

HOMEWORK FOR CHAPTER 13

1. The 17th c was an era in which____.
 - a. People deferred to Church teaching on all matters, including science
 - b. Scientists combined deductive reasoning and direct observation for the first time
 - c. Scientists used inductive reasoning to justify biblical teaching
 - d. The Church incarcerated scientists on charges of heresy
 - e. Scientific theories from China and Japan were brought to Europe via trading routes

2. In the 17th c _____
 - a. Colonies in the Americas imported villancicos from Spain and metric psalmody from England
 - b. Colonies in the Americas were still too undeveloped to enjoy European music
 - c. Native American and African musical styles overtook European styles, as the vogue for ‘savage’ music replaced the madrigal in Europe
 - d. Colonies in the Americas imported only secular music from Europe
 - e. There was an exchange of musical styles between the European colonists, slaves, and native Americans, resulting in a blended style that would epitomize the Baroque

3. Patronage of 17th c music consisted of _____
 - a. Wealthy patrons who hired musicians for their private chapels
 - b. Wealthy patrons and churches
 - c. Wealthy patrons, churches and public performances of operas and concerts
 - d. Secular patronage only, with wealthy patrons and public concerts Supporting musicians who had formerly been employed by the church
 - e. Public patronage only, with public opera houses and public concerts replacing private patronage and Church patronage

4. The term Baroque was first applied to _____
 - a. Overly ornate embellishments in architecture
 - b. Monteverdi’s style of composition
 - c. Basso continuo
 - d. Unprepared dissonance
 - e. Arts based on values from ancient Greece

5. The term Baroque is now applied to _____
 - a. music from 1550-1700
 - b. music from 1600-1750
 - c. music from ca 1650-1800
 - d. any artwork with dramatic impact
 - e. arts based on values from ancient Greece

6. 17th century sculpture sought to _____
 - a. Replicate classical aesthetics
 - b. Bring flat medieval painting styles to three dimensions
 - c. Break down the barriers between art and science
 - d. Portray more drama and emotion
 - e. Balance contrasting aspects

7. In Baroque music *affections* can be defined as:
 - a. The Church's belief that God's love was called forth with the proper performance of vocal music
 - b. A theoretical idea set forth in Monteverdi's manifesto, printed by his brother, and distributed on the streets of Venice in a pamphlet war against Artusi
 - c. A scientific theory of attraction and repulsion that explained the harmonic pull between tonic and dominant tonalities
 - d. The belief that a man could persuade a woman to love him based on his excellent performance of madrigals
 - e. The spirits or 'humors' believed to harbor emotions and which could be brought into balance with contrasting moods of music

8. Monteverdi called his approach to composition _____
 - a. doctrine of affections
 - b. *nuove musiche*
 - c. Florentine camerata
 - d. *seconda pratica*
 - e. baroque

9. Artusi criticized Monteverdi's *Cruda Amarilli* because it _____
 - a. Violated Zarlino's counterpoint rules
 - b. Had too many madrigalisms
 - c. Didn't reflect the meaning of the text
 - d. Used too many accidentals
 - e. Mixed voices and instruments

10. Tonal organizations in the Baroque featured:
 - a. The 8 church modes
 - b. The 12 church modes
 - c. Major and minor tonalities
 - d. A mixture of major and minor and church modes within the same work
 - e. extreme dissonance, with no tonal focus

11. The texture of Baroque music is marked by _____
 - a. Equality of all voices
 - b. A return to the focus on the tenor voice, with the others embellishing it
 - c. a polarity between bass and treble lines
 - d. Chordal settings
 - e. Unaccompanied solo singing

12. The instruments of the continuo group usually consist of _____-
- Two treble instruments plus a keyboard
 - One bass instrument such as a viol, plus a keyboard or lute
 - A consort of viols
 - One bass instrument and one treble instrument
 - A mixed grouping of voices and instruments
13. The *concertato* medium consisted of _____
- Two treble instruments plus a keyboard
 - One bass instrument, such as a viol, plus a keyboard or lute
 - A consort of viols
 - One bass instrument and one treble instrument
 - A mixed grouping of voices and instruments
14. Tuning systems in the Baroque era gradually came to favor:
- equal temperament
 - b. chromatic temperament
 - c. pure tuning
 - just intonation
 - e. mean tone
15. Figured bass is _____.
- A bassline notated with embellishments to equal embellishments in the top voice
 - A bass line notated with numbers to indicate chords above it
 - A bass viol that has been elaborately carved, usually with references to the patron who commissioned it
 - One of the standard chord progressions used in the Baroque era
 - A bass line that takes the solo role
16. Realization is _____
- the process of making emotions in the music seem more 'real' through embellishment
 - Monteverdi's term for the compositional techniques that Artusi criticized
 - taking a standard melody and creating a set of variations for it
 - filling in the chords above a bass line according to the numbers above the line
 - the return of the tonic after a long chord progression
17. In modern editions of Baroque music, small notes in a keyboard part indicate _____
- alternate pitches
 - musica ficta*
 - editorial suggestions to flesh out unnotated parts
 - embellishments
 - notes to play with a light touch because they are dissonant against the bass

18. Which of these statements is true of the role of improvisation in Baroque music?
- Everything was written out, with no room for improvisation
 - the accompaniment and the melody were written, but performers could embellish the melody.
 - Accompanists improvised the accompaniment based on improvisation in the melody line
 - the melody was written out and followed exactly but the accompaniment was improvised
 - Part of the accompaniment was written out, the rest improvised, and the melody could be embellished.
19. In 1722, Rameau developed an influential theory of
- embellishment
 - harmony
 - affections
 - performance practice
 - seconda pratica*
20. Which of the following statements best describes the use of chromaticism in the Baroque eras?
- Chromaticism was used only for expression of strong emotions
 - Chromaticism expressed only emotions at first, but later was used in harmonic exploration.
 - Chromaticism was used sparingly, and only when the text called for strong emotions
 - Chromaticism was banned by the church, and composers respected the ban
 - Chromaticism was used only for modulation to new keys

IDENTIFICATION of TERMS

Baroque

Affections

Prima Pratica

Seconda Pratica

Basso Continuo

Figured Bass

Theorbo

Realization

Concertato medium

Equal temperament

Ornamentation

Cadenza

SHORT ESSAYS

Define the term 'baroque' in terms of its original meaning and the qualities of art and music now associated with the term

Discuss the role of emotions in the music and art of the early 17th century.

Summarize the debate between Artusi and Monteverdi in terms of the styles and principles they advocated

Describe the role of the bass line in Baroque music. How does it function? Which instruments could perform this line?