A COMPARATIVE STUDY OF TWO SINGLE-SUBJECT KEYBOARD RICERCARE
BY JOHANN JACOB FROBERGER: PROJECTIONS OF SIXTEENTH-CENTURY
PRACTICE COMBINED WITH FEATURES THAT FORECAST BAROQUE PRACTICE

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This study is focused on an analysis of two single-subject ricercare in the keyboard music of Johann Jacob Froberger and examines possible pathways to the development of the Baroque fugue.

This dissertation is divided into three parts. Chapter I contains the purpose, significance of this study and composer, as well as characteristics of the seventeenth-century single-subject ricercar. Chapter II details and examines Froberger’s two ricercare. Finally, a conclusion of this study is presented in Chapter III. Two appendixes are included in this dissertation: a list of the single-subject ricercare of Andrea Gabrieli, Giovanni Gabrieli, and Johann Jacob Froberger; and an analysis of the two single-subject ricercare, FbWV 407 and FbWV 409, by Johann Jacob Froberger.
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CHAPTER I

INTRODUCTION

The purpose of this thesis is to study two single-subject keyboard ricercare by the Italian-influenced German composer, Johann Jacob Froberger (1616-1667). The study will focus on Froberger’s compositional style with emphasis on 1) its adaptation and extension of sixteenth-century norms; and 2) on its features that forecast aspects of later Baroque style.

In the 16th and 17th centuries, there were several different genres and forms of imitative and contrapuntal keyboard works in Italy, Spain, Germany and England. These genres included the ricercar as well as canzon, tiento, fuga and fantasia.¹ The word ricercar is from the Italian word cercare, meaning “to search” or “to study.”² The canzona, related to the vocal style of the Renaissance, has several themes and sections using meter changes in general.³ Tiento in Spanish means “to touch,” “examine” or “scrutinize,”⁴ and is similar to the ricercar in contrapuntal style and imitative texture. However, the tiento is divided into several sections and is closer to the Italian toccata in construction in that it often has free sections. Fantasia is the English word for an imitative work such as the ricercar and canzona and is the same as “fancy” or “fantasy.” The difference between the fantasia and the ricercar is that the former always makes use of multiple-subjects and ends with ornamented chords,⁵ whereas the “fancy” is a long composition with several themes and sections,⁶ the ricercar may have either several subjects or only one.

⁴ Willi Apel, History of Keyboard Music, p. 188.
Keyboard ricercare are divided into two different styles: the “preludia” or “rhapsodic” ricercar and the “imitative” ricercar.\(^7\) The rhapsodic ricercar is written in a free compositional style that may include both chordal and scalar passages in a manner similar to the early toccata. By contrast, the imitative ricercar is contrapuntal in style and is closely related to the vocal motet.\(^8\) M. A. Cavazzoni (1490-1560) composed the first ricercar for keyboard. The organ ricercar of M. A. Cavazzoni were influenced by lute ricercar, which were the rhapsodic type.\(^9\)

The ricercar of M. A. Cavazzoni are in a free style much like an improvisation.\(^10\) After M. A. Cavazzoni, more ricercare that are imitative were composed by such composers as Girolamo Cavazzoni (1525-1577, son of M. A. Cavazzoni), Andrea Gabrieli (1532/3-1585), Luzzasco Luzzaschi (1545-1607), Giovanni Gabrieli (1555/7-1612/3) and Giovanni Maria Trabaci (1575-1647). The genre of the ricercar spread to Germany, perhaps through Girolamo Frescobaldi (1583-1643) to Johann Jakob Froberger (1616-1667). The Italian imitative ricercar for keyboard are composed as single-subject or multi-subject pieces. The multi-subject ricercar are usually sectional with a new theme for each section. By contrast, the single-subject ricercar can be sectional or not, and the one thematic idea appears throughout in subject-answer dialog.

Composers who composed single-subject ricercare include A. Gabrieli, L. Luzzaschi, G. Gabrieli, G. M. Trabaci, and G. Frescobaldi in Italy and J. J. Froberger, J. Pachelbel, J. Krieger and J. S. Bach in Germany. A. Gabrieli was the first composer to write single-subject ricercare.

