INTRODUCTION TO MUSIC:
TAKE HOME TEST THREE: "Baroque Test"

Pencil must be used to blacken the appropriate letters on the pink answer sheet. Your name, your student ID number, the date of the exam and the subject of the exam must be entered upon this page which will be handed out in class. You must carefully darken your answers. Exam is due at the next class meeting.

1. The Baroque, as a stylistic period in western art music, encompassed the years
   a. 1450-1600     b. 1600-1750     c. 1750-1820     d. 1820-1900

2. Monteverdi, an early baroque composer strove to create music that was
   a. difficult to perform    c. used extremely complex harmonies
   b. passionate and dramatic  d. favored purely instrumental music

3. The middle baroque was characterized by:
   a. elaborate counterpoint    c. the development of the standardized orchestra
   b. homophonic texture  d. a diffusion of style into every corner of Europe

4. The early and late baroque periods differed in that composers in the early baroque
   a. favored polyphonic texture    c. used extremely complex harmonies
   b. favored homophonic texture  d. favored purely instrumental music

5. All of the following were major baroque composers except:
   a. Wolfgang A. Mozart    c. Antonio Vivaldi
   b. Claudio Monteverdi  d. Archangelo Corelli

6. ___ is a musical idea repeated over and over in the bass while melodies above it constantly change.
   a. basso ostinato  b. basso continuo  c. basso profondo  d. thoroughbass

7. Instrumental music became as important as vocal music for the first time in the
   a. Renaissance    b. Early baroque  c. Middle baroque  d. Late baroque

8. “Affections” in Baroque usage refers to
   a. the nobility’s manner of deportment    c. terraced dynamics
   b. the doctrine of universal brotherhood  d. emotional states or moods of music

9. Baroque melodies often are
   a. elaborate and ornamental  c. impossible to play
b. easy to sing and remember  

d. short and simple

10. The compelling drive and energy in baroque music are usually provided by
a. frequent ornaments  
c. repeated rhythmic patterns
b. complex harmonic progressions  
d. the high dynamic level

11. Which of the following statements is not true?
a. Monteverdi’s Orfeo, composed in 1607 is an early operatic masterpiece
b. All twelve of Monteverdi’s operas are popular and regularly performed
c. Monteverdi creates variety in Orfeo by using many styles of music, combining recitatives, arias, duets, choruses and instrumental interludes into one dramatic whole
d. Monteverdi’s works form a musical bridge between the 16th and 17th centuries and greatly influenced composers of the time

12. Opera in the high baroque consists of two major vocal forms, the aria and
a. recitative  
b. rondo  
c. concerto  
d. fugue

13. The sonata in the baroque period was a composition in several movements for
a. a solo instrument  
c. two to four instruments
b. three solo instruments  
d. one to eight instruments

14. 17th century England saw only a few compositions by its native sons, of which
Purcell’s only opera ______ is the best known example
a. Dido and Aeneas  
b. Venus and Adonis
c. Apollo and Hyacinth  
d. La Serva Padrona

15. Although born in Germany, Handel shares his musical legacy with ______ his adopted country
a. England  
b. France  
c. Belgium  
d. Ireland

16. Vivaldi spent most of his life working in an institution for orphaned and illegitimate girls in
a. Rome  
b. Venice  
c. Florence  
d. Cremona

17. A Vivaldi concerto usually has ___ movements
a. a variable number of  
b. two  
c. three  
d. four

18. Of Bach’s twenty children ____ (how many) went on to become well-known composers.
 a. two  
b. three  
c. four  
d. five

19. The longest period of J.S. Bach’s professional life was spent as director of music at St. Thomas Church in:
a. Rome  
b. Leipzig  
c. Cothen  
d. Eisenach

20. Bach achieves unity of mood in his compositions by using
a. homophonic texture  
c. musical symbolism
b. insistent rhythmic drive  
d. simple melodic ideas
21. Bach was recognized as the most eminent _____ of his day  
   a. organist            b. composer               c. violinist                    d. cellist

22. Which of the following statements is **not** true?  
   a. Bach’s church music uses operatic forms such as the aria and recitative  
   b. the bulk of Bach’s output is instrumental music  
   c. Bach created masterpieces in every baroque form except opera  
   d. Bach’s music is unique for its combination of rich harmony and polyrhythmic texture.

