

**HOMEWORK CHAPTER 15**

1. Monteverdi's 7<sup>th</sup> and 8<sup>th</sup> books of madrigals are best known for:
  - a. compositions in the *prima pratica* style
  - b. being attacked by Artusi because they break counterpoint rules
  - c. including madrigals in the *concertato* medium
  - d. experimental use of techniques that would later show up in his operas
  - e. using texts that were written in Latin instead of Italian
  
2. A repeating bass line used as the basis of variations is called:
  - a. basso continuo
  - b. ostinato bass
  - c. basso seguente
  - d. partite
  - e. basso spezzati
  
3. Which of the following statements best defines the cantata in the 17<sup>th</sup> century?
  - a. A series of variations on a well-known songs
  - b. a set of variations on a sacred melody
  - c. A succession of arias and recitatives in a brief, unstaged work
  - d. A large scale work for chorus, several soloists and large orchestra
  - e. An opera-like work depicting a biblical story
  
4. Composed Jewish liturgical polyphonic music:
  - a. L. Viadana b. Barbara Strozzi c. Lucrezia Vizzani d. G. Carissimi e. Salomone Rossi
  
5. Published the first book of sacred music with basso continuo
  - a. L. Viadana b. Barbara Strozzi c. Lucrezia Vizzani d. G. Carissimi e. Salomone Rossi
  
6. Though a nun, she published a collection of her compositions.
  - a. L. Viadana b. Barbara Strozzi c. Lucrezia Vizzani d. G. Carissimi e. Salomone Rossi
  
7. Published more cantatas than any other composer of the early 17<sup>th</sup> c
  - a. L. Viadana b. Barbara Strozzi c. Lucrezia Vizzani d. G. Carissimi e. Salomone Rossi.
  
8. The main composer of Roman Oratorios
  - a. L. Viadana b. Barbara Strozzi c. Lucrezia Vizzani d. G. Carissimi e. Salomone Rossi

9. Which of the following is not characteristic of Roman oratorios?
- They were elaborately staged
  - They were performed in the oratory portions of Roman churches
  - They included recitatives and arias
  - They drew their stories from the Bible
  - A narrator told parts of the tale in recitative
10. The Passion is a \_\_\_\_\_
- multi movement depicting the last days of Christ
  - secular cantata sung in Italian
  - genre of Italian court entertainment
  - French opera genre that included dancing and large choruses
  - libretto that was used for several French operas
11. The forces for the small-scale sacred concerto typically consisted of \_\_\_\_\_
- one solo singer and basso continuo
  - one or more solo singers with organ and one or two violins
  - one or more solo singers with organ and brass ensemble
  - several solo singers with small chorus and organ
  - several solo singers, small chorus, and string orchestra
12. Which of the following best describes the Italian secular cantata?
- mini-opera with scenery and costumes
  - a series of arias for several solo singers with full orchestral accompaniment
  - Many short, contrasting sections with recitatives and arias for solo voice with continuo
  - A series of religious songs sung outside of church during Lent and Advent, with orchestra accompaniment and scenery
  - A biblical story set in operatic style but without staging or costumes
13. Which of the following statements best describes Scheutz's training and career?
- He was the first major composer to be trained and employed exclusively in German-speaking lands.
  - He received his training in Vienna, then worked in Italy and France before returning to Germany for the remainder of his career
  - He studied with Gabrieli in Venice, then worked in Kassel and Dresden.
  - He learned violin, keyboard, and composition from his father, and succeeded his father in the service of the elector of Hanover
  - He studied opera composition with Monteverdi then composed oratorios in Rome before moving to Germany as a cathedral musician
14. Which of the following statements is true of the effect of the 30 yrs war on Scheutz's music?
- The oratorio replaced opera as the favorite genre
  - Scheutz was forced to compose for smaller ensembles
  - Scheutz composed for larger ensembles because they gave the impression of economic well-being
  - Nationalistic sentiment forced him to give up Italianate elements of his style
  - Old Testament stories of Jewish victories in war were the subjects of operas, oratorios, and cantatas

15. Musical figures were \_\_\_\_
- the English version of *agreements*
  - cadential flourishes that eventually evolved into the *cadenza*
  - rhythmic patterns derived from dance steps that were sometimes used in an aria to suggest the moral qualities of the character singing it
  - bass lines that became well-known variations forms throughout Europe
  - counterpoint patterns that had become associated with specific emotions
16. The most important composer of toccatas in the early 17<sup>th</sup> c was \_\_\_\_
- Rossi
  - Frescobaldi
  - Schein
  - Scheidt
  - Marini
17. What was the most common instrumentation for the sonata after ca. 1650?
- any instrument or combination of instruments could be used:
  - Solo harpsichord
  - Solo treble instrument
  - One or two treble instruments (usually violin(s) and harpsichord)
  - Five instruments plus basso continuo
18. Divisions and partite are terms for:
- dance steps that divide or partition the measure
  - variations movements
  - tuning systems used for 17<sup>th</sup> c harpsichords
  - composing for more than one choir
  - multi movement works of any type
19. *Fiori musicali* was \_\_\_\_
- a collection of organ music composed for use in Mass
  - a treatise on composing church music according to revised principles of the *prima pratica*
  - a collection of polyphonic music for use in the Jewish liturgy
  - a treatise on the variation forms
  - collection of suites using dance movements in a standard sequence
20. The *Banchetto musicale* was \_\_\_\_\_ -
- collection of organ music composed for use in Mass
  - a treatise on composing church music according to revised principles of the *prima pratica*
  - a collection of polyphonic music for use in the Jewish liturgy
  - a treatise on the variation forms
  - a collection of suites using dance movements in a standard sequence

## **TERMS FOR I.D.**

basso ostinato  
chaccona, ciaccona  
cantata  
Gradus ad Parnassum  
sacred concerto  
chori spezzati  
musical figures  
oratorio  
historia  
passion  
musical figures  
Hashirim asher lish 'lomo  
Fiori musicali  
ricercare  
fantasia  
canzona  
sonata  
partite  
divisions  
suite

## **SHORT ESSAYS**

1. Discuss the variation forms of the early seventeenth century and their use in both vocal and instrumental music, giving examples from NAWM
2. Compare and contrast the cantata, oratorio, and sacred concerto of the mid 17<sup>th</sup> century, giving examples from NAWM
3. Discuss the multi-section genres of instrumental music composed in the 17<sup>th</sup> centuries and the compositional techniques used
4. Discuss the ways in which economic or social factors (such as gender prejudice) affected composers discussed in this chapter, including composers of both sacred and secular music.