

Grout, Chapter 11
Instrumental Music in the Late Baroque Period

1. (345) What are the keyboard compositions?
2. What are the ensemble compositions?
3. Who are Gottfried Silbermann and Arp Schnitger?
4. What is *plein jeu*? Country?
5. (346) What are the two main organ pipes (exclude mixture)?
6. What is another name for principal?
7. What is a mixture (as it relates to the organ)?
8. What are the four divisions of an organ? (Note that Haupt means *main*; Brust means *breast*; Ober means *over or above*; Rück means *back*; Positiv means *positioned*.)
9. Name the principal organ composers.
10. What was the function of organ compositions in the Protestant church?
11. What two components comprise a toccata?
12. From what form does the fugue emerge?
13. (348) T/F Only works labeled toccata are actually toccatas.
14. T/F Coupling of two contrasting movements (e.g., prelude and fugue), free, homophonic style and a contrasting polyphonic style is found at the beginning of the Baroque period.
15. What form did the fugue replace?
16. In a fugue, what is the section that has statements of the melody?
17. What is the melody of a fugue called?
18. What is the melody in a key other than tonic called?
19. In a fugue, what are passages that don't have the melody called?
20. What is *stretto*?
21. What is *augmentation*?
22. What is the significance of J.K.F. Fischer's *Ariadne musica*?
23. What composers explored "equal temperament" prior to this? When?
24. (349) Name the three tuning systems in chronological order.
25. What is the name of J.S. Bach's collection of preludes and fugues in all 24 keys? TQ: How many sets did he write? TQ: Do you know what the arrangement is within the set?
26. What are the four ways that organ composers used chorale melodies?

27. Describe the organ chorale and performance practice.
28. What is a *chorale partita*?
29. Name two composers of chorale variations.
30. (350) What is the procedure for chorale fantasias?
31. Name the three chorale fantasia composers.
32. Summarize the four chorale prelude types.
33. T/F Southern Europe organ composers were more aggressive than northerners.
34. (351) Name a Spanish organist.
35. What is a *tiento*?
36. What is an organ Mass?
37. Name a French organ composer.
38. T/F Composers often designated harpsichord or clavichord in their keyboard compositions.
39. (352) After 1650 composers liked to write variations on an aria. What is an aria?
40. What are the two kinds of suites?
41. What's another name for a suite?
42. Know the order of the dances in a suite. What other options are available?
43. Name two French suite composers.
44. What are the characteristics of an allemande?
45. What are the characteristics of a courante?
46. What are the characteristics of a sarabande? What is a *double*?
47. What are the characteristics of a gigue?
48. What is the French name for a suite and how many movements can one expect? What about the names of movements?
49. (354) What is the meter of a chaconne? Is there any difference between a chaconne and passacaglia?
50. What is the *L'Art de toucher le clavecin* and who wrote it?
51. (356) What are biblical sonatas and who wrote them?
52. Name the three violin makers.
53. (357) What are the two kinds of sonatas?
54. What was the most common instrumentation of the sonata after 1670?
55. When does the solo sonata become popular? What solo instruments are preferred?

56. (357) T/F The nomenclature for a sonata was consistent from composer to composer.
57. T/F Use of the designation "balletto" indicated that the sonata was a dance piece.
58. Canzona-sonata movements increased in _____ and decreased in _____.
59. (358) Where was the most important center of chamber music and who is the composer?
60. What composer is cited as the perfect example of trio sonata writing?
61. TQ: How many works in an opus? Haydn, Mozart, and Beethoven string quartets are published in sets of six. Late Beethoven quartets are published singly. Why in a set and why does the number decrease?
62. (359) TQ: What does "beyond third position" mean? Would that be considered idiomatic?
63. What compositional technique did Corelli use to control tonality? What keys were goals in his modulations?
64. What are the tempi of the church sonata movements? [Though not a standard, it's a pretty good guess.] Describe each movement. What is meant by canzona style?
65. Characterize the movements of a chamber sonata.
66. What structural form was used? Track the tonality.
67. (360) What is the key relationship between movements? Later?
68. In a Corelli concerto grosso, what is the key for the slow movement?
69. Do concerto grosso movements share themes? What about contrasting themes? [Note: The "spinning out" of a theme has a term, *Fortspinnung*.] TQ: What's a Phrygian cadence?
70. The *Folia* resembled what? How was the *Folia* used in the 17th century?
71. (361) TQ: What was the Baroque thought concerning ornamentation?
72. What are the two principal ways of ornamenting?
73. Notice the facsimile of op. 5, no. 3.
74. (362) What are the three terms for the second process?
75. A dominant seventh signals the end of a cadenza. What signals its beginning?
76. What is the Baroque aesthetic concerning *ad libitum*? Is that how we perceive it today?
77. List the trio sonata composers outside Italy.
78. (363) How is Couperin's collection unusual compared to the Italian trio sonata?
79. What is Couperin's intention with the *Apotheosis* set and *Les goûts-réunis*?
80. (364) What form replaced the trio sonatas? Name two composers.

81. TQ: What is "program music"?
82. What is *scordatura*?
83. Who wrote *The Art of Playing on the Violin*? What nationality was he and where was he? TQ: What does this prove?
84. Name the three other Italian violin virtuosos.
85. Name the French violin sonata composer.
86. (365) The instrumental ensemble in Italy borrowed from three forms. What are they?
87. The instrumental ensemble sonata or suite flourished in what country? Name a representative composer.
88. (366) Define the terms *Collegia musica*, *Stadtppfeifer*, and *Turmsonaten* [Johann Christoph Pezel is one composer].
89. T/F The distinction between chamber and orchestral music is made clear by composers from the very beginning of the Baroque period.
90. The orchestral suite would be found in what country? What decades? Write the standard sequence of movements. What is its other name? Who are the representative composers?
91. (367) What are the three types of concertos? Make sure you get all the names as well as traits.
92. What are concertino, soli, tutti, concerto grosso, and ripieno?
93. T/F Concertos only exist as independent instrumental works and never in combination with other genres.
94. When would it be appropriate to add a pastoral movement?
95. Who is the composer named as an example of early concerti grossi? Does he have contrasts between soli and tutti? TQ: What year is "early" do you suppose?
96. (368) What one sonata trait continued in many concertos?
97. Who is the next great Italian concerto composer? TQ: What is Bologna famous for?
98. (369) What is the pattern of Torelli's concertos?
99. What does the word *ritornello* mean?
100. "Torelli's scheme is something like that of the rondeau, with the important exception that in a concerto all the ritornellos except the first and last are customarily in different keys." TQ: Describe the rondeau. TQ: Why isn't it a rondo?
101. Where in a concerto would one usually expect to find the ritornello form?
102. Name the five important concerto composers. Which one of the five is least noteworthy?