

Grout, Chapter 20

Opera and Vocal Music in the Early Classic Period

1. (472) What was the new element? For what result? N.B. Goût (taste) was a buzzword for this period.
2. Europe was dominated by the leading political/military powers, such as _____. _____ and _____ did the best they could to maintain their lands. Revolutions in _____ and _____ were important for the next century.
3. (473) What allowed for an increase in population?
4. TQ: What revolution do we call manufacturing? What is the result of that?
5. TQ: What is the cosmopolitan age?
6. Define the age of Enlightenment.
7. Belief in the natural law led to what?
8. What was the relationship to the church?
9. Name the *philosophes*? What are they?
10. (474) SR: Who is the author and what is the book? What is his position?
11. SR: What is Chabanon's position 30 years later?
12. (475) What is humanitarianism?
13. What organization came from this movement? What was its ideal?
14. What was one effect of a rising middle class?
15. TQ: What are the different levels of expertise in music?
16. ([484]) List the concert organizations named.
17. ([485]) What is a benefit concert?
18. What strikes you about concerts of the period?
19. (478) Name the authors of music history books.
20. What was the new music like?
21. (480) What are some of the terms for the new classical style?
22. What is the learned or strict style? TQ: Where would it be found?
23. Where did the galant style originate? What genre?
24. What is the meaning of empfindsam style? Traits? Composer?

25. (481) SR: Who is the author and work? What's his point?
26. What are the terms that describe "classical"?
27. The term *preclassic* used to be applied to composers before Haydn and Mozart. It was dropped because no one could define the beginning of the classic period precisely (by date or trait or anything else). The term substituted has been *early classic*. I thought we had gotten away from *preclassic*. I hope this is not a step backwards.
28. What are the dates of the Classic period? What are other acceptable terms? What terms for styles?
29. (482) The German term to describe the spinning out of a melody is Fortspinnung. I'm not certain why that disappeared, but the concept in English is back again.
30. What is periodicity?
31. How long were phrases? How many phrases for a period? How many periods for a composition?
32. Terminology for phrases and periods was borrowed from _____. Who is the author and the name of the treatise that documented this practice?
33. What are the melodic segments called? The antecedent is called what? Consequent? What's an "I-phrase"?
34. (483) "The division of the melody is supported by the _____."
35. (484) Classic period music has a _____ harmonic rhythm.
36. One way to animate the slow harmonic rhythm is to use an _____ bass. Be able to describe it. Fact: Another way is to use a drumming bass (repeated eighth notes in the bass voice) called Trommelbass.
37. The final paragraph of p. 484 discusses how melodic segments have function/form/structure.
38. (485) What was the 17th-century view of emotions and how did that affect Baroque music?
39. How did the Classic period react to that effect?
40. What are the terms for comic opera? Which one is the generic term?
41. What are the traits? TQ: What does "unlike comic operas in other countries" mean?
42. (486) What are the arias like?
43. Who is the pioneer in this area? What are the arias like in the example cited?
44. (487) How did the intermezzo come about?
45. What are the traits?
46. What is the example cited? Who are the characters?
47. What are the features that demonstrate the comic?
48. Who is the reformer of comic opera? What are the traits and the examples?

49. (490) What is the term for serious opera? Who is its reformer? What are the characteristics?
50. Describe the serious opera.
51. (491) Be able to diagram the five-part da capo aria.
52. What is a dal segno aria?
53. Who was the leading composer? Who was his wife? Why was he called "il caro Sassone"? How many operas?
54. (493) Singers often embellished the return of the A section in a da capo aria, and the top line of Example 20.5 shows the embellishments that were preserved.
55. (494) Characters for comic operas were drawn from the _____ class. Whereas opera seria was performed in Italian throughout Europe, the language of comic opera was _____.
56. What are the two facts significant about comic opera after 1750?
57. What was the war of the buffoons?
58. Who championed the opera buffa? What were two reasons?
59. What is the name of French comic opera?
60. What is a vaudeville?
61. What is an ariette?
62. What happened to vaudevilles after 1760?
63. (495) What type of recitative was preferred for opéra comique?
64. What was the plot of later opéra comique?
65. Who was the leading composer? Cite an example. What is its classification? What's another example of this type?
66. What is the English form of comic opera? What were the traits? When did it peak? What change did it undergo?
67. (496) What famous example is cited?
68. Germany and Austria. What was serious German opera like?
69. What was comic opera called and what was it like?
70. (497) How did they come about?
71. How was the leading composer?
72. What increased the music's popularity.
73. Opera and the Public. Who determined the direction of comic opera? What did they want?
74. Opera Reform. What was "more natural"?
75. What about the da capo aria?

76. How about the action?
77. What did they do to increase the drama?
78. How did the orchestra help?
79. What did they reinstitute?
80. What was the overall goal?
81. Who was the first proponent? TQ: What are you thinking?
82. (498) Who were two composers who exemplified the change? What nationality influenced their writing? How many did each contribute?
83. Christoph Willibald Gluck. What were the two cities where he was a composer?
84. Who was his librettist?
85. Make a list of Gluck's operas. (See the next page too.)
86. What were his reforms
87. (499) What techniques did he use to help the music to illustrate dramatic conflict in *Iphigénie en Tauride*?
88. (500) Who were Gluck's "Parisian descendents"?
89. Secular songs were written for amateurs. What instruments accompanied these songs? What were the characteristics?
90. Some songs were religious in a hymnlike style. What was the French romance?
91. What was the English ballad?
92. What are some other "English" songs?
93. What did Germany produce? How many collections between 1750 and 1800? What was the hypocrisy? What are the traits of lieder? What was the aesthetic goal? Who were the representative composers? Who is a late composer?
94. (502) What about the affections in songs? Word painting?
95. What's the situation with church music about 1750?
96. What were the style options for Catholic composers?
97. If church music, what types would they write?
98. What replaced the cantata and chorale-based music?
99. What was the nonliturgical composition?
100. What's happening in England? Who are the composers?
101. What was religious music in America like?
102. What two groups were "especially notable"?
103. What religion were the Puritans? What did they sing?

104. What was their hymn book? (1640, 1698)
105. What is a singing school?
106. Who is the composer? What did he write?
107. Define a plain tune. Example?
108. (504) What is a fugging tune?
109. What were the problems with Billings' music?
110. Who were the other two composers?
111. How were the Moravians different?
112. (505) Who was their composers?
113. Opera and the New Language. Write summary statements.

