

Music 332 - Stolba Reading Questions

Free Advice: Begin by reading the "summary" of each chapter; then read each chapter *without* the questions at hand. *Next*, read each question and begin to reread the chapter, jotting down your answers as you find the information you need.

Chapter 14 The Baroque Era

1. Who first applied the word "baroque" to music, and when? Was it a compliment?
2. What other labels did people apply to the historical period between c. 1600 and 1750?
3. Name three labels for the "old" style and three for the "new."
4. How did Scacchi distinguish the two "practices"? What are his three styles?
5. What does "idiomatic composition" mean?
6. To the Baroque (and ancient Greek) mind, what was an affection? Give an example.
7. What musical tools could a composer use to convey a particular affection in a piece?
8. What were the creative steps in composition that resemble those of rhetoric?
9. How do you create a basso seguente?
10. What's the difference between a basso continuo and a figured bass?
11. In Baroque performance, how did fundamental and ornamental players differ?
12. Viadana did not invent basso continuo, but what *was* he the first to do?
13. What is key tonality? When was the first fully non-modal music published?
14. What three kinds of rhythm organization co-existed around 1600?
15. What two proportion signs survived as time signatures?
16. Why can't you always trust a Baroque key signature to tell you the (modern) key?
17. Why can you still find handwritten scores being produced up through the 18th century?

Chapter 15 Baroque Vocal Music

1. What is monody, who invented it, and where did he invent it?
2. What's the difference between strophic songs and strophic variations?
3. What was surprising about the composer of the first Italian opera performed outside Italy?
4. Why does Stolba talk here about Renaissance genres like the *intermedio*, *pastorale*, and madrigal cycle?
5. How would you describe *stile rappresentativo*?
6. How does Stolba describe recitative?
7. What six features does *Dafne* contain that are sustained in other early operas?
8. How does an oratorio differ from an opera?

9. How well did Corsi, Peri, Caccini, and Cavalieri get along?
10. What would you need to see in order to say that a work has *ritornelli*?
11. What did Laura Guidiccioni, Ottavio Rinuccini, and Alessandro Striggio have in common?
12. What factors contributed to the prevalence of castrati?
13. Did Monteverdi "save" music at St. Mark's?
14. What were Monteverdi's rhythmic and harmonic innovations?
15. To classify something as *falsobordone*, what would you need to see in the score?
16. *Prima le parole, poi la musica*: whose slogan, and what does it mean?
17. How big was Monteverdi's *L'Orfeo* orchestra, and how did it function?
18. For performers today, what makes the published score of "Possente spirito" so valuable?
19. What does it *mean* to say that "Possente spirito" is positioned in accord with the Golden Section ratio?
20. How did opera change when performed commercially rather than at court?
21. In Landi's *Il Sant'Alessio*, what later genres do the *sinfonias* anticipate?
22. Why is 1637 an important year for middle-class concert- and opera-goers?
23. What does it mean to say that "arioso" is halfway between recitative and aria?
24. What's a motto aria? What's a da capo aria?
25. What kinds of recitative was Naples using by 1700, and how do they differ from each other?
26. What would you need to see to call something a *siciliana*?
27. When the basso continuo players see the word "solo," what's supposed to happen?
28. What significant performer participated in the *Ballet de Casandre*?
29. How did Lully get started in composing operas, and about how often did he produce them?
30. What odd accident contributed to Lully's demise?
31. In what stage genres did Lully compose?
32. If your theater program said the next event would be a *divertissement*, what would you expect to see?
33. What makes a French overture II: a :||: b :||: different from just a binary form?
34. What was significant about Jonson's production of *Masque of Blackness*?
35. Why don't our singers perform opera arias by Schütz in their recitals?
36. What does *Singspiel* literally mean, and how were most early *Singspielen* constructed?
37. What's a *zarzuela*, and where would you hear them in the Baroque era?

