Student Study Outline

Chapter 20: The Spread of Opera

1. The Spread of Opera
	1. At what point in time did opera spread beyond Italy?
	2. Which two types of solo vocal music were now standard in opera?
2. Opera in France
	1. What form of court entertainment was already very popular in France?
	2. Jean-Baptiste Lully (1632-1687)
		1. Lully would often begin his operas with what?
		2. What two sections are typically found in a French overture?
3. Making Connections: Music as Royal Power: Lully at the Court of Louis XIV
	1. Louis XIV, known as the “Sun King” reigned from 1643-1715.
		1. How did Louis XIV feel about the arts?
	2. Lully used his patronage under Louis XIV to establish a monopoly over French operas
		1. His fourteen operas are all \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ that were calculated to celebrate the monarch’s absolute reign.
	3. How did Lully die?
4. Henry Purcell and English Opera
	1. How is a masque different from an opera?
	2. What led to the creation of the semi-opera?
	3. Henry Purcell (1659-1695)
		1. One of England’s most distinguished composers
		2. Organist at Westminster Abbey and of the Royal Chapel
		3. Purcell’s compositions include
			1. instrumental works
			2. anthems
			3. ceremonial pieces for court
			4. dramatic operas
5. Listening Map: “When I Am Laid in Earth” from *Dido and Aeneas* (1689) by Purcell
	1. What is the story of Dido and Aeneas?
	2. Purcell’s ground bass or basso ostinato uses a descending chromatic line. What does this often represent in Baroque music?
	3. How is this ground bass different from the ground bass heard in Strozzi’s “Voglio morire”?