

HOMEWORK FOR CHAPTER 18

1. Of the following, which statement does *not* describe the changing Western world of the 18th century?
 - a. The major political powers included France, Britain, and Prussia
 - b. The middle class grew in size and power
 - c. An increase in literacy promoted daily newspapers and novels
 - d. People continued to move away from urban centers to live in rural villages
 - e. Nature was increasingly idolized
2. Which city had conservatories that became centers of music training-especially for singers?
 - a. Venice b. Vienna c. Paris d. Rome e. Naples
3. Which city attracted instrumental performers, including Geminiani and Locatelli
 - a. Venice b. Vienna c. Paris d. Rome e. Naples
4. In which city did Vivaldi spend most of his career?
 - a. Venice b. Vienna c. Florence d. Naples e. London
5. What instrument did Vivaldi feature as a soloist in most of his concertos?
 - a. flute b. violin c. cello d. harpsichord e. bassoon
6. Most of Vivaldi's concertos were first performed by:
 - a. professional musicians
 - b. adult amateurs
 - c. male students
 - d. female students
 - e. traveling orchestras
7. Which of the following is one of Vivaldi's important contributions to the concerto genre?
 - a. preference for 3 movement structures
 - b. establishment of fugal forms for fast movements
 - c. preference for multiple soloists in a concerto
 - d. superficial treatment of the slow movement
 - e. assigning all of the principal melodies to the soloist
8. Of the following, what does *not* characterize Vivaldi's typical ritornello form?
 - a. The opening and closing ritornellos are in the tonic key.
 - b. The ritornello melody is composed of several smaller units
 - c. The solo sections often modulate to related key areas
 - d. The ritornello always recurs in its complete form
 - e. The solo sections have virtuosic display

9. Of the following, which describes Vivaldi's *Four Seasons*?
 - a. It was published in *L'estro Armonico*
 - b. It contains four works that have programmatic images
 - c. Vivaldi attached sonnets by Metastasio to the works
 - d. The principal soloist is a flute
 - e. Two of the works are orchestral with no soloists

10. What kind of concert was sponsored by the Concert spirituel?
 - a. sacred church concerts
 - b. private chamber concerts
 - c. public concerts
 - d. royal concerts
 - e. oratorio concerts

11. The leading composer of French violin sonatas in the early 18th century was
 - a. Francois Couperin
 - b. Louis Nicolas Clerambault
 - c. Jean-Philippe Rameau
 - d. Jean-Marie Leclair
 - e. Jean-Jacques Rousseau

12. What is the subject matter of Couperin's *L'art de toucher le clavecin*?
 - a. instructions on playing the harpsichord
 - b. instructions on tuning harpsichords
 - c. instructions in building harpsichords
 - d. instructions on composing for harpsichords
 - e. a comparison of harpsichords and organs.

13. Of the following, what does *not* describe the ordres of Couperin?
 - a. They comprise a loose collection of miniature pieces for the harpsichord
 - b. Most of the pieces are based on dance rhythms.
 - c. Binary forms are prevalent
 - d. Many pieces have evocative titles
 - e. They were intended for professional performances

14. Which two composers were honored by Couperin in published suites for two violins and harpsichord?
 - a. Vivaldi and Rameau
 - b. Corelli and Rameau
 - c. Scarlatti and Lully
 - d. Scarlatti and Handel
 - e. Corelli and Lully

15. Which patron was instrumental in Rameau's earliest successes as a composer?
- Louis XIV
 - Jean-Baptiste Lully
 - Pierre Corneille
 - Jean-Joseph de la Poupliniere
 - Louis XVI
16. Which of the following professions was not a part of Rameau's background?
- organ performer
 - teacher at an orphanage
 - theorist
 - composer of opera
 - composer of instrumental music
17. For Rameau, the fundamental bass was
- the succession of fundamental tones in a series of chords
 - the succession of lowest pitches in a set of chords
 - the French equivalent of basso continuo
 - the lowest set of pipes on a Baroque Organ
 - the cadential formula that defines tonality
18. Which of the following characterizes Rameau's operatic style?
- a mixture of recitative, air, instrumental music, and chorus
 - a subordinate orchestral role
 - virtuosic arias
 - recitative written in the style of Italian recitativo secco
 - elimination of dance from the productions
19. Rameau's first major opera in Paris was ____
- Les Indes Galantes
 - Hippolyte et Aricie
 - Castor et Pollux
 - Platee
 - Zoroastre
20. In which way do the operas of Rameau differ from those of Lully
- They use accompanied recitative
 - They contain a prominent role for the orchestra
 - Melodic ideas are often triadic
 - The music flows freely from recitative to airs
 - They have prominent roles for the chorus

TERMS FOR IDENTIFICATION:

Carlos Broschi Farinelli

il prete rosso

Pio Ospedale della Pieta

ritornello form

L'estro armonica

Il cimento dell'armonia e dell'inventione

The Four Seasons

Concert spirituel

ordres

L'art de toucher le clavecin

Jean-Joseph de la Pouplieniere

Traite de l'harmonie

fundamental bass

SHORT ESSAYS

1. Compare musical life in Naples, Rome and Venice
2. Describe Vivaldi's contributions to the concerto grosso.
3. Describe the synthesis of French and Italian styles by French composers, with a particular emphasis on the works of Francois Couperin
4. Compare the operatic styles of Lully and Rameau. Be sure to include the titles of specific works by Rameau