

**Sonata, Symphony, and Opera
in the Early Classic Period**

The Enlightenment

1. (420) What are the enlightenment preferences in religion?
2. What are the enlightenment preferences in philosophy and science?
3. What are the enlightenment preferences in social behavior?
4. Name three 18th-century French philosophes.
5. The French philosophes were more _____ than philosophers.
6. (421) TQ: Why is a chronology provided? Which of the items in the chronology do you not understand? Could you give a brief statement if you were shown the term? Could you match the "author" with his work? [Note: Don't memorize dates. I believe that it's more important, in most cases, to know that a term belongs to the third or fourth quarter of the eighteenth century rather than a specific year.]

Aspects of Eighteenth-Century Life

7. (422) What does the phrase *cosmopolitan age* mean?

Vienna, an International Center

8. (423) Name the Italian who was the imperial poet.
Name the imperial Kapellmeister.
Name the imperial court composer and conductor of Italian opera.
What did Johann Adolph Hasse do?
Who was Gaetano Pugnani?
Who was Caterina Gabrielli?
Who was Florian Gassmann?
TQ: What's the purpose of this whole paragraph?
9. What city was important for the Classic period (a.k.a., _____ Classical style)?
10. What is the meaning of *humanitarianism*?

11. Name the leaders of Europe.
12. What was the "club" and name some of the members? What was its aim?
13. (424) What are conditions regarding public learning?
14. List important steps toward public concerts.
15. To whom did the music publishers cater? How? Why?

Eighteenth-Century Musical Taste

16. (425) What are the characteristics of ideal music in the Classic period?
17. TQ: What about the "forerunner" theory, that new forms develop or evolve from established genres? (See p. 260, for example.)

Terminology in the Early Classic Period

18. Name the five terms used to describe the styles of the early Classic period beginning around 1730.
19. Which two were in use during the 18th century?

20. (426) What are the characteristics of Classicism?
21. What's wrong with the "Viennese school" designation?
22. (427) What does the term *Rococo* mean?
23. *Rococo* is not a music term. With what discipline did it originate?
24. What is the meaning of *galant*?
25. What is "learned" or "strict" style? TQ: What kind of music would use this style?
26. (428) What are characteristics of galant music?
27. Who are representative composers of galant style?
28. What is the meaning of the term *Empfindsamkeit*?
[Note: German nouns are always capitalized. TQ: So what does *empfindsamer Stil* mean?]
29. Where would one most likely find *Empfindsamkeit*?
30. What are the musical characteristics of *Empfindsamkeit*?
31. Who are representative composers?
32. TQ: Is it possible for galant and *empfindsamer* to appear in the same composition, and if so, how?
34. What happened to the *Fortspinnung* (spun out) idea?
35. (429) How is harmony of the Classic period different?
36. Define *Alberti bass*?
37. (430) Add incise, I-phrase, V-phrase, motive x, Johann Mattheson, Johann David Heinichen, and Heinrich Christoph Koch to your vocabulary. TQ: Could you explain these in a one-paragraph essay? TQ: What's the point of this vignette? It relates musical composition to _____.
38. (431) What about the one basic affection idea? What did Classic composers expect of their listeners?

Opera

Early Italian Comic Opera

39. (432) What are the four terms used in the eighteenth-century Italy for comic opera?
40. What are the characteristics of the opera buffa? What does "full-length" mean?
41. What is *commedia dell'arte*?
42. What are the characteristics of *commedia dell'arte*?
43. Describe characteristics of these comic operas arias.
44. (433) Describe the two types of arias written by Leonardo Vinci.

New Concepts of Melody, Harmony, and Form

33. How does Classic period melody differ from the Baroque model?

45. (434) What is an *intermezzo*?
46. What are the characteristics of the *intermezzo*?
47. Name Pergolesi's important *intermezzo*. What are the vocal and instrumental resources? With what opera was it performed and when? What did it set off in Paris and when?
48. (436) "Opera seria received its standard form from the Italian poet _____." Give some biographical information.
49. What are characteristics of Metastasio's librettos?
50. Describe the musical structure of an opera seria. What is the function of the recitative? Aria?
51. Describe the instrumental accompaniment.
52. (437) Be able to discuss the five-part da capo aria. In addition, know when was it popular, the characteristics of the B section, and where vocal cadenzas might occur.
53. After 1750, what are the two modifications made to the da capo aria?
54. What are the aria abuses? What is a castrato?
55. Who exposed the abuses, when, and what was the name of the publication?
56. (438) What modifications were made to the da capo aria described just two paragraphs earlier?
57. Who are the other composers who wrote in this idiom?
58. Provide some biographical information about Hasse.
59. (439) What is the term for the rhythm of the syllable *m'a-mi*?
- Comic Opera
60. (440) In what ways does comic opera differ from serious?
61. How is comic opera suited to the eighteenth century and also to the nineteenth?
- Italy
62. Who is the comic opera libretto reformer and what were the results of his reforms?
63. "The older designation *opera buffa* was replaced by _____." Cite examples.
64. (442) One of the achievements of Italian comic opera was the use of a _____ voice.

