

Grout, Chapter 10
Opera and Vocal Music in the
Late Seventeenth Century

1. (309) How important had the singer become in opera?
2. How many arias in an early opera? Late?
3. What forms would be used for an aria?
4. Aria types included dances, ostinato basses, and the running bass accompaniment. What is a running bass?
5. (311) What is a *continuo aria*?
6. Name two Italians who took opera to Germany.
7. (312) What is a *motto beginning*?
8. (313) What are the two types of recitative developed in Naples? Be sure to get all the different names. TQ: What year is it?
9. What is *arioso*?
10. Name a representative Neapolitan opera composer.
11. (314) Diagram the da capo form. Be able to identify the main sections and keys.
12. (315) What was the situation with regard to Italian opera in France circa 1700?
13. When did France begin its own opera?
14. What two traditions influenced French opera?
15. TQ: How did French music fare during Louis XIV's reign?
16. What is the name of the pre-Lully opera composer?
17. Who is the earliest successful composer of French Baroque opera?
18. What are the two names for his combination of drama, music, and ballet to create French opera? Which one should you remember?
19. (316) What is the name of Lully's librettist?
20. What is a *divertissement* and how was it expressed in opera? TQ: What does the word mean in English?
21. (317) Which terms would describe French opera of this period? (Strike out words that wouldn't be appropriate.)
Stately, commonplace, proper, grandeur, improvised
22. T/F French recitative used Italian secco but substituted French text.
23. What term was used to describe French recitative?
24. How would one recognize a section of French recitative?
25. What is *recitatif mesuré* and how is it indicated in the music? Why can't it be considered an "aria"?
26. (322) Describe the sections and characteristics of a French overture.
27. What is the Italian version called? TQ: What are the characteristics of the Italian overture? [Don't spend a lot of time on this question.]

28. What are "the king's 24 violins"? How many parts? What role do the woodwinds play?
29. Which German composer imitated the French manner of composition and orchestral playing?
30. What was added to Lully's opera style by successors? What composer is mentioned?
31. What was the name of England's earliest "operas" and of what did they consist?
32. (321) Who would be representative composers?
33. Explain the English "semi-operas."
34. Who composed *Venus and Adonis*? Is it purely English, unadulterated by outside influences?
35. (322) What is the name of Henry Purcell's masterpiece? Would it be considered a full-blown opera? Explain why or why not.
36. It says that "three of the arias are built entirely of a *basso ostinato*." What does that mean?
37. (323) TQ: What is incidental music?
38. Name Purcell's other principal "operas." TQ: Why is "operas" in quotation marks?
39. Where in Germany would one be able to find German opera?
40. What two elements contributed to the formation of native German opera?
41. When spoken dialogue is replaced by recitative, what's the new recitative like?
42. What is the German equivalent of the word *opera*?
43. (324) Are German arias equal in complexity, etc. to the Italian da capo arias? Explain your answer.
44. Who is the leading German opera composer? How many did he write?
45. Why is it important to know that Keiser set farces to music?
46. Review Question: The early Italian cantata consisted of what?
47. Describe the Italian cantata after 1650. Mention number of arias, recitatives, performers, and duration.
48. (325) Name the cantata composers.
49. How many cantatas did Alessandro Scarlatti write?

50. (326) Do the harmonic analysis of example 10.7c.
51. What composer was successful with vocal chamber duets?
52. What is a *serenata* and who are representative composers?
53. (327) Name two French cantata composers? Did these cantatas lean more toward French or Italian styles?
54. Who is a composer of German songs? Describe the characteristics of the pieces in his *Neue Arien*.
55. T/F German song continued to flourish independently and thus leads directly to the German Lied of Franz Schubert.
56. Name two English song composers?
57. Was there any French and/or Italian influence on these songs?
58. What is a *catch*?
59. T/F Counterpoint was used in religious music of the Baroque as it had been in the Renaissance.
60. T/F If a Baroque composer did use counterpoint, only the strict style (not the modern) style would be used.
61. T/F An imitation Mass is possible in the Baroque.
62. (328) Name three Bolognese church composers.
63. TQ: What is the meaning of *Messa a cappella*?
64. TQ: What is the *a 4* of *Magnificat a 4*?
65. (329) TQ: What do you make of "Like Masses of other Bolognese composers, it consists of only the Kyrie and Gloria, preceded by a *sinfonia*"? How could Grout/Palisca make such a statement?
66. Name the four Italians who went in another direction.
67. (330) TQ: Could you say what the difference is between the Bolognese and the other group? [Note: *Empfindsamkeit* will come up again in the Classic period.]
68. In South Germany (Catholic) it was a mixture of _____ and _____ styles with _____ and _____ characteristics.
69. TQ: What's *DTOe* in the footnote?
70. (331) Antonio Caldara is an Italian transmitting that style to Germany. TQ: Why highlight him?
71. TQ: How has Mass composition changed?
72. TQ: What's a *Stabat Mater*?
73. (332) Oratorios are in _____ parts and follow the conventions of _____. Which language was used?

74. TQ: "da capo arias with coloratura..." What's *coloratura*?
75. What is a *grand motet*?
76. What is a *récit*?
77. Name the four composers of grand motets.
78. (333) What is a petit motet? Name a representative composer.
79. Name the three verse anthem composers.
80. (334) What's another name for a full anthem?
81. TQ: Do you still remember the difference between the two anthem types?
82. What are the two opposing sects in the Lutheran church?
TQ: So what?
83. What was Johann Crüger's role?
84. Now define *cantional style*.
85. (335) List the three types of Lutheran sacred concertos.
86. Who are the representative composers selected by Grout to illustrate these sacred concertos? [Be sure to pick up Pachelbel.]
87. What is a Abendmusiken and who is the composer associated with them?
88. (339) What is the name of the Orthodox theologian who started the Lutheran cantatas, for which J.S. Bach is famous?
89. What was it that unified Orthodoxy and Pietism?
90. What are the characteristics present in a work called *cantata*?
91. (340) What are some of the names that could be used?
TQ: Do you understand these terms?
92. Name the composers.
93. TQ: What's *DdT* in the footnote?
94. What's a *historia*?
95. (341)What is a dramatic or scenic Passion?
96. What is a motet Passion?
97. What is an oratorio Passion?