

HOMEWORK CHAPTER 17

1. Which of the following letter schemes best represents the formal play of a da-capo aria
 - a. AAAAA
 - b. ABCA
 - c. AAB
 - d. ABA
 - e. AABB

2. Which of the following statements best describes Venetian operatic arias in the latter part of the 17th century
 - a. The da capo form was the most commonly used form
 - b. Composers used several forms but favored the strophic aria
 - c. The strophic aria was standard
 - d. Composers did not compose arias because they believed arias interrupted the narrative of the story.
 - e. Arias were brief diversions within recitatives

3. Which of the following statements best describes the Italian secular cantata
 - a. 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 orchestral accompaniment and scenery
 - e. an opera with sections between the acts that have unrelated plots and extended dance scenes.

4. Alessandro Scarlatti is known mainly for works in which genre?
 - a. concerto grosso and sonata
 - b. secular cantata and opera
 - c. mass and oratorio
 - d. music for harpsichord
 - e. music for organ

5. Which genre substituted for opera when public theaters were closed:
 - a. oratorio
 - b. cantata
 - c. serenata
 - d. aria
 - e. magnificat

6. San Petronio in Bologna was known for being a center for development in____
 - a. church music in the Palestrina style
 - b. sacred concerto
 - c. instrumental music
 - d. organ chorales
 - e. scordatura violin playing

7. Antonio Stradivari was instrumental in the development of the__
 - a. organ
 - b. violin
 - c. flute
 - d. harpsichord
 - e. guitar

8. The instrumentation for a trio sonata typically consisted of____
 - a. two treble instruments and a cello
 - b. two bass instruments and a keyboard instrument
 - c. two treble instruments, an optional cello or viola da gamba, and harpsichord or organ
 - d. a solo organ
 - e. two sopranos or two tenors plus a keyboard instrument

9. Which of the following statements best describes a typical sonata da camera?
 - a. It consisted of four movements, usually in slow-fast-slow-fast order
 - b. It consisted of several stylized dances preceded by a prelude
 - c. The term was synonymous with 'cantata'
 - d. It was composed for groups of musicians occupying several choir lofts
 - e. It was written for large instrumental ensemble

10. Which of the following statements best describes a typical sonata da chiesa
 - a. It consisted of four movements, usually in slow-fast-slow-fast order
 - b. It consisted of several stylized dances preceded by a prelude
 - c. The term was synonymous with 'cantata'
 - d. It was composed for groups of musicians occupying several choir lofts.
 - e. It was written for large instrumental ensemble

11. In a trio sonata in a major key, a movement not in the tonic key would very likely be in the key of the
 - a. parallel minor
 - b. subdominant
 - c. dominant
 - d. mediant
 - e. relative minor

12. The composer known for his performance on the violin was—
- Stradella
 - Alessandro Scarlatti
 - Archangelo Corelli
 - Froberger
 - Buxtehude
13. The large instrumental ensemble in a concerto grosso is referred to as the:
- concertino
 - concertato
 - collegium musicum
 - concerto grosso
 - corelli
14. The small instrumental ensemble in a concerto grosso is referred to as the ____
- concertino
 - concertato
 - collegium musicum
 - concerto grosso
 - corelli
15. The typical movements of a Torelli concerto are:
- fast slow fast
 - fast slow fast slow
 - slow fast slow fast
 - a succession of fugal and nonfugal movements
 - a series of contrasting sections based on the same theme
16. Stadtpfeifers were
- Members of amateur music-making clubs
 - the set of organ pipes over the organist's head
 - musicians hired to provide music for the city
 - separable parts of a baroque trumpet
 - the trumpets used for official city events
17. Which of the following statements best describes the state of Lutheran church music after the 30 years war?
- Lutherans believed that only the minor mode should be used for the following thirty years.
 - Lutherans believed all available resources should be used, including choirs and orchestras.
 - Lutherans believed in simple music for personal devotion only.
 - Lutherans believed no music should be sung in church in honor of those who had died in the war.
 - Lutherans were divided in their opinions about the type of music that should be used.

18. Concerts of sacred music given by Buxtehude were called:
- Singspiels
 - Abendmusiken
 - masques
 - grand motets
 - Praxis pietatis melica*
19. The form of the typical late -17thc toccata is _____
- a series of entrances on a theme, followed by improvisatory music
 - a series of short sections in free style alternating with longer ones in imitative counterpoint
 - four movements in slow fast slow fast tempo
 - four movements in fast slow fast slow tempos
 - a series of variations with increasingly fast rhythmic divisions of a main theme
20. What instrument was most commonly featured in solo sonatas?
- recorder
 - violin
 - trumpet
 - viola da gamba
 - No instrument was more commonly used than others

TERMS FOR IDENTIFICATION

da capo aria
 serenata
 San Petronio
 Antonio Stradivari
 sonata da camera
 sonata da chiesa
 concerto
 concerto grosso
 concertino
 Stadtpfeifers
 Turmsonaten
 Collegium musicum
Praxis pietatis melica
 Abendmusiken
 Hauptwerk
 Brustwerk
 Oberwerk
 fugue
 exposition
 chorale prelude
 scordatura
Frische Clavier Fruechte

SHORT ESSAYS

1. Discuss the political and social trends common to Italy and Germany. In what ways did these trends affect music in these two regions?
2. Summarize the main features of the music of Archangelo Corelli. What genres did he favor? What were the characteristics of his compositional style?
3. Describe the main genres of Lutheran church music in Germany in the late 17th c, comparing genres for small ensembles and those for larger ensembles and giving names of representative composers and examples from NAWM
4. Describe the instrumental music of the late 17th century, comparing genres for small ensembles and those for larger ensembles and giving names of representative composers and examples from NAWM