23. Sets of dance-inspired instrumental movements are called  
   a. sonatas         b. concertos                   c. suites           d. cantatas

24. Vivaldi wrote concertos  
   a. only for string instruments  
   b. only for violins with continuo  
   c. for a great variety of instruments  
   d. only for keyboard instruments

25. Vivaldi was famous and influential as a virtuoso  
   a. harpsichordist     b. tenor       c. lutenist     d. violinist

26. Vivaldi wrote approximately ____ concerti grossi and solo concerti  
   a. 10             b. 230               c. 59                d. 450

27. A theorbo is a(n)  
   a. bass woodwind instrument similar to the bassoon  
   b. electronic instrument whose tone is generated by oscillators  
   c. plucked and fretted string instrument capable of producing chords as well as a bass line  
   d. keyboard instrument suitable for playing basso continuo parts

28. Bach’s personal musical style was drawn from  
   a. Italian concertos                        c. German church music  
   b. French dance pieces                   d. all of the above

29. A collection of compositions that displays all the resources of fugue writing is  
   a. Art of the Fugue  
   b. Well-Tempered Clavier  
   c. St. Matthew Passion  
   d. Wachet Auf-Cantata 140

30. Which of the following statements is **not** true?  
   a. So many members of the Bach family were musicians that “Bach” became synonymous with “musician”  
   b. Even though Bach was a deeply religious and pious Lutheran, he composed what is probably the most monumental setting of the Mass  
   c. Bach was recognized as the most eminent composer of his day
d. Bach spent the last 27 years of his life in Leipzig at a very important church job.

31. In Bach’s day the Lutheran church service lasted about ____ hours.
   a. one  
   b. two  
   c. three  
   d. four

32. The ____ is a Lutheran congregational hymn tune
   a. chorale  
   b. song  
   c. chorale prelude  
   d. recitative

33. Congregational singing of chorales was an important way for people to
   a. stay awake in church
   b. participate directly in the service
   c. learn new music
   d. all of the above

34. The various dances in the baroque suite are usually
   a. polyphonic texture
   b. in theme and variation form
   c. in AABB form
   d. in ABA form

35. Which of the following is not part of the Baroque suite?
   a. allemande  
   b. waltz  
   c. sarabande  
   d. gigue

36. While in Leipzig, Bach
   a. taught organ and composition, gave recitals and was often asked to judge the construction of organs
   b. was responsible for the music education of 55 students at St. Thomas School
   c. rehearsed, conducted and usually composed an extended work for chorus, soloists and orchestra for each Sunday and holiday of the church year.
   d. All of the above

37. A large scale composition for chorus, vocal soloists and orchestra usually set to a narrative biblical text is called:
   a. chorale  
   b. aria  
   c. recitative  
   d. oratorio

38. Bach’s Cantata #140 Wacht Auf is based on the parable of the
   a. Good Samaritan
   b. wise and foolish virgins
   c. lost sheep
   d. loaves and the fishes

39. Which of the following is not true?
   a. Oratorios first appeared in England
   b. Oratorio differs from opera in that it has no acting, scenery, or costumes
   c. An oratorio is a large-scale composition for chorus, soloists and orchestra
d. The first oratorios were based on stories from the Bible and were performed in Lent

40. Which of the following statements is not true?
   a. The focus of the Handelian oratorio is usually the chorus
   b. Most of Handel’s oratorios are without plot or characters since they were primarily intended for church use’
   c. Messiah, is set to a text compiled by Charles Jennens from the Old and New Testament
   d. Handel’s oratorios are usually based on the Old Testament