38. When, where, and by whom was the first full-length opera in North America written? What was its title?
39. How did oratorios get their name?
40. What kind of oratorio (latino or volgare) is Carissimi's *Jephte*? How do you know?
41. If you were a female opera or oratorio composer, where would be good places to work?
42. Is a Passion necessarily a musical genre?
43. What's the difference between a *summa Passion* and an oratorio Passion?
44. What was significant about Praetorius' *Musae Sioniae*?
45. What misfortune struck Schütz twice, both in Dresden and in Copenhagen?
46. In the mid-17th century, what two kinds of cantatas predominated?
47. What were the components of the *cantate française*, as pioneered by Morin?

Chapter 16 Baroque Instrumental Music

1. What are Stolba's four main categories for instrumental music?
2. What *ricercar* characteristics morphed into the fugue, and what other labels did people use for it?
3. What are the three main structures used by canzonas? How do most canzonas start?
4. What are the four main kinds of variation technique?
5. What kind of variation technique does a partita represent?
6. What other two labels did composers often use for ground bass / *basso ostinato* works?
7. Why is a suite considered to be an international genre?
8. By 1680, what was the standard pattern for a suite?
9. What other dances (or other pieces) might supplement this standard pattern?
10. What are the characteristics of the standard dances (including the Italian & French versions of the second dance)?
11. What were the primary "improvisatory" Baroque genres?
12. How do modern scholars label the lute style in which the melodic and harmonic notes of a piece are scattered among different registers?
13. Are *agrément* and "agreement" cognates? Why or why not?
14. What does a "perfect" fugue contain?
15. How do the four types of "chorale-based compositions" differ from each other?
16. What keyboard composers get special mention in this chapter? Where was each active (when noted)? (The answer is scattered through this chapter.)
17. What's an organ mass?

18. What are the characteristics of Kuhnau's keyboard sonatas?
19. What genre does an *ordre* resemble? How does it differ?
20. What does a musician understand "absolute" to mean?
21. What does a *sonata de camera* resemble, and where would it be performed?
22. How did a trio sonata get its name, and how many players does it need?
23. What is meant by the terms *concertino* and *concerto grosso*?
24. Why haven't modern violin makers been able to replicate Stradivarius instruments?
25. If your score has scordatura, what must you do?
26. What "out" did Cazzati offer you if your trumpet player couldn't hack the part?
27. What is pioneering about Vitali's *Artificii musicali*?
28. Besides Vitali, what other musicians were active in Bologna?
29. If your concerto has a ritornello, what does it contain?
30. What genres are found among Corelli's works?
31. What special characteristic about Corelli's harmonic language is worth noting?
32. When you see the instruction "*Arcate sostenuto e come stà*," what should you *not* do?
33. How did Corelli crack the whip in his orchestra?
34. Why might a percussionist be a Purcell fan?
35. What was Couperin trying to achieve in *Les goûts-réunis*?
36. What did Leclair, Biber, and Walther have in common?
37. What does a variation suite do that an ordinary suite does not?

Chapter 17 Preeminent Composers of the Early Eighteenth Century

1. What styles were found in France and Germany at the height of the Baroque?
2. Where did Vivaldi work most of the time, and what kind of employment was it?
3. About how many operas, sonatas, and concertos did Vivaldi compose? What did he feel was his forte, and which of his genres does posterity admire the most?
4. Describe the typical Vivaldi concerto.
5. About how many works did Telemann write, and in what national idioms and styles?
6. How was Telemann's early interest in music received by his family, and what launched his career?
7. What is a *collegium musicum*, and what characterized its repertory?
8. How did Telemann leverage a better work environment in Hamburg?

9. When Stolba says "Between 1725 and 1740 Telemann published at least 44 items," what's misleading about that number?
10. In what ways was Telemann a path-breaker?
11. Although Rameau's early background was very different from Telemann's, what feature was similar?
12. Rameau published two well-received theory books, but what was the problem?
13. It seems that Rameau had to argue a lot in his later years. What were the issues?
14. In what genres did Rameau compose?
15. What are Rameau's five primary conclusions about harmony?
16. If you find a piece labeled "by Bach," why is it still hard to identify the composer?
17. In what cities was Bach employed?
18. What is the Musical Offering, and what triggered it?
19. What is Bach's numerological signature?
20. What were the vocal genres composed by Bach? Name an example of each.
21. What were Bach's main collections of keyboard music?
22. How do you spell Bach, musically speaking?
23. For a while, it looked like Handel would travel Rameau and Telemann's early path. What changed?
24. How did Handel's passport compare to most other Baroque musicians?
25. Why was Handel's time in Italy important for him?
26. Why did the Royal Academy collapse, and why did *The Beggar's Opera* do so well?
27. Why was *Messiah* composed, and how was it received?
28. What's a cavatina, and where might you find one?
29. What was probably Handel's main contribution to posterity? What other genre is he credited with inventing?

