# Practice Test: Baroque

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Part 3: Listening

Using your listening packet. Identify each piece that you hear.

55. ________  1. Bach: *Brandenburg Concerto No. 5 in D Major*, 1st movement
56. ________  2. Bach: *Organ Fugue in G Minor* (Little Fugue)
57. ________  3. Monteverdi: *Tu se morta (You are dead)* from *Orfeo*
58. ________  4. Purcell: *Dido’s Lament* from *Dido and Aeneas*
59. ________  5. Bach: *Suite No. 3 in D Major*: *Air*, 2nd movement
60. ________  6. Bach: *Suite No. 3 in D Major*: *Bourée*, 4th movement
61. ________  7. Bach: *Cantata No. 140*: *Awake, a Voice Is Calling Us*, 1st movement
62. ________  8. Handel: *Hallelujah* Chorus from *Messiah*
63. ________  9. Vivaldi: *La Primavera* (1st movement) from *The Four Seasons*
64. ________ 10. Bach: *Prelude and Fugue in c minor*
65. ________ 11. Handel: *Comfort Ye* from *Messiah*
66. ________ 12. Handel: *Ev’ry Valley* from *Messiah*
67. ________ 13. Handel: *For Unto Us a Child is Born* from *Messiah*
Part 1: Multiple Choice

1. The word *baroque* has at various times meant all of the following *except*
   A. bizarre
   B. elaborately ornamented
   C. flamboyant
   D. naturalistic

2. Modern historians use the term *baroque* to indicate
   A. a class of musical instruments that no longer function
   B. a scientific movement popular in the seventeenth century
   C. a period of decline in the arts
   D. a particular style in the arts

3. The baroque, as a stylistic period in western art music, encompassed the years
   A. 1750-1820
   B. 1450-1600
   C. 1820-1900
   D. 1600-1750

4. The two giants of baroque composition were George Frideric Handel and
   A. Johann Sebastian Bach
   B. Galileo Galilei
   C. Johann Christian Bach
   D. Giovanni Gabrieli

5. All of the following were major baroque composers except
   A. Arcangelo Corelli
   B. Wolfgang A. Mozart
   C. Claudio Monteverdi
   D. Antonio Vivaldi

6. Which of the following statements is *not* true?
   A. Early baroque composers favored homophonic texture over the polyphonic texture typical of Renaissance music.
   B. Regardless of form, baroque music features contrast between bodies of sound.
   C. The late baroque period was one of the most revolutionary periods in music history.
   D. Baroque art is a complex mixture of rationalism, sensuality, materialism, and spirituality.

7. One of the most revolutionary periods in music history was the
   A. early baroque
   B. late baroque
   C. middle baroque
   D. Renaissance
8. The early and late baroque periods differed in that composers in the early baroque
   A. favored homophonic texture
   B. favored purely instrumental music
   C. favored polyphonic texture
   D. used extremely complex harmonies

9. Composers in the middle baroque phase favored writing compositions for instruments of the
   ________ family.
   A. percussion
   B. woodwind
   C. violin
   D. brass

10. Instrumental music became as important as vocal music for the first time in the
    _________ period.
    A. middle baroque
    B. Renaissance
    C. late baroque
    D. early baroque

11. Which statement below would not accurately describe the Baroque Doctrine of the Affections?
    A. It assigned specific meanings to designated keys, tempos, rhythmic patterns, and even intervals.
    B. It was developed by Baroque theorists and composers.
    C. It helped composers to reflect emotional states or moods of music.
    D. It was the doctrine of universal brotherhood

12. A baroque musical composition usually expresses _________ within the same movement.
    A. constantly changing moods
    B. one basic mood
    C. a wide variety of moods
    D. any of the above

13. Baroque melodies often are
    A. impossible to play
    B. short and simple
    C. easy to sing and remember
    D. elaborate and ornamental

14. Terraced dynamics refers to
    A. the sudden alternation from one dynamic level to another
    B. a gradual change from soft to loud
    C. dynamics that are not written in the music but added by the performer
    D. a gradual change from loud to soft

15. The main keyboard instruments of the baroque period were the organ and the
    A. accordion
    B. piano
    C. clavichord
    D. harpsichord
16. A bass part together with numbers (figures) that specify the chords to be played above it, characteristic of the baroque, is called
   A. counterpoint
   B. basso continuo
   C. harpsichord
   D. basso profundo

17. The orchestra evolved during the baroque period into a performing group based on instruments of the ________ family.
   A. percussion
   B. brass
   C. violin
   D. woodwind

18. A section that sounds fairly complete and independent but is part of a larger composition is called a
   A. phrase
   B. sentence
   C. movement
   D. song

19. The music director of a baroque court was usually not responsible for
   A. supervising and directing the musical performances
   B. composing much of the music desired
   C. the discipline of the other musicians
   D. publicity in reaching an audience

20. The position of the composer during the baroque period was that of
   A. a high-class servant with few personal rights
   B. a free agent working on commissions
   C. a low-class wandering minstrel
   D. an equal to the nobility, based on merit

21. A concerto grosso most often has ________ movement(s).
   A. four
   B. three
   C. one
   D. two

22. The large group of players in a concerto grosso is known as the
   A. soloists
   B. tutti
   C. orchestra
   D. concertino

23. The concerto grosso most often has three movements whose tempo markings are
   A. slow, slow, fast
   B. fast, slow, fast
   C. fast, fast, slow
   D. slow, fast, slow
24. The first and last movements of the concerto grosso are often in ______ form.
   A. ternary
   B. ritornello
   C. theme and variations
   D. sonata

25. A polyphonic composition based on one main theme, a cornerstone of baroque music, is the
   A. fugue
   B. subject
   C. concerto
   D. episode