41. Handel spent important early training years after first leaving home in:
   a. Germany        b. Italy          c. England        d. France

42. G.F. Handel was born in 1685 the same year as
   a. J.S. Bach                                 c. Antonio Vivaldi
   b. Claudio Monteverdi                  d. Henry Purcell

43. The Castrato singers of 18th century
   a. Were the highest paid singers of Europe
   b. Performed all throughout Europe in the most prestigious Opera theaters
   c. Maintained their boyish high voices, grew no chest hair and had a very large lung capacity
   d. All of the above

44. Which of the following oratorios is not by Handel?

45. In addition to being a composer and an opera impresario, Handel was a virtuoso
   a. violinist        b. organist          c. cellist           d. trumpeter

46. Although Handel wrote a great deal of instrumental music, the core of his huge output consists of English oratorios and Italian
   a. operas       b. songs             c. chorales              d. madrigals

47. The main keyboard instruments of the Baroque era were organ and the
   a. clavichord         b. harpsichord       c. celeste       d. fortepiano

48. Which of the following statements is not true?
   a. a large court during the baroque might employ more than 80 performers including the finest opera singers of the day.
   b. Audiences in the baroque period were most anxious to hear old familiar favorites, and did not care for new music
   c. In Italy, music schools were often connected with orphanages
   d. Church musicians in the baroque era earned lower pay and had less status than court musicians

49. The orchestra evolved during the Baroque period into a performing group based on instruments of the ____ family.
   a. violin       b. woodwind       c. brass       d. percussion
50. The music director (kapellmeister) of the Baroque court was usually not responsible for
   a. supervising and directing the musical performance
   b. composing much of the music required
   c. the discipline of the other musicians
   d. publicity in reaching and attracting an audience

51. Bach created masterpieces in every baroque form except the
   a. Opera
   b. Concerto
   c. Fugue
   d. Sonata

52. The first oratorios were based on
   A. Greek mythology
   B. Contemporary literature
   C. Shakespeare
   D. Old testament stories from the Bible

53. Which of the following is not true
   A. Music influenced by dance tends to have balanced phrases
   B. Music influenced by the dance tends to have asymmetrical phrases
   C. Formal dancing has a set of steps in one direction balanced by similar motion in the opposite direction.
   D. Many pieces other than "suites" contain dance movements

54. Embellishments are
   A. Ornamental tones not printed in the music that seventeenth- and eighteenth-century performers were expected to add to the melody
   B. Music created at the same time that it is performed
   C. Notes printed in the music that embellish the melody
   D. Obsolete in contemporary performances

55. A ________ is a singer with a low range who usually takes comic roles
   A. tenor          B. basso buffo             C. basso profondo          D. Buffoon

56. A song for solo voice with orchestral accompaniment is called
   A. Aria                B. duet               C. ensemble          D. solo

57. The word movement in music normally refers
   A. music for the ballet
   B. A piece that sounds fairly complete and independent but is part of a larger composition
   C. The rising and falling of the melodic contour
   D. The rhythm of a piece

58. __________ is an operatic number involving three or more lead singers
   A. Aria        B. Ensemble             C. Duet                 D. Chorus
59. Which of the following statements is not true?
   A. A large court during the baroque might employ more than eighty performers, including the finest opera singers of the day.
   B. Audiences in the baroque period were most anxious to hear old familiar favorites and did not care for new music.
   C. In Italy, music schools were often connected with orphanages.
   D. Church musicians in the baroque period earned lower pay and had less status than court musicians.