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8 Ibid., p. 326.
The next generation of composers includes G. Gabrieli. J. J. Froberger brought aspects of several Italian musical styles to Germany.

Table 1 lists the number of single-subject ricercare written by each of nine composers.

Table 1. The number of single-subject ricercare.

<table>
<thead>
<tr>
<th>Composer</th>
<th>The number of single subject ricercare</th>
<th>Total number of ricercare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrea Gabrieli (1532-1585)</td>
<td>5</td>
<td>17</td>
</tr>
<tr>
<td>Luzzasco Luzzaschi (1545-1607)</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>Giovanni Gabrieli (1555-1612/3)</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>Giovanni Maria Trabaci (1575-1647)</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Girolamo Frescobaldi (1583-1643)</td>
<td>2</td>
<td>16</td>
</tr>
<tr>
<td>Johann Jakob Froberger (1616-1667)</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>Johann Pachelbel (1653-1706)</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Johann Krieger (1651/2-1735)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Johann Sebastian Bach (1685-1750)</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

The connections between the ricercare and the sixteenth century compositional practice are not discussed by any scholars. Definitions of sixteenth-century norms are provided in Chapter II.11

A number of sources identify the imitative single-subject ricercare as similar to the fugue. John Caldwell in his New Grove article on ricercare,12 Don Michael Randel13 and Willi Apel14 in

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his *History of Keyboard Music*, make this comparison. In his dissertation, Richard J. Tappa discusses ricercare by thematic device and structure.\textsuperscript{15} Included in his discussion are the real and tonal imitation of the subject, and stretto. However, he does not discuss the way that a subject works in the exposition. Nor does he discuss how the treatment of the subjects in the ricercar is similar to their usage in the fugue. Willi Apel discusses all nine composers’ ricercare analytically and compares the differences among these works. However, he does not discuss the relationship of the subject and answer in comparison with the fugue. Gordon Sutherland presents the ricercare historically and focuses on the development of the fugue. However, he does not discuss how the exposition is similar between the ricercar and the fugue, stating only that the ricercare of the first generation are similar to the Baroque fugue.\textsuperscript{16} In his study of the keyboard works of G. Frescobaldi, John Storm Mueller concludes that J. S. Bach composed old-fashioned fugues derived from the ricercar style of G. Frescobaldi.\textsuperscript{17} However, he does not compare and discuss similarities between the ricercar and the fugue. The analysis portion of this study provided in Chapter II will address aspects of subject-answer dialog and exposition content that are not found in the secondary literature, as mentioned above.

Johann Jacob Froberger (1616 in Stuttgart-1667 in Héricourt, near Montbéliard, France) was a German composer, keyboard performer, and court organist in Vienna. He studied with G. Frescobaldi (1583-1643) for four years from 1637 to 1641 in Rome. He also traveled to many countries including England, France, Germany, and Italy. His associates were Matthias

\textsuperscript{12} John Caldwell, “Ricercare,” p. 325.
Weckmann, Denis Gaultier, and Louis Couperin, who was strongly influenced by Froberger’s works.\textsuperscript{18} Froberger composed 12 toccatas, 12 capriccios, 6 canzonas, 6 fantasias, 13 partitas, 1 gigue, and 12 ricercare, all for keyboard instruments.\textsuperscript{19} His keyboard works are: \textit{Libro secondo} 1649 which contains toccatas, fantasies, canzonas and partitas, \textit{Libro quarto} in 1656 which contains toccatas, ricercare, capriccios and partitas, and \textit{Libro di capricci e ricercare} in 1658 which contains capriccios and ricercare.

