

Answer model example test cts 1.1. january 2018.

1. +
2. - (Haydn)
3. - (central European/German/ Dresden / Stamitz)
4. +
5. + (Paris)
6. + (see 3)
7. - (Lutheran, music had no place in Calvinist churches)
8. - (rather a lot)
9. - (Bach disappeared, Händel didn't)
10. - (Vienna)
11. +
12. -
13. +
14. -
15. - (about playing the keyboard)
16. - (he reused material by Vivaldi)
17. +
18. +
19. +
20. - (Venice)
21. Page 409, see red print in margin
22. a. J.S. Bach, G.F. Händel, G.P. Telemann, D. Buxtehude,
b. J.P. Rameau, Fr. Couperin, Clérembault, LeClerc, J.B. Lully
c. A. Vivaldi, A. Scarlatti, Fr. Geminiani, P. Locatelli
d. G.F. Händel
23. page 504
24. a. Vivaldi
b. Concerti
25. Page 505 combined with the discussed sonata forms in the lesson (Mozart and Beethoven).
26. a. Haydn, Mozart, Beethoven
b. harmonic-melodic formula to confirm a key, in which the chords represent harmonic functions like tonic, dominant, subdominant; the use of different functions determines the type of cadence. For example D-T: authentic, S-T plagal, S-D-T complete.
c. confirming a key, articulating the form of a piece (for example the cadences which we can find at important points of segmentation in a sonata (confirmation second tonal area, arrival at the home key in the recapitulation, the end of the sonata form).
27. a. A 17 AHW
b. modulation
c. baroque (Vivaldi as the champion of sequences)
28. a. page 425-
b. idem
29. page 523-
30. strings (violin, viola, cello, bass)
woodwind (traverse, oboe, bassoon)
brass(often (natural)horns and timpani, regularly (natural)trumpets)

31. a. see life story of Vivaldi, Haydn, Mozart
b. A 18 AHWM
32. a. page 440-, "wohl" refers to 1. a good/correct manner 2. "sounding good/acceptable to the ear" . "Tempered" refers to making certain (perfect) fifths smaller and in that way overcoming the difficulties connected with the Pythagorean comma. This practice resulted in a lot of different irregular temperaments. Temperaments are compromise solutions for musical practice.
33. a. page 454
b. page 455, English oratoria , new use of chorus
34. a. page 528, 531
b. 453
35. Cantatas, chorale preludes, passions