

MUL1010- EXAM 3

1. The composer who wrote for the girl's orphanage, the Conservatorio del'ospedale della Pieta, and who is known for his concertos especially is
 - a. Antonio Vivaldi.
 - b. Arcangelo Corelli.
 - c. Johann Sebastian Bach.
 - d. George Frideric Handel
2. A contrapuntal genre that uses a single subject or group of subjects in a highly controlled exercise, interlacing statements of the subject(s) with episodes containing no vestige of the subject, is the
 - a. sonata.
 - b. fugue.
 - c. suite
 - d. canon.
3. A concerto grosso is
 - a. an instrumental form in which several movements in the form of dances are put together to form a multi-movement work. Each movement is in binary form.
 - b. solo concerto.
 - c. a work for two violins and continuo.
 - d. a concerto in which a small ensemble is used against the orchestra.
4. An instrumental genre that consists of a series of dance movements in one key is a
 - a. chaconne.
 - b. suite.
 - c. fugue.
 - d. toccata.
5. The instrumental introduction to the opera or oratorio is the
 - a. aria.
 - b. recitative.
 - c. libretto.
 - d. overture.
6. _____ is the portion of the opera in which the plot is forwarded. It is less melodic and more "speech-like."
 - a. Aria
 - b. Recitative
 - c. Libretto
 - d. Overture
7. The portion of the opera in which the singer expresses his/her deep emotions, the part audiences go to hear, is called
 - a. aria.
 - b. recitative.
 - c. libretto.
 - d. overture.
8. _____ is a musical form that uses soloists, chorus, and orchestra, that is smaller in size, that has several movements, and that sometimes incorporates the Lutheran chorale into the music.
 - a. Requiem
 - b. Opera
 - c. Oratorio
 - d. Cantata
9. _____ is a form of musical drama that incorporates soloist, chorus, and orchestra, and that uses elaborate costumes, scenery, and staging, and dances.
 - a. Requiem
 - b. Opera
 - c. Oratorio
 - d. Cantata
10. In Baroque music, the group of instruments which realizes the figured bass and fills in the chords, and which consists of a low instrument such as a cello or bassoon and an instrument capable of playing chords, for example a harpsichord or guitar, is called
 - a. affections.
 - b. Camerata.
 - c. Basso continuo.
 - d. Stretto.
11. An element of the oratorio that is especially important and serves to comment on or participate in the drama is the
 - a. narrator.
 - b. chorus.
 - c. vocal soloist.
 - d. orchestra.
12. A large-scale composition for chorus, vocal soloists, and orchestra, usually set to a narrative biblical text, is called a(n)
 - a. chorale.
 - b. aria.
 - c. recitative.
 - d. oratorio.
13. The _____ is a choral work, or sung piece, with or without vocal soloists, usually with orchestral accompaniment.
 - a. chorale
 - b. sonata
 - c. chorale prelude
 - d. cantata
14. A _____ is a hymn tune for congregational use.
 - a. chorale
 - b. song
 - c. chorale prelude
 - d. cantata
15. Which of the following statements is true?
 - a. Instrumental music has always been closely linked with dancing; in the past, much of it was written for use in palace ballrooms.

- b. During the Renaissance, dances often came in pairs; a dignified dance in quadruple meter was often followed by a lively one in triple meter.
 - c. In the Baroque period and later, music meant for listening was, nevertheless, often related to specific dance types in tempo, meter and rhythm.
 - d. All of these.
16. 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.
17. The concept of music “returning to homebase” or a key and maintaining a certain amount of predictability is referred to as
- a. diatonic.
 - b. tonality.
 - c. imitation.
 - d. texture.
18. The instrumental genre that uses a subject, answer, and episodes in a highly developed polyphonic form is the
- a. suite.
 - b. fugue.
 - c. concerto.
 - d. opera.
19. George Frideric Handel was born in 1685, the same year as
- a. Johann Sebastian Bach.
 - b. Arcangelo Corelli.
 - c. Claudio Monteverdi.
 - d. Antonio Vivaldi.
20. The _____ is an instrumental work that juxtaposes a solo instrument with the orchestra. It usually has three movements.
- a. recitative
 - b. concerto
 - c. sonata
 - d. aria
21. The various dances of the baroque suite are usually
- a. polyphonic in texture.
 - b. in theme and variation form.
 - c. in AABB form.
 - d. in ABA form.
22. Bach created masterpieces in every baroque form except the
- a. opera.
 - b. concerto.
 - c. fugue.
 - d. sonata.
23. *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.
24. Antonio 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. Of Bach’s twenty children, _____ went on to become well-known composers.
- a. two
 - b. three
 - c. four
 - d. five
26. Bach was recognized as the most eminent _____ of his day.
- a. organist.
 - b. composer.
 - c. violinist.
 - d. cellist.
27. Orpheus goes to Hades in the hope of bringing _____ back to life.
- a. Eurydice
 - b. Phyllis
 - c. Persephone
 - d. Oriana
28. To achieve intensity of expression, Monteverdi used _____ with unprecedented freedom and daring.
- a. consonance
 - b. dissonance
 - c. basso continuo
 - d. texts
29. The stage machinery of baroque opera
- a. was very primitive.
 - b. bordered on the colossal.
 - c. was nonexistent.
 - d. replaced set designs.
30. A _____ is a single tone, usually in the bass, that is held while the other voices produce a series of changing harmonies against it.
- a. pedal point
 - b. pitch
 - c. basso continuo
 - d. basso ostinato
31. The text, or book, of a musical dramatic work is

