

89. Describe the Suite-de-Pièces. Of what movements did this form usually consist? To what important form did the Suite give place?

90. Name the movement in the sonata which may be said to be the link with the old Suite-de-Pièces. In what form is this movement written?

91. Briefly describe the sonata as it existed prior to the establishment of sonata form.

92. Mention some of the most important of the old dances, the influence of which has been felt on form in composition.

93. Compare the French and Italian forms of the older overture; from which of them may the modern overture be said to be developed?

94. Did the advent of the sonata entirely destroy the influence of the Suite-de-Pièces?

95. Write a short history of the song or aria.

96. State a reason why the strict adherence to some particular form is more necessary in instrumental than in vocal music.

97. Have poetry and the dance played an important part in establishing the various forms of compositions now employed in music?

98. Mention any instances of an instrumental form (other than the fugue) being employed for a choral movement.

99. Show that sacred and secular music have been developed side by side since the sixteenth century.

100. Enumerate and classify all the simple forms employed by Bach and Beethoven.

