

Chapter 13
New Styles in the Seventeenth Century

1. [288] Who introduced the term *Baroque*? When? When did music historians establish the dates of the period? What are the dates?
2. (289) Science was based on _____, _____, and _____ rather than _____.
TQ: What do those last two words mean?
3. Name the scientists and their discoveries.
4. (290) Be able to define the following: Levellers; Hobbes; Edict of Nantes; Thirty Years' War; English Civil War
5. (291) What is capitalism? Joint stock company?
6. Who (in a generic sense) employed musicians? TQ: So what?
7. What is an academy? First public opera house? First public concert?
8. (292) What is the meaning of *Baroque*? What language? Derived from what language? When was it accepted in music? Why can't we talk about Baroque style?
9. There was an interest in _____, like there was in ancient Greece. Who are the playwrights?
10. (294) Who is the artist? Name his works.
11. In the Baroque period there was a split between performer and audience (passive recipient) where before the two had been both participant **and** listener.
12. (296) Explain the affections.
13. What's the name of the French artist who named the emotions and provided sketches?
14. (297) "All the arts in the seventeenth century sought to move the affections, and that goal licensed painters, sculptors, poets, and musicians to transcend previously established limits in order to imitate and penetrate the invisible realm of the soul." TQ: Why now? What limits? Do all composers engage in this? Why do we need this section?
15. TQ: What was Monteverdi's problem?
16. (298) Who was his attacker?
17. Who fought the battle? What are the two styles?
18. [299] SR. What is most important in the second practice? Melody or words?
19. (300) There were styles for differing affections. What are the choices for "distinct musical languages appropriate to music's differing functions"?
20. (300) Explain "treble-bass polarity."

21. (301) What are the other names for figured bass?
22. What instruments would be in the continuo group?
23. What is *realization*?
24. What is the *concertato medium* or concertato style?
25. Review: What are the tuning systems and who liked what and why?
26. (302) How were dissonance and chromaticism interpreted?
27. What drives counterpoint in the Baroque period?
28. In the Renaissance the tempus was regular. How did that change in the Baroque period?
29. (303) Barlines appear in the _____ century. When were "measures" common?
30. What is *idiomatic writing*?
31. Ornamentation in the Baroque period was a form of embellishment, to expand what the composer had sketched. For us ornamentation means _____, but for Baroque musicians it was used for what? What's the difference between ornaments and divisions/diminution/figuration?
32. (304) What liberties were taken? TQ: What are your feelings about this?
33. (305) Read In Performance.
34. (306) When was the shift from modality to tonality?
35. What impresses you about the chapter summary?