

**HOMEWORK FOR CHAPTER 18**

1. Of the following, which statement does *not* describe the changing Western world of the 18<sup>th</sup> 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*?
- It was published in *L'estro Armonico*
  - It contains four works that have programmatic images
  - Vivaldi attached sonnets by Metastasio to the works
  - The principal soloist is a flute
  - Two of the works are orchestral with no soloists
10. What kind of concert was sponsored by the Concert spirituel?
- sacred church concerts
  - private chamber concerts
  - public concerts
  - royal concerts
  - oratorio concerts
11. The leading composer of French violin sonatas in the early 18<sup>th</sup> century was
- Francois Couperin
  - Louis Nicolas Clerambault
  - Jean-Philippe Rameau
  - Jean-Marie Leclair
  - Jean-Jacques Rousseau
12. What is the subject matter of Couperin's *L'art de toucher le clavecin*?
- instructions on playing the harpsichord
  - instructions on tuning harpsichords
  - instructions in building harpsichords
  - instructions on composing for harpsichords
  - a comparison of harpsichords and organs.
13. Of the following, what does *not* describe the ordres of Couperin?
- They comprise a loose collection of miniature pieces for the harpsichord
  - Most of the pieces are based on dance rhythms.
  - Binary forms are prevalent
  - Many pieces have evocative titles
  - They were intended for professional performances
14. Which two composers were honored by Couperin in published suites for two violins and harpsichord?
- Vivaldi and Rameau
  - Corelli and Rameau
  - Scarlatti and Lully
  - Scarlatti and Handel
  - 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