

Grout, Chapter 18

The Early Eighteenth Century in Italy and France

1. (416) T/F. The 18th century was a continuation of the previous century rather than changing course and developing new genres, styles, techniques.
2. Statement: This is the same approach that existed in the sixth edition. Discuss the most prominent composers to compare/contrast their contributions. It was chapter 12 in the sixth edition; it's two in the seventh. Couperin has been added.
3. T/F. Changes will take place in this chapter making these composers the last of the Baroque period.
4. (417) Name the political powers and put a + if waxing or a – if waning. Do the same for the economic measures.
5. Do the same for literacy. Name the authors and their works. What is the resulting intellectual movement?
6. (418) T/F. Demand for the old classics of the previous century was greater than for the works of contemporary composers.
7. What are the two most important genres; three cities.
8. What is a conservatory? Naples had four of them.
9. Most students were _____, many of them _____, because _____.
10. (420) Name the famous castrato.
11. Name the leading Neapolitan opera composer.
12. Which librettist refined serious opera circa 1720?
13. SR: What induced boys to become castrati? How successful was the dream for most? What were Farinelli's feats? Who was the author who described him? What did he describe?
14. (421) How was Rome and opera? Name the two composers.
15. What about Venice?
16. (422) SR: What were Vivaldi's two professions? What's his nickname? Where was his appointment? List his works.
17. (423) Isn't that interesting about the "hospital" for girls and the role that music played for them?
18. (425) How large was Vivaldi's orchestra?
19. How many of Vivaldi's concertos are of the solo type? How many of those are for violin? What are the other solo instruments?
20. Describe the format?
21. What was the form for the fast movements? Be able to explain it.
22. (428) What did Vivaldi do to the slow movement? What are the forms?
23. (429) Who paid for the publication of music normally?

Name _____

24. Name the collections.
25. What are Vivaldi's conservative, mainstream, and progressive genres?
26. What did the next generation admire about Vivaldi's works?
27. Italy had many cities involved in music; France had _____. What is the Concert spirituel (1725)?
28. (430) How was Italian music in France viewed in the 17th century? Who, in the 18th century, tried to blend the two styles?
29. Couperin's keyboard suites, called _____, were/were not in the German ACSG order and used/did not use the German dance names.
30. (431) SR: What is Couperin's position?
31. What is the name of Couperin's book? Why is it important?
32. What instrumentation did he prefer in his chamber works? Name them.
33. (432) What were Rameau's occupations?
34. What was Rameau's theoretical work?
35. Upon what did he base his theory?
36. What is a *fundamental bass*?
37. You know the stuff in the last paragraph, so what is the term for the second scale degree? Sixth (and why)?
38. (433) What is *modulation*?
39. By the way, have you ever heard of *common-period practice*?
40. (434) SR: By the way (again), have you noticed how often (recently) that the person mentioned comes from a family of musicians? That changes in the 19th century. Can you spell "dirty old man"? Who was his rich employer? List his works.
41. (435) What prevented Rameau from succeeding in opera?
42. What were the two camps? List the Lully points.
43. What controversy ensued in the 1750s? What was the point of contention?
44. Rameau's melodies were based on _____.
45. (436) What are the instrumental sections of his operas? How did he enhance the depiction of dramatic scenes?
46. T/F. Rameau continues the distinction between recitative and aria. T/F. Rameau continued to use choruses even though Italy no longer did.
47. (437) Briefly summarize the composers of this chapter.