

HOMEWORK CHAPTER 14

1. The text for an opera is called a (n)
 - a. lyrical poem
 - b. libretto
 - c. pastoral
 - d. ritornello
 - e. intermedio

2. Which of the following statements best describes the Renaissance antecedents of opera?
 - a. There was no staged music before opera, but dance songs sometimes included dialogue
 - b. Opera arose directly from the madrigal-cycle without other influences
 - c. Opera represents the secularization of mystery plays that depict biblical stories
 - d. There were several genres that included some of the elements of opera
 - e. Opera had been improvised by traveling theatrical groups, and trained musicians adopted their techniques for written compositions

3. The earliest opera plots were based on:
 - a. historical events
 - b. mythological characters and events
 - c. current events
 - d. comedic mishaps
 - e. plays by contemporary playwrights

4. The *Florentine Camerata* was ____
 - a. a traveling band of musicians and actors who brought music and theater to small-town audiences
 - b. members of the count of Florence's private chapel
 - c. members of the cathedral in Florence who were frustrated with their limited repertoire
 - d. a group of scholars in Florence who discussed literature, science, and the arts
 - e. a theater in Florence that produced plays, spectacles and ballets

5. Monody is the modern term for ____
 - a. the use of repeated pitches over a sustained chord
 - b. plays with sung dialogue
 - c. instrumental passages that depict the emotional state of a character
 - d. all accompanied solo singing of the early seventeenth century
 - e. seemingly plain compositions intended to be embellished

6. *Le nuove musiche* was _____
- Monteverdi's term for the modern style
 - a collection of songs in monody by Caccini
 - a group of musicians who performed experimental music
 - a treatise criticizing the newer styles
 - one of the first operas
7. The count who hosted gatherings of poets and musicians at his home was _____
- Mei
 - Peri
 - Bardi
 - Galilei
 - Rinuccini
8. The composer who collaborated on the first operas of the Florentine Camerata was
- Mei
 - Peri
 - Bardi
 - Galilei
 - Rinuccini
9. The poet who wrote the texts for some of the first operas was
- Mei
 - Peri
 - Bardi
 - Galilei
 - Rinuccini
10. The scholar whose study of ancient Greek texts led him to believe that all Greek plays had been sung:
- Mei
 - Peri
 - Bardi
 - Galilei
 - Rinuccini
11. Monteverdi developed *Stile Concitato* to depict _____
- Scenes of extreme sadness
 - joyous sentiments
 - agitation
 - dialogue
 - transitions between two emotional states
12. The center for opera development after its initial development in Florence was _____
- Venice
 - Rome
 - Ferrara
 - Vienna
 - Paris

13. The style of monody in which a solo singer sings speechlike dialogue to the accompaniment of simple chords is _____
- aria
 - arioso
 - recitative
 - intermedio*
 - dialogo*
14. Two of Monteverdi's pupils and his successors as composers of Venetian opera were _____
- Cavalli and Cesti
 - Peri and Caccini
 - Galilei and Bardi
 - Francesca Caccini and Mei
 - Vecchi and Rinuccini
15. Arioso is best defined as _____
- a compositional style aimed at showing off a singer's virtuosity
 - an instrumental interlude in the middle of an aria
 - a series of fast, repeated pitches intended to portran agitation
 - instrumental imitation of aria style
 - a singing style midway between aria and recitative
16. In Rome, roles for high voices were sung by:
- professional female singers
 - women who had been trained in the church
 - boy sopranos
 - men who had been castrated as boys
 - men who had naturally high voices
17. Cesti composed his most famous opera for audiences in which region?
- Northern Italy, including Venice
 - Southern Italy, including Rome
 - Austria
 - England
 - France
18. The first public opera house opened in 1637 in which city?
- Venice
 - Florence
 - Mantua
 - Rome
 - Vienna

19. Which of the following is not true of mid-17th century Italian Opera style?
- There was a concentration on solo singing, with more arias per act.
 - Recitative and aria become highly separated
 - Composers used a variety of styles for aria composition
 - Singers and spectacle had replaced drama as the focus of interest
 - A two-part orchestral *sinfonia* opened the opera

SHORT-ESSAY QUESTIONS

- Discuss the forerunners of opera and their impact on the first operas
- Discuss the career and works of Monteverdi, paying special attention to his innovations and contributions to the development of opera
- Compare and contrast the style and features of the earliest operas and those of the mid-17th century
- Discuss the role of instruments in the earliest operas.

TERMS FOR IDENTIFICATION

Opera
Libretto
Pastoral drama
Madrigals Cycle
Intermedio
Girolamo Mei
Florentine Camerata
Count Bardi
Dialogo della musica antica et della moderna
monody
Le Nuove Musiche
Aria
Recitative
Sinfonia
Ritornello
Stile concitato
Arioso
Castrato
Teatro San Cassiano