\textbf{Characteristics of the Seventeenth-Century Single-Subject Ricercar}

The seventeenth-century single-subject ricercar shares many features with the sixteenth-century motet. The single-subject ricercar is typically written for four voices, each with an ambitus ranging from an octave to a twelfth. In this respect it resembles a four-voice sixteenth-century motet. The typical Renaissance idioms-suspension figures ornamented with a portamento and lower neighbor tone, motivic figures that emphasize the fifth above or below the starting tone, the two-voice cantizans/tenorizans cadence pattern, vertical\textsuperscript{65}s, linear 5-6 and 6-5 motions, are all common properties of the seventeenth-century single-subject ricercar.

These Renaissance characteristics are combined in the ricercar with features that forecast the Baroque fugue. The subject in these ricercare enters and is usually answered at the fourth or the fifth above or below. Episodes, if they occur, are composed of new material. They most often contain sequential passages. If there are no episodes, the ricercar proceeds with a series of expositions, which incorporate various contrapuntal devices. There is little modulation. Often there is a closing section which lapses into toccata-like passage work, but maintains the four-voice texture.

\textsuperscript{19} Willi Apel, p. 552.
While most of Italian single-subject ricercare are modal, trends toward the new major-minor tonality are clearly perceptible. Table 2 shows the relationship between subjects and answers in the thirty-three ricercare identified in Table 1. The “real” answer is the transposition of the subject with the exact same intervals; the “tonal” answer is the transposition of the subject with one or more intervals changed for harmonic reasons.

The following chart lists relationships between subject and answer.

Table 2. The subject-answer dialog relationships.

<table>
<thead>
<tr>
<th>Answer begins 5th above from the subject</th>
<th>Total number</th>
<th>Tonal answer</th>
<th>Real answer</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5</td>
<td>3 (D-A)</td>
<td>2 (G-D)</td>
</tr>
<tr>
<td>Answer begins 4th above from the subject</td>
<td>3</td>
<td>2 (A-D)</td>
<td>1 (G-C)</td>
</tr>
<tr>
<td>Answer begins 5th below from the subject</td>
<td>13</td>
<td>6 (D-G)</td>
<td>7 (C-F)</td>
</tr>
<tr>
<td>Answer begins 4th below from the subject</td>
<td>12</td>
<td>7 (A-E)</td>
<td>5 (G-D)</td>
</tr>
</tbody>
</table>

Two single-subject ricercare of Froberger will serve to illustrate the transition from a form that belongs to the end of the Renaissance, the motet and its related genres, to a form of the seventeenth century, which leads to the Baroque fugue. Froberger’s ricercare include the characteristics of the Renaissance motet, but with similarities to the Baroque fugue.

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20 See p. 3.
CHAPTER II
AN EXAMINATION OF TWO RICERCARE, FbWV 407 AND FbWV 409

BY JOHANN JACOB FROBERGER

In both the single-subject ricercare and the multi-subject ricercare, characteristics of the Renaissance remain. Imitation, various contrapuntal devices such as augmentation, diminution, inversion, and Renaissance dissonance treatment play an important role in developing the composition. In particular, cadence structure in the modal ricercar remains in its sixteenth century form. Two single-subject ricercare of Froberger serve to illustrate the transition from a form that belongs to the end of the Renaissance, the motet and its related genres, to a form of the seventeenth century, which leads to the Baroque fugue.

The Cadence

The cadence in the Renaissance is between two voices with specific melodic motions: tenorizans is a typical descending stepwise motion to the cadence tone. The next to last note is usually lengthened so there can be a suspension above it; cantizans is usually a 1-7-1 motion in which the first pitch lengthens to create a suspension. The cadence occurs on the strong beat, with or without a suspension. There are two different types of motion in the two parts: a major sixth goes to an octave, or a minor third goes to the unison, creating a perfect cadence. In an imperfect cadence, the sixth resolves to an interval other than an octave, and the third resolves to an interval other than a unison. An evaded cadence occurs where one voice resolves to a rest. A Phrygian cadence occurs when the tenorizans pattern moves a half step down rather than a whole step, but moves from a major sixth to octave. See Examples 1 and 2.

