

Chapter 17
Italy and Germany in the
Late Seventeenth Century

1. (379) How did Italy and Germany differ from other countries? So what?
2. What were the various influences?
3. (380) Where did most of the major developments in Italy take place?
4. Where are the major centers of opera? Who are the composers?
5. What attracted audiences the most?
6. How many arias in an opera before 1670? After?
7. What structures were used?
8. What structure was preferred around 1700? Ornamentation?
9. (381) TQ: What is the first paragraph about?
10. What was the leading type of vocal chamber music? Where?
11. What is the structure around 1650? 1690?
12. What was the instrumentation?
13. The subject matter?
14. How many cantatas did Scarlatti write?
15. Know the structure of the da capo aria (including keys). Statement: The one described on p. 383 is called a five-part da capo aria. It's also possible to have just an ABA type, too.
16. (382) What is a serenata? Composer?
17. (383) Describe church music styles and composer cited.
18. (384) Bologna was also important for what else?
19. What did organ composers write?
20. What are characteristics of the oratorio?
21. Name the violin makers.
22. Describe the sonata before 1650. Composer?
23. What are the two types around 1660? How do you tell them apart? Where could the church sonatas be substituted?
24. (385) SR: City? How many survive? Nickname? Wood? Secret?
25. (386) What was the most common instrumentation after 1670? What is it called? How many performers?
26. Solo sonatas gain popularity after _____. There are even _____ sonatas.
27. Corelli emphasized _____ over _____. TQ: Would you say he used idiomatic writing?
28. What is a walking bass?

29. What is the pattern for the church trio sonata? Characterize the movements.
30. (387) SR: Who is the sonata composer? How many works? What genres? How many opus numbers? How many works per opus?
31. Characterize the movements of the chamber sonata.
32. Idiomatic writing for Corelli in solo violin sonatas?
33. (388) Do movements share thematic material? There is a "steady _____ of a single theme." Note: The German term is Fortspinnung and was removed several editions ago.
34. Talk about tonal organization.
35. (389) How did Corelli control forward harmonic motion?
36. Modulations within a movement went where?
37. Generally all movements were in the same key. If there was a change it was in the _____ movement and it was to the _____.
38. Explain the difference between chamber and ensemble music.
39. (390) T/F Chamber music in the Baroque period was limited strictly to one player per part, and severe penalties were imposed if caught otherwise.
40. Approximately what year did the concerto begin.
41. In addition to the concertato medium, what are the other three traits?
42. Where could concertos be performed?
43. Define the three types of concertos circa 1700. Note: "Solo concerto" has been changed to **concerto** "with one or more soloists." It's this "solo" concerto with which you will be most familiar.
44. What constituted the concertino group in the concerto grosso?
45. What constituted the large group in a concerto?
46. What are the other terms for the large group?
47. TQ: In 18th-century sources, authors talk about so-and-so being a fine ripieno violinist. What do you suppose that means?
48. Who are the composers and genres that set the precedent of contrasting solo/ensemble groups?
49. (391) Corelli's concerti grossi are essentially _____.
50. Who is the next composer?
51. How many movements in a solo concerto? Tempi? Composer? Where was he?
52. The ritornello form was perfected by _____ but introduced by _____.
53. TQ: What should we understand about "The Italian Style"?

54. (392) SR. Georg _____ introduced _____ and _____ styles into _____ music in "Germany."
55. (393) Briefly, what is the situation in Germany/Austria?
56. What is a Stadtpfeifer? Turmsonaten?
57. What is a collegium musicum?
58. German music was cosmopolitan, drawing on many styles.
59. (395) Italians worked in Germany. Name the two cited.
60. Describe the German opera.
61. (396) Who is the representative German song and cantata composer?
62. Where is Catholic music found? What are the traits? Composer cited? How many staves?
63. (397) What are the two sects in the Lutheran church and its implication?
64. What is the basic musical element of the Lutheran church? Who is the composer? What did he introduce?
65. The concertato chorale by Dieterich _____ is a series of chorale _____.
66. Who are the organ composers (by region)?
67. (398) SR. Buxtehude was organist in _____. A condition for employment was _____. Abendmusiken? BuxWV? List his works.
68. Name the organ builders.
69. What are the different groups?
70. (399) What is the function of organ music?
71. What is the style of the 17th-century German toccata? Who is the representative composer?
72. (401) Eventually these pieces grew into two distinct sections: a toccata or prelude in _____ style and a _____.
73. The fugue replaced what forms?
74. Define the terms exposition; answer; episode; [subject].
75. What are the four forms of chorale settings?
76. What are the four textures for a chorale prelude?
77. (403) What is the order of movements in a suite? Who is the composer?
78. What is an orchestral suite? When is it in fashion? Who is the composer and collection cited?

79. The trio sonata was swell but the _____ sonata was better. Who are the composers cited?
80. What is scordatura?
81. (404) "Seventeenth-century sonatas were strictly _____ music until _____ transferred the genre to the _____ in _____.
82. Name the works.
83. "The German Synthesis." "Germany" borrowed from France and Italy, but added elements and will take the lead in sonata and concerto in the 18th century. (I assume that sonata and concerto suggests symphony, though it can't be named at this point.)
84. "Seed for the Future." Nice summary. There's a lot of information on this page. TQ: If asked to write an assessment of music from 1650 to 1700, would you be able to produce such an essay?