

20220116 examples**True/False**

Indicate whether the statement is true or false.

- _____ 1. During the 1600s, rulers, cities, and aristocratic families supported music and the arts often as a way of competing for prestige.
- _____ 2. During the early Baroque era, many people believed experiencing a range of emotions through music could improve one's physical and psychological health.
- _____ 3. Performers who realized the figured bass could improvise and vary the piece according to personal taste and ability.
- _____ 4. Rhythms during the Baroque became increasingly free and flexible and therefore pieces did not require bar lines.
- _____ 5. Opera combines poetry, drama, scenery, costumes, stage action, and continuous or nearly continuous music.
- _____ 6. Scholars as well as musicians were crucial to the development of opera.
- _____ 7. Claudio Monteverdi wrote only secular music.
- _____ 8. Francesca Caccini had a brilliant career as a singer, but he did not compose music.
- _____ 9. Antonio Cesti's *Orontea* was one of the most frequently performed operas during the late 1600s.
- _____ 10. Opera remained confined to Italy until the late 1700s.
- _____ 11. In contrast to Peri's operas, Monteverdi's operas drew on an even wider range of contrasting styles and genres.
- _____ 12. Theatrical styles of music were not permitted in Christian church services.
- _____ 13. *Gradus ad Parnassum* by Johann Joseph Fux is an influential treatise about counterpoint.
- _____ 14. Instrumental works often borrow elements from different styles and genres.
- _____ 15. Frescobaldi was one of the first composers of international renown to focus primarily on instrumental music, and keyboard music in particular.
- _____ 16. Salamone Rossi's Jewish faith made it difficult for him to find work as a composer.
- _____ 17. Serious music-making by nuns and novices was encouraged by the majority of church officials in the 1600s.
- _____ 18. Composer Jean-Baptiste Lully died of an infection resulting from a conducting-related injury.

Name: _____

ID: A

- _____ 19. Most dance music written for solo keyboard or lute was *not* intended to accompany dancing, but rather was for the pleasure of the performer or to entertain a small audience.
- _____ 20. The air was the leading genre in vocal chamber music in seventeenth-century France and was usually syllabic and strophic.
- _____ 21. Composers wrote two main types of motets in France in this time period: the *petit motet* (for soloists, double chorus, and orchestra) and the *grand motet* (for a few voices with continuo).
- _____ 22. *Style luthé* (also known as *style brisé*) employs frequent register shifts and therefore relies on the listener's imagination to hear continuity among the various lines.
- _____ 23. Church services often included instrumental ensemble music.
- _____ 24. The musical language of Alessandro Scarlatti became the basis of Rameau's rules of functional tonality.
- _____ 25. Buxtehude's toccatas are noted for displaying the organ's idiomatic qualities.
- _____ 26. Composers in the 1700s continued and expanded established genres and traditions.
- _____ 27. Vivaldi's concerti for the Pietà were designed to be both educational and entertaining.
- _____ 28. Couperin composed only harpsichord music.
- _____ 29. Couperin and Rameau both composed works that could be considered character pieces.
- _____ 30. Rameau wrote a guide to playing the harpsichord.
- _____ 31. Many aristocrats in eighteenth-century Germany performed music but did not compose it.
- _____ 32. Bach focused on composing music for professional performers.
- _____ 33. Bach's Passions are set in the same style as crucifixion stories set by Schütz and others, which combined plainsong narration with polyphony.
- _____ 34. Bach never reused music in his church cantatas.
- _____ 35. Borrowed, transcribed, adapted, rearranged, or parodied music can often be found in Handel's works.

Short Answer

- 36. Although the term _____ originally meant bizarre, exaggerated, and in bad taste, it now has a more positive meaning.
- 37. The _____ relied on mathematics, observation, practical experiments, and perceived effects, rather than on tradition and received wisdom.
- 38. In the early 1600s, new styles in art, architecture, and music began in which country?

39. The two statues below reflect the shift in artistic values from the _____ era to the _____. How does the one on the right reflect emerging values?



40. According to René Descartes and other seventeenth-century thinkers, the _____ were relatively stable states of the soul. Another more modern term for these states is _____.
41. The soprano line in this excerpt creates two _____ with the bass part.

Canto

ahi las - so

Alto

las - so

Tenore

las - so

Quinto

las - so

Basso

las - so

42. The basso continuo gradually caused composers and theorists to think of consonant sounds as _____ rather than as a set of intervals over the bass.

