Chapter 11
Madrigal and Secular Song
in the Sixteenth Century

1. (240) The 15th century was about ________ style; the 16th, ________ style.

2. What are the characteristics of the Spanish ________, Italian ________, and French ________? The culmination was reached in the ________.


4. (242) SR TQ: Summarize what he's talking about.

5. What is the Spanish version of the French chanson?

6. Is the Spanish song more difficult or simpler than the villancico?

7. What are the villancico body parts?

8. (243) Who is the Spanish composer of villancicos?

9. (244) Does the frottola have a formal structure?

10. What was an alternative performance practice?

11. The leading composer was ____________. What rhythm and harmonic scheme did the frottole use?

12. The madrigal begin about ____. It usually has ______ stanza and there are a number of ___- and ___-syllable lines. The form is usually ____________.

13. (245) The leading poets were ____________, ____________, ____________, and _____________. The subject matter was ________ or ________.

14. Early madrigal has ___ voices; midcentury had ___ voices but could have as many as ___.

15. How were voices named beyond four?

16. (246) How many collections were published between 1530 and 1600?

17. What are characteristics of Verdelot's madrigals?


19. Bembo led the ______ revival and identified two contrasting styles: _______ and ________.

20. (249) "Willaert and Zarlino associated _______ with harshness and bitterness and _______ with sweetness as well as with grief." In the SR, ______ movements can have the effect of harshness and bitterness whereas ______ movements can express grief.

21. Statement: We need to understand the compositions within the culture of their time and not by our standards.

22. (250) Mid-century madrigals had ___ voices and mixed ________ and ________.

23. A leading composer was ____________.

24. (251) What is the importance of Nicola Vicentino's L'antica musica ridotta alla moderna prattica?

25. Who are the women poets?

26. What are the mid-century traits?

27. (252) Who was the woman composer?

28. Statement: There were more women singers. They came from the nobility for court entertainment or were women who took up professional careers, such as the concerto delle donne. Ornamentation was used.
29. (254) Who were the important late madrigal composers?

30. Who were the two leading late madrigalists?

31. (255) Define madrigalisms?

32. What are the characteristics of the villanella? Canzonetta and balletto and their leading composer?

33. (256) What is the legacy of the madrigal?

34. What are the traits of the Parisian chanson?

35. Who is the printer and who are the two leading composers?

36. (257) Janequin was known for his __________ chansons.

37. Statement: Gombert, Clemens, and Sweelinck retain the imitative texture of the Franco-Flemish chanson. Orlande de Lassus combines the older and newer styles.

38. (258) The Académie de Poésie et de Musique (1570) imitated Greek and Latin poetry with ________ ________. The poet was __________ and the composer was ________. Though not long-lasting, it lead to the ________ for ____________, popular after __________.

39. T/F. The 16th-century chanson and musique mesurée can be considered "international" styles.

40. (259) What are Meistersinger Töne? Who was the leading Meistersinger?

41. How does the consort song rank with the madrigal and lute song in England?

42. The German Lied continued but took up Italian influences from the __________ and __________. The leading composer was ____________ with seven collections.

43. What is a consort song? Who is the composer?

44. (260) Italy was the rage. What madrigal collection continued that notion? Who are the English composers?

45. What are traits of the balletts?

46. What is the name of Morley's treatise?

47. What is the 1601 madrigal collection?

48. (261) What is a lute song? Who is the composer? TQ: Pronunciation? It will be interesting to see if he does the same thing with sinfonia [sin-phone-knee'-ah and not sin-phone'-ee-ah] when we get to it.

49. (262) The example has alternative voice parts. TQ: Why is lute notation called tablature?

50. When do lute songs end?

51. (263) What is the status of the bulk of 16th-century secular music? Is that bad?