26. The main theme of a fugue is called the
   A. countersubject
   B. answer
   C. episode
   D. subject

27. In many fugues, the subject in one voice is constantly accompanied in another voice by a different
   melodic idea called a(n)
   A. countersubject
   B. episode
   C. stretto
   D. answer

28. Transitional sections of a fugue that offer either new material or fragments of the subject or
countersubject are called
   A. episodes
   B. strettos
   C. answers
   D. preludes

29. 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. basso ostinato
   B. basso continuo
   C. pedal point
   D. pitch

30. Turning the subject of a fugue upside down, or reversing the direction of each interval, is called
   A. stretto
   B. countersubject
   C. inversion
   D. retrograde

31. Presenting the subject of a fugue in lengthened time values is called
   A. diminution
   B. retrograde
   C. inversion
   D. augmentation
32. Presenting the subject of a fugue in shortened time values is called
   A. retrograde
   B. inversion
   C. diminution
   D. augmentation

33. Very often an independent fugue is introduced by a short piece called a(n)
   A. concerto
   B. overture
   C. pedal point
   D. prelude

34. An _______ is a play, set to music, sung to orchestral accompaniment, with scenery, costumes, and action.
   A. aria
   B. overture
   C. ensemble
   D. opera

35. The text, or book, of a musical dramatic work is called the
   A. story
   B. text
   C. score
   D. libretto

36. A song for solo voice with orchestral accompaniment is called
   A. duet
   B. solo
   C. aria
   D. ensemble

37. _______ refers to a vocal line that imitates the rhythms and pitch fluctuations of speech.
   A. recitative
   B. aria
   C. ensemble
   D. duet

38. Castrati
   A. were male singers who had been castrated before puberty
   B. received the highest fees of any musicians
   C. combined the lung power of a man with the vocal range of a woman
   D. all of the above

39. Orpheus goes to Hades in the hope of bringing _________ back to life.
   A. Oriana
   B. Eurydice
   C. Phyllis
   D. Persephone
40. *Dido and Aeneas*, which many consider to be the finest opera ever written to an English text, was composed by
   A. George Frideric Handel
   B. Jeremiah Clarke
   C. Henry Purcell
   D. Claudio Monteverdi

41. The sonata in the baroque period was a composition in several movements for
   A. two to four instruments
   B. a solo instrument
   C. one to eight instruments
   D. three solo instruments

42. Vivaldi was famous and influential as a virtuoso
   A. lutenist
   B. violinist
   C. opera singer
   D. harpsichordist

43. Although all the movements of a baroque suite are in the same key, they differ in
   A. national origin
   B. tempo
   C. meter
   D. all of the above

44. Which of the following is *not* a part of the baroque suite?
   A. gigue
   B. sarabande
   C. allemande
   D. waltz

45. A __________ is a hymn tune for congregational use.
   A. song
   B. chorale
   C. cantata
   D. chorale prelude

46. A large-scale composition for chorus, vocal soloists, and orchestra, usually set to a narrative biblical text, is called
   A. recitative
   B. chorale
   C. oratorio
   D. aria

47. Oratorio differs from opera in that it has no
   A. vocal soloists
   B. orchestral accompaniment
   C. acting, scenery, or costumes
   D. choral part
48. The first oratorios were based on
   A. Greek and Roman literature  
   B. Greek mythology  
   C. stories from the Bible  
   D. contemporary literature

49. Handel offered his oratorios during _______ when operas were prohibited.
   A. the summer  
   B. Lent  
   C. Epiphany  
   D. the winter holidays
Part 2: Matching

A. Johann Sebastian Bach
B. George Frideric Handel
C. Henry Purcell
D. Claudio Monteverdi
E. Antonio Vivaldi

50. Composer  
- Italian 1567-1643
- organist, violinist
- composed over 250 pieces including madrigals, operas, masses, and motets.

51. Composer  
- English 1659-1695
- leading English composer of the Baroque
- also wrote music for plays
- wrote mainly vocal works

52. Composer  
- Italian 1678-1741
- Leading Italian composer of the late Baroque
- Master of the Concerto
- used ritornello form, 3 movement structure, cadenzas
- virtuoso violinist, contributed to violin technique
- wrote mainly concertos but also wrote cantatas, church music, and instrumental pieces
- his music stressed wide leaps, syncopation, frequent use of 7th chords
- studied with his father and in the church
- composer, violinist, harpsichordist, and teacher

53. Composer  
- German 1685-1750
- regarded as the consummate master of Baroque styles, genres, and structural principles
- great master of counterpoint
- composer, teacher, organist, and violinist
- composed over 300 cantatas, masses, passions, oratorios, keyboard pieces, sonatas, suites, and concertos
- fused traditional and contemporary styles and forms as well as many national forms
- from a family of professional musicians (6 generations)

54. Composer  
- German-English 1685-1759
- Major force in English music
- great composer of dramatic music including opera & oratorio
- organ virtuoso with a wondrous gift for improvisation
- violist and composer
- composed more than 40 operas, 35 oratorios, 40 sonatas, many concertos, cantatas, and suites
PRACTICE TEST ANSWER KEY

1. D
2. D
3. D
4. A
5. B
6. C
7. A
8. A
9. C
10. C
11. D
12. B
13. D
14. A
15. D
16. B
17. C
18. C
19. D
20. A
21. B
22. B
23. B
24. B
25. A
26. D
27. A
28. A
29. C
30. C
31. D
32. C
33. D
34. A
35. D
36. C
37. A
38. D
39. B
40. C
41. C
42. B
43. D
44. D
45. D
46. C
47. C
48. C
49. B
50. D
51. C
52. E
53. A
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