

Major vocal genres, early to mid 17th century (besides opera)

Cantata (literally, “piece to be sung”)

Secular, usually for solo voice, although sometimes for more

dramatic-lyric text

Sectional, with contrasting sections; can include recitative, embedded aria (strophic variation) forms, arioso style, dance-like sections etc.

musical styles closely related to content of text

madrigalist text painting still very prevalent

Madrigal

In 17th-century, madrigals could vary much more varied in their scoring

Solo madrigal introduced (for example, Caccini’s works)

Monteverdi’s later books of madrigals included madrigals for many combinations of voices and instruments

Aria

Began as strophic variation form

Gradually becoming larger (see example from *Orondea*)

Concerto, Sacred Concerto, Grand Concerto

concerto=”playing together”

Sacred genre

Concerto could be small or large work

Small versions resembled cantatas, but were sacred and with organ

Grand Concertos could be for varieties of combinations of voices and instruments

Oratorio

Religious, dramatic works

Began as dramatizations of biblical stories in the vernacular (Italian) in prayer services held in prayer halls called “Oratories.”

These often held or run by confraternities or lay orders; part. associated with order called the Oratorians

While first part of longer prayer services, soon became independently performed works

In structure grew quickly to resemble operas, except that they were unstaged and the chorus had a more prominent role than in 17th-century public opera