

**Grout, Chapter 9**  
**Music of the Early Baroque Period**

1. (251) What is the etymology and meaning of the word *baroque*?
2. Who was it, to what art form, and when did it happen that the term was applied to the 17th century?
3. What is the usual meaning of the term *baroque*?
4. What is its "positive" meaning?
5. (252) Why doesn't Grout talk about a Baroque style?
6. What are the years of the Baroque period?
7. What are other labels substituted for baroque?
8. Why isn't "thoroughbass period" acceptable as a substitute for "Baroque period"?
9. What is Baroque music's principal goal?
10. What country was most influential during this period?
11. (253) What city was influential at the beginning of the century?
12. What city was important for sacred music (as well as opera, cantata, and instrumental music)?
13. What cities were important for opera?
14. What city was important for instrumental music?
15. Was France immune to Italian influence?
16. When did it begin to develop its own style?
17. Why was Germany weak musically at the beginning of the 17th century?
18. What country exerted its influence on Germany?
19. What about Germans such as J.S. Bach and Handel?
20. What about English style?
21. Who were the patrons of the arts?
22. What is an *academy*?
23. What about public concerts?

24. Who were the important writers, artists, and scientists of the time?
25. (254) T/F Renaissance style continued into the 17th century as Baroque style but without significant change.
26. Who criticized Monteverdi's madrigals? Why?
27. (255) What are Monteverdi's two styles? Give the name and their distinction.
28. What are the other names associated with the two styles?
29. (256) What is the threefold division of music styles at mid-17th century?
30. Were these truly distinct styles?
31. What is the term used to describe writing music for the unique capabilities of the instrument?
32. (257) What is the term used to describe music that expresses a state of being?
33. Was the purpose to transfer that emotion to the listener or was the listener supposed to recognize that the music had those qualities?
34. Renaissance rhythm was steady. How was it in the Baroque period? Describe the two and be able to give an example.
35. What notational sign became common in the Baroque period after mid century?
36. What is the usual texture of Baroque music?
37. (258) What is *thoroughbass* or *basso continuo*?
38. What is a *continuo group*?
39. What are *figures* and what is a *figured bass*?
40. What is *realization*?
41. What is *ripieno*?
42. Continuo encourages homophonic style. Did that preclude counterpoint? Independent lines were important in the Renaissance. Was that the basis for Baroque counterpoint?
43. (259) What was the eventual function of dissonance in the Baroque?
44. (260) What was the function of chromaticism at the beginning of the 17th century and what was its function at the end of the Baroque?
45. Who codified our harmony system? When was that?
46. What is the definition of an opera?
47. What is an *intermedio* or *intermezzo*?
48. Who was the famous Florentine singer?
49. (262) What is another name for a madrigal cycle?
50. Name a famous madrigal comedy.
51. Who are two madrigal comedy composers?

52. (262) What is a pastoral?
53. What is the Florentine Camerata and who are the characters?
54. What kind of music did Galilei propose that would best express a text?
55. (265) What is the title of the earliest opera? Who is the librettist and who are the two composers?
56. What are the other compositions mentioned?
57. What is the *stile recitativo* and how does it differ from monody?
58. Was solo singing unique? Give an example.
59. (266) What are the two types of Caccini monody?
60. Why did Caccini write out the embellishments?
61. What a gruppi? Trillo? Exclamations?
- Read the section of recitative style and Peri's description.
62. (267) What is speech-song?
63. (269) What are the three types of monody. Compare this with the three mentioned on p. 270.
64. (270) Who was the Mantua opera composer? What was his work? Who was the librettist?
65. (271) What is the name of Orfeo's famous aria in Act III? Why is it important?
66. (272) Was Monteverdi's Orfeo orchestra typical?
67. (273) What are the other operas and their composers?
68. Who is "La Cecchina" and what did she do?
69. (274) In what decade did opera appear in Rome?
70. What were the subjects of Roman operas?
71. Who was the most prolific librettist of Roman opera?
72. Most famous of his librettos was \_\_\_\_\_ set to music by \_\_\_\_\_.
73. What were the two types of solo singing?
74. What is a mezz'aria and who developed it?
75. What is the pattern of the 17th-century [French] opera overture?
76. Who is the other Roman opera composer? What opera is the example cited? TQ: Why?
77. (276) What is the importance of the Teatro San Cassiano? Date? City?
78. When is carnival season and how long did it last? TQ: So what?