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21 The two-voice cadence is illustrated by Pietro Aaron in Thoscanello de la Musica, Venice, 1523, II/18 [trans. Peter Bergquist, Colorado Springs: Colorado College Music Press, 1970]. Aaron’s example shows a combination of a 1-7-1 pattern in the upper voice with a 2-1 pattern in the lower voice.
Example 1: The types of the cadence: Major sixth to octave.

Example 2: The types of the cadence: minor third to unison.

Three places where the cadences appear most commonly are: at the end of the subject or answer, in the middle of the subject or answer, and in the extension after the subject or answer. These kinds of Renaissance cadences appear throughout Froberger’s music, including FbWV 407 and FbWV 409. Example 3 shows a cadence appearing in the middle of the subject. In the ricercar, FbWV 407, a Phrygian cadence and a perfect cadence in the middle of the subject are illustrated below. A Phrygian cadence on A between the soprano and the bass and a perfect cadence on G between the tenor and the bass appear in the middle of the subject on D in the tenor in measures 26 to 27. The structure of the cadences in both pieces remains the same.

Example 4, from the ricercar, FbWV 409, illustrates another perfect cadence in the middle of the subject. A perfect cadence on A appears between the soprano and the tenor in the middle of the subject on B in the bass in measure 45.

Example 4: Johann Jacob Froberger, *Ricercar*, FbWV 409, mm. 44-45.

In example 5, the ricercar, FbWV 407, demonstrates an imperfect and an evaded cadence on A between the alto and the tenor appearing at the end of the answer on A in the bass in measure 15.

The ricercar, FbWV 407, demonstrates a cadence appearing in the extension after the subject or answer. A perfect cadence on A between the alto and the tenor in measure 41 appears in the extension after the second version of the subject, on D in the tenor, in measures 39 to 40. See Example 6.

Example 6: Johann Jacob Froberger, *Ricercar*, FbWV 407, mm. 40-42.

An example, in the ricercar, FbWV 409, also illustrates a cadence in the extension after the subject. A perfect cadence on C between the alto and the tenor in measure 30 appears in the extension after the subject on B in the tenor in measures 29 to 30. See Example 7.

Example 7: Johann Jacob Froberger, *Ricercar*, FbWV 409, mm. 28-30.
The Exposition

Generally, the multi- or single-subject ricercare by such Italian composers as Andrea Gabrieli and Giovanni Gabrieli as well as Froberger are divided into more than one exposition.

Three single-subject ricercare by Froberger include a triple meter section. In addition, the compositional styles of the ricercare, FbWV 407 and FbWV 409 are similar sharing the characteristics of all such ricercare: primarily four voices, subject-answer dialog, multi-sectional, closing section (*Sopplimento*),\(^{22}\) and a plagal ending.\(^{23}\) The latter is not a cadence because its octave is not approached from either major sixth or minor tenth. However, there are differences between the ricercare FbWV 407 and FbWV 409. FbWV 409 contains a triple meter section: the entrance of the answer in FbWV 407 is quite unusual and different from other ricercare. In the third exposition of FbWV 409 the subject is augmented and there is a counter-subject.

The following chart compares the two single-subject ricercare.

Table 3. The comparison of the two single-subject ricercare.

<table>
<thead>
<tr>
<th></th>
<th>FbWV 407</th>
<th>FbWV 409</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject-answer dialog</td>
<td>Subject (D)-Answer (A), a fourth below, real answer.</td>
<td>Subject (B)-Answer (E), a fifth below, real answer.</td>
</tr>
<tr>
<td>Exposition</td>
<td>Three Expositions</td>
<td>Three Expositions</td>
</tr>
<tr>
<td>Episode</td>
<td>no</td>
<td>Yes</td>
</tr>
<tr>
<td>Meter change</td>
<td>no</td>
<td>Duple-Triple-Duple</td>
</tr>
<tr>
<td>Stretto</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>Augmentation of the</td>
<td>no</td>
<td>Yes, in the third exposition.</td>
</tr>
<tr>
<td>subject</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Closing section</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>

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\(^{22}\) As defined by Pietro Aaron (1523), *Sopplimento* is a passage that follows the final cadence.

