

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?

Nationalities

2. Nationality was influenced also by _____.

Politics

3. _____ led; France adopted a new style of elegance and restraint; England and Germany adopted _____ and _____ styles; _____ did it's own thing.

Italy; Italian and French; Spain

4. (352) Name the king, the guardian, the usurper. What is a Fronde?

Louis XIV, the Sun King; Anne of Austria, Cardinal Mazarin. Series of revolts

5. What royal academies were established to oversee the discipline?

Sculpture and painting (1648), dance (1661), literature (1663), sciences (1669), opera (1669)

6. What were the Louvre and Versailles? In what ways were they representative of Louis' power?

Palace in Paris, country. Larger than life; mythological associations with ancient Greek and Roman culture; sculptured gardens that obeyed the will of the king; kept aristocracy at court and engaged in those activities

7. (353) What are the characteristics of the court ballet?

Musical-dramatic work, staged, members of court along with professional dancers, several acts, solo songs, choruses, instrumental dances in the style of the characters portrayed.

8. (354) What are the examples?

Ballet comique de la reine (The Queen's Dramatic Ballet, 1581); Ballet des fetes de Bacchus (Ballet of the Festivals of Bacchus, 1651, Apollo); Ballet de la nuit (Ballet of the Night, 1653, Rising Sun)

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?

Royal Chapel (singers, organists, religious music musicians); Chamber (string, lute, harpsichord, flute for indoor entertainment); Great Stable (wind, brass, timpani for outdoor ceremonies, sometimes with chapel)

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"?

Five-part texture (6 sopranos = violin; 3 divisions of viola filler parts four on each part; 6 basses which were tuned a whole step lower than our cellos). An ensemble of 18 "violins."

13. How did the orchestra get its name?

It's the place in front of the stage that was called the orchestra in Greek drama.

14. Italian opera in France was tried in 1647 and 1662. Who were the composers and their works?

Luigi Rossi, Orfeo; Francesco Cavalli, Ercole amante (Hercules in Love)

15. Who were the playwrights?

Pierre Corneille; Jean Racine

16. What did Lully do in 1672?

Purchased a royal privilege to produce sung drama; established the royal music academy

17. Who was Lully's librettist? What elements were in their operas? What was the term for them?

Jean-Philippe Quinault; drama, music, ballet; tragédie en musique later to become tragédie lyrique

18. How many acts? Source material? Divertissement? Agenda?

5; mythology, chivalric tales; interludes of dancing and choral singing; sycophant

19. (357) SR: What are the important events in Lully's life?

Born 1632; 1646, Italian tutor; 1653, danced in Ballet de la nuit and became court composer of instrumental music and director of the petits violons; 1661, superintendent of music for the king's chamber (so he added the 24 violons); wrote court ballets and sacred music for the royal chapel; 1664, comédies-ballets; 1672, to opera; 1685, scandal; died in 1687.

20. SR: Lully's orchestra was known for _____.

Uniform bowing and coordinated use of ornaments

21. SR: List his works.

Alceste, Armide, + 13 other operas; 14 comédies-ballets; 29 ballets (most in collaboration with other composers); numerous motets and other liturgical music

22. (358) What is the structure of the French overture?
2 sections: homophonic and majestic, dotted rhythms and figures rushing toward the downbeats; second section begins imitatively; sometimes returns to the opening tempo and figuration
23. Where did the divertissements occur?
In the middle or end of each act
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.]
Song with rhyming text and regular meter (dance-like) and phrasing, syllabic, tuneful melody, not so much text repetition, no virtuosic display
25. What was French recitative like?
Imitate the declamation of French actors without trying to be speechlike; bass is more rhythmic; melody is more songful
26. (359) What is récitatif simple? How does récitatif mesuré differ? What's the problem with these terms?
French recitative that has alternating meters changes; more metrical and lyrical. They were coined after the fact and are not universally accepted.
27. What is notes inégales? TQ: Any relation to contemporary music?
Eighth notes played long-short; jazz (swing)
28. (361) Overdotting?
Dotted-eighth sixteenth would be double-dotted eighth followed by a 32d note
29. Agrément?
French ornamentation figures
30. Lully's music is _____.
Tonal
31. (362) What is an air sérieux? Air à boire? Traits?
Serious (love, pastorals, political topics) song; drinking (light or frivolous topics) song; syllabic, strophic, 1-3 voices with lute/continuo accompaniment
32. Who was the song composer?
Marc-Antoine Charpentier
33. (362) Until 1650 French church music resembled _____; after it adopted the Italian _____ and _____ styles.
Renaissance counterpoint; sacred concerto and oratorio
34. What are the two types of motets and how do they differ?
Petit motet = sacred concerto for few voices with continuo; grand motet, soloists, double chorus, orchestra with several sections in contrasting meters and tempos
35. Who are the composers?
Lully, Charpentier, Michel-Richard de Lalande (70 motets)
36. (363) Who was the French Latin oratorio dude? What were they like? How many?
Charpentier; Italian and French styles of recitative and aria and chorus given a prominent role; 34
37. Organ music was mostly for _____ use. How were these pieces named?
Church; the pipes (=stops)
38. Who is the lute composer? What replaced the lute?
Denis Gaultier; clavecin (harpsichord)
39. Who were the harpsichord composers?
Jacques Champion de Chambonnières, Jean Henry D'Anglebert, Elisabeth-Claude Jacquet de la Guerre, François Couperin
40. Ornamentation in the performance of French Baroque keyboard music is abundant.
41. (364) Describe style luthé or style brisé.
Arpeggiated notes or alternating between high and low
42. Dance music for lute/keyboard was stylized. What does that mean?
It imitated the style rather than being an exact replica
43. Dances were in a _____ form. The sections were repeated. Harmonically it moved from _____ to _____ within the first and _____ to _____ in the second.
Binary; I-V, V-I. Earlier dances had been over a pavane (three repeated sections) or a ground bass, but now it's a binary form
44. (365) SR: Elisabeth was a child _____. List her works.
Prodigy; 1 ballet (lost); Céphale et Procris (opera); 3 books of cantatas (2 sacred, 1 secular), 2 books of Pièces de clavecin, 8 violin sonatas, 4 trio sonatas
45. What is the name of Gaultier's lute collection?
La Rhétorique des dieux
46. These dances were grouped into _____. Many begin with a _____.
Suites; unmeasured prelude
47. Identify the dances and their characteristics.
Allemande – moderately fast 4/4 with an upbeat, all voices move; courante – upbeat, moderate triple or compound meter; sarabande – quick dance from Latin America but was slow, dignified in triple meter, emphasis on beat two; gigue – fast compound meter (6/4 or 12/8), wide melodic leaps and continuous lively triplets