43. Ornamentation serves what purpose in *Le nuove musiche*?

44. The excerpt below is from what type of piece? List two reasons for your answer.

Orfeo

Non pian-go e non sos-pi-ro, O mia ca-ra Eu-ri-di-ce,

Ché sos-pi-rar, ché la-cri-mar non pos-so.

45. In Cavalli's operas, actions by characters produce emotions in another, prompting actions in response, in accord with the _____.
46. Prior to becoming pope, how was Clement IX involved with opera?
47. List two enduring traits that opera had acquired by the middle of the seventeenth century.
48. Italian for "first lady," a _____ is the lead soprano in an opera.
49. To "take a moderate course between . . . song and the fluent rapid [tones] of speech" describes _____.
50. In the Baroque, composers used both the descending tetrachord motive and chacona as _____, but they portray opposite emotions; the descending tetrachord frequently indicates a _____ and the chacona is a _____.
51. Why did Schütz focus on the small sacred concerto rather than the large, especially in the 1630s and 1640s?
52. In addition to compositional types, list and describe three other approaches to categorizing instrumental music in the early Baroque.

53. This musical excerpt appears to be what type of piece?



54. With his librettist Quinault, Lully integrated drama, music, and ballet in a new French form of opera called _____.
55. The uniform bowing and precision that _____ demanded became the foundation for the modern orchestra.
56. _____ served as a substitute for opera in Italy during Lent or at other seasons when the theaters were closed.
57. The trio and solo sonatas of _____ represent the crowning achievement in Italian chamber music of the late seventeenth century.
58. What are two kinds of concertos composers were writing by 1700?

59. Although opera continued to be the leading genre of music in the late 1600s, today the best known Italian and German music from this time period is primarily _____, not vocal.
60. The keyboard sonatas of _____ helped establish the genre of sonata as more than strictly ensemble music.
61. List three elements of social change in eighteenth-century Europe.
62. Which strata of society most influenced the market for printed music?
63. In what city did Vivaldi spend most of his career?
64. A _____ is composed of small units that can be repeated, separated, or combined in new ways.
65. List three ways performing practices and/or string instruments have changed since Vivaldi's lifetime.
66. The term _____ describes changing from one key to another. The theorist _____ was one of the first to argue that each piece had a principal key.
67. Bach was led to compose chamber works and _____ during his appointment as director of the Leipzig collegium musicum.
68. Bach learned to write concise themes, to clarify the harmonic scheme, and to develop subjects into proportioned structures from the composer _____.
69. Handel's opera _____ was the first opera in Italian composed for London.
70. Though Handel is associated with patrons, his operas, oratorios, and publications placed him mainly in the _____ sphere.

20220116 examples**Answer Section****TRUE/FALSE**

1. ANS: T PTS: 1 DIF: Moderate REF: 290
TOP: Europe in the Seventeenth Century MSC: Remembering
2. ANS: T PTS: 1 DIF: Moderate REF: 296
TOP: The Affections MSC: Analyzing
3. ANS: T PTS: 1 DIF: Easy REF: 301–302
TOP: General Characteristics of Baroque Music MSC: Remembering
4. ANS: F PTS: 1 DIF: Moderate REF: 303
TOP: General Characteristics: Regular and Flexible Rhythm MSC: Remembering
5. ANS: T PTS: 1 DIF: Easy REF: 299
TOP: Definition of Opera MSC: Remembering
6. ANS: T PTS: 1 DIF: Moderate REF: 299–300
TOP: Greek Tragedy as a Model MSC: Analyzing
7. ANS: F PTS: 1 DIF: Moderate REF: 305–306
TOP: Claudio Monteverdi MSC: Remembering
8. ANS: F PTS: 1 DIF: Moderate REF: 308–309
TOP: Florence: Francesca Caccini MSC: Remembering
9. ANS: T PTS: 1 DIF: Easy REF: 315–316
TOP: Italian Opera Abroad MSC: Remembering
10. ANS: F PTS: 1 DIF: Moderate REF: 315–316
TOP: Italian Opera Abroad MSC: Remembering
11. ANS: T PTS: 1 DIF: Moderate REF: 306
TOP: L'Orfeo MSC: Remembering
12. ANS: F PTS: 1 DIF: Easy REF: 320–321
TOP: Catholic Sacred Music MSC: Remembering
13. ANS: T PTS: 1 DIF: Moderate REF: 321
TOP: Catholic Sacred Music MSC: Remembering
14. ANS: T PTS: 1 DIF: Easy REF: 330
TOP: Instrumental Music MSC: Remembering
15. ANS: T PTS: 1 DIF: Easy REF: 333
TOP: Frescobaldi MSC: Remembering
16. ANS: T PTS: 1 DIF: Easy REF: 330
TOP: Jewish Music: S. Rossi MSC: Remembering
17. ANS: F PTS: 1 DIF: Easy REF: 323–324
TOP: Music in Convents MSC: Remembering
18. ANS: T PTS: 1 DIF: Easy REF: 345
TOP: Lully MSC: Remembering
19. ANS: T PTS: 1 DIF: Moderate REF: 354
TOP: France: Dance Music MSC: Analyzing
20. ANS: T PTS: 1 DIF: Moderate REF: 350
TOP: Song MSC: Remembering
21. ANS: F PTS: 1 DIF: Easy REF: 351
TOP: France: Church Music MSC: Remembering
22. ANS: T PTS: 1 DIF: Moderate REF: 353
TOP: France: Performance Practice MSC: Analyzing

