

Chapter 14
The Invention of Opera

1. [307] What is the etymology of the word *opera*? Give a definition.
2. Do the same for *libretto*.
3. What are the two viewpoints of opera's origin?
4. List briefly the distant precedents.
5. (308) Now the recent influences (with examples) We'll start with the drama. TQ: Do you know the Orpheus story?
6. Madrigal.
7. Intermedio.
8. What was the function of an intermedio? How many in a normal play?
9. What was the title of the famous Florentine intermedii of 1589? Who contributed to them?
10. (309) Who is Vittoria Archilei?
11. Statement: These musical/theatrical genres needed an interest in ancient Greek drama in order for opera to come to life.
12. What were the two views of music in ancient Greek tragedy?
13. (310) What were Mei's conclusions?
14. What was the Florentine camerata? Who were its members?
15. What was Galilei's published work?
16. What genre resulted? Definition, please.
17. (311) What was Caccini's publication? What were the two types of monody? What is the modern term for the second?
18. (312) Who carried on Bardi's gatherings? What was the first opera?
19. A second example was offered by Emilio de' _____ with his musical morality play _____.
20. In _____, _____ set _____'s *L'Euridice* to music. Later _____ did one too. Which one was best?
21. (313) SR and the following text. What was the objective of recitative?
22. (314) What is a ritornello? Sinfonia?

23. (316) SR. Know something about Monteverdi's life and list his works.
24. What is Monteverdi's first opera? Date? Librettist? Orchestra?
25. (317) Why is "Possente spirto" important? What is its form?
26. What is the overall structure of Act I?
27. (319) What was Monteverdi's second opera?
28. What is stile concitato? What piece is cited as the example of this compositional technique?
29. Name his two last operas.
30. What is recitativo arioso or arioso?
31. (320) What is Marco da Gagliano's opera?
32. The courts preferred _____ and _____. Francesca Caccini wrote a ballet that had opera traits. It was called _____.
33. Francesca Caccini was a _____, _____, and _____. She performed with her sister, _____, and step-mother, _____, in a _____. She composed ___ dramatic entertainments.
34. (321) Where is the next location for opera? What year? What family?
35. Besides pastoral and mythological plots, what other subjects were used?
36. Who is the librettist? The name of the opera and composer.
37. What are the two types of solo singing?
38. Who played female roles in Rome? Male roles outside Rome later in the century?
39. What happened in 1637? By 1678 there were how many?
40. (322) What were the three sources of Venetian opera?
41. How many acts? What about choruses and dances? There's a continuation of the separation between recitative and aria, but how did aria change?
42. Who are the leading composers?
43. (323) Who were the singers? What was their worth?
44. Where were Italian operas performed?
45. What are the style characteristics illustrated by *Orondea*?
46. (324-25) Impresario? Diva? Prima donna? Statement: The soprano was larger than her role and could exercise prerogative. She was the consummate actress/singer.
47. (327) What are the three features of Italian opera at 1650?
48. What do you think are the important summary points?