

## Instrumental roles and genres around 1600

### I. **Vocal accompaniment**

accompanied madrigals (instrument taking over lower voices, resulting in a treble-dominated texture)

### II. **Dance music, now being published in part books**

Many many types

forms usually two strain, sometimes three, each repeated  
sometimes more intricate patterns of repetition of multiple strains

Often published and performed in pairs, in which the first is slower, sedate and often duple, while second is faster and often triple

Pavane: AABBC, usually second time through varied in some way  
dances often had two strains, each one repeating, possibly varied second time

### III. **Variation forms**

- A. variation form derived from dance form like pavane;  
first time through more straightforward  
second time through more varied
- B. variation form in which there is one strain with multiple varied forms
- C. variation form in which there are multiple variations over a ground bass
- D. some specific types of variations with set bass or harmonic patterns

Passacaglia (Passacaille)

Spanish triple time newer dance using short repeating bass line (ostinato)

Ciacona (Chaconne)

similar to passacaglia

#### **IV. Abstract Instrumental Works**

##### A. imitative, improvisatory types

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|-----------|---|
| Ricercare | serious, learned work, non-sectional and contrapuntally imitative; very little passagework; long note-values        |
| Fantasia  | sometimes begins similarly to ricercare, but can be freer; as it progresses musically often will employ diminutions |
| Capriccio | similar to Fantasia, but musically more unpredictable and quirky  |

##### B. improvisatory types

Toccatà, Prelude, Fantasia (same term as above; could refer to either)  
unmeasured, free improvisatory style

##### C. Sectional types

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|-----------------|---|
| Canzona, Sonata | Sectional works with contrasting sections; instrumental equivalents of cantatas; usually include imitative sections<br>canzonas began as intabulations of contrapuntal chansons |
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