65. Name two composers who excelled in writing ensemble finales in their comic operas. Can you explain how the ensemble finale works?

77. In what year did ballad opera supplant Italian opera?

78. Who was the English opera composer? (And I don't care if you've never heard of him before.)

France

66. What is the name and characteristics of the French version of light opera?

Germany

79. What is the name of German comic opera?

67. Who is the Viennese composer writing French opera?

80. Was Singspiel borrowed from other forms? Explain.

68. What is the dispute in *Querelle des bouffons*?

81. Who was a successful northern Singspiel composers? What about southern (Vienna)?

69. (443) What was Rousseau's contribution to French opera? TQ: What are the rules of capitalization for the French language? [Hint: The word *du* means "of the."] What are the rules of capitalization for Italian?

82. What's the difference between northern and southern Singspiel?

70. What does recitative in *opéra comique* sound like?

Beginnings of Opera Reform

83. What are some of the reforms? Mention 1) in general, 2) da capo arias, 3) arias and recitatives, 4) obbligato recitative, 5) orchestra, 6) choruses, and 7) demands of the solo singers.

71. What changes occurred in French opera after the middle of the century?

72. Who are the principal composers of this later style?

84. Name the two most important figures in the movement of opera reform.

73. (444) TQ: Who is "*His Richard Coeur-de-Lion...*" (emphasis added) and what is its classification?

85. TQ: What was the nature of their reforms?

74. How many operas did Gretry write? TQ: Why have you never heard of Gretry?

England

75. What was English comic opera called, what was the famous example, and when?

76. What were ballad opera arias like?

Gluck

86. (446) Christoph Willibald Gluck (1714-1787) was born

in _____, studied with _____ in

Italy, visited London, toured Germany as an

_____, became

_____ in Vienna, and was successful

in _____.

87. What two operas did Gluck write in collaboration with the poet _____ for Vienna?

88. Identify some of Gluck's reforms.

89. (447) What are characteristics of Gluck's mature style?

90. Name three operas Gluck wrote for Paris. What happened to *Orfeo* and *Alceste*? Who was the librettist for *Armide*? Who had previously written an opera on *Armide*? Who was Niccolò Piccinni? TQ: Why is there a ballet in these operas?

91. What are the names of composers who will carry on Gluck's ideas?

Song and Church Music

The Lied

92. (448) "The principal center of song composition after the middle of the century was _____."

93. Who are the leading composers?

94. What are the characteristics of German Lied in the eighteenth century? Early songs are parodies. What does that mean? TQ: What's the Renaissance term?

95. Who are the leading composers at the end of the century (Second Berlin School)?

96. (449) How many collections of Lied were published? TQ: What conclusions can you draw?

97. What kinds of composers were likely to write Lied?

Church Music

98. Some composers carried on 16th-century Palestrina counterpoint or the Venetian polychoral style in their sacred music, but what influenced the more progressive church music? TQ: Have you ever heard of Francisco Valls and Giuseppe Ottavio Pitoni?

99. What about the Lutheran cantata? TQ: J.S. Bach continued to write cantatas until his death in 1750. What does that tell you?

100. What form did Germany turn to? Who was the best composer of this form? What was the best example?

101. What about sacred music in England?

102. (450) Who were the composers who contributed to English sacred music?

Instrumental Music: Sonata, Symphony, and Concerto

Domenico Scarlatti

103. TQ: J.S. Bach's dates are 1685-1750; Handel's, 1685-1759. So why is Domenico Scarlatti, 1685-1757, Classic period?

104. Domenico was the son of who? TQ: Now that you've named him, what do you remember about him?

105. What did Scarlatti title his first collection of keyboard sonatas? TQ: Why didn't he call them "keyboard sonatas"?

106. Where did D. Scarlatti spend most of his life?

107. TQ: What's an infanta?

108. How many sonatas did Scarlatti write?

108. TQ: What do you make of the statement "his sonatas are known to us through scribal copies from his time"? (See p. 451, too.)

110. What are general characteristics of Scarlatti's keyboard sonatas? Make a diagram.

111. Who catalogued Scarlatti's sonatas? How, then, are Scarlatti's sonatas identified? Who else catalogued Scarlatti's sonatas? TQ: How would Scarlatti sonatas be identified under that system? Is "Longo" the method you chose? TQ: Why are the numbers so far apart (e.g., K. 119 vs. L. 415)?

