

Chapter 11
Madrigal and Secular Song
in the Sixteenth Century

1. [241] The 15th century was about _____ style; the 16th, _____ style.
International; national
2. What are the characteristics of the Spanish _____, Italian _____, and French _____? The culmination was reached in the _____.
Villancico, frottola, chanson; simple, strophic, mostly syllabic and homophonic, easily singable for amateur performers; madrigal
3. Printing allowed for more people, including amateurs, to participate in music-making and it created a demand for new music.
4. (243) SR TQ: Summarize what he's talking about.
Doctrine of affections
5. What are the generic traits of the villancico?
Short, strophic, syllabic, mostly homophonic
6. What are the villancico body parts?
Refrain (estribillo), 1+ stanzas (coplas); stanzas begin with a new section (mundanza, "change") with two statements of a contrasting idea and conclude with a return to the music of the refrain (vuelta); last line of the refrain text recurs at the end of each stanza; melody in top voice; instruments may have played the other voices
7. Who is the Spanish composer of villancicos?
Juan del Encina
8. What was his preferred villancico topic? What is the name of his one-act plays that incorporate villancicos?
Pastoral; eclogue. By the way, an eclogue is "a poem in which shepherds converse" and that's why it's called eclogue.
9. (244) TQ: What is another name for Fat Tuesday?
Mardi Gras
10. Does the frottola have a formal structure?
Some subtypes do but others don't
11. What was an alternative performance practice?
Singer accompanied by lute
12. (245) The leading composer was _____. What rhythm and harmonic scheme did the frottole use?
Marco Cara; hemiola, root-position chords
13. The madrigal began about _____. It usually has _____ stanza and there are a number of ___ - and ___-syllable lines. The form is usually _____.
1530; one; 7 and 11; through-composed
14. The leading poets were _____, _____, _____, and _____. The subject matter was _____ or _____.
Francesco Petrarca (1304-1374; Petrarch), Ludovico Ariosto (1474-1533), Torquato Tasso (1544-1595), Giovanni Battista Guarini (1538-1612), Giovan Battista Marino (1569-1625); sentimental or erotic
15. (246) Early madrigal has ___ voices; midcentury had ___ voices but could have as many as _____.
4; 5; 6+
16. How were voices named beyond four?
Latin, quintus, sextus
17. How many collections were published between 1530 and 1600?
2,000
18. What are characteristics of Verdelot's madrigals?
4 voice, homophonic, cadences at ends of lines; 5- and 6-voice madrigals have imitation, varying voice grouping, overlapping parts at cadences.
19. (247) How about Arcadelt's? The White Swan might have an erotic message.
Homophonic with occasional imitation
20. (249) Bembo led the _____ revival and identified two contrasting styles: _____ and _____.
Petrarch; pleasing and severe
21. "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.
Major thirds and sixths; minor intervals; natural; accidental (with sharps or flats, i.e., accidentals)
22. Statement: We need to understand the compositions within the culture of their time and not by our standards.
23. Mid-century madrigals had ___ voices and mixed _____ and _____.
5; homophony and imitation (or free polyphony)
24. A leading composer was _____.
Cipriano de Rore
25. (252) What is the importance of Nicola Vicentino's *L'antica musica ridotta alla moderna prattica* (1555)?
Chromaticism [Ancient music adapted to modern practice]
26. (253) Who are the women poets?
Vittoria Colonna, Veronica Franco, Gaspara Stampa

27. (253) What are the mid-century traits?
Word painting [text depiction], chromaticism, surprising harmonies, dramatic contrasts of texture
28. Who was the woman composer?
Maddalena Casulana
29. 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.
30. Who were the important late madrigal composers?
Orlande de Lassus [Orlando di Lasso], Philippe de Monte, Giaches de Wert
31. (254) Who were the two leading late madrigalists?
Luca Marenzio, Carlo Gesualdo
32. (255) Define madrigalisms?
Word painting. To depict the word in a musical way equal to its spoken interpretation
33. What are the characteristics of the villanella? Canzonetta and balletto and their leading composer?
Lively strophic piece in homophonic style, 3 voices, parallel fifths and other harmonic crudities (rustic character or to mock the madrigal)
Vivacious, homophonic, simple harmonies, evenly phrased sections that were often repeated. Balletti have fa-la-la refrains
Giacomo Gastoldi
34. (256) What is the legacy of the madrigal?
Opera and, to this point, the best medium for the expression of the text
35. (257) What are the traits of the Parisian chanson?
Light, fast, strongly rhythmic, 4 voices, pleasant amorous situations, syllabic, repeated notes, duple meter, melody in top voice, homophonic with occasional imitation, short sections of text (aabc or abca), strophic, no word painting but tuneful melodies and pleasing rhythms, long-short-short opening
36. Who is the printer and who are the two leading composers?
Pierre Attaignant (ca. 1494-ca. 1552), Claudin de Sermisy (ca. 1490-1562), Clément Janequin (ca. 1485-ca. 1560)
37. (258) Janequin was known for his _____ chansons.
Descriptive (a.k.a., programmatic chansons)
38. Statement: Gombert, Clemens, and Sweelinck retain the imitative texture of the Franco-Flemish chanson.
Orlande de Lassus combines the older and newer styles.
39. The Académie de Poésie et de Musique (1570) imitated Greek and Latin poetry with _____.
(259) The poet was _____ and the composer was _____. Though not long-lasting, it led to the _____ for _____, popular after _____.
Musique mesurée; Jean-Antoine de Baïf; Claude Le Jeune; air de cour; voice and accompaniment; 1580
40. T/F. The 16th-century chanson and musique mesurée can be considered "international" styles.
False
41. What are Meistersinger Töne? Who was the leading Meistersinger?
Metric and rhyme scheme with its own melody using a Bar form; Hans Sachs (1494-1576) who wrote thousands of poems and thirteen new Töne.
42. The German Lied continued but took up Italian influences from the _____ and _____. The leading composer was _____ with seven collections.
Madrigal, villanelle, Orlando di Lasso
43. (260) How does the consort song rank with the madrigal and lute song in England?
It ranks third
44. What is a consort song? Who is the composer?
Voice accompanied by viols; William Byrd
45. Italy was the rage. What madrigal collection continued that notion? Who are the English composers?
Nicholas Yonge, *Musica transalpina*, 1588; Thomas Morley (most prolific), Thomas Weelkes, John Wilbye
46. What are traits of the balletts?
Strophic, each verse is AABB, melody in top voice (homophonic), fa-la-la refrain (imitative)
47. What is the name of Morley's treatise?
A Plaine and Easie Introduction to Practicall Musicke (1597)
48. (261) What is the 1601 madrigal collection?
The Triumphes of Oriana, 25 madrigals by 23 composers, each ending with "Long live fair Oriana" [Queen Elizabeth]
49. What is a lute song? Who is the composer? TQ: Pronunciation?
Also lute air; song with lute accompaniment in the style of a madrigal. John Dowland and Thomas Campion.
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.
50. (262) The example has alternative voice parts. TQ: Why is lute notation called tablature?
It's in a kind of table, like in a spreadsheet
51. When do lute songs end?
1620s
52. (263) What is the status of the bulk of 16th-century secular music? Is that bad?
No modern editions, few recordings; no, amateurs discovering them is probably the right thing to do