60. The most characteristic feature of baroque music is its use of
   A. gradual dynamic changes
   B. monophonic texture
   C. basso continuo
   D. simple singable melodies

61. The baroque principle of _____ may be temporarily suspended in vocal music when drastic changes of emotion in a text inspires corresponding changes in the music.
   A. basso continuo
   B. unity of Mood
   C. Terraced dynamics
   D. All of the above

62. The main theme of the fugue is called the
   A. Answer
   B. Subject
   C. Counter subject
   D. Episode

63. Which of the following statements is not true
   A. Lutheran chorales were tunes that had been composed in the sixteenth and seventeenth centuries or had been adapted from folk songs and Catholic hymns.
   B. In a sense, the cantata was a sermon in music that reinforced the minister’s sermon.
   C. When chorale melodies were harmonized for church choirs, the tune was assigned to the tenors.
   D. The cantata of Bach’s day might last 25 minutes and contain several different movements, including choruses, recitatives, arias, and duets.

64. Although all the movements of a Baroque suite are written in the same key, they differ in
   A. meter
   B. national origin
   C. tempo
   D. all of the above

65. Which of the following statements is not true?
   A. Baroque suites often begin with a French Overture.
   B. Dance movements exist exclusively in works entitled “suites”.
   C. A baroque suite is made up of different movements that are all written in the same key but differ in tempo, meter, and character.
   D. The various dances of the baroque suite are usually in AABB form.

66. In their use of aria, duet, and recitative, Bach’s cantatas closely resembled the _____ of the time.
   A. suites
   B. operas
   C. concertos
   D. sonatas

67. George Frideric Handel’s Messiah is an example of
A. an oratorio  B. an opera  C. mummery  d. an aria

68. Oratorios first appeared in
A. Germany  B. England  C. Italy  D. France

69. Handel spent the major portion of his life in
A. Germany  B. England  C. Italy  D. France

70. The Lutheran chorale tunes
A. had been adapted from Catholic hymns
B. were composed in the 16th and 17th centuries
C. Had been adapted from folk songs
D. All of the above

71. The abbreviation op. stands for opus, Latin for
A. Spring  B. eyes  C. work  D. opportunity

72. Some of Vivaldi’s instrumental concertos were arranged by
A. Archangelo Corelli  C. George Frideric Handel
B. Johann Sebastian Bach  D. Claudio Monteverdi

73. Antonio Vivaldi is closely identified with the musical life of
A. Rome  B. Venice  C. Cremona  D. Florence

74. Corelli’s Trio Sonata in A minor, Op. 3, no 10 is scored for
A. two violins  B. solo violin and orchestra  C. two violins and Basso continuo
D. piano, violin and cello

75. Characteristic of baroque trio sonatas the second movement of Corelli’s Trio Sonata in A Minor, Op. 3, no 10 is
A. slow and dignified  B. songlike  C. fuguelike  D. a dance

76. Which is not a characteristic of a chorale prelude
A. based on a hymn tune
B. short composition for organ
C. used to remind the congregation of the melody of the chorale
D. used to signal when the hour long sermon was over

77. A musical ornament consisting of the rapid alternation of two tones that are a whole or half step apart is a
A. trill  B. mordent  C. appoggiatura  D. scheifer

78. Baroque suites frequently begin with a
A. French overture  B. gavotte  C. gigue  D. Sarabande

79. Baroque trio sonatas usually involve ____________ performers
A. two  B. three  C. four  D. five

80. Henry Purcell’s opera *Dido and Aeneas* was inspired by the Aeneid, an epic poem by
A. Homer  B. Virgil  C. Naham Tate  D. Sophocles
81. Which of the following statements is not true?
   A. Henry Purcell was virtually unknown in his own time, but today is considered the greatest of English composers
   B. Purcell mastered all the musical forms of late seventeenth century England, including church music, secular choral music, music for small groups of instruments, songs, and music for the stage.
   C. Purcell’s music is filled with lively rhythms and a fresh melodic style that captures the spirit of English folk songs
   D. Dido, in Virgil’s epic poem that Purcell used as the basis for his opera Dido and Aeneas, was queen of Carthage

82. The _____ is the person who beats time, indicates expression, cues in musicians and controls the balance among instruments and voices.
   A. prima donna          B. prompter             C. concertmaster         D. conductor

