

Chapter 17
Italy and Germany in the
Late Seventeenth Century

1. (379) How did Italy and Germany differ from other countries? So what?
They had a number of sovereign states; no center for musical activity so there were many places
2. What were the various influences?
In Italy, it was native music and its evolution; in Germany it was Italian and French styles
3. (380) Where did most of the major developments in Italy take place?
The north
4. Where are the major centers of opera? Who are the composers?
Venice, Naples, Florence, Milan; Giovanni Legrenzi at Ferrara and Alessandro Scarlatti at Rome and Naples
5. What attracted audiences the most?
Star singer and arias
6. How many arias in an opera before 1670? After?
24; 60
7. What structures were used?
Strophic (2+ stanzas), ground bass, binary AB; ternary ABB', ABA, ABA'; rondo ABACA, ABAB'A
8. What structure was preferred around 1700?
Ornamentation?
Da capo; the second A section
9. (381) TQ: What is the first paragraph about?
Word painting; doctrine of the affections
10. What was the leading type of vocal chamber music?
Where?
Cantata; Rome
11. What is the structure around 1650? 1690?
Series of short, contrasting sections; alternation of recitative and arias (2 or 3 each; 8-15 minutes)
12. What was the instrumentation?
Solo voice with continuo; sometimes 2-3 voices
13. The subject matter?
Pastoral love poetry
14. How many cantatas did Scarlatti write?
600+
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?
Semidramatic piece for several singers with small orchestra; Alessandro Stradella
17. (383) Describe church music styles and composer cited.
Old Palestrina style with the newer concerted styles; Maurizio Cazzati
18. (384) Bologna was also important for what else?
Instrumental ensemble music (often played in church)
19. What did organ composers write?
Ricercars, toccatas, variation canzonas, chant settings
20. What are characteristics of the oratorio?
Italian text, had verse instead of poetry, in two sections
21. Name the violin makers.
Nicolo Amati, Antonio Stradivari, Giuseppe Bartolomeo Guarneri
22. Describe the sonata before 1650. Composer?
Small sections differing in theme, texture, mood, character, and sometimes meter and tempo; Biagio Marini
23. What are the two types around 1660? How do you tell them apart? Where could the church sonatas be substituted?
Sonata da camera; sonata da chiesa; sonata da camera had dance movements; Mass Proper or for antiphons for the Magnificat at Vespers
24. (385) SR: City? How many survive? Nickname? Wood? Secret?
Cremona; 500; Strad; pine front, maple back; varnish, wood soaked first, but no answer
25. (386) What was the most common instrumentation after 1670? What is it called? How many performers?
Two treble instruments (usually violins) plus basso continuo; trio sonata; at least four
26. Solo sonatas gain popularity after _____. There are even _____ sonatas.
1700; ensemble
27. Corelli emphasized _____ over _____. TQ: Would you say he used idiomatic writing?
Lyricism; virtuosity; no
28. What is a walking bass?
Steady movement of eighth notes in the bass

29. What is the pattern for the church trio sonata?
Characterize the movements.
Two pairs in slow, fast, slow, fast; 1. contrapuntal, majestic; 2. fugal imitation; 3. lyrical, triple meter; 4. quick, dancelike, binary form
30. (387) SR: Who is the sonata composer? How many works? What genres? How many opus numbers? How many works per opus?
Arcangelo Corelli; 90; solo sonata, trio sonata, concerto grosso; 6; 12
31. Characterize the movements of the chamber sonata.
Prelude; slow introduction (similar to the French overture) and fugal allegro; dance movements in binary form (I to V or i to III), bass is accompaniment
32. Idiomatic writing for Corelli in solo violin sonatas?
Yes
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.
No; spinning out
34. Talk about tonal organization.
It's tonality rather than modality; root movement; use of suspensions or sequences; diatonic (except for a rare diminished seventh chord or Neapolitan sixth at a cadence); modulations to dominant or relative major/minor; all movements in same key or, in major, second movement in relative minor
35. (389) How did Corelli control forward harmonic motion?
Suspensions and sequences
36. Modulations within a movement went where?
Dominant or relative minor or major
37. Generally all movements were in the same key. If there was a change it was in the _____ movement and it was to the _____.
Second (slow) movement; relative minor key
38. Explain the difference between chamber and ensemble music.
Chamber music was for one player to a part; in the other, two or more players to each string part
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.
False. They were interchangeable.
40. Approximately what year did the concerto begin.
1680s and 1690s
41. In addition to the concertato medium, what are the other three traits?
Florid melody over a firm bass; musical organization based on tonality; multiple movements with contrasting tempos, moods, and figuration
42. Where could concertos be performed?
Public ceremonies, entertainments, private musical gatherings, substitute for sections of the mass
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.
Orchestral concerto – emphasized the first violin part
Concerto grosso – small ensemble (concertino) of solo instruments vs. large ensemble (grosso)
Solo concerto – usually a violin
44. What constituted the concertino group in the concerto grosso?
Two violins accompanied by cello and continuo
45. What constituted the large group in a concerto?
String orchestra (vln. I, vln. II, viola, cello, basso continuo and bass viol)
46. What are the other terms for the large group?
Tutti (all), ripieno (full)
47. TQ: In 18th-century sources, authors talk about so-and-so being a fine ripieno violinist. What do you suppose that means?
Probably a very adequate player but not a virtuoso soloist
48. Who are the composers and genres that set the precedent of contrasting solo/ensemble groups?
Lully (operas); Stradella (oratorio and opera arias); Bolognese and Venetian accompanied trumpet sonatas
49. (391) Corelli's concerti grossi are essentially _____.
Trio sonatas
50. Who is the next composer?
Giuseppe Torelli
51. How many movements in a solo concerto? Tempi? Composer? Where was he?
3; fast, slow, fast; Albinoni; Venice
52. The ritornello form was perfected by _____ but introduced by _____.
Vivaldi; Torelli
53. TQ: What should we understand about "The Italian Style"?
Around 1675 there was a unified Italian style that became the foundation for European music.