23. ANS: T PTS: 1 DIF: Easy REF: 384
TOP: Italian Instrumental Church Music MSC: Remembering
24. ANS: F PTS: 1 DIF: Moderate REF: 388
TOP: Corelli Sonatas MSC: Remembering
25. ANS: T PTS: 1 DIF: Easy REF: 399
TOP: Organ Music MSC: Remembering
26. ANS: T PTS: 1 DIF: Moderate REF: 408
TOP: The Early Eighteenth Century in Italy and France MSC: Applying
27. ANS: T PTS: 1 DIF: Easy REF: 421
TOP: Vivaldi's Concertos MSC: Analyzing
28. ANS: F PTS: 1 DIF: Difficult REF: 423
TOP: François Couperin MSC: Remembering
29. ANS: T PTS: 1 DIF: Moderate REF: 417 | 421
TOP: François Couperin, Instrumental Works MSC: Applying
30. ANS: F PTS: 1 DIF: Easy REF: 423
TOP: François Couperin MSC: Remembering
31. ANS: F PTS: 1 DIF: Moderate REF: 425
TOP: Aristocratic Musicians MSC: Remembering
32. ANS: T PTS: 1 DIF: Moderate REF: 427
TOP: Bach MSC: Remembering
33. ANS: F PTS: 1 DIF: Moderate REF: 437–438
TOP: Bach's Passions MSC: Applying
34. ANS: F PTS: 1 DIF: Easy REF: 430
TOP: Bach at Work MSC: Remembering
35. ANS: T PTS: 1 DIF: Easy REF: 450
TOP: Handel and Borrowing MSC: Applying

SHORT ANSWER

36. ANS:
Baroque
- PTS: 1 DIF: Easy REF: 288 | 292 TOP: The Baroque as Term and Period
MSC: Remembering
37. ANS:
scientific revolution
- PTS: 1 DIF: Moderate REF: 279
TOP: Europe in the Seventeenth Century: The Scientific Revolution
MSC: Remembering
38. ANS:
Italy
- PTS: 1 DIF: Easy REF: 292 TOP: The Dramatic Baroque
MSC: Remembering

39. ANS:
Renaissance/Baroque
It depicts motion and change; it suggests dramatic action and evokes an emotional response.
- PTS: 1 DIF: Moderate REF: 292–293 TOP: The Dramatic Baroque
MSC: Applying
40. ANS:
affections or passions; emotions
- PTS: 1 DIF: Moderate REF: 296–297 TOP: The Affections
MSC: Remembering
41. ANS:
unprepared dissonances
- PTS: 1 DIF: Easy REF: 297–298 TOP: Second Practice
MSC: Applying
42. ANS:
chords
- PTS: 1 DIF: Easy REF: 302
TOP: General Characteristics of Baroque Music: Chords and Dissonances
MSC: Analyzing
43. ANS:
to enhance the meaning of the text
- PTS: 1 DIF: Moderate REF: 301 TOP: Monody, Aria, and Solo Madrigal
MSC: Remembering
44. ANS:
Recitative. Reasons: free, irregular rhythms in the vocal line or speech-like rhythms in the vocal line. Sustained notes in the accompaniment, use of basso continuo, consonances with the bass on important words, longer note values on important syllables or words, or the voice moves freely between consonances and dissonances.
- PTS: 1 DIF: Moderate REF: 301–303 TOP: The First Operas | L'Euridice
MSC: Applying
45. ANS:
Aristotelian notion of the affections
- PTS: 1 DIF: Moderate REF: 314 TOP: Cavalli | Operatic Conventions
MSC: Applying
46. ANS:
as a librettist—he wrote numerous opera libretti
- PTS: 1 DIF: Difficult REF: 309 TOP: Rome
MSC: Remembering
47. ANS:
focus on solo singing (arias); separation of recitative and aria; use of varied styles; reliance on star singers
- PTS: 1 DIF: Moderate REF: 310 | 314 | 316
TOP: Public Opera in Venice | Opera as Drama and Theater MSC: Analyzing