\(^{23}\) In the *plagal* ending, the final motion in the bass is either a descending fourth or ascending fifth.
Ricercar on d, FbWV 407

The ricercar, FbWV 407, is divided into three expositions: the first exposition from measures 1 to 13, the second exposition from measures 14 to 34, and the third exposition from measures 35 to 50, with the closing section (Sopplimento), which appears after the final cadence with a perfect cadence, on D from measure 50 to 52.

The subject-answer dialog in the expositions of this ricercar is not typical of most ricercare. The subject begins on D in the soprano, but the answer does not appear at the end of the subject. Instead, an inversion of the subject begins immediately on D in the alto in measure 3. The subject and its inversion appear once more before the answer enters in measure 9. This first exposition closes with an inversion of the subject in the soprano in measure 11. See Example 8.

Example 8: Johann Jacob Froberger, Ricercar, FbWV 407, mm. 1-15.
Another striking characteristic of this exposition is a shift from a G minor sonority in measures 7 to 8 to a G major sonority with a perfect cadence on G in measure 13. As discussed above, the cadence structure is based on sixteenth-century norms.

The second exposition is like the first except the order of subject and answer are reversed. The answer begins on A in the bass; then the inversion of the answer begins on A an octave higher in the tenor. The subject on D in the alto occurs in measures 20 to 22 after the third
appearance of the answer. The answer and the inversion of the answer appear five times in the second exposition and the subject and its inversion appear three times. The second exposition closes with an evaded cadence on D. See Example 9.

In the third exposition, the intervals and the rhythm of the subject have been slightly modified. See Example 10. The dotted rhythm of the subject in the first and second exposition has been changed to even notes (second version), and the first three appearances of the end of the subject no longer contain the descending fifth (modified subject). A stretto appears in measures 36 to 38 between the bass and the alto parts on A, which is the modified answer. See Example 10.

This work includes a short Sopplimento from measures 50 to 52. See Example 11. After the final perfect cadence on D in measure 50, the second version of the subject on D appears in the tenor. This work closes with a plagal ending (iv-I; g minor-D major).
Example 11: Johann Jacob Froberger, *Ricercar*, FbWV 407, mm. 49-52.

*Ricercar* on $e$ (Phrygian), FbWV 409

The second ricercar to be discussed, FbWV 409, is divided into three sections with a triple meter section between the duple meter sections. The expositions of this work are more typical of the Italian style ricercare than in the ricercar, FbWV 407. While the rhythm of the subject is altered by a meter change in the second exposition and by augmentation in the third exposition, the subject-answer dialog follows the normal pattern. The subject begins on B, the fifth of the scale degree of the Phrygian mode, in the soprano in all three expositions. The answer begins on E in the alto in the first and the second expositions and on E in the tenor in the third exposition. However, there are significant characteristics of this ricercar that are closely related to the early Baroque fugue. This ricercar contains a counter-subject, episodes, and sequences, all characteristic of early fugue.
The first short internal episode in measures 23 to 26 begins with a descending step sequence alternating between $5_3$ and $6_5$ sonorities. The dissonances propel the music forward through a circle of fifths. Perfect fifth relation is also found between a perfect cadence on C in measure 7, and a perfect cadence on G in measure 27, and again between the final cadence of this exposition on A, and a plagal ending on E that follows. See Example 12.

Example 12: Johann Jacob Froberger, *Ricercar*, FbWV 409, mm. 1-33.
In this work, there is a repeated pattern both in harmony and in rhythmic patterns. In the first exposition from measure 16 to 17, the subject begins on B in the bass, and the cantizans pattern in the soprano (A-G#-A) appears in measures 29 to 30. However, the difference is that the subject begins on B in the tenor, and it appears in the second exposition from measures 44 to 45 in triple meter. See Example 13. The evaded cadence on A in the middle of the subject does not appear in measure 29.

