Baroque Study

True/False

Indicate whether the statement is true or false.

____ 1. The Baroque era was an age of political freedom and democracy.
____ 2. Amateur music making at home was popular during the Baroque era.
____ 3. Religion remained a driving force behind power struggles in the Baroque era.
____ 4. England’s power diminished during the seventeenth century.
____ 5. The eastern seaboard of the United States and parts of coastal Canada were settled in the seventeenth century largely by Roman Catholics.
____ 6. The transition from Renaissance to Baroque was characterized by the change from polyphonic to homophonic texture in music.
____ 7. The new Baroque style of vocal music for one singer with instrumental accompaniment was known as monophony.
____ 8. The basso continuo was performed only by a chordal instrument.
____ 9. While playing the basso continuo, musicians in the Baroque era improvised on the figured bass.
____ 10. One of the most significant changes in music history occurred during the Baroque era: the transition from medieval church modes to major-minor tonality.
____ 11. Baroque music often features a steady, vigorous beat throughout.
____ 12. Baroque composers used dissonance for emotional intensity and color.
____ 13. A characteristic of Baroque music is its constant fluctuation of dynamics.
____ 14. In the Baroque era, music centered on frequent changes of mood.
____ 15. In Baroque instrumental music, each piece (or movement) reflected a single mood, or affection.
____ 16. During the Baroque era, some boy singers were castrated to preserve the high register of their voices, allowing them to sing high-pitched operatic roles.
____ 17. Improvisation played little or no part in Baroque musical practice.
____ 18. During the Baroque era, women began entering the ranks of professional musicians, both as composers and performers.
____ 19. During the Baroque period, composers showed an interest in the music of other cultures.
____ 20. Because of colonization, much of Mexico and northeastern Canada is Protestant.
____ 21. In opera, the lyric melodies that release emotional tension are called recitatives.
____ 22. A sinfonia is a short instrumental passage that facilitates scene changes.
23. The subjects of early Baroque operas were generally people from real life and dealt with real-life situations.

24. The plot of Monteverdi’s *The Coronation of Poppea* concerns a love triangle between Nero, Poppea, and Seneca.

25. In seventeenth-century England, the masque was a popular type of aristocratic entertainment that combined vocal and instrumental music with poetry and dance.

26. Purcell’s *Dido and Aeneas* was first performed at the girls’ boarding school where he taught.

27. Dido’s lament, from Purcell’s *Dido and Aeneas*, is a da capo aria.

28. The aria “When I am laid in earth” is unified by a descending chromatic-scale ground bass.


30. The opera *Rinaldo*, by George Frideric Handel, is based on an idealized story of the First Crusade.


32. The Italian secular cantata is a genre for solo singers with instrumental accompaniment.

33. The earliest cantatas were short, secular works in Italian.

34. Barbara Strozzi was probably trained as a courtesan, in singing, lute playing, and writing poetry.

35. Barbara Strozzi’s participation in a Venetian academy of the intellectual elite was a typical role for women in this era.

36. Strozzi’s *Begli occhi* is characterized by a homogeneous texture with a steady, unchanging beat and meter.

37. A cantata must be written on a religious or sacred theme.

38. Bach completed just over one hundred cantatas in his lifetime.

39. A chorale is a hymn tune associated with German Protestantism.

40. Johann Sebastian Bach lived a short, unhappy life and had no children.

41. During his lifetime, Johann Sebastian Bach was primarily known as a great organist.

42. Bach’s Passions are musical settings of the account of the Crucifixion by one of the four Evangelists.

43. All movements of Bach’s Cantata No. 80 make use of the chorale tune *A Mighty Fortress Is Our God*.

44. The oratorio was a dramatic, staged work with elaborate scenery and costumes.

45. The role of the chorus was especially important in the oratorio.

46. Handel’s career as a composer was virtually over when, at age fifty-two, he suffered a stroke from which he never recovered.

47. Handel wrote his oratorio *Messiah* over a period of four years.
48. The libretto for Handel’s oratorio *Messiah* is a compilation of verses from the Bible.

