIC or other KEY; the second section returns to the tonic.

Chaconne

(or **ciaccona**) BAROQUE GENRE derived from the CHACONA, consisting of VARIATIONS over a BASSO CONTINUO.

Chacona

(Italian, **ciaccona**) A vivacious dance-song imported from Latin America into Spain and then into Italy, popular during the seventeenth century

Suite

A set of pieces that are linked together as a single work. During the Baroque, a suite usually referred to a set of stylized dance pieces.

Passacaglia

BAROQUE GENRE of VARIATIONS over a repeated BASS line or HARMONIC PROGRESSION in triple METER.

Allemande

(French, "German") A highly stylized binary-form dance in moderately fast quadruple meter with almost continuous movement beginning with an upbeat. Allemandes were popular during the Renaissance and Baroque and often appear as the first dance in a suite.

toccata

(Italian, "touched") Piece for keyboard instrument or LUTE resembling an IMPROVISATION that may include IMITATIVE sections or may serve as a PRELUDE to an independent FUGUE.

Courante

A binary-form dance in triple meter at a moderate tempo with an upbeat. Courantes are featured as a standard movement of Baroque dance suites.

Subject

THEME, used especially for the main MELODY used in a RICERCARE, FUGUE, or other IMITATIVE work.

Sarabande

(1) Originally a quick dance-song from Latin America. (2) In French BAROQUE music, a slow DANCE in BINARY FORM and in triple METER, often emphasizing the second beat; a standard MOVEMENT of a SUITE.

Sonata

(Italian, "sounded") (1) A piece to be played on one or more instruments. (2) BAROQUE instrumental piece with contrasting sections or MOVEMENTS, often with IMITATIVE COUNTERPOINT. (3) GENRE in several movements for one or two solo instruments.

Gigue

(French for "jig") Stylized DANCE movement of a standard BAROQUE SUITE, in BINARY FORM, marked by fast compound METER such as 6/4 or 12/8 with wide MELODIC leaps and continuous triplets. The two sections usually both begin with IMITATION.

Praeludium

A **prelude** (Germ. Präludium or Vorspiel; Lat. praeludium; Fr. Prélude; It. Preludio) is a short piece of music, the form of which may vary from piece to piece. The prelude can be thought of as a preface. It may stand on its own or introduce another work. While, during the Baroque era, for example, it may have served as an introduction to succeeding movements of a work that were usually longer and more complex, it may also have been a stand alone piece of work during the Romantic era. It generally features a small number of rhythmic and melodic motifs that recur through the piece. Stylistically, the prelude is improvisatory in nature. The prelude can also refer to an overture, particularly to those seen in an opera or an oratorio.

Gavotte

BAROQUE duple-time dance in BINARY FORM, with a half-measure upbeat and a characteristic rhythm of short-short-long.

Prelude

Introductory piece for solo instrument, often in the style of an IMPROVISATION, or introductory MOVEMENT in a multimovement work such as an OPERA or SUITE.

Minuet

DANCE in moderate triple METER, two-measure units, and BINARY FORM.

Fugue

from Italian *fuga*, "flight") COMPOSITION or section of a composition in IMITATIVE TEXTURE that is based on a single SUBJECT and begins with successive statements of the subject in all voices.

sonata da camera (chamber sonata)

A Baroque sonata, usually a suite of stylized dances, scored for one or more treble instruments and continuo.

organ chorale

In music, a organ choral is a liturgical composition for organ using a chorale (a simple tune, often derived from Gregorian chant) as its basis. It was a predominant style of the German Baroque era and reached its culmination in the works of J.S. Bach, who wrote 46 (with a 47th unfinished) examples of the form in his Orgelbüchlein. STROPHIC HYMN in the Lutheran tradition, intended to be played on organ.

sonata da chiesa (church sonata)

A Baroque instrumental work intended for performance in church; usually in four movements—slow-fast-slow-fast—and scored for one or more treble instruments and continuo.

chorale variation

A set of VARIATIONS on a CHORALE MELODY.

chorale partita

A **chorale partita** is a large-scale multimovement piece of music based on a chorale and written for a keyboard instrument. It represents a fusion of two forms of keyboard music: the north German chorale prelude and the Italian variation canzona. The first movement is a harmonization of the germinating chorale, while the subsequent movements are variations on the chorale melody and harmonization, using a variety of textures and figuration. Chorale partitas generally are played on the organ or harpsichord. The chorale partita was a popular style during the middle and late Baroque era. Georg Böhm is credited as the inventor of the chorale partita, and Johann Pachelbel and Johann Sebastian Bach also wrote many chorale partitas.

trio sonata

A common instrumental genre during the Baroque period; a sonata for two treble instruments (usually violins) above a basso continuo. A performance of a trio sonata featured four or more players if more than one played the continuo part.

chorale fantasia

Chorale fantasia is a type of large composition based on a chorale melody, both works for organ, and vocal settings, for example the opening movements of Bach's chorale cantatas, with the chorale melody as a cantus firmus.

Clavecin

French term for harpsichord. A person who performs on or composes works for the clavecin is known as a clavecinist.

chorale prelude

A relatively short setting for organ of a chorale melody, used as an introduction for congregational singing or as an interlude in a Lutheran church service.

agrément

(French, "charm"; pronounced ah-gray-MANH) ORNAMENT in French music, usually indicated by a sign.

style brisé

style luthé (French, "lute style") or style brisé (French, "broken style") Broken or ARPEGGIATED TEXTURE in keyboard and LUTE music from seventeenth-century France. The technique originated with the lute, and the FIGURATION was transferred to the HARPSICHORD.

walking bass

BASS line in BAROQUE music-and later in JAZZ-that moves steadily and continuously.

NAMES TO KNOW

Refer to the names included on the Final Study Chart.

Further Study Guide

- Make a timeline of composers and important people covered in Part 3.

- For each composer, associate places of birth and employment, titles of his works, genres composed, compositional techniques used, and other significant contributions.
- Make flow charts to trace the developments of vocal genres and styles, including opera, solo and chamber vocal music such as monody, solo madrigal, cantata, concerto, sacred concerto, and oratorio.
- Make flow charts to trace the developments of instrumental genres and styles, including toccata, prelude, chorale-based organ music, sonatas, trio-sonata, suites of dances, and concerto.
- Use flashcards.
- Connect terms, definitions, names and titles with actual musical example.
- Trace the changes in people's interest in the relationship between music and words.
- Compare melodic, rhythmic and harmonic styles of various composers as related to the timeline.
- Consider how historical background influenced the music.