Example 13: Johann Jacob Froberger, *Ricercar*, FbWV 409, mm. 16-18, mm. 28-30, and mm.44-45.
In the second exposition in triple meter, measures 34 to 57, the intervals of the subject are the same as the subject in the first exposition. Four additional notes extend the end of the subject to accommodate the meter. See Example 14. There is a distinct melodic ascending motion involving an D-E-F#-G#-A occurring three times in different voices in measures 39 in the alto, 43 in the alto, and 96 in the tenor. These lines with the two sharps which are out of the mode further imply harmonic progression.

Example 14: Johann Jacob Froberger, *Ricercar*, FbWV 409, mm. 34-58.
The descending motion of the dissonances in measures 23 to 25 in the first exposition reappears in the second exposition from measures 46 to 47. In this episode, the bass line is ornamented, and the rhythm of the other voices is altered to fit the triple meter. In this section, the C/G internal cadences are reversed. In measure 42, there is a perfect cadence on G; in
measure 55, we find a perfect cadence on C. The section closes immediately with a return to duple meter and a closing on E without a plagal ending, but with a Picardy third. There is an evaded cadence between the alto and the tenor, which should have gone to e, but remains unresolved. The bass motion moves from B down to E, implying a functional harmonic V-I cadence. It is notable that these cadences on C and on G are respectively a third below and a third above the tonal center of the piece (Ex. 12 and 14).

In the third exposition from measures 58 to 96, the subject begins on B in the soprano in augmentation. The subject-answer dialog is still the same as the first exposition, but with subjects in augmentation. A distinctive counter-subject appears in this exposition. The first half contains repeated notes and the second an ascending scale. The counter-subject accompanies the augmented subject with different intervals. For example, the counter-subject on B in measure 58 is an octave below the augmented subject; the counter-subject on B in measure 61 is a fifth above the augmented answer, and the counter-subject on a B in measure 85 is a sixth above the augmented answer. The ascending scale (A-B-C-D-E-F#-G) of the second half of the counter-subject becomes an independent melodic motion. It appears on A in the alto in measure 75 and in its inverted form in measure 73. Also, the augmented subject and answer are accompanied by a modified counter-subject occasionally. See Example 15.

Example 15: Johann Jacob Froberger, *Ricercar*, FbWV 409, mm. 56-91.
The final cadence is a perfect cadence on A, a common cadence tone of the Phrygian mode. This work closes with the plagal ending (iv-I; a minor-E major). See Example 16.

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24 In the Phrygian mode, A and C cadences are common. These are the two reciting tones from the authentic and plagal modal pair.
Example 16: Johann Jacob Froberger, *Ricercar*, FbWV 407, mm. 92-96.
CHAPTER III

CONCLUSION

In conclusion, the single-subject ricercare by Froberger draw many characteristics from the Renaissance four-voiced motet. Some of these characteristics are ranges of approximately an octave for each voice part, use of Renaissance linear idioms such as consonant fourth and 4-3, 7-6, 2-3 suspensions, Renaissance cadence patterns that combine tenorizans and cantizans, as defined by Pietro Aaron, and use of a final Sopplimento section that concludes with a plagal ending. As is typical of the sixteenth-century motet, voices appear in imitation. Also featured in these ricercare are the modal variable sixth scale degree of the Dorian mode as well as the raised sixth and seventh scale degrees, F# and G#, approaching an A cadence. The types of the cadence are a major sixth to octave and a minor third to unison making a perfect cadence, imperfect cadence, evaded cadence, and Phrygian cadence. These cadences appear in three different locations within a phrase: at the end of the subject or answer, in the middle of the subject or answer and in the extension after the subject or answer. In addition, two of Froberger’s single-subject ricercare contain a triple meter section inserted between the duple meter sections, another feature of the Renaissance motet. As the result, in ricercare, FbWV 407 and 409, there are three expositions.

