

Chapter 16
France, England, Spain, and the
New World in the Seventeenth Century

1. [351] The previous two chapters focused on genre. What is the focus for this chapter?
2. Nationality was influenced also by _____.
3. _____ led; France adopted a new style of elegance and restraint; England and Germany adopted _____ and _____ styles; _____ did it's own thing.
4. (352) Name the king, the guardian, the usurper. What is a Fronde?
5. What royal academies were established to oversee the discipline?
6. What were the Louvre and Versailles? In what ways were they representative of Louis' power?
7. (353) What are the characteristics of the court ballet?
8. (354) What are the examples?
9. "Dance reinforced the state by offering a model of discipline, order, refinement, restraint, and subordination of the individual to a common enterprise."
10. What were the different divisions of the 150-200 musicians?
11. (355) SR: Musicians played for all kinds of outdoor activities on haut instruments. They might have ridden horses and played. May have lodged in the stables, but were well paid. Their position could be passed to a male relative. Flutist Jean Hotteterre made instruments. The 24 violins of the king was the nucleus for the orchestra. The oboe may have been invented here from the shawm.
12. (356) How were the 24 violins of the king organized? The "small violins"?
13. How did the orchestra get its name?
14. Italian opera in France was tried in 1647 and 1662. Who were the composers and their works?
15. Who were the playwrights?
16. What did Lully do in 1672?
17. Who was Lully's librettist? What elements were in their operas? What was the term for them?
18. How many acts? Source material? Divertissement? Agenda?
19. (357) SR: What are the important events in Lully's life?
20. SR: Lully's orchestra was known for _____.
21. SR: List his works.

22. (358) What is the structure of the French overture?
23. Where did the divertissements occur?
24. What is an air? [Read the discussion of Armide to get a sense of opera at that time and what Lully was trying to accomplish.]
25. What was French recitative like?
26. (359) What is récitatif simple? How does récitatif mesuré differ? What's the problem with these terms?
27. What is notes inégales? TQ: Any relation to contemporary music?
28. (361) Overdotting?
29. Agrément?
30. Lully's music is ____.
31. (362) What is an air sérieux? Air à boire? Traits?
32. Who was the song composer?
33. (362) Until 1650 French church music resembled _____; after it adopted the Italian _____ and _____ styles.
34. What are the two types of motets and how do they differ?
35. Who are the composers?
36. (363) Who was the French Latin oratorio dude? What were they like? How many?
37. Organ music was mostly for _____ use. How were these pieces named?
38. Who is the lute composer? What replaced the lute?
39. Who were the harpsichord composers?
40. Ornamentation in the performance of French Baroque keyboard music is abundant.
41. (364) Describe style luthé or style brisé.
42. Dance music for lute/keyboard was stylized. What does that mean?
43. Dances were in a _____ form. The sections were repeated. Harmonically it moved from _____ to _____ within the first and _____ to _____ in the second.
44. (365) SR: Elisabeth was a child _____. List her works.
45. What is the name of Gaultier's lute collection?
46. These dances were grouped into _____. Many begin with a _____.
47. Identify the dances and their characteristics.

48. (368) What are some of the other dances?
49. What was the order of the German suite?
50. "Strong contrasts," yes, but all movements are in the same key (and I don't know when he was going to get around to telling you that) and sometimes movements can share the same motive.
51. If you were scanning a suite, how could you tell if it was French or German?
52. By 1660 ____ music was almost as strong as the ____.
53. What is a limited monarchy? What caused the English Civil War? (369) Who is Cromwell? Restoration? What caused the Glorious Revolution?
54. (369) What is a masque? Who is a representative composer?
55. What is an English opera? Who are the composers?
56. What were the only two successful operas?
57. (370) SR: Make a list of Purcell's works.
58. (371) What kind of overture does Dido have? What distinguishes the Italian influence? There are ____ ground bass arias.
59. What are characteristics of the English air? By the way, the short-long rhythm is called Lombard rhythm or Scotch snap (e.g., "Fear no danger to ensue").
60. (376) It sounds like Purcell's recitatives were full of word painting.
61. (372) What is a dramatic opera or semi-opera? Cite an example.
62. What is a catch?
63. What (again) was the music for the church?
64. Who are the viol consort composers? What are the pieces?
65. What is the source of dance tunes? The compiler?
66. (373) When did public concerts become available in England? France? Germany?
67. Summarize Spain's position.
68. (374) SR: What was the atmosphere of the public concert?
69. (375) What is a zarzuela? Composer?
70. Who is the famous American composer?
71. Roles were played by ____.
72. What are characteristics?
73. What are some of the other songs?
74. (376) There were masses, but ____ were more popular. They were scored for _____. Their parts were ____.

75. (377) What is a tiento? Who is the composer?

76. What were the main chamber instruments? What was the source of their music?

77. Another good summary on pp. 377-78.