

**HOMEWORK CHAPTER 16**

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 17<sup>th</sup> 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 17<sup>th</sup> 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?
- English opera, semi opera, and incidental music for plays
  - Italian opera and oratorios
  - liturgical music for the Catholic Church
  - keyboard music, especially suites in the French Style
  - ballet
14. Henry Purcell's employer was \_\_\_\_\_
- the Church of England
  - the Catholic Church
  - the English Monarchy
  - a private school for girls
  - an opera impresario
15. Public concerts of instrumental music first began in \_\_\_\_\_
- France
  - England
  - Spain
  - Peru
  - Mexico
16. The zarzuela was \_\_\_\_\_
- An Italian adaption of the French ballet
  - A dance movement that originated in Latin America and came to Italy via Spain
  - the predominant genre of musical theater in Spain for several centuries
  - a six-stringed instrument made popular by Spanish composers of dance music
  - a type of embellishment reserved for slow arias
17. *La purpura de la rosa* was \_\_\_\_\_
- the first opera produced in the New World
  - a collection of zarzuelas that helped spread the genre throughout Europe
  - a treatise on composing church music in concertato medium
  - an Italian opera that inspired English composers to try their hands at opera
  - a type of ornamentation added to cadences
18. This genre cultivated for Christmas and Easter in colonial Latin America was the \_\_\_\_\_
- carol
  - hymn
  - madrigal
  - zarzuela
  - villancico
19. The main chamber instruments in 17<sup>th</sup> c Spain were \_\_\_\_\_
- harp and guitar
  - viols in consorts
  - harpsichord and clavichord
  - recorders and shawms
  - 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  
agreements  
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 17<sup>th</sup> c
4. Summarize the development of instrumental music in 17<sup>th</sup> c France