Whereas the imitation pattern at the unison on contrary motion that occurs at the beginning of the Dorian Ricercar, FbWV 407, is a type often found in Renaissance motets, the pattern found at the beginning of the Phrygian Ricercar, FbWV 409, is more typical of Baroque practice. Since the subject enters on the fifth scale degree, B, the answer must be adjusted, as
described in Chapter II. Other Baroque characteristics in this ricercar include its use of a counter-subject, episodes, and sequences.\textsuperscript{25}

Giovanni Gabrieli, wrote pieces called Fuga in the late sixteenth and early seventeenth centuries, in the generation before that of Froberger. In a manner similar to Froberger’s FbWV 409, the subject for Gabrieli’s Fuga 1a begins on the fifth scale degree of a G Mixolydian work. See Example 17. Gabrieli’s fugue subject may be compared with the subject in Dietrich Buxtehude’s Fugue, BuxWV 175, which also begins on the fifth scale degree of a work in the key of G – this time G major. See Example 18. As is typical of sixteenth-century practice, Gabrieli makes a real answer beginning on the first scale degree.

Example 17: Giovanni Gabrieli, Fuga (1a), mm. 1-5.

Gabrieli’s subject appears in four different voices throughout the music on D and on G. The subject on D appears nine times and on G appears eleven times including the part of the subject throughout the music.

Another example, in the Fuga in G major, BuxWV 175 by D. Buxtehude (1637-1707), the subject begins on D in the soprano; then the answer on G in the alto begins a fifth below as a tonal answer. See Example 18.

\textsuperscript{25} See p. 17.
Example 18: D. Buxtehude, *Fuga* in G major, BuxWV 175, mm. 1-4.

This fugue is divided into three expositions. The subject appears in four different voices throughout the music on D and G. Also, the subject enters eight times in the first exposition, seven times in the second exposition with inversion, and eleven times in the third exposition with both original subject and inversion.

In relation to these two examples, the subject-answer dialog in Froberger’s FbWV 409 follows the Baroque practice of Buxtehude with its adjusted answer rather than the Renaissance practice of Gabrieli with its real answer. Other Baroque qualities in FbWV 409 include extended descending step sequences that forecast the circle of fifths motions commonly found in Baroque music and organization of the fugal expositions alternating with episodes that have contrasting material.

Thus, as described above, Froberger’s Ricercar FbWV 407 exhibits characteristics mostly of Renaissance practice whereas his Ricercar FbWV 409 exhibits more Baroque characteristics.
APPENDIX A

LIST OF THE SINGLE-SUBJECT RICERCARE OF ANDREA GABRIELI, GIOVANNI GABRIELI, AND JOHANN JACOB FROBERGER
Andrea Gabrieli
Ricercar del Primo Tono alla quarta alta
Ricercar del Secondo Tono
Ricercar del Nono Tono
Ricercar del Undecimo Tono
Ricercar del Primo Tono

Giovanni Gabrieli
Ricercar del 10th Tono
Ricercare
Ricercar del 7th and 8th Tono
Ricercar del Primo Tono
Ricercar del 2nd Tono
Ricercar del 3rd Tono
Ricercar del 4th Tono
Ricercar del 5th Tono

Johann Jacob Froberger
*Libro Quarto* (1656)
Ricercar, FbWV 407
Ricercar, FbWV 409
Ricercar, FbWV 411

*Libro di capricci e ricercate* (ca. 1658)
Ricercar, FbWV 401
Ricercar, FbWV 402
Ricercar, FbWV 403
Ricercar, FbWV 404
Ricercar, FbWV 406
APPENDIX B

ANALYSIS OF THE TWO SINGLE-SUBJECT RICERCARE, FbWV 407 AND FbWV 409

BY JOHANN JACOB FROBERGER
RICERCAR

EXPOSITION I

subject

bass pattern

inverted point of

perfect cadence on G phrygian on A

evaded on G

vertical 6

point of imitation,

imperfect on G

inverted point of imitation
imperfect on A

second version of answer

perfect cadence on D

second version of subject

Sopplimento

(portamento); melodic anticipation
(5---6); linear 5-6
consonant fourth

augmented subject

subject

augmented answer

consonant fourth
consonant fourth

subject

augmented subject
BIBLIOGRAPHY

Articles, Books and Dissertations


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Scores


