

Classical Opera

/61

Operatic Reform

List five problematic, scandalous or distracting characteristics that befell Opera in the early eighteenth century?

/5

1. _____
2. _____
3. _____
4. _____
5. _____

What did Gluck intend to accomplish with his *Operatic Reform*? What previous operatic composer did he desire to imitate?

/4

List five characteristics of Gluck's *Operatic Reform*.

/5

1. _____
2. _____
3. _____
4. _____
5. _____

What was the title of Gluck's opera that best expressed his new ideals and became a model for future composers? Why was this symbolic?

/3

Operatic Subgenres

Describe the origins of *Opera Buffa*. Why did the general public find it more appealing than *Opera Seria*?

/10

Opera Buffa features the stylistic traits that are the opposite of what we find in *Opera Seria*. List the opposites below.

<u>Seria</u>		<u>Buffa</u>
<i>elegant, high voiced castrati</i>	(opposite) →	<hr/>
<i>stories of Gods and Kings</i>	→	<hr/>
<i>solo arias ending acts</i>	→	<hr/>
<i>destiny and fate</i>	→	<hr/>
<i>ideal and virtuous heroes</i>	→	<hr/>
<i>foreign languages</i>	→	<hr/>

/6

Libretto

Name the three Opera Buffa's Mozart wrote in Vienna with librettist *Lorenzo da Ponte*.

/3

Who was *Lorenzo da Ponte* and why were his Librettos unique in relation to Opera Buffa?

/3

Marriage of Figaro

Briefly summarize the initial situation each character finds themselves in at the beginning of the opera.

/5

Figaro: _____

Susanna: _____

Count Almaviva: _____

Cherubino: _____

Basilio: _____

Score Study

The overture features ***modified sonata form***. Which section of the sonata is missing from the overture and how does it create an element of surprise for the listener?

/3

In ***Non so più***, Mozart effectively represents Cherubino's new and confusing emotions towards women. Describe specific musical features of the aria that contribute to this representation.

/3

What does Basilio reveal to Susanna during the recitative ***Ah! Son Perduto*** that causes The Count to lose his temper and emerge from his hiding place?

/2

Describe how Mozart used music to convey the Count, Susanna, and Cherubino's emotions in the terezetto: ***"Cons Sento!"***.

/10
