RICHARD HUDSON

THE FOLIA, THE SARABAND,
THE PASSACAGLIA, AND THE CHACONNE

THE HISTORICAL EVOLUTION OF FOUR FORMS
THAT ORIGINATED IN MUSIC
FOR THE FIVE-COURSE SPANISH GUITAR

Volume I
THE FOLIA

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I
THE FOLIA

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Introduction to the Set

A musical form exists in history as an evolving idea. Its course of evolution is determined by the cumulative effect of innumerable composers deciding how a composition will be like and how it will be different from previous examples of the form. A composer, in turn, acts in response to the broad evolving musical attitudes of his age and his own country. A form therefore mirrors concurrently evolving concepts of melody, rhythm, harmony, style, and structure, as well as evolving musical instruments and the evolving techniques of playing them. It reflects changing attitudes toward text and other non-musical elements and toward the roles that music plays within society. The mysterious process of evolution, although seeming to be guided sometimes by chance or by trivial circumstances, usually traces a far simpler path than is perceived by any individual composer. Therefore it is often only after a form has run its course that one can, by surveying its total history, finally formulate a comprehensive definition.

Historically the folia is therefore more than a single work by Corelli; the passacaglia and chaconne are more than compositions by Bach. The folia, saraband, passacaglia, and chaconne each trace a long and eventful history that began a century before these well-known examples of the late Baroque period. Because they were all influenced by the same milieu, and yet developed, in many respects, divergent characteristics, these four forms yield particularly valuable insight into the process of musical evolution. Their history reflects the declining ideals of the Renaissance and the developing attitudes of the Baroque; the national traits of a number of European countries; the development of new instruments, particularly the five-course Spanish guitar; and the influences between the worlds of popular social music and serious art music. All four forms began around 1600 in the popular guitar music of Italy and Spain. One hundred and fifty years later they had all become significant forms of serious Baroque music.

With the exception of two earlier examples of the folia, the recorded musical history of the four forms commences with the guitar book published at Florence in 1606 by Girolamo Montesardo. The examples in this tablature probably represent the forms as they had existed previously in Spain. The folia had originated in Portugal, the zarabanda and chacona probably in the Spanish New World. All three were lively, sung dances that became enormously popular in Spain around 1600. The pasacalle was a guitar ritornello for certain Spanish songs, in the tradition of
THE SOURCES

1. Francisco Salinas, *De musica libri septem* (Salamanca, 1577), facsimile in *Documenta musicologica*, Reihe 1, Vol. XIII (1958), p. 308. Salinas adds the Latin text to the folia melody to illustrate a particular metrical scheme. The same scheme occurs also in a second melody (p. 309), which he specifically describes as one of "the popular things that the Portuguese call *Follias*.

2. Girolamo Kapsberger, *Libro primo d'intavolatura di chitarone* (Venice, 1604), copy in GB-Lbm, pp. 28–36. In *Partita 8* I have changed the upper note of the chords in the third measure from e′ to f′; and the third from the top note from g# to a. I have extended the penultimate slur in the twelfth variation an additional note and shifted the final slur one note to the left. On page 4 of his book Kapsberger gives two examples of a chord arpeggiated from the lowest to the highest pitch, but in a third example the lowest pitch is followed immediately by the highest. An arpeggiated chord is to be repeated, when necessary, to fill the time value indicated.


5–8. 1-Fr, MS 2793, fols. 5′(on E and A) and 6′(F and G). See Plate I.

9. 1-Fr, MS 2804, fol. 15′, second piece.

10. 1-Pec, MS 586 (H72), fol. 38′(on O).


12. Benedetto Sanseverino, *Intavolatura facile* (Milan, 1620), copy in GB-Lbm, p. 45. I have omitted the three apparently superfluous strokes at the beginning of the third line of the tablature.

13. 1-Fc, MS B 2556, fol. 10′.


15. 1-Fr, MS 2951, fol. 6′.

16–17. Luis de Briñeno, *Méthode mais facilissimo para aprender a tañer la guitarra a lo español* (Paris, 1626), copy in F-Pn, fols. 8′ (see Plate II) and 11′. The two additional stanzas of the latter do not, like the third and fifth stanzas of the first text, include a refrain from the opening stanza.

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THE EARLIER FOLIA

1. Vulgares quas Lusitani Follias vocant

Francisco Salinas, 1577

Veritate facta, cuncta cernis optime;

Veritas manet, movert haec sed ordine.

2. Folia

Chitarrone

Girolamo Kapsberger, 1604

Partita 1ª

*All the four-voice chords are to be arpeggiated (see the comments under "Sources").
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