

Grout, Chapter 12
Music in the Early Eighteenth Century

1. (373) What were Pluche's two categories of music? What kind of music represented each? TQ: What is a *Concert spirituel*?
2. What composers represented each style?
3. Where does Jean-Joseph Cassen a de Mondonville stand?
4. (374) What is the name of the next style and what are the characteristics?
5. How was Venice doing?
6. (375) Why is Antonio Vivaldi called the redheaded priest? TQ: What instrument did he play?
7. Where did he work? TQ: Why was this a "highly favorable environment"?
8. (376) T/F Repertoire of 18th-century concerts consisted of approximately 50% new music and 50% old favorites.
9. What is included in Vivaldi's *oeuvre*?
10. What are two Vivaldi vocal works cited for their excellence? TQ: Do you know these?
11. TQ: What does "RV" stand for?
12. TQ: Based on the first paragraph of this section, what is your estimation of Corelli, Torelli, and Albinoni?
13. (377) "About _____ of Vivaldi's concertos are scored for one solo instrument with orchestra—most for _____, but a considerable number also for _____, _____, or _____."
14. Are the concerti for two instruments of the concerto grosso type?
15. What was the size of the Piet  orchestra?
16. (378) What work is cited as an example of Vivaldi's understanding of sonorities?
17. How many movements are there in a Vivaldi concerto? What are the tempos? What are the key relationships between movements? Fugal? Use of ritornellos?
18. (379) TQ: If Vivaldi gave the second movement more importance, what was the function of the second movement for other composers?

19. What are the characteristics of Vivaldi's sinfonia?
20. (380) What are Jean-Philippe Rameau's two music occupations?
21. TQ: Do you remember the musical significance of Dijon?
22. (398) What is La Pouplinière's relationship with Rameau?
23. What was Rameau's position?
24. (383) Who are Marie-Thérèse Deshayes and Marie-Louise Mangot? TQ: Why are they mentioned?
25. List Rameau's principal stage works and classify them.
26. What was the War of the Buffonists and how was Rameau involved? Who was the protagonist?
27. What was Rameau's "primal element"?
28. What is the *basse fondamentale*?
29. (384) How would you characterize French opera when Rameau arrived on the scene?
30. What are the characteristics that Rameau shares with Lully?
31. How does Rameau differ?
32. (385) T/F Like Italian opera, French opera has strong differences between aria and recitative.
33. What forms did Rameau use for his airs?
34. Where did Rameau display originality?
35. What types of separate instrumental works did Rameau write?
36. (386) TQ: What is a *philosophe*?
37. Name Bach's positions and cities.
38. Summarize Bach's early musical training.
39. What medium did Bach not compose?
40. Why did Bach compose? What effect did that have on his oeuvre?

TQ Nice map on p. 387! What conclusions can you draw?)

41. (387) What were Bach's two instruments?
42. (388) Why did Bach travel to Lübeck? TQ: Why?
43. What are his earliest organ genres?
44. How did Bach learn (imitate) Italian music?
45. In what ways was his writing Italianized?
46. What kinds of works could be paired with a fugue?
47. What is *BWV*? What is *S.*? [Note: There is a lot of name dropping in this section. The Toccata in D Minor and Passacaglia in C Minor are important works.]
48. TQ: What is a double fugue?
49. (390) What is the *Clavier-Ubung*? How many parts? What is in the third part?
50. What is a *Missa brevis*?
51. Who was Bach's first biographer? (More on p. 404.)
52. How many organ chorales did Bach write?
53. What is the *Orgelbüchlein*? How many pieces in this collection?
54. How many chorale settings are there in a Lutheran church year? TQ: What do you make of this?
55. What does *obbligato* mean?
56. TQ: Obviously, Bach's works have musical value, but what was his other reason for composing?
57. (391) Who is Wilhelm Friedemann? Anna Magdalena?
58. What is the significance of J.J., S.D.G., and I.N.J. in Bach's manuscripts?
59. Did Bach recognize a difference between sacred and secular music? Explain.
60. Where do the *Schübler* chorales come from? TQ: So? (See "Arrangements" on p. 395.)
61. (392) What are the two keyboard instruments (besides the organ)?
62. When did he write the majority of this keyboard music? TA: Why the first city?
63. (393) How many suites are there in Bach's English and French suites? How are they similar? How are they different?
64. What's a *double*?

