

Ex.1 Chaconne bass patterns (all transposed to C and reduced to equivalent note values)

(a) Hypothetical chaconne melody

Vi - da, vi - da, la vi - da bo - na,
vi - da, vá - ma - nos á Chá - co - na.

(b) Sanseverino (1620): strumming formula (chords strummed in direction of arrows)

(c) Frescobaldi: *Cento partite* (1637), beginning of first *ciaccona* section

etc

(d) Monteverdi: *Zefiro torna* (1632)

etc

(e) Kerll: *Ciaccona* for keyboard (before 1675)

etc

(f) Corelli: *Sonata op.2 no.12* (1685)

etc

(g) François Couperin: Chaconne from *L'impériale* (1726)

etc

(h) J.S. Bach: *Ciaccona* for unaccompanied violin (1720)

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Ex.2 Passacaglia b
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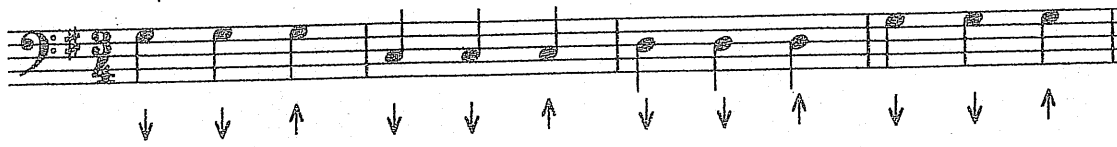
(a) Frescobaldi: *Ce*

(b) Kerll: *Passacagl*

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Ex.1 Passacaglia bass patterns (all transposed and reduced to equivalent note values)

(a) Sanseverino (1620): strumming formula (chords strummed in direction of arrows)



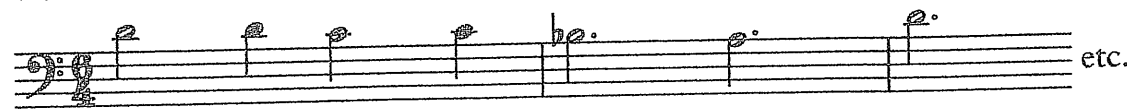
(b) Frescobaldi: *Cento partite* (1637)



(c) Louis Couperin: *Passacaille* for harpsichord



(d) Kerll: *Passacaglia* for harpsichord (c1670)



time; their purpose appears to be primarily pedagogical. In Italy 'passacaglio' was most often used to refer to a single statement of a chord scheme, and the plural 'passacagli' for a succession or collection of more than one statement; but both terms, as well as the feminine *passacaglia* and its plural *passacaglie*, as well as variants like *passagallo*, *passagalli*, *passachaglie* and numerous other spellings, were used with little distinction throughout the century.

2. ITALY FROM 1627. No examples of notated compositions entitled *passacagli* (or one of its variants) other than the guitar-strumming formulae can be dated before 1627, when Frescobaldi published a *Partite sopra passacagli* for keyboard, along with a *Partite sopra la ciaccona*. It is not clear whether he should be credited with the creation of the *passacaglia* as an independent musical genre (as opposed to an improvised ritornello for another composition), but the 1627 set contains many of the characteristics of the numerous *passacaglias* for all kinds of instrumental and vocal combinations that appeared in

called 'passaglia into the 19th c

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