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

2. What are the characteristic s of the Spanish __________, Italian __________, and French __________? The culminations 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? 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 begin 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 ________________.

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 Arcadell'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 lead 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?