48. (368) What are some of the other dances?
Chaconne in the form of a rondeau, refrain alternates with a series of contrasting period (couplets); gavotte – duple meter, half-measure upbeat, strong downbeat; minuet – moderate triple meter
49. What was the order of the German suite?
Allemande, courante, sarabande, gigue with prelude at the beginning and optional dances throughout
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?
French have fanciful titles
52. By 1660 _____ music was almost as strong as the _____.
French, Italian
53. What is a limited monarchy? What caused the English Civil War? (369) Who is Cromwell? Restoration? What caused the Glorious Revolution?
Rule shared by the king and parliament; Charles I sought too much power; protectorate during the Commonwealth; 1660, return of limited monarchy; James II sought too much power and was replaced
54. (369) What is a masque? Who is a representative composer?
Miscellaneous entertainment (instrumental music, dancing, songs, choruses, costumes, scenery, stage machinery) but not unified dramas; William Lawes
55. What is an English opera? Who are the composers?
Mixture of spoken drama and masque; Matthew Locke, Christopher Gibbons
56. What were the only two successful operas?
John Blow's Venus and Adonis; Henry Purcell, Dido and Aeneas
57. (370) SR: Make a list of Purcell's works.
Dido and Aeneas, 5 semi-operas, 43 incidental music, 65 anthems, 6 services, many odes, songs, catches, and chamber and keyboard music
58. (371) What kind of overture does Dido have? What distinguishes the Italian influence? There are _____ ground bass arias.
French; arias; three
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").
Tuneful, diatonic, major key, simple catchy rhythms
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.
Spoken play with overture and other pieces; The Fairy Queen
62. What is a catch?
Round or canon
63. What (again) was the music for the church?
Anthems and services
64. Who are the viol consort composers? What are the pieces?
John Jenkins, Locke, Purcell; fantasias, In Nomine
65. What is the source of dance tunes? The compiler?
The English Dancing Master; John Playford
66. (373) When did public concerts become available in England? France? Germany?
1670; 1725; 1740
67. Summarize Spain's position.
Ranked third behind France and England. Wealthiest, most power, but around 1640 economic decline sending money outside the country and loss of power with wars/rebellions.
68. (374) SR: What was the atmosphere of the public concert?
Dinner theater
69. (375) What is a zarzuela? Composer?
Light, mythological play, pastoral setting, sung and spoken dialogue, ensemble and solo song; Juan Hidalgo
70. Who is the famous American composer?
Tomás de Torrejón y Velasco
71. Roles were played by _____.
Women
72. What are characteristics?
Strophic, syncopations, harp/guitar/viol accompaniment
73. What are some of the other songs?
Romance – 2-4 voices or solo with guitar or harp accomp.
Tonada – solo song
74. (376) There were masses, but _____ were more popular. They were scored for _____. Their parts were _____.
Villancicos; one or more choirs, soloists with choir, solo voice with continuo, vernacular; refrain (estribillo), stanzas (coplas)

75. (377) What is a tiento? Who is the composer?
Improvisatory piece with imitation; Juan Bautista José
Cabanilles

76. What were the main chamber instruments? What was the
source of their music?
Harp and guitar; dances and variations

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