HOMEWORK CHAPTER 15

1. Monteverdi’s 7th and 8th 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 17th 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:

5. Published the first book of sacred music with basso continuo

6. Though a nun, she published a collection of her compositions.

7. Published more cantatas than any other composer of the early 17th c

8. The main composer of Roman Oratorios
9. Which of the following is not characteristic of Roman oratorios?
   a. They were elaborately staged
   b. They were performed in the oratory portions of Roman churches
   c. They included recitatives and arias
   d. They drew their stories from the Bible
   e. A narrator told parts of the tale in recitative

10. The Passion is a ______
    a. multi movement depicting the last days of Christ
    b. secular cantata sung in Italian
    c. genre of Italian court entertainment
    d. French opera genre that included dancing and large choruses
    e. libretto that was used for several French operas

11. The forces for the small-scale sacred concerto typically consisted of ____
    a. one solo singer and basso continuo
    b. one or more solo singers with organ and one or two violins
    c. one or more solo singers with organ and brass ensemble
    d. several solo singers with small chorus and organ
    e. several solo singers, small chorus, and string orchestra

12. Which of the following best describes the Italian secular cantata?
    a. mini-opera with scenery and costumes
    b. a series of arias for several solo singers with full orchestral accompaniment
    c. Many short, contrasting sections with recitatives and arias for solo voice with
       continuo
    d. A series of religious songs sung outside of church during Lent and Advent, with
       orchestra accompaniment and scenery
    e. 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?
    a. He was the first major composer to be trained and employed exclusively in German-
       speaking lands.
    b. He received his training in Vienna, then worked in Italy and France before returning
       to Germany for the remainder of his career
    c. He studied with Gabrieli in Venice, then worked in Kassel and Dresden.
    d. He learned violin, keyboard, and composition from his father, and succeeded his
       father in the service of the elector of Hanover
    e. 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?
    a. The oratorio replaced opera as the favorite genre
    b. Scheutz was forced to compose for smaller ensembles
    c. Scheutz composed for larger ensembles because they gave the impression of
       economic well-being
    d. Nationalistic sentiment forced him to give up Italianate elements of his style
    e. Old Testament stories of Jewish victories in war were the subjects of operas,
       oratorios, and cantatas
15. Musical figures were___
   a. the English version of *agreements*
   b. cadential flourishes that eventually evolved into the *cadenza*
   c. rhythmic patterns derived from dance steps that were sometimes used in an aria to suggest the moral qualities of the character singing it
   d. bass lines that became well-known variations forms throughout Europe
   e. counterpoint patterns that had become associated with specific emotions

16. The most important composer of toccatas in the early 17th c was___
   a. Rossi
   b. Frescobaldi
   c. Schein
   d. Scheidt
   e. Marini

17. What was the most common instrumentation for the sonata after ca. 1650?
   a. any instrument or combination of instruments could be used:
   b. Solo harpsichord
   c. Solo treble instrument
   d. One or two treble instruments (usually violin(s) and harpsichord
   e. Five instruments plus basso continuo

18. Divisions and partite are terms for:
   a. dance steps that divide or partition the measure
   b. variations movements
   c. tuning systems used for 17th c harpsichords
   d. composing for more than one choir
   e. multi movement works of any type

19. *Fiori musicali* was____
   a. a collection of organ music composed for use in Mass
   b. a treatise on composing church music according to revised principles of the *prima pratica*
   c. a collection of polyphonic music for use in the Jewish liturgy
   d. a treatise on the variation forms
   e. collection of suites using dance movements in a standard sequence

20. The *Banchetto musicale* was_______-
   a. collection of organ music composed for use in Mass
   b. a treatise on composing church music according to revised principles of the *prima pratica*
   c. a collection of polyphonic music for use in the Jewish liturgy
   d. a treatise on the variation forms
   e. a collection of suites using dance movements in a standard sequence
TERMS FOR I.D.

basso ostinato
chaccona, ciaconna
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 17th century, giving examples from NAWM
3. Discuss the multi-section genres of instrumental music composed in the 17th 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.