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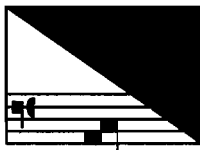
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RICHARD HUDSON

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 IV
THE CHACONNE



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ARMEN CARAPETYAN
General Editor

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THE PASSACAGLIA, AND THE CHACONNE

RICHARD HUDSON

IV
THE CHACONNE

AMERICAN INSTITUTE OF MUSICOLOGY

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THE GUITAR CIACCONA BEFORE 1640

(arranged to show variations in harmony and structure,
and therefore not necessarily chronological)

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THE EVOLUTION OF THE CHACONNE

The chacona was a dance popular in Spain during the first quarter of the 17th century.¹ It was accompanied by the guitar, percussion instruments, and the singing of a text. The single phrases that constituted the guitar accompaniment appeared in the Italian guitar books between 1606 and 1640 and were presumably repeated as an ostinato for each line of a text. Although not as numerous as the passacagli in the same sources, the ciaccone were subjected to the same process of harmonic expansion and experimentation, and occasionally several occurred together in a brief chain. As a variation form, the ciaccona joined the passacaglio in continuing a method of composition that had been established a century earlier in the riprese and ritornelli of the Renaissance popular style (see Volume III for examples). In Italy the variation ciaccona was especially important during the second quarter of the century in vocal music and somewhat later in music for instrumental ensembles. There was a continuing interest in the form when the punteado style emerged in guitar music, but it gradually died out in both guitar and keyboard music during the later part of the century. In France two apparently separate courses of development were important: the earlier chaconne that appeared in lute and keyboard music (where the passacaille was very rare), and the later orchestral chaconne, which, like the passacaille, became extremely popular. The English chaconne was influenced by both French types, as well as by the tradition of the ground bass. In Germany, Italian and French influences met, as in the case of the passacaglia, to bring the form to its final state of development.

The compositions of this volume appear in three groups. The first includes the guitar examples before 1640, arranged to show their harmonic and structural development and hence not necessarily chronological. The variation chaconnes are then in two chronological groups, the first devoted to Italy, the second to France, Spain, England, and Germany.

¹ Concerning the history of the chaconne, see also my other writings, which include "The Development of Italian Keyboard Variations on the Passacaglio and Ciaccona from Guitar Music in the Seventeenth Century," Ph. D. dissertation, University of California, Los Angeles, 1967 (University Microfilms, No. 68-219); "The Passacaglia and Ciaccona in Italian Keyboard Music of the 17th Century," *The Diapason*, Vol. LX, No. 12 (November, 1969), pp. 22-24, and Vol. LXI, No. 1 (December, 1969), pp. 6-7; "Further Remarks on the Passacaglia and Ciaccona," *Journal of the American Musicological Society*, XXIII (1970), 302-314; "The Music in Italian Tablatures for the Five-Course Spanish Guitar," *Journal of the Lute Society of America*, IV (1971), 21-42; "The Ripresa, the Ritornello, and the Passacaglia," *Journal of the American Musicological Society*, XXIV (1971), 364-394; the articles on the chaconne, passacaglia, paseo, ostinato, and ground, to appear in the sixth edition of *Grove's Dictionary of Music and Musicians*. The most recent works by other authors on the subject are the following: Georg Reichert, "Chaconne," *MGG*, II (1952), cols. 1007-1011; Helga Spohr, "Studien zur italienischen Tanzkomposition um 1600," unpublished Ph.D. dissertation, Albert-Ludwigs-Universität, Freiburg i.Br., 1956, pp. 117-142; Kurt von Fischer, "Chaconne und Passacaglia: Ein Versuch," *Revue belge de musicologie*, XII (1958), 19-34; Thomas Walker, "Ciaccona and Passacaglia: Remarks on Their Origin and Early History," *Journal of the American Musicological Society*, XXI (1968), 300-320.

THE GUITAR CIACCONA BEFORE 1640

1. *La ciaccona*

Girolamo Montesardo, 1606

(a) *Sopra l'A*



(b) *In un'altro tono sopra la B*



(c) *Ma in un'altro tono hoggi è più usata, cioè sopra la G*



Con il medesimo modo potrassi ancora sonare l'istesso Balletto sopra l'altre lettere.

2. *Ciaccona, terzo modo*

(see Plate I)

Benedetto Sanseverino, 1620



3. *Çhaccona*

c. 1630



4. *Ceccona per G*

c. 1625



Exercise 11

6 5

Exercise 12

6 5 6b

Exercise 13

6 6 6 5 4 3 6 7

Exercise 14

6 4 3