- called the
- text.
 - libretto.
 - story.
 - score.
32. A _____ is a singer with a very low range and powerful voice, who usually takes roles calling for great dignity.
- tenor
 - basso buffo
 - basso profundo
 - buffoon
33. _____ refers to a vocal line that imitates the rhythms and pitch fluctuations of speech.
- Aria
 - Duet
 - Recitative
 - Ensemble
34. A(n) _____ is an operatic number involving three or more lead singers.
- aria
 - ensemble
 - duet
 - chorus
35. Members of the Camerata wanted to create a new vocal style based on the
- music of the ancient Greek tragedies.
 - glories of their aristocratic patrons.
 - organum of the Middle Ages.
 - polyphonic madrigal.
36. In many fugues, the subject in one voice is constantly accompanied in another voice by a different melodic idea called a(n)
- answer.
 - countersubject.
 - episode.
 - stretto.
37. Transitional sections of a fugue that offer either new material or fragments of the subject or countersubject are called
- answers.
 - episodes.
 - preludes.
 - strettos.
38. The main theme of a fugue is called the
- answer.
 - subject.
 - countersubject.
 - episode.
39. All of the following were major baroque composers except
- Wolfgang A. Mozart.
 - Antonio Vivaldi.
 - Arcangelo Corelli.
 - Claudio Monteverdi.
40. Instrumental music became as important as vocal music for the first time in the _____ period.
- Renaissance
 - early baroque
 - middle baroque
 - late baroque
41. A baroque musical composition usually expresses _____ within the same movement.
- one basic mood
 - a wide variety of moods
 - constantly changing moods
 - love and hate
42. The main keyboard instruments of the baroque period were the organ and the
- clavichord.
 - harpichord.
 - piano.
 - accordion.
43. A section that sounds fairly complete and independent but is part of a larger composition is called a
- movement.
 - phrase.
 - song.
 - sentence.
44. In the baroque period, the ordinary citizen's opportunities for hearing secular art music usually came from the
- corner tavern.
 - church.
 - concert hall.
 - court.
45. The large group of players in a concerto grosso is known as the
- concertino.
 - orchestra.
 - soloists.
 - tutti.
46. Which of the following statements is *not* true?
- A concerto grosso normally involves two to four soloists, and anywhere from eight to twenty or more musicians for the tutti.
 - A concerto grosso presents a contrast of texture between the tutti and the soloists, who assert their individuality and appeal for attention through brilliant and fanciful melodic lines.
 - A concerto grosso normally involves a large group of soloists accompanied by an equal number of supporting players.
 - The first and last movements of concerti grossi are often in ritornello form, a form that features the alternation between tutti

- and solo sections.
47. The concerto grosso most often has three movements whose tempo markings are
 - a. fast, slow, fast.
 - b. fast, fast, slow.
 - c. slow, fast, slow.
 - d. slow, slow, fast.
 48. The principal and often recurring theme of a concerto grosso movement is called the
 - a. ritornello.
 - b. sonata.
 - c. basso continuo.
 - d. ripieno.
 49. A polyphonic composition based on one main theme, a cornerstone of baroque music, is the
 - a. subject.
 - b. concerto.
 - c. episode.
 - d. fugue.
 50. Very often an independent fugue is introduced by a short piece called a(n)
 - a. overture.
 - b. prelude.
 - c. concerto.
 - d. pedal point.
 51. Which of the following statements is *not* true?
 - a. Opera was born in Italy at the beginning of the baroque period.
 - b. The members of the Florentine Camerata were nobles, poets and composers who began to meet regularly around 1575.
 - c. The astronomer Galileo was an important and influential member of the Camerata.
 - d. The Camerata believed that ancient Greek dramas had been sung throughout in a style that was midway between melody and speech.
 52. The sonata in the baroque period was a composition in several movements for
 - a. a solo instrument only.
 - b. three solo instruments only.
 - c. two to four instruments only.
 - d. one to eight instruments.
 53. Antonio Vivaldi was famous and influential as a virtuoso
 - a. harpsichordist.
 - b. opera singer.
 - c. lutenist.
 - d. violinist.
 54. A Vivaldi concerto usually has _____ movements.
 - a. two
 - b. three
 - c. four
 - d. a variable number of
 55. A musical ornament consisting of the rapid alternation of two tones that are a whole or half step apart is a
 - a. trill.
 - b. shake.
 - c. blurb.
 - d. wobble.
 56. A collection of twice twenty-four preludes and fugues, one in each major and minor key, basic to the repertoire of keyboard players today, is Bach's
 - a. *Art of the Fugue*.
 - b. *Well-Tempered Clavier*.
 - c. *St. Matthew Passion*.
 - d. *Brandenburg Concertos*.
 57. Sets of dance-inspired instrumental movements are called
 - a. sonatas.
 - b. concertos.
 - c. suites.
 - d. cantatas.
 58. The _____ is a Lutheran congregational hymn tune.
 - a. cantata
 - b. chorale
 - c. chorale prelude
 - d. recitative
 59. A large-scale composition for chorus, vocal soloists, and orchestra, usually set to a narrative biblical text, is called a(n)
 - a. chorale.
 - b. aria.
 - c. recitative.
 - d. oratorio.
 60. George Frideric Handel's *Messiah* is an example of
 - a. an oratorio.
 - b. an opera.
 - c. musical theater.
 - d. a song.