83. Speechlike melody accompanied only by a basso continuo is called
   A. Basso ostinato                               C. Secco recitative
   B. Accompanied recitative                  D. Aria

84. The two major forms of Baroque opera are
   A. Discant and Counterpoint                            C. Recitative and Aria
   B. Secco and Accompagnato                           D. dissonance and consonance

85. A typical baroque operatic form was the da capo aria in ABA form in which the singer
   A. Would make a literal and exact repetition of the opening A section after the B section
   B. Was expected to embellish the returning melody with ornamental tones
   C. Would insert recitatives between the sections for added variety
   D. Would improvised new words for the returning A section

86. Members of the Florentine Camerata wanted to create a new vocal style based on the
   A. music of the ancient Greek tragedies      C. love poetry of the troubadours
   B. glories of their aristocratic patrons           D. the polyphonic madrigal

87. Which of the following statements is not true?
   A. Most early baroque operas were based on Greek mythology and ancient history.
   B. The members of the Florentine Camerata based their theories on actual dramatic music that had come down to them from the Greeks
   C. The members of the Florentine Camerata wanted to create a new vocal style modeled on the music of ancient Greek tragedy
   D. Polyphony was rejected by the members of the Florentine Camerata because different words sounding simultaneously would obscure the text.

88. The solo instruments in Bach’s Brandenburg Concerto No, 5 are the ______. violin, and harpsichord.
   A. trumpet     B. cello          C. flute     D. oboe
89. A polyphonic composition based on one main theme, a cornerstone of baroque
music, is the
A. subject           B. concerto                   C. Episode               D.fugue

90. The principal and often recurring theme of a concerto grosso movement is
called the
A. ritornello     B sonata                C. Basso continuo           D ripieno

91. An ___ is a play, set to music, sung to orchestra accompaniment
A. overture        B. opera      C. aria          D. Ensemble

92. a song for solo voice with orchestra accompaniment is called:
A. aria       B. Duet              C. Ensemble                 D. solo

93. Which of the following statements is not true?
A. The terms castrato and alto are synonymous
B. Voice categories in opera are divided more finely than in other musical
genres
C. Operas may contain spoken dialogue, but most are entirely sung
D. Opera soloists must create a wide variety of characters, and so need acting
skills as well as vocal artistry.

94. The text, or book, of a musical dramatic work is called the
A. text          B. libretto         C. story                  D. score

95. Vivaldi makes clear his programmatic intentions in the “Seasons” by
A. Entitling the movements by the names Fall, Spring, Winter, and Summer
B. adding descriptive labels at certain points in the music
C. Inserting lines from the poems at appropriate passages in the musical score
D. All of the above

96. Which of these is not true? A “supernumerary” in opera
A. sings in the opera
B. is also known as an "extra"
C. provides the translation of the text
D. may fill out a crowds

97. Which of the following is not true? A coloratura soprano . . .
A. has a low voice
B. can execute rapid scales
C. has a rapid trill
D. has a very high range

98. Which of the following is not true? Recitative . . .
A. Carries the action forward and presents routine information quickly.
B. Usually has only one note per syllable
C. often employs repeated notes
D. often stops the action while the character’s feelings are revealed through
music

98. In the baroque era chromatic ground basses were commonly used to show
A. Grief        B. Joy  C. Anger       D. Dismay
99. Which of the following is not true? During the plot of Dido and Aeneas
   A. Witches plot Dido’s downfall
   B. Aeneas falls in love with Dido the Queen of Carthage
   C. Dido kills herself at the end of the opera
   D. Dido plots Aeneas’ downfall

100. Which of the following is not true? During the middle phase of the Baroque.
   A. a new musical style spread from Italy to practically every European country
   B. Major and minor scales replaced the church modes
   C. Instrumental music achieved a new importance
   D. Instrumental music became as important as vocal music