Chapter 18 Eighteenth-Century Preclassic Music

1. What characterizes the Enlightenment?
2. What kind of impact did the rise of a middle class have on European and American musical life?
3. Concerts are very important to musicians today, but when and where did the term develop?
4. What styles does the label "Preclassic" embrace, and what are the characteristics of each?
5. What Baroque forms continue to appear in preclassic music?
6. What two forms were the primary ancestors of sonata form? When did the label start appearing?
7. How does the diagram of Figure 18.2 differ from the sonata form you've studied in Theory classes?

8. If you wanted to play sonatas by Scarlatti, where might they be alphabetized?
9. Why did Scarlatti compose most of his most prevalent genre, and what impact did his patron have on him?
10. Why can you find Scarlatti works with L., K., P., and G. numbers?
11. What is an *étude*, and what is an exercise? What, then, is an *esercizio*?
12. What are the characteristics of Scarlatti sonatas?
13. What modern symbol is used in music scores that is equivalent to Scarlatti's long curves? [the answer is not in the textbook]
14. What preclassic genre attracted several of Bach's sons, and what innovation did each man bring?
15. Who were the four most significant composers using *empfindsamer Stil*?
16. What job titles could C. P. E. claim? Who were his major employers?
17. Why did C. P. E. Bach prefer the clavichord over the harpsichord?
18. What are the characteristics of C. P. E. Bach sonatas?
19. To what genres does the symphony owe its origins, and when did it start to be written for concerts?
20. What are the characteristics of these early symphonies?
21. What were Sammartini's contributions to symphonic writing?
22. Why did the Mannheim orchestra prosper, and what made it so famous?
23. What symphonists were active in Vienna and Paris? Name a characteristic of each man's symphonies.
24. What were the most important preclassic treatises?
25. What was happening (in terms of preclassic music) south of the North American border?
26. What did literary neoclassicists care about?
27. What is an *opera seria*, and whose librettos were the best examples of their plots?
28. What is an *intermezzo*, and what special success did *La serva padrona* enjoy?
29. Who were some of the leading composers of galante-style *opera seria*?
30. Who were the main characters in the *commedia dell'arte*, and how did they affect *intermezzi*?
31. What are *opera buffa*'s characteristics, and who was its first composer to receive international acclaim?
32. What's an arietta?
33. What distinguishes a *dramma giocoso*, and what are some examples?
34. What was the French equivalent to *opera buffa*, and how did many of them end?
35. What action launched a two-year musical "war," and what was the battle called?

36. What constitutes a ballad opera, and what was the first example?
37. What characterized a typical *Singspiel* by Hiller?
38. What kinds of secular song were found in Europe in this time?
39. If you heard a *stylus mixtus*, what had you witnessed?
40. What venerable genre reaches the end of its line by c. 1750?

Chapter 19 The Classic Era

1. If you were a musician in the last half of the 18th century, where could you look for a job?
2. If you were an 18th-century composer, what genres would you want to have in your portfolio in order to be most marketable?
3. What otherwise forgotten composer seems to have been the first to have used slow introductions to sonata-forms consistently?
4. Which Bach was 'big' in this era—and why?
5. You hear a Nachschlag (Gesundheit!)—what's about to happen?
6. If you were an 18th-century king or queen, you'd dump your concerti grossi in favor of what?
7. Gossec, Pleyel, Cambini, Karl Stamitz— who *are* these guys?
8. If your score called for a 'scordatura' viola, who's going to answer?
9. What is an étude, and why should you be afraid of it?
10. "Gluck's objectives are directly related to the principles advanced by Scheibe" — what would these be?