48. ANS:
prima donna
- PTS: 1 DIF: Easy REF: 313–314
TOP: Operatic Conventions | The Impresario and the Diva MSC: Remembering
49. ANS:
recitative or recitative style
- PTS: 1 DIF: Moderate REF: 302 TOP: Peri's Recitative Style
MSC: Applying
50. ANS:
ground basses or ostinato basses; lament; lively or joyful dance
- PTS: 1 DIF: Moderate REF: 318–320 TOP: Ostinato Basses
MSC: Analyzing
51. ANS:
He did so for economic reasons: lack of funds due to the Thirty Years' War and the corresponding lack of available musicians.
- PTS: 1 DIF: Moderate REF: 326 | 328
TOP: Schütz: Kleine geistliche Konzerte | The Effects of the Thirty Years' War
MSC: Analyzing
52. ANS:
performing forces, social function and purpose or venue, nationality
- PTS: 1 DIF: Moderate REF: 330–331 TOP: Instrumental Music
MSC: Remembering
53. ANS:
fugue, *ricercare*, or continuous imitative counterpoint
- PTS: 1 DIF: Moderate REF: 333–334 TOP: *Ricercare* and Fugue
MSC: Applying
54. ANS:
tragédie en musique (or tragedy in music), later called *tragédie lyrique*
- PTS: 1 DIF: Easy REF: 346 TOP: Lully and French Opera
MSC: Remembering
55. ANS:
Jean-Baptiste Lully
- PTS: 1 DIF: Easy REF: 345 TOP: Jean-Baptiste Lully
MSC: Remembering
56. ANS:
Oratorios
- PTS: 1 DIF: Easy REF: 384 TOP: Italy: Church Music
MSC: Applying
57. ANS:
Arcangelo Corelli
- PTS: 1 DIF: Easy REF: 386 TOP: Corelli Sonatas
MSC: Remembering

58. ANS:
two of the following: orchestral concerto, concerto grosso, solo concerto, or concerto for one or two soloists
- PTS: 1 DIF: Moderate REF: 390 TOP: Italy: The Concerto
MSC: Remembering
59. ANS:
instrumental or works for strings and organ
- PTS: 1 DIF: Easy REF: 380 | 395 TOP: German Music
MSC: Analyzing
60. ANS:
Johann Kuhnau
- PTS: 1 DIF: Difficult REF: 397
TOP: Germany and Austria: Keyboard Sonatas MSC: Analyzing
61. ANS:
Options include the following: changes in political structures (formation of empires at the expense of other states and/or revolutions near the end of the century), population expansion, increasing emphasis on education, and the rise of the urban middle class.
- PTS: 1 DIF: Moderate REF: 409–410 TOP: Europe in a Century of Change
MSC: Applying
62. ANS:
the middle class or the educated middle class
- PTS: 1 DIF: Difficult REF: 410 TOP: Europe in a Century of Change
MSC: Analyzing
63. ANS:
Venice
- PTS: 1 DIF: Moderate REF: 413–414 TOP: Antonio Vivaldi
MSC: Remembering
64. ANS:
ritornello
- PTS: 1 DIF: Moderate REF: 417 TOP: Vivaldi's Concertos
MSC: Applying
65. ANS:
Options include the following: gut versus metal strings, bow length has changed, bow shape has changed, less legato playing, less vibrato or no continuous vibrato, more emphasis on the downbeat.
- PTS: 1 DIF: Moderate REF: 414 TOP: Performing Vivaldi
MSC: Remembering | Analyzing
66. ANS:
modulation; Jean-Philippe Rameau
- PTS: 1 DIF: Easy REF: 425 TOP: Theory of Harmony
MSC: Remembering

67. ANS:
orchestral music; concertos; orchestral suites
- PTS: 1 DIF: Moderate REF: 434–435 TOP: Bach at Work
MSC: Applying
68. ANS:
Vivaldi
- PTS: 1 DIF: Moderate REF: 430 TOP: Bach's Organ Works
MSC: Applying
69. ANS:
Rinaldo
- PTS: 1 DIF: Moderate REF: 444 TOP: Handel: London Operas
MSC: Remembering
70. ANS:
public
- PTS: 1 DIF: Easy REF: 442–443 TOP: Handel and His Patrons
MSC: Analyzing