MUSICOLOGICAL STUDIES & DOCUMENTS

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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 III
THE PASSACAGLIA

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

RICHARD HUDSON

III
THE PASSACAGLIA

AMERICAN INSTITUTE OF MUSICOLOGY
PREFACE

This is the third of four volumes devoted to the evolution of the folia, the saraband, the passacaglia, and the chaconne. An introduction to the set appears at the beginning of the first volume.

I want to express my gratitude to the American Council of Learned Societies for providing a fellowship during the fiscal year 1973/74 for the preparation of these volumes. I thank Prof. Edwin Hanley of the University of California, Los Angeles, for helping with the Italian texts, and Richard Pinnell for his aid with the Spanish poetry. Mr. Pinnell, who in 1976 completed a doctoral dissertation at UCLA on the life and works of Francesco Corbetta, and who is himself both a scholar and a guitarist, provided valuable assistance in solving some of the problems of guitar notation. I want to express my appreciation, finally, to the libraries listed in each volume, for making printed books and manuscripts available to me.

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THE EVOLUTION OF THE PASSACAGLIA

The passacaglia was originally a type of ripresa or ritornello that appeared early in the 17th century for use with songs accompanied by the Spanish guitar. It was both musically and functionally part of a long tradition that extended back to the riprese of the early 16th century. It continued to appear as a ritornello in the guitar tablatures until the end of the Italian Renaissance popular style around 1640. At that time, the punteado technique introduced a more melodic style, and the increasingly elaborate chains of guitar passacaglias became independent sets of variations. Both the ciacona and the folia gradually disappeared from guitar literature during the second half of the century, and the later guitar sarabands belonged to types exported from France. The passacaglia was the only form that enjoyed undiminished popularity from the first Italian guitar tablature of 1606 through Roncalli's book of 1692. It was therefore closely identified with the five-course Spanish guitar and in general became popular wherever this instrument was accepted.

Even before 1640 the passacaglias occurred as an independent variation form in Italian keyboard and vocal music, and after mid-century also in chamber music. After Corbetta's two books were published in Paris early in the 1670's, the form became especially popular in French guitar and orchestral music, where it developed special sectionalized structures. At the same time, there were Spanish examples for guitar, harp, and keyboard that preserved some of the original characteristics of the form. From around 1675 until the end of the Baroque period, French and Italian influences converged to produce numerous examples in Germany, most of them for organ or harpsichord, others for violin or chamber ensemble.

The name occurred most often in Italy with masculine endings (singular: passacaglio, plural: passacaglie), although it was the feminine singular form (passacaglia) that appeared in Germany and hence is most common today. In this volume I will

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Ex. 6: Harmonic sequences based on stepwise basses
(any chord may be major, minor, or add a 7th).

Explanations:
- Frequent is Ex. 6b, which appears in 74[28–31] and 77[5–6, 23–24]. Harmonic sequence is usually accompanied by melodic sequence involving two voices (67[2, 8, 9]) or three (74[12], 87[13–16]). Canon sequences may occur, with the units successive (82a[22], 82b[10]) or overlapping (82a[25]), the latter sometimes resulting in hemiola rhythm (67[6], 77[23]). Hemiola often occurs in the second half of a phrase in Italian guitar music, preceded sometimes by two statements of the motive from a1 of Ex. 3 (51b[10] or 56a[6]) or a descending motive that continues the stepwise descent during the portion in 3/2 (55b[1, 2, and 15]).
- There is thus a strong tendency to inject a great variety of ostinato effects into the single phrase, but the phrase itself is still ordinarily perceived as the main unit of construction.

An Ostinato Unit of Two Phrases

On a broader level, a unit spanning two phrases in length sometimes occurs in later examples. Phrases are occasionally joined by obscuring the cadence of the first and continuing the upper voices in an uninterrupted line (74[10–11]). In 78b phrases such as the second and third are united by a sequence that spans both of them. Such phrase pairs become themselves an ostinato unit when they, in turn, are repeated. Thus in 78b, phrases 4 and 5 are perceived as a large unit when they follow the corresponding phrases 2 and 3; similarly, 7 and 8 are matched by 10 and 11. The
THE RIPRESA AND THE RITORNELLO

1. Saltarello and Le riprese

Lute

Pietro Paolo Borrono, 1536

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