

Music 332 – Burkholder Reading Questions (10th Edition)

Free Advice: Begin by reading each chapter *without* the questions at hand. *Next*, read each question and begin to reread the chapter, jotting down your answers as you find the information you need.
Also: when the book analyzes pieces in your anthology, actually *look* at your score (!).

Part III: The Seventeenth Century—Chapter 13: New Styles in the Seventeenth Century

1. What was the musical “intellectual capital” of the seventeenth century? (name 4 categories)
2. Who were the innovators who led the Scientific Revolution? (name 4)
3. How did seventeenth-century capitalism benefit music?
4. Why was the term “baroque” initially *not* a compliment?
5. What are “affections,” and what causes them (according to Descartes)?
6. What do the terms “prima prattica” and “seconda prattica” mean, and how do they differ?
7. What are “continuo instruments,” and what do they play?
8. What did “concertato style” mean in the seventeenth century? What were two typical genres?
9. What common Baroque “pairings” illustrate a contrast between free and metric rhythm?
10. How do “ornaments” and “figurations” differ? Give two examples of each.
11. Why did Taruskin not care for “historically informed performance”? Do you agree with him?

Chapter 14: The Invention of Opera

1. What four ingredients comprise “opera,” and what do we call its text?
2. What three Renaissance genres served as ancestors to opera?
3. Who met at Count Bardi’s house, what was their nickname, and what did they feel poetry needed?
4. How does monody differ from monophony, and which did Galilei advocate?
5. What 2 genres are found in *Le nuove musiche*? How do they differ, & what do they have in common?
6. Who wrote *Le nuove musiche*, and what beneficial tool did he include in the foreword?
7. Why are there two publications for the same production of *L’Euridice*, & what element did Peri add?
8. What’s the difference between a “sinfonia” and a “ritornello”?
9. Monteverdi didn’t invent opera, but what *did* he accomplish with it? What ensemble does his first opera require?
10. Who invented *stile concitato*, what is its purpose, and how is it performed?
11. What is significant about *La liberazione di Ruggiero dall’isola d’Alcina*?
12. What operatic characteristics first developed in Rome? [name 4]

13. Why is 1637 an important milestone for opera, and how did opera change in subsequent years?
14. Who can we view as the “prima” *prima donna*, and who helped foster her fame?
15. Name at least four features that characterized Cavalli’s operas. What were his stars called?

Chapter 15: Music for Chamber and Church in the Early Seventeenth Century

1. What three Italian chamber or church developments left a lasting impact?
2. What characteristics might you find in a basso ostinato, and what would you call it in English?
3. What is a chacona, and what did the Italians call it?
4. Post-1620, what had “cantata” come to mean?
5. How did sacred composers distinguish sixteenth- and seventeenth-century styles of music, and how did the former become more “modern”?
6. How did large and small sacred concertos differ?
7. Despite the church’s restrictions, where did sacred music flourish, & who were 2 leading composers?
8. How did the oratorio genre get its name, and how does it differ from an opera?
9. How did Lutheran composers react to innovations in Italian sacred music?
10. What motivated Schütz’s *Kleine geistliche Konzerte*, and how did it differ from the *Symphoniae sacrae*?
11. What are “musical figures,” and why were they used?
12. Define *cadentiae duriusculae* and *saltus duriusculus*.
13. How do the terms “historia” and “Passion” relate to each other?
14. What four ways of categorizing instrumental music does Burkholder suggest?
15. In what three environments (venues) would you hear seventeenth-century instrumental music?
16. Name the six broad categories of pre-1650 instrumental music and a characteristic genre of each.
17. What did “sonata” mean early in the seventeenth century, and what features did it come to have?
18. What lasting impact did Marini have on the labeling of published music?
19. If you “feasted” on Schein’s *Banchetto musicale*, what would you encounter?

Chapter 16: France, England, Spain, and the New World in the Seventeenth Century

1. What dance genre helped Louis XIV to control his nobility, and how?

2. What were the three divisions of royal musicians in France, and who belonged to which?
3. What genre did Lully introduce in 1672, and why—for a time—was he the only one to write in the genre?
4. What do we call an “ouverture” today, and what are its characteristics?
5. What unwritten elements were likely to be added when performing French works?
6. What distinguishes a *petit motet* from a *grand motet*?
7. What instrument supplanted the lute in France, and who were its leading composers? [name 3]
8. When analysts speak of “style luthé” or “style brisé,” what are they describing?
9. What do Francesca Caccini and Elisabeth Claude Jacquet de la Guerre have in common?
10. What genres might you encounter in a French suite?
11. What genres usually comprised a German suite?
12. What was a favorite English court entertainment, and what characteristics did it have?
13. What did Purcell borrow from France, and what came from Italy? What was English?
14. Rather than any particular genre, what is probably England’s most important 17th-century legacy?
15. What was a favorite Spanish theatrical entertainment, and what characteristics did it have?
16. How is a *kontsert* different from a sacred concerto (and why)?