54. (392) SR. Georg _____ introduced _____ and _____ styles into _____ music in "Germany."
Muffat; Italian; French; instrumental (concertos)
55. (393) Briefly, what is the situation in Germany/Austria? Thirty Years' War devastated the country; 300 units so politically weak; most people were farmers; no state-controlled industries as in France; no capitalism as in England and Netherlands; guild system discouraged innovation
56. What is a Stadtpfeifer? Turmsonaten?
City musician; tower sonata
57. What is a collegium musicum?
Association of amateurs musicians
58. German music was cosmopolitan, drawing on many styles.
59. (395) Italians worked in Germany. Name the two cited.
Carlo Pallavicino in Dresden; Agostino Steffani in Munich and Hanover
60. Describe the German opera.
Hamburg, 1678; tried to appeal to middle class; Lutheran church doesn't like it; biblical subjects or locals translate or adapt from Venetian operas; Italian recitative; da cap arias or modified da capo, ariosos, French airs, French dance rhythms; comic characters; strophic songs; Reinhard Keiser, 60 works
61. (396) Who is the representative German song and cantata composer?
Adam Krieger
62. Where is Catholic music found? What are the traits? Composer cited? How many staves?
Southern Europe (Munich, Salzburg, Vienna); older Palestrina style, concertato medium, and polychoral; Heinrich Biber; 53
63. (397) What are the two sects in the Lutheran church and its implication?
Orthodox (music OK); pietists (only simple music)
64. What is the basic musical element of the Lutheran church? Who is the composer? What did he introduce?
Chorale; Johann Crüger; set melodies over a figured bass, added accidentals to make the chorale melody tonal
65. The concertato chorale by Dieterich _____ is a series of chorale _____.
Buxtehude; variations
66. Who are the organ composers (by region)?
Buxtehude and Georg Böhm in the north; Johann Christoph Bach, Pachelbel in the middle
67. (398) SR. Buxtehude was organist in _____. A condition for employment was _____.
Abendmusiken? BuxWV? List his works.
Lübeck; had to marry the daughter of his predecessor; public concerts of sacred vocal music five Sundays before Christmas; 120 sacred vocal works, 40 chorale settings for organ, 22 organ preludes and toccatas, 19 harpsichord suites, numerous other keyboard pieces, 20 ensemble sonatas
68. Name the organ builders.
Arp Schnitger, Gottfried Silbermann
69. What are the different groups?
Hauptwerk (chief work); Brustwerk (breast work); Oberwerk (over work); pedal; Rückpositiv (choir organ)
70. (399) What is the function of organ music?
It's a prelude to something else
71. What is the style of the 17th-century German toccata? Who is the representative composer?
Series of short section in free style that alternate with longer ones in imitative counterpoint; Johann Jacob Froberger
72. (401) Eventually these pieces grew into two distinct sections: a toccata or prelude in _____ style and a _____.
Free; fugue
73. The fugue replaced what forms?
Ricercare, fantasia, capriccio
74. Define the terms exposition; answer; episode; [subject]. A region where the subject or answer is present; the subject at a different pitch level; a region where the subject or answer is not heard; the main theme
75. What are the four forms of chorale settings?
Organ chorales, chorale variations (chorale partite), chorale fantasia, chorale prelude
76. What are the four textures for a chorale prelude?
1. Each phrase is a subject for imitative treatment
2. Each phrase in long notes and preceded by brief imitation in the other voices with diminution
3. Ornamented top voice
4. Motive in the other voices that is maintained
77. (403) What is the order of movements in a suite? Who is the composer?
Allemande, courante, sarabande, gigue; Froberger
78. What is an orchestral suite? When is it in fashion? Who is the composer and collection cited?
Dance suite played by orchestra; 1690-1740; Georg Muffat; Florilegium (1695 and 1698; flos=flower, leger=gather, so this is a collection/volume/anthology)

79. The trio sonata was swell but the _____ sonata was better. Who are the composers cited?

Solo; Johann Jakob Walther; Heinrich Biber

80. What is scordatura?

Mistuning of the violin

81. (404) "Seventeenth-century sonatas were strictly _____ music until _____ transferred the genre to the _____ in _____.

Ensemble; Johann Kuhnau; keyboard; 1692

82. Name the works.

Frische Clavier Früchte (Fresh Keyboard Fruits, 1696) of 7 multimovement sonatas; 6 Biblical sonatas (1700)

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?