79. How were operas supported? How many operas in a 40 year period?
80. What are the sources of Venetian opera librettos?
81. (277) What are the names of Monteverdi's last two operas?
82. Who was Monteverdi's pupil and what are the names of his operas?
83. Who is the other Venetian opera composer and his works?
84. (278) What are the four dominant features of Italian opera for the next two hundred years?
85. TQ: In the "Strophic method" paragraph, what are the three forms?
86. (279) What is a *romanesca*?
87. What is an *ottave rime*?
88. What are two other names for the *romanesca*?
89. Name two other short ground-bass patterns. What is the tempo and meter of them?
90. (280) What is the *concertato medium*?
91. What composer and compositional type was selected to illustrate the concertato medium?
92. (281) What is *stile concitato* and who is the composer?
93. (282) What did separation of aria and recitative allow?
94. (284) Name the composer and the title of the first important collection of monodies.
95. Who was another composer of solo songs?
96. What is the literal meaning of *cantata*?
97. What is the structure of the cantata at about 1650?
98. Who was the first eminent master of the cantata?
100. What are the four forms he used?
101. Who are the three other Italian cantata composers?
102. (285) Who are the two Germans?
103. Who are the three English composers?
104. Who codified Palestrina style, what is the name of his treatise, and when was it published?
105. (286) Know the names Claudio Merulo, Andrea Gabrieli, and Giovanni Gabrieli as Venetian organists and composers.
106. What is *cori spezzati* and in what city would one find it?

107. (287) Name the composers who wrote polychoral works.
108. What is the *grand concerto* and who is the representative composer?
109. (288) What is the *Cento concerti ecclesiastici* and who composed it?
110. What is an example of grand concerto and the concerto for few voices?
111. (289) What is Cavalieri's "sacred opera"?
112. What is an oratorio, what were the two acceptable languages, and who was the master composer?
113. What is a *storicus* or *testo*?
114. (290) What are the four ways that an oratorio differs from an opera?
115. What's the situation of music in convents? What is the name of the convent composer? Describe her works.
116. Both the Catholic and Lutheran churches used \_\_\_\_\_ and \_\_\_\_\_ techniques. Southern Germanic areas were influenced by \_\_\_\_\_ style. Northern Lutheran composers used the \_\_\_\_\_ or not.
117. (291) What is the name of Schein's collection of the concerto for few voices?
118. Who was the greatest German composer of the mid-17th century?
119. What is the style of Schütz's German Psalter?
120. *Cantiones sacrae*?
121. *Psalmen Davids*?
122. *Kleine geistliche Konzerte*?
123. *Musikalische Exequien*?
124. *Geistliche Chormusik*?
125. *Symphoniae sacrae*?
126. (294) What is a *favoriti*?
127. *The Seven Last Words*?
128. *Christmas Oratorio*?
129. What is a *turba*?
130. T/F Baroque instrumental music was unaffected by the new vocal styles, such as recitative and aria.
131. (295) In what century did the violin "replace" the viol?
132. Define a fugal piece and what terms would designate this style?
133. Define a canzona piece.
134. What form replaces the canzona?
135. What terms would designate an instrumental variation of a melody or bass?
136. What is a suite?
137. What are the terms for an improvisatory instrumental work?
138. T/F The five classifications above are mutually exclusive.
139. Define a 17th-century *ricercar*.

140. What's a *clavier*?
141. What is the *Fiori musicali* and who is the composer?
142. (296) T/F The terms *fantasia* and *ricercare* are interchangeable since there is no difference between them.
143. Who are the leading *fantasia* composers?
144. How, then, is the *canzona* different from, say, the *ricercar*?
145. Who are the leading composers of English viol consort music?
146. What is a *fancy*? TQ: What is the usual equivalent term?
147. Name two other English composers of this genre.
148. Describe the content of a *canzona*.
149. Explain the variation *canzona*. TQ: How does this differ from the instrumental variations of a melody on p. 295?
150. Who might be representative composers of *canzonas*?
151. What is the procedure for most ensemble *canzonas*?
152. (298) How does the *sonata* differ from a *canzona*?
153. What are *affetti*?
154. (299) What term replaces the *canzona* and when did that happen?
155. Why the designation *sonata da chiesa*?
156. Define the term *trio sonata*.
157. What is a *diferencias*?
158. T/F The easiest way to identify a variation is to look for that word in the work's title.
159. *Partita* can mean variations, but it can also mean what?
160. (300) What is the term applied to a variation which uses the same melody but in different voices and who would be representative composers?
161. Who is a representative composer of melodic variations?
162. What is a third method of variation?
163. What is the *Tabulatura nova* and who composed it?
164. Explain why it is "new."
165. (302) What is a *polacca*?
166. What country originated the *suite*?
167. What technique unified the movements of a *suite*?
168. Who composed the *Banchetto musicale* and how many *suites* does it contain? (Don't memorize the sequence of the five movements because it's not the order of the "normal" *suite*.)

169. What is a *tripla*?
170. What is an *intrada*?
171. (303) Describe *style brisé*.
172. What are *agréments*?
173. Who composed *La Rhétorique des dieux* and what does it contain?
174. Who are the important French keyboard composers?
175. What are the four movements of the standard suite? Who established the order?
176. (304) What is a *tombeau*? TQ: Why is this important?
177. Name two composers of toccatas.
178. TQ: I wonder if I'll be asked to name the five classifications of instrumental music or, given a type (partita), classify it?