65. (394) Describe the *Goldberg Variations*.
66. (395) What are the *Brandenburg Concertos*?
67. How many, and what combinations of, harpsichord concertos did Bach write?
68. How many orchestral suites?
69. Describe the *Musikalisches Opfer*.
70. (396) Describe *Die Kunst der Fuge*.
71. How many people lived in Leipzig in 1723? How many churches? What two churches was Bach responsible for?
72. What was Bach's job in Leipzig?
73. Bach was the third choice for the position. Who were the first two?
74. (397) What were the musical requirements in the Lutheran church service?
75. How large was the choir?
76. Who made up the orchestra for the first choir? How many players? TQ: What is meant by "first choir"?
77. (398) How many cantatas were required each year?
78. How many cycles did Bach compose? How many cantatas have survived?
79. T/F Bach cantatas were composed in the order they are numbered.
80. Who invented the Lutheran cantata and what was his innovative idea?
81. (400) What are the names of the individual parts of a chorale melody? TQ: What's the name for this structural form?
82. (402) Define a motet in Bach's time.
83. Name Bach's two Passions.
84. (403) T/F The *Mass in B Minor* was designed, from start to finish, in a consistent style and a common goal.
85. (404) T/F Bach's enormous popularity lived on even after his death.
86. What is the significance of the *Bach Gesellschaft* in 1850?
- TQ: What are the important events in Bach's life?
 TQ: What are Bach's major compositions?
 TQ: How does Bach fit into the milieu of late Baroque music?

87. (405) In what way did Handel differ from Vivaldi, Rameau, and Bach?
88. (406) Who was Handel's teacher?
89. What instruments did he learn?
90. (407) Why did he move to Hamburg?
91. Why don't you use this space for a list of Handel's compositions?
92. Where was he from 1706 to 1710?
93. Whom did Handel meet in Italy?
94. What was his next appointment in Germany?
95. Why did he go to England and why was he permanently there from 1712?
96. What was the Royal Academy of Music?
97. What three composers were employed by the RAM?
98. What opera led to the downfall of RAM? When?
99. (408) What was the name of the rival opera company? Who was their composer?
100. Why did Handel turn to oratorio in 1739? Start your oratorio list here. TQ: By the way, what language was used in his Italian operas? English oratorios?
101. What is the structure of "The Harmonious Blacksmith"? TQ: Why did I use quotation marks when Grout uses italics?
102. How many concertos and sets of suites did Handel compose?
103. How many solo and trio sonatas did Handel write? TQ: Why so few trio sonatas after 1700?
104. Name the two orchestral suites.
105. What are the oboe concertos?
106. (410) What are the modern and old traits in Handel's op. 6 concerti grossi?

107. What were the influences on Handel selecting certain types of subjects for his operas?
108. (411) What were the subjects?
109. What form was the foundation of Handel's operas?
110. What kinds of arias did he use?
111. What was the purpose of instrumental symphonies?
112. Did he use ensembles (greater than two performers) or choruses in his operas?
113. What is an *all'unisono aria*?
114. T/F Handel used only da capo arias in his operas?
115. (413) How did Handel's oratorios differ from the Italian?
Answer: "The English masque, the choral anthem," etc.
but this is much too nebulous.
116. What was the text source of Handel's oratorios?
117. Why were these OT subjects successful with the English people?
118. TQ: How did the anthems, Te Deum, etc. slip into this paragraph?
119. What were other sources of oratorio texts?
120. What was Handel's most important innovation in the oratorio?
121. (414) What are the *Chandos* anthems?
122. (415) What apparently was the function of the chorus in an oratorio?
123. Describe in general Handel's use of word-painting and descriptive figures?
124. T/F Handel borrowed material from his own compositions. Could he be charged with plagiarism?
125. Handel emphasized _____ and _____;
Bach, _____.
- TQ: Compare/contrast the lives and music of Bach and Handel.