Chapter 17: Italy and Germany in the Late Seventeenth Century

1. By the end of the century, most opera arias followed what pattern, and what was the final section’s purpose?
2. What characterized a cantata in the second half of the century?
3. What was noteworthy about Cremona in the late seventeenth and early eighteenth centuries?
4. What distinguishes the two types of sonata after 1660?
5. How many people (usually) does it take to play a trio sonata, playing what types of instruments?
6. If you found a trio sonata in the attic, what traits would you look for if you thought it might be by Corelli? (name 4)
7. Describe the features of the typical sonata da chiesa.
8. What two achievements does Dr. Burkholder credit to Corelli?
9. What characterizes the three types of concertos?
10. Who was the first to *publish* concertos, and what was his usual tempo plan?

11. If you were a *Stadtfeifer*, how would you spend your time?
12. If you were an undergraduate at a German university, how might you spend some of your time?
13. When did public opera get underway in Germany, and how did it differ from Italian operas?
14. Lutherans were split philosophically, but what genre unified them? In what ways was it treated?
15. What was the purpose for most Protestant organ music?
16. Chorale variations (partita), chorale fantasia, chorale prelude—what distinguishes each?
17. What did the orchestral suite have as its ancestors?

Part IV: The Eighteenth Century—Chapter 18: The Early Eighteenth Century in Italy and France

1. A growing middle class—what did this mean for musicians in London and Paris?
2. Why are four Neapolitan institutions included in our textbook?
3. What genre was dominant in Naples, and who were the most highly paid performers?
4. Who employed Vivaldi, and what four things did he do there?
5. In a ritornello form, what comprises a ritornello, what comprises the episodes, and who plays what?
6. How does a Baroque bow differ from a modern bow? (name 4 ways)
7. If you wanted to hear a new opera in France, where would you have to go, and what three (or four) theaters would be your destination?
8. Couperin admired both Italian and French music; how did he incorporate features of each in his own work? (name 2 ways)
9. What is a character piece, and what did Couperin call it?
10. What did Rameau write in 1722, and why is it important?
11. What terms did Rameau coin that you recognize from your theory courses?
12. What was Rameau's final musical critique?
13. Lullistes vs. Ramistes: what were they arguing about, and what view did each camp hold?

Chapter 19: German Composers in the Late Baroque

1. Several members of the German nobility loved music; who were they, and what did they do?
2. Who did the Germans regard as one of the best composers? What evidence is there? (name 4)
3. When Leipzig hired Bach, what was he expected to *do*?

4. What is the *Orgelbüchlein*, and what is its purpose??
5. Describe the “architecture” of the *Goldberg Variations*.
6. If you saw the letter names “H” and “B” in a German score, what pitches would you play?
7. Who (usually) was needed to perform a cantata during Bach’s lifetime?
8. Overall, what kinds of church music did Bach write, and what is most admired?
9. What is Dr. Burkholder’s explanation for Handel’s popularity in England?
10. Senesino, Cuzzoni, Bordoni—who *were* these people, and how did they relate to Handel?
11. What kinds of singing would be heard *between* Handel’s arias, and what were their respective purposes?
12. How do Handel’s oratorios differ from Italian oratorios?
13. What were Handel’s most popular instrumental pieces, and how did each get its name?

Chapter 20: Musical Taste and Style in the Enlightenment

1. What beliefs characterized an “Enlightened” individual? (name 4)
2. Who led the Enlightenment and what is a key text of this humanitarian movement?
3. Why would a woman accept payment for singing but not playing?
4. What is a *connoisseur*?
5. What were three of the most notable ways to enjoy music in London, and who attended?
6. If we lived in the eighteenth century, what would we be reading instead of this Burkholder textbook?
7. If you described music as *galant*, what were you hearing?
8. What musical characteristics would you hear when a piece conveyed the *empfindsamer Stil*?
9. What is “periodicity,” and where did we get this terminology?
10. What do “*Do-re-mi*,” “*Prinner*,” “*Monte*,” and “*Sol-fa-mi*” have in common?

Chapter 22: Instrumental Music: Sonata, Symphony, and Concerto

1. What new medium did Cristofori introduce, and what could it do that its predecessors could not?
2. Who plays in a string quartet, and who “leads” them—but what is the term for “shared” leadership?
3. What winds would you likely hear post-1750, and which would a woman play (and why)?
4. Why might a conductor need to be on welfare in the eighteenth century?

5. Late eighteenth-century instrumentalists were most likely playing what genres—and in what mode?
6. The *Harvard Dictionary* and I disagree with Dr. Burkholder’s discussion of rounded binary form. How does he diagram the form, and how was it diagrammed in your MU 320 reader?
7. Why did the Romantic era begin to regard sonata/first-movement form as ternary rather than binary?
8. What did Scarlatti call his sonatas, and what was their usual form?
9. Why are the composers Giustini and Alberti included in our textbook?
10. What does “good music” have, according to Galuppi?
11. What genres are part of the symphonic family tree, and what did each contribute?
12. Where were symphonies born, and who was their foremost early composer?
13. Why was the Mannheim orchestra said to be an “army of generals,” and who led them?
14. What distinguishes *symphonies concertantes* from classic-era concertos?
15. What is Burkholder’s “nutshell” description of a concerto’s first movement, and what solo feature did it offer??

Repertory Card Advice

Title / Composer / Date

1. Genre / (Style as appropriate)
2. Medium
3. Form
4. Other Musical Elements
5. Historical Context (Purpose)