

Concise History of Western Music, 4e: Chapter 10 Vocal Music for Chamber and Church in the Early Baroque

Title	Description
Basso ostinato	(or ground bass; Italian, "persistent bass") A pattern in the bass that repeats while the melody above it changes.
Cantata	(Italian, "to be sung") In the seventeenth and eighteenth centuries, a vocal chamber work with continuo, usually for solo voice, consisting of several sections or movements that include recitatives and arias and setting a lyrical or quasi-dramatic text.
Air de cour	(French, "court air") Type of song for voice and accompaniment, prominent in France from about 1580 through the seventeenth century.
Stile antico	(Italian, "old style") Style used in music written after 1600 in imitation of the old contrapuntal style of Palestrina; used especially for church music.
Sacred concerto	In the seventeenth century, a composition on a sacred text for one or more singers and instrumental accompaniment.
Oratorio	Genre of dramatic music that originated in the seventeenth century, combining narrative, dialogue, and commentary through arias, recitatives, ensembles, choruses, and instrumental music, like an unstaged opera. Oratorios are usually on religious or biblical subjects.
Historia	In Lutheran music of the sixteenth to eighteenth centuries, a musical setting based on a biblical narrative. Passions are the most common type of historia.
Passion	A musical setting of one of the biblical accounts of Jesus's crucifixion, the most common type of historia.
Suite	A set of pieces that are linked together as a single work. During the Baroque, a suite usually referred to a set of stylized dance pieces.