

Music 332 - Bonds Reading Questions

Free Advice: Begin by reading 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.

Part III The Baroque Era - Prelude

1. What is the “Age of Absolutism,” and how did it benefit the arts?
2. Why did the arts do better in England in the 18th century than they had in most of Europe?
3. Put the following items (include their years) in chronological order: Rameau’s *Traité*, *Orfeo*, *Beggar’s Opera*, Galileo’s trial, public opera houses, *Concerts spirituels*
4. When did historians begin designating 1600-1750 as the Baroque, and what did the term originally mean?
5. What does it mean to say that Baroque composers were concerned with “affect”?
6. Why didn’t Bach study the music of Schütz?
7. Why was engraving preferable to type-setting, and why doesn’t it help us know all we need to know about most Baroque music-making?

Part III The Baroque Era – Chapter 7: The New Practice

1. Why were librettists and composers so fixated on the legend of Orpheus?
2. How might you defend yourself if you lose points for bad voice-leading or harmony by your theory teacher?
3. What’s the problem with polyphony, according to Galilei and friends?
4. What were the qualifications to join the Florentine Camerata, and what was their wedding gift to the Medici?
5. How did the *seconda prattica* differ from the *prima prattica*?
6. When you’re employing a basso continuo, why are no two performances alike (but what *does* stay the same)?
7. Voice + basso continuo = _____? Voice + basso continuo + a play script = _____?
8. What was Caccini’s term for what later generations would call “tempo rubato”?
9. Baroque music possessed a developing sense of meter, allowing us to use what modern notational system?
10. Why were the terms *prima* and *seconda prattica* both needed?
11. What do the terms “paratactic” and “syntactic” mean, and how do they characterize the Renaissance and Baroque periods?
12. Mattheson and Buttstett stood on opposite sides of the fence; what was the basis of their disagreement?
13. How does the word “contrast” apply to Baroque music?

Part III The Baroque Era – Chapter 8: Vocal Music, 1600–1650

1. How could the concertato madrigal be viewed as a “peacemaker” between the *prima* and *seconda pattica*?
2. How did Monteverdi’s approach to writing madrigals change over the course of his career?
3. What had gotten Artusi and the Monteverdi brothers bent out of shape? Who won the argument?
4. What’s the difference between a ground bass and a basso continuo?
5. Who was La Cecchina, and what were two historical “firsts” about *La liberazione di Ruggiero*?
6. What was “one of the most important of all formal innovations of the Baroque,” and how does it work?
7. Why should you be cautious with the *genere concitato*, and what problems could stem from black bile?
8. What was France’s most important secular vocal genre, and how did it evolve over time?
9. If your friend the composer is at work on a madrigal comedy, what will be the result?
10. Pantalone, Gratiano, Isabella, Lucio—what do these names have in common?
11. What two new techniques facilitated the development of opera, and what does each accomplish?
12. What four works vie for the title of “first opera”?
13. What shortcomings did audiences perceive in these earliest operas?
14. How big was the *Orfeo* orchestra, and what categories of instruments were represented?
15. What is a *deus ex machina*, and what powers did it have?
16. On what sorts of occasions were early operas presented? (Name 4)
17. How many Facebook ‘Friends’ could the Barbarini invite to their first opera, and what was it about that opera’s subject matter that intrigued the Catholic Church?
18. How did opera change as it “went public”?
19. Why does Monteverdi’s 1610 *Vespers* setting make an interesting analysis exercise?
20. What did Schütz mean when he wrote about *stile concertante*, and what did he want students to study first?

Part III The Baroque Era – Chapter 9: Vocal Music, 1650–1750

1. Why were the French initially unenthusiastic about opera?
2. Is a pasticcio the same thing as a masque? Why or why not?
3. What genre did Lully create almost single-handedly, and how was he able to showcase it?
4. Why is Lully an object lesson in why it’s important to pay attention in your conducting classes?
5. What are the structural components of a *tragédie en musique*?

6. The French love a good argument; how did Rameau figure in two of them?
7. Why is an example of opera seria being described “international” rather than just “national”?
8. 100 years after the Florentine Camerata, not everyone is convinced that singing dramas is a Good Thing. How did the Seigneur de Saint-Evremond view it?
9. Why is it more accurate to label a da capo aria as A-B-A’ rather than A-B-A?
10. What characterizes a Metastasian libretto?
11. What’s the difference between *recitativo semplice*, *recitativo secco*, and *recitativo accompagnato*?
12. What did Ragueneau see as the virtues of French and of Italian opera?
13. What’s the “exit convention”?
14. A male “American Idol” contestant of the 17th and early 18th century would likely have what voice type?
15. What unusual tributes was Handel given after his death?
16. *Mutazioni di scena, maestro de’ balli*, etc.—who worried about these expenses, and why?
17. How did the 17th-century English reflect Saint-Evermond’s viewpoint?
18. Why did Purcell promote musical “internationalism”?
19. When did Italian opera gain a grip in England, and what British genre satirized it (and when)?
20. “It’s just a song!”—but it got the nuns in trouble. What happened?
21. No opera in Advent or Lent—what was the Church’s reasoning, and what filled the void?
22. Why isn’t *Messiah* the best example for illustrating the genre of oratorio?
23. Why were the British especially fond of Israel-centered oratorios?
24. What’s a cantata, and when did Bach tend to use the label (and what did he use instead of the label)?
25. What Baroque music could accompany your trip to your spring jury, and what is it called?
26. What events launched, then galvanized the “Bach revival”?
27. What categories of “Principal Works” by Bach are listed by Bonds? What prominent category is missing?
28. How did Bach’s name become a melody?
29. “Neither a borrower nor a lender be”—what was Mattheson’s view on the subject?