112. How many movements are there in a Scarlatti sonata? (See page 451, too.)

113. (451) Who was Scarlatti's successor? TQ: What do the terms Iberian and Catalan mean?

114. (452) What is your estimation of the relative importance of Italian and German keyboard sonatas?

The Sonata

115. How many movements in a Classic sonata, trio, quartet, or symphony?

116. Who is Koch and what did he do?

117. What are the three names used to identify the sonata form? You'll have to look for the third name. TQ: I prefer "sonata principle" rather than "sonata form." Why?

118. TQ: Give the German translation of *Introductory Essay on Composition*.

119. Diagram Koch's model based on Grout's narrative explanation.

120. How does the 1830s structure differ?

121. What two elements are important in the 1830 model and what criticism does Grout offer? TQ: What's the point of Grout's exceptions?

Early Symphonies and Chamber Music

122. What two factors were the influence for the early symphony? [Note: You'll have to use reasoning skills with your reading of Grout.] What does the second "factor" contribute?

123. Characterize the three "movements" of the Italian *sinfonia* circa 1700. TQ: Why did I put *movements* within quotation marks?

The *Empfindsam* Style

124. (454) If the Germans were not the originators of the sentimental style (*empfindsamer Stil*), then who was?
125. What are the names of the two J.S. Bach sons who used it in their instrumental music c. 1750?
126. What are some of the features of W.F. Bach's compositional style?
127. In what two cities was Carl Philipp Emanuel Bach employed? TQ: In which city is he best known? Do you notice any similarity in C.P.E. Bach's Hamburg appointment with J.S. Bach's position in Leipzig?
128. What kinds of compositions did C.P.E. Bach write?
129. TQ: Why are the *Prussian Sonatas* and *Württemberg Sonatas* so named? TQ: Why in sets of six?
130. What was C.P.E. Bach's favorite keyboard instrument and why?
131. TQ: Approximately when does the piano replace harpsichord and clavichord?
132. (455) TQ: What does Wq. 55/4 mean?
133. TQ: What statement can you make about ornamentation in the Classic period?
134. The expressive style often exploited the element of _____ by what means? TQ: Can you find specific instances of these techniques in NAWM 91? Consider this sentence from the NAWM 91 narrative: "It begins with a kind of melodic sigh, a singing motive ending in an appoggiatura that resolves on a weak beat, followed by a rest, and all this decorated with mordents, Scotch snaps, and trills;...." [Note: The sentence describes only the first measure. Find the various parts.]
135. (456) If a general date could be assigned to *Empfindsamkeit*, what would it be?
136. Define *Sturm und Drang*.
137. How did later composers bring an end to *Empfindsamkeit*?
- German Symphonic Composers
138. What were the three principal German centers of symphonic composition and which one seems to be the king? TQ: Vienna is in Austria, not Germany. Why is it listed as "German"?
139. What do you learn about dynamic levels in Classic and Baroque music? What effect does that have with the piano vs. harpsichord conflict?
140. Who were the leading composers of the Viennese symphony school?

141. Who are the leading composers of the Berlin school?

151. What are other names for the serenade? What is its purpose? How would you describe it?

142. What are the conservative and progressive aspects of the Berlin symphonic style?

152. (460) "An outstanding example [of the serenade] is Mozart's _____-movement _____ Serenade, K. 250, in which a _____-movement symphony encloses the slow movement and final rondo of a violin concerto, together with two extra _____."
TQ: Is the "symphony" the Haffner Symphony (no. 35)? Which violin concerto is it? Where would the "two extra _____s" be placed?

J.C. Bach

143. Give the biographical stuff.

144. (457) Be able to diagram the double-exposition form of the Classic period concerto.

Chamber Music

153. Describe a sonata for violin and piano circa 1770. Is it what we would expect today?

Orchestral Music in France

145. (458) What is a *symphonie périodique*?

154. What is the role of each instrument in a strings alone composition?

146. Name two French symphony composers. [Note: I'll give you a better definition of *symphonie concertante*.]

155. What's a concertante quartet?

symphonie concertante

1. flourished ca. 1770-1830
2. 2 solo instruments (usually vlns.) then other pairs (wind + string); up to 3 or 4 solo parts
3. 2 or 3 mvts. (first movement = classic period concerto); no adagio movement (nothing slower than andante); last mvt. rondo, possibly theme and var. or minuet

156. TQ: Now that you have finished the chapter, could you write an essay about the sonata or the symphony or opera or sacred music in the eighteenth century?

147. Name a representative *symphonie concertante* composer.

148. (459) Approximately how many players comprise a Classic period orchestra?

149. Who was the leader of the orchestra? TQ: What role does the harpsichord play? When does the conductor come into being?

150. What role was given to the violins? Winds?