49. Handel’s *Messiah* opens with an Italian overture in three-part (A-B-A) form.

50. The texture of “Glory to God in the highest” remains imitative throughout.

51. The “Hallelujah Chorus” is the climax of the Easter section of *Messiah*.

52. The Baroque period was the first in which instrumental music was comparable in importance to vocal music.

53. Baroque composers, like their Renaissance counterparts, generally did not specify instrumentation.

54. Stradivarius was a famous Baroque violin maker each of whose instruments are worth millions of dollars today.

55. The three main keyboard instruments of the Baroque were the harpsichord, organ, and piano.

56. The strings of a harpsichord are plucked by quills.

57. The harpsichord is incapable of crescendo and diminuendo.

58. The clavichord was a popular instrument for the home.

59. Today, Baroque music is played exclusively on modern instruments.

60. Corelli’s trio sonatas served as models for the establishment of the church and chamber sonata.

61. The trio sonata is so named because it is performed by only three instrumentalists.

62. The most common instrumentation for a Baroque trio sonata was solo violin and basso continuo.

63. The term *trio sonata* refers to the number of parts, or musical lines, rather than the number of players.

64. Corelli’s Trio Sonata in D major follows the standard tempo scheme of slow-fast-slow-fast typically used for the church sonata, or sonata da chiesa, of the Baroque.

65. Scarlatti laid the foundation for modern violin technique with his unaccompanied violin sonatas.

66. Antonio Vivaldi became known as “the red priest” because of his fanatical religious beliefs.

67. Vivaldi lived in Venice, where he taught music at a girls’ school.

68. Vivaldi’s solo concertos typically had four movements.


70. The solo instruments in Bach’s *Brandenburg Concerto* No. 2 are the trumpet, flute, oboe, and violin.

71. Bach’s concertos are more contrapuntal than those of Vivaldi.

72. The orchestra plays a prominent role in the 2nd movement of Bach’s *Brandenburg Concerto* No. 2.

73. The standard Baroque suite consists of a variety of international dance types.

74. A sonata da camera was usually a suite of stylized dance movements.
75. A sonata da chiesa is defined as a suite of stylized dance movements.
76. Handel’s *Water Music* was performed without continuo instruments when played outdoors.
77. Telemann’s *Tafelmusik* includes French style orchestral suites.
78. The Hornpipe from Handel’s *Water Music* is in A-B-A form.
79. Jean-Joseph Mouret died a celebrated, wealthy artistic hero.
80. The French rondeau led directly to the rondo of the eighteenth century.
81. The chaconne is a variation form based on a repeated succession of harmonies.
82. The French overture is composed in three sections.
83. The prelude originated in improvisation on keyboard instruments.
84. Bach’s chorale prelude *A Mighty Fortress Is Our God* is based on a well known Lutheran chorale tune.
85. J. S. Bach’s chorale prelude *A Mighty Fortress Is Our God* was composed during the last few years of the composer’s life.
86. A fugue is a form exclusively for solo keyboard performance.
87. A fugue is a contrapuntal composition in which a single subject is the focal point.
88. At the beginning of a fugue, the countersubject is stated alone.
89. In a fugue, the device in which the theme is imitated in close succession is known as stretto.
90. Bach’s *The Art of Fugue* was scored for strings.
91. In *The Art of Fugue*, Bach includes musical reference to his own name.
92. As a reaction to the grandiose gesture of the Baroque, the Rococo style was a miniature and ornate art aimed at enchantment of the senses.
93. *Empfindsamkeit* was the first major classical movement that shunned emotions.
94. Although J. S. Bach had twenty children, none of them became musicians.
95. The War of the Buffoons was between those who favored French court opera and the proponents of Italian comic opera.
96. *The Beggar’s Opera* had little impact on the development of opera in the 18th century.
97. The enormously successful play *The Beggar’s Opera* presented a picture of life among London’s lower class.
98. John Gay’s *The Beggar’s Opera* makes use of actual ballads from the popular music of his day.
99. Gluck’s operas reflect a new style of drama and expression.
100. Gluck’s operas are largely indebted to the traditions of French opera.
TRUE/FALSE

60. ANS: T  REF: Tenth edition: p. 185 | Shorter edition: p. N/A
77. ANS: T  REF: Tenth edition: p. 198 |
83. ANS: T  REF: Tenth edition: p. 204 |
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