Test 3 (The Baroque Era)

1. Baroque style flourished in music during the period:
   A. 1000-1250.       C. 1450-1600.

2. **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.

3. A baroque musical composition usually expresses __________ within the same movement.
   A. one basic mood        C. constantly changing moods
   B. a wide variety of moods D. All answers are correct.

4. The compelling drive and energy in baroque music are usually provided by
   A. a bawdy text.       C. repeated rhythmic patterns.
   B. complex harmonic progressions. D. the high dynamic level.

5. **Terraced dynamics** refers to:
   A. a gradual change from soft to loud.
   B. a gradual change from loud to soft.
   C. the sudden alternation from a soft dynamic level to a loud dynamic level, or vice versa.
   D. dynamics that are not written in the music but added by the performer.

6. A bass part together with numbers (figures) that specify the chords to be played above it is called:
   A. basso continuo.       C. basso profundo.
   B. harpsichord.          D. counterpoint.

7. The large group of players (i.e. the full orchestra) in a concerto grosso is known as the
   A. concertino.       C. soloists.
   B. orchestra.        D. tutti.

8. The first and last movements of the concerto grosso are often in ____________ form.
   A. theme and variations       C. ritornello
   B. sonata                      D. ternary

9. The solo instruments in Bach's *Brandenburg* Concerto No. 5 are the ____________, violin, and harpsichord.
   A. trumpet       C. flute
   B. cello         D. oboe
10. The main theme of a fugue is called the
   A. answer.       C. countersubject
   B. subject.       D. episode.

11. The text of a musical dramatic work (i.e. an opera) is called the
   A. form.       C. story.
   B. libretto.       D. score.

12. __________ refers to a vocal line that imitates the rhythms and pitch fluctuations of speech.
   A. Aria
   B. Duet
   C. Recitative
   D. Ensemble

13. An __________ is an *orchestral* composition performed before the curtain rises on a dramatic work.
   A. overture
   B. aria
   C. opera
   D. opening

14. Members of the *Camerata* wanted to create a new vocal style (single melody with simple accompaniment) called:
   A. monody
   B. polyphony
   C. homophony
   D. imitation

15. Most early baroque operas were based on Greek mythology and
   A. contemporary political events.
   B. lyric poetry.
   C. ancient Roman history.
   D. contemporary exploration of the new world.

16. The first opera house in Europe to offer entry to anyone with the price of admission opened in 1637 in
   A. Hamburg.
   B. London.
   C. Rome
   D. Venice.

17. The *Castrati*
   A. received the highest fees of any musicians.
   B. combined the lung power of a man with the vocal range of a woman.
   C. were male singers who had been castrated before puberty.
   D. All answers are correct.

18. Monteverdi spent the greater part of his career in
   A. Notre Dame, Paris.
   B. The Duomo, Florence.
   C. St. Mark’s, Venice.
   D. the Vatican, Rome.

19. Orpheus goes to Hades in the hope of bringing __________ back to life.
   A. Eurydice
   B. Phyllis
   C. Persephone
   D. Oriana

20. __________ is a musical idea repeated over and over in the bass while melodies above it constantly change.
   A. Basso ostinato
   B. Basso profundo
   C. Basso continuo
   D. Thoroughbass
21. *Dido and Aeneas*, which many consider to be the finest opera ever written to an English text, was composed by
   A. Claudio Monteverdi.  
   B. Henry Purcell.  
   C. George Frideric Handel.  
   D. Jeremiah Clarke.

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

23. A sonata to be played at court, and therefore dancelike in character, was called a
   A. sonata da camera.  
   B. trio sonata.  
   C. sonata da chiesa.  
   D. tarantella.

24. Vivaldi spent most of his life working at an institution for orphaned and illegitimate girls in
   A. Rome.  
   B. Venice.  
   C. Florence.  
   D. Cremona.

25. A Vivaldi concerto usually has ____________ movements.
   A. a variable number of  
   B. two  
   C. three  
   D. four

26. The longest period of Johann Sebastian Bach's professional life was spent as director of music at St. Thomas's Church in
   A. Rome.  
   B. Leipzig.  
   C. Cöthen.  
   D. Eisenach.

27. Bach created masterpieces in every baroque form except the
   A. opera.  
   B. concerto.  
   C. fugue  
   D. cantata.

28. Sets of dance-inspired instrumental movements are called
   A. sonatas.  
   B. concertos.  
   C. suites.  
   D. cantatas.

29. The various dances of the baroque suite are usually
   A. polyphonic in texture.  
   B. in theme and variation form.  
   C. in AABB (binary) form.  
   D. in ABA (ternary) form.

30. A ____________ is a short instrumental composition based on a hymn tune that reminds the congregation of the hymn's melody.
   A. chorale prelude  
   B. fugue  
   C. cantata  
   D. chorale

31. The ____________ is a Lutheran congregational hymn tune.
   A. cantata  
   B. chorale  
   C. chorale prelude  
   D. recitativo
32. A sung piece, or choral work with vocal soloists, usually with orchestral accompaniment and presented as part of the church service, is the
   A. cantata.  C. concerto grosso.
   B. chorale prelude.  D. sonata.

33. Oratorio differs from opera in that it has no
   A. orchestral accompaniment.  C. choral parts.
   B. acting, scenery, or costumes.  D. vocal soloists.

34. An element of the oratorio that is especially important and serves to comment on or participate in the drama is the:
   A. narrator.  C. vocal soloist.
   B. chorus  D. orchestra.

35. Handel had an international European career in all of the following countries, except:
   A. Germany.  C. Italy.
   B. Spain  D. England.

36. Handel's oratorios are usually based on
   B. Greek mythology.  D. Roman history

37. In the opera *Dido and Aeneas*:
   A. Dido suffers from an incurable ailment and dies with Aeneas by her side
   B. Dido tries to encourage Aeneas to leave her, because she has another love interest
   C. Dido commits suicide, because Aeneas leaves her in pursuit of more adventures
   D. Dido and Aeneas sail off together and become the founders of Rome

38. The term *Baroque* is derived from the Portuguese word *barroco*, which was originally used to describe:
   A. music of the Middle Ages  C. art with abnormal or extravagant features
   B. the dress style of Louis XIV  D. the architecture of European cathedrals

39. A section within a concerto, which features the soloist improvising and playing fast, virtuosic passages, while the rest of the orchestra is not playing, is called the ________.
   A. final cadence  C. episode
   B. cadenza  D. ritornello

40. Bach’s first job was as a(n):
   A. organist  C. opera composer
   B. court composer  D. teacher at a boarding school

41. Handel became successful as a composer of secular and sacred music in Italy. He worked and lived in all of these cities, except:
   A. Florence  C. Rome
   B. Milan  D. Venice

42. Which of the following is not true about Handel’s life?
   A. he was very successful in London, where he was in charge of the Royal Academy of Music
   B. he excelled in the composition of Italian operas and English oratorios
   C. he was born in a musical family, which encouraged his musical training early on
D. he was not only a composer, but also a manager, and an impresario

LISTENING. For each of the following examples, identify the genre (in addition, classify it as either sacred or secular) and the composer. (2 points each).

<table>
<thead>
<tr>
<th>Genres:</th>
<th>Composers:</th>
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<tbody>
<tr>
<td>Oratorio</td>
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<td>Opera</td>
<td>Johann Sebastian Bach</td>
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<td>Concerto Grosso</td>
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<td>Georg Frideric Handel</td>
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<td>Orchestral Suite</td>
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