

Grout, 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 _____.
 3. Statement: Printed music and amateurs created new genres.
 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? Who is the composer?
 8. (244) Does the frottola have a formal structure?
 9. What was an alternative performance practice?
 10. The leading composer was _____. What rhythm and harmonic scheme did the frottole use?
 11. The madrigal begins about _____. It usually has _____ stanza and there are a number of ___- and ___-syllable lines. The form is usually _____.
 12. (245) The leading poets were _____, _____, _____, and _____. The subject matter was _____ or _____.
- Name _____
13. Early madrigal has ___ voices; midcentury had ___ voices but could have as many as ____.
 14. How were voices named beyond four?
 15. (246) How many collections were published between 1530 and 1600?
 16. What are characteristics of Verdelot's madrigals?
 17. How about Arcadelt's? The White Swan has an erotic message.
 18. Bembo led the _____ revival and identified two contrasting styles: _____ and _____.
 19. (248) "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.
 20. (249) Statement: We need to understand the compositions within the culture of their time and not by our standards.
 21. (250) Mid-century madrigals had ___ voices and mixed _____ and _____.
 22. A leading composer was _____.
 23. Explain "accents of quantity."
 24. What is the importance of Nicola Vicentino's *L'antica musica ridotta alla moderna prattica*?
 25. (251) Who are the women poets?

26. (252) Who was the woman composer?
27. What are the mid-century traits?
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. Who were the important late madrigal composers?
30. Who were the two chief late madrigalists?
31. Define madrigalisms?
32. (254) What are the characteristics of the villanella? Canzonetta and balletto and their leading composer?
33. (255) What is the legacy of the madrigal?
34. What are the traits of the Parisian chanson?
35. (256) Who is the printer and who are the two leading composers?
36. Janequin was known for his _____ chansons.
37. (257) Statement: Gombert, Clemens, and Sweelinck retain the imitative texture of the Franco-Flemish chanson. Orlando di Lasso combines the older and newer styles.
38. 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 led to the _____ for _____, popular after _____.
39. What are Meistersinger Töne? Who was the leading Meistersinger?
40. The German Lied continued but took up Italian influences from the _____ and _____. The leading composer was _____ with seven collections.
41. (259) What is a consort song? Who is the composer?
42. Italy was the rage. What madrigal collection continued that notion? Who are the English composers?
43. What are traits of the balletts?
44. What is the name of Morley's treatise?
45. What is the 1601 madrigal collection?
46. 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* when we get to it.
47. TQ: Why is lute notation called tablature?
48. (262) When do lute songs end?
49. (263) What is the status of the bulk of 16th-century secular music? Is that bad?