1. The main patron(s) in the French Baroque was/were _________.
   a. the Cathedral of Notre Dame
   b. a middle-class concert audiences
   c. competing members of the nobility who ruled over small regions
   d. Louis XIV
   e. amateur musicians who purchased published music

2. Louis XIV and other members of the nobility took part in performances of which genre?
   a. the court ballet
   b. masque
   c. opera
   d. zarzuela
   e. mass

3. Music of the Great Stable was
   a. the first large ensemble of the violin family
   b. music performed in the area in front of the stage in a theater
   c. an ensemble composed of wind, brass, and timpani players who provided military
      and outdoor music for the French monarchy
   d. a derogatory term describing music performed in overly large music rooms build
      by dukes and other members of the nobility to impress their peers
   e. music performed on large organs installed in large cathedrals

4. Jean Baptiste Lully might is best known for his contribution to the development of____
   a. opera
   b. oratorio
   c. keyboard music
   d. music theory
   e. organ building

5. An opera by Jean Baptiste Lully might also be called a(n)
   a. ouvrage
   b. tragedie en musique or tragedie lyrique
   c. divertissement
   d. air de cour
   e. agrement

6. Which of the following statements best describes the form of the French Overture:
   a. three sections in fast-slow-fast-order
   b. a slow opening marked by dotted rhythms, followed by a fast fugal sections, with an
      optional slow closing section
   c. a fast and fugal opening section followed by a slow and homophonic section marked
      by dotted rhythms, with an optional closing section in a fast tempo
d. a beginning section that is repeated after a departure into unrelated material in a contrasting keys and mood

e. a series of melodies drawn from the opera

7. Which scoring is typical of Lully’s orchestration?
   a. two violins plus continuo
   b. varied scorings that respond to the meaning of the text
   c. five-part string orchestra without any wood-winds brass, or keyboard instruments
   d. five-part string orchestra augmented by woodwinds
   e. twenty four strings, each with an independent part

8. The leading composer of church music in France during the late 17th century
   a. Jean-Baptiste Lully
   b. Jean-Phillippe Quinault
   c. Dennis Gautier
   d. Cardinal Mazarin
   e. Marc-Antoine Charpentier

9. Stile brise, developed by lutenists, was imitated in____
   a. opera arias
   b. instrumental movements in French operas
   c. songs for court performances
   d. harpsichord music
   e. ballet movements

10. Stylized dance music suites in France were most often performed by____
    a. lute or harpsichord
    b. the Vingt-quatre violons du Roi
    c. the Great Stable
    d. a consort of viols
    e. organ

11. The standard order of movements in 17th century French Suite was____
    a. allemand, courante, sarabande, gigue
    b. pavane, galliard, courante, allemande
    c. allemande, pavane, courante, gigue
    d. prelude, pavane, galliard, gigue
    e. prelude, gavotte, minuet, gigue

12. How did Cromwell’s prohibition against stage plays affect music performance?
    a. All music was banned from the stage
    b. Oratorios became the most popular substitution for stage plays
    c. The addition of music and elements from the masque made stage plays acceptable
    d. Producers of plays set up underground venues that attracted composers of experimental genres
    e. Producers of operas and plays ignored the prohibition and continued as usual
13. Henry Purcell is best known for composing in which genres?
   a. English opera, semi opera, and incidental music for plays
   b. Italian opera and oratorios
   c. Liturgical music for the Catholic Church
   d. Keyboard music, especially suites in the French Style
   e. Ballet

14. Henry Purcell’s employer was____
   a. the Church of England
   b. the Catholic Church
   c. the English Monarchy
   d. a private school for girls
   e. an opera impresario

15. Public concerts of instrumental music first began in____
   a. France
   b. England
   c. Spain
   d. Peru
   e. Mexico

16. The zarzuela was____
   a. An Italian adaption of the French ballet
   b. A dance movement that originated in Latin America and came to Italy via Spain
   c. The predominant genre of musical theater in Spain for several centuries
   d. A six-stringed instrument made popular by Spanish composers of dance music
   e. A type of embellishment reserved for slow arias

17. *La purpura de la rosa* was___
   a. The first opera produced in the New World
   b. A collection of zarzuelas that helped spread the genre throughout Europe
   c. A treatise on composing church music in concertato medium
   d. An Italian opera that inspired English composers to try their hands at opera
   e. A type of ornamentation added to cadences

18. This genre cultivated for Christmas and Easter in colonial Latin America was the____
   a. Carol
   b. Hymn
   c. Madrigal
   d. Zarzuela
   e. Villancico

19. The main chamber instruments in 17th c Spain were_____ 
   a. Harp and guitar
   b. Viols in consorts
   c. Harpsichord and clavichord
   d. Recorders and shawms
   e. Violins in pairs
TERMS FOR IDENTIFICATION:

Louis XIV
Music of the Royal Chapel
Music of the Chamber
Music of the Great Stable
*Vingt-quatre Violons du Roi*
Jean-Philippe Quinault
*tragedie lyrique*
French overture
divertissement
*recitatif simple*
*recitatif mesure*
notes inegales
overdotting
agrements
petit motet
grand motet
*style brise*
allemande
courante
sarabande
gigue
catch
The English Dancing Master
zarzuela
(sacred) villancico
tiento

SHORT ESSAYS:

1. Discuss the ways in which having a central monarchy influenced the musical developments of France, England and Spain

2. Compare the career and works of Lully and Purcell. In what ways did their circumstances dictate their compositional output?

3. Discuss the ways in which French, English, and Spanish styles differed from the mainstream Italian-based style of the late 17th c

4. Summarize the development of instrumental music in 17th c France