Part III The Baroque Era – Chapter 10: Instrumental Music, 1600–1750

1. How does a Baroque violin differ from a modern violin?

2. What wind and brass instruments predominated in the Baroque, which ones survive today, and which ones descended from Renaissance ancestors?
3. If you were in the market for a violin in the 17th century, why was Cremona the place to go?
4. If someone compliments your *Bebung*, what is he admiring?
5. What distinguishes Italian and Flemish harpsichords?
6. Why did Cristofori christen his invention *gravicembalo col piano e forte*? What mechanism did it possess?
7. How big were the largest church organs? (Bonus:) How many stops does the PAC Forbes Organ have?
8. As a Baroque orchestral musician, where could you look for employment? What were your odds?
9. What is the only thing that the label “sonata” *really* tells you?
10. How many people does it take to comprise a trio sonata? Is this a medium, a genre, or a form?
11. How does a sonata da camera differ from a sonata da chiesa, and what does each term mean? Are these media, genres, or forms?
12. What did the term ‘concerto’ mean in the early 17th century, and what does it later come to mean?
13. If you have a concertino, what kind of concerto do you have? What other kinds exist?
14. If you detect *Fortspinnung*, what are you hearing (and how could you translate it into English)?
15. “A suite by any another name . . .”—what *are* those other names?
16. How do a variation suite and a programmatic suite differ?
17. What genres were developing in the Baroque that featured an orchestra?
18. What categories of keyboard music does Bonds name?
19. Who were the pillars of northern European keyboard composition?
20. Who was the first to cultivate the fugue, and how did he change the meaning of the term?
21. What technical elements characterize a fugue?
22. If you have a *tierce de Picardie*, what does that tell you about your overall key?
23. What are the four main methods of tuning that have been employed in western music?
24. What’s the difference between a basso ostinato and a basso continuo?
25. What genres make use of the basso ostinato?
26. Theory students today struggle to distinguish between bass notes and roots, thanks to whom and what?

Part IV The Classical Era - Prelude

1. With everything else going on, how did people find time to compose—what things were happening?
2. Put the following items (include their years) in chronological order: Bach-Abel concerts; *Common Sense*; *Encyclopédie*; Mozart *Requiem*; cotton gin; U.S. Constitution
3. Why did events in France in 1793 make aristocrats everywhere uneasy?
4. Why was *La Marseillaise* banned multiple times?
5. Why did France establish its first *conservatoire*?
6. How does an 18th-century quarter rest differ from the modern version?
7. The book you are reading grows out of a tradition started by what four writers?
8. Why was Vienna an important musical hub?

Part IV The Classical Era – Chapter 11: The Art of the Natural

1. When did the Classical period become “classical,” and why?
2. Why did Scheibe ‘diss’ Bach?
3. Is a great tune all you need? What did Haydn think?
4. What compositional tricks did Mozart try with his young student to get her to compose?
5. Is basso continuo dead? Why or why not?
6. Besides in canon and fugue, where else could you find counterpoint in the Classic era?
7. What new syntactic forms take hold in the Classic era?
8. How do Baroque and Classical harmonic rhythms compare?
9. What stylistic terms have been applied to the period spanning from 1720s to the 1750s?
10. If sonata forms contain expositions, developments, and recapitulations, why are they regarded as binary?
11. By the 1760s, where does one usually find sonata forms?
12. Why did Burney call the ensemble at Mannheim “an Orchestra of Generals”?
13. Who was Alberti, and why do we remember his name today?
14. “Bach? Bach who?” What would have been the answer in Berlin or in London?
15. How is a sonata form like a murder mystery?
16. What characterizes a fantasia?

Part IV The Classical Era – Chapter 12: Instrumental Music in the Classical Era

1. What increased public demand for instrumental music over the course of the Classical era?
2. What parallels did Koch draw between music and spoken language?
3. What's a *Hauptsatz*?
4. What were the most important (instrumental) genres of the Classical era, and what did they have in common?
5. What dance form often found its way into these genres, and how is it structured?
6. What are the structural elements of a rondo?
7. Why did the keyboard sonata flourish?
8. What 18th-century German play gave its name to a musical style, and what characterizes that style?
9. What constitutes a string quartet, and why didn't you hear them in public concerts very often?
10. What did Mozart like about Stein's pianos?
11. "To repeat or not to repeat" — what is the answer?
12. What is a "sonata form with varied reprise"?
13. What is cyclical coherence (unity)?
14. How common were symphonies in the Classical era?
15. How did symphonic instrumentation change over the course of Haydn's career?
16. How does an Italian overture differ from a French overture?
17. What forms are usually found in a four-movement symphony?
18. (Besides his son), what was Leopold Mozart's main legacy, and what two choices did it offer performers?
19. How does the concert program shown on p. 327 differ from a typical public "art music" concert today?
20. Why was "sublime" a greater compliment for a symphony than "beautiful"?
21. Why did Haydn view his isolation at the Esterházy estate as being to his advantage?
22. How did the "Farewell" symphony get its name?
23. Why did Haydn find it hard to compose in London, and why did he start with symphonies?
24. Why did Mozart write out cadenzas to his piano concertos?
25. How did the typical concerto adapt sonata forms?
26. How does Mozart's music differ from that of Haydn?