

## Concise History of Western Music, 4e: Chapter 9 Vocal Music of the Early Baroque and the Invention of Opera

Title	Description
Baroque	(from Portuguese <i>barroco</i> , "a misshapen pearl") Period of music history from about 1600 to about 1750, overlapping with the late-Renaissance and early-Classic periods.
Affections	Objectified or archetypal emotions or states of mind, such as sadness, joy, fear, or wonder; one goal of much Baroque music was to arouse the affections.
Figured bass	A form of basso continuo in which the bass line is supplied with numbers or flat or sharp signs to indicate the appropriate chords to be played.
Theorbo	A large lute with extra bass strings, used especially in the seventeenth century for performing basso continuo as accompaniment to singers or instruments.
Realization	Performing (or creating a performable edition of) music whose notation is incomplete, as in playing a basso continuo or completing a piece left unfinished by its composer.
Concertato medium	(from Italian <i>concertare</i> , "to reach agreement") In seventeenth-century music, the combination of voices with one or more instruments where the instruments do not simply double the voices but play independent parts.
Equal temperament	A temperament in which the octave is divided into twelve equal semitones. This is the most commonly used tuning for Western music today.
Ornamentation	The addition of embellishments to a given melody, either during performance or as part of the act of composition.
Opera	(Italian, "work") Drama with continuous or nearly continuous music, staged with scenery, costumes, and action.
Libretto	(Italian, "little book") The literary text for an opera or other musical stage work.
Pastoral drama	A play in verse with incidental music and songs, normally set in idealized rural surroundings, often in ancient times; a source for the earliest opera librettos.
Madrigal cycle	In the late-sixteenth and early-seventeenth centuries, a series of madrigals that represents a succession of scenes or a simple plot.
Intermedio	A musical interlude on a pastoral, allegorical, or mythological subject performed before, between, or after the acts of a spoken comedy or tragedy.
Monody	(1) An accompanied solo song. (2) The musical texture of solo singing accompanied by one or more instruments.

Aria	(Italian, "air") (1) In the late-sixteenth and early-seventeenth centuries, any section of an Italian strophic poem for a solo singer. (2) A lyrical monologue in an opera or other vocal work such as a cantata or an oratorio.
Recitative	A passage or section in recitative style in an opera, oratorio, cantata, or other vocal work.
Sinfonia	A generic term used throughout the seventeenth century for an abstract ensemble piece, especially one that serves as an introduction to a vocal work.
Ritornello	(Italian, "refrain")(1) In sixteenth- and seventeenth-century vocal music, an instrumental introduction or interlude between sung stanzas. (2) In an aria or similar piece, an instrumental passage that recurs several times, like a refrain. Typically, it is played at the beginning, as interludes (often in modified form), and again at the end, and it states the main theme.
Stile concitato	(Italian, "excited style") The style devised by Claudio Monteverdi to portray anger and warlike actions characterized by rapid reiteration of a single note, whether on quickly spoken syllables or in a measured string tremolo.
Arioso	Recitativo arioso.