

Grout, Chapter 7
New Currents in the Sixteenth Century

1. (177) What two important changes occurred between 1520 and 1550?
2. What was the situation with regard to church music?
3. Who's the next composer? Briefly describe the motets. A step forward? TQ: Then why do it?
4. (178) Who's next? What did he do?
5. What were Willaert's contributions to music? Where did he work?
6. Who were his pupils?
7. What was it about Willaert's compositional technique that makes him so important in the history of music?
8. (179) Describe "evading the cadence." TQ: What does this accomplish?
9. What is "the framework of the polyphonic cadence"?
10. TQ: What's this business about the characteristic species of mode I?
11. (180-81) TQ: Could you explain Example 7.1? What's the error in Example 7.2?
12. (182) What country becomes important beginning circa 1500?
13. What are the frottola characteristics?
14. What are the subtypes? TQ: Do you understand any of this or have any idea why these weird names are used?
15. What was the performance practice of the frottola?
16. Who are the two frottola composers?
17. The frottola is the forerunner of what Italian genre?
18. (183) What are the characteristics of the lauda?
19. What is the connection between the 14th- and the 16th-century madrigal?

20. From a poetic standpoint, how did the madrigal compare to the frottola?
21. Who were the poets?
22. What are the poetic types?
23. What are the characteristics of the madrigal texts?
24. (184) What was the performance venue for the madrigal?
25. How many voices?
26. What is the definition of "chamber music"?
27. Who are the leading early madrigal composers?
28. What are the characteristics of the early madrigal?
29. (185) Who was the poet venerated by early madrigal composers and who led the charge?
30. What are the two opposing qualities in Petrarch's poetry?
31. What things were composers to look for when selecting text? Answer: rhythm, distance of rhyme, number of syllables per line, patterns of accents, lengths of syllables, sound qualities of vowels and consonants making a verse either pleasing or severe.
32. (187) TQ: What do you make of Example 7.4?
32. (188) Did you pick up another madrigal composer?
34. TQ: Where do you place de Rore? Is he early, middle, or late? (Hint: Look at his dates vs. Verdelot's.)
35. TQ: Compare/contrast Example 7.4 and 7.5?
36. Who was the most influential experimenter of chromaticism?
37. What instruments did he devise?
38. Explain "chromatic notation." What is *a note nere*?
39. (190) What is "eye music"? (The German term is *Augenmusik*.)
40. What's the conclusion based on the eye music statement?
41. Who are the middle period madrigal composers?
42. (191) Who is the late madrigal composer?
43. What is the Ferrara ensemble?
44. Who composed for the Mantua ensembles? For the Ferrara ensembles?
45. Who is the murdering prince?
46. (192) What prompted Gesualdo's chromaticism?

47. (193) Who was Monteverdi's teacher? TQ: Why is that important?
48. Where was Monteverdi employed early in his career? From 1613 to his death in 1643?
49. "Monteverdi's first five books of madrigals are monuments in the history of the _____ madrigal. TQ: What does that phrase, "_____ madrigal," mean?
50. (194) What are the facts concerning the villanella?
51. What are the next two forms? What are the characteristics? Who is the leading composer?
52. What is the new form in France? TQ: What would be the other predecessors?
53. (195) What are the characteristics of the Parisian chanson?
54. Who are the leading composers of this genre?
55. What is a "descriptive chanson"?
56. (196) Who are the two printers?
57. Who did Susato publish?
58. How were these Franco-Flemish chansons different from the Parisian?
59. After 1550 who is representative of the northern chanson?
60. Who represents the southern?
61. What genre influenced the southern?
62. TQ: What's the difference between the northern polyphonic tradition and interest in the Italian madrigal?
63. (197) Explain the *musique mesurée* thing.
64. When did polyphony arrive in Germany? What delayed its appearance?
65. What is the name of the German genre? Where's the melody?
66. What are the two collections?
67. Who are the composers?

68. Senfl raised lieder to the level of a _____.
69. (198) What city is the center of German culture?
70. When did the lied die?
71. Who are the major international composers in Germany?
72. What did Hassler produce?
73. What are the characteristics of the villancico? Who's the composer?
74. (200) Who are the eastern European composers?
75. What were the eastern European composers writing?
76. Tell me about the translated Italian madrigals.
77. When did the English madrigal flourish and who are the leading composers?
78. What did Moreley write?
79. Can an English madrigal have a fa-la and not be a ballett?
TQ: How so?
80. (201) What is the name of Morley's collection?
81. What unifies the collection?
82. (202) How does the English madrigal differ from the Italian?
83. What is a lute song? How long had it existed on the Continent? Why did it emerge?
84. Who are the leading composers?
85. (203) Any questions about the music example?
86. (204) TQ: What do you suppose are two formal structures are employed in lute airs?
87. TQ: Why an upper-case C in that lute air (=pavane form)?
88. What is a consort song and who is the composer?
89. (205) TQ: Do you see a greater style difference between sacred (Mass, motet) and secular (French chanson, Italian balletto, etc.) music?

90. (205) Tell me about instrumental music before 1450.
91. What manuscripts contain instrumental music?
92. (206) What are the two instrument books and who are their authors?
93. (207) What is a chest of instruments? What is its other name?
94. What is a shawm?
95. What are the names of the capped-reed instruments? TQ: What does *capped-reed* mean?
96. What is a cornett?
97. What is a sackbut?
98. What are the characteristics of a viol? TQ: Do you know the tuning of modern string instruments? TQ: Could you do viol tuning from a given starting pitch?
99. The modern organ is essentially the same as the organ around _____.
100. What happened to the portative organ during the Renaissance?
101. What is a regal?
102. What are the two types of stringed keyboard instruments?
103. How do they differ?
104. What are the other names for the harpsichord?
105. How could a harpsichord achieve different timbres and dynamics?
106. When and where would these instruments be used?
107. What is the popular Renaissance household instrument? Describe it.
108. (208) What is the Spanish type? How did it differ?
109. What is tablature?
110. What are Grout's six categories of instrumental music?
111. (209) What is a *verse*? What is its other name?
112. What are the two full designations for a canzona?
113. What are the characteristics of an instrumental canzona?

114. What do the ensemble canzonas become in the 17th century?
115. What is needed to make this transition from ensemble canzona to sonata?
116. TQ: How can a ricercar be a canzona?
117. (210) TQ: How many measures do you think would be in the music example if it were complete?
118. (211) The sonata, a _____ version of the _____, consists of a series of sections based on what?
119. How does this sonata tie in with the sonata da chiesa?
120. Why is Giovanni Gabrieli's *Sonata pian' e forte* important?
121. (212) What are the terms used for non-dance improvisations?
122. Who is the composer used as an illustration? What instrument? What's the layout of the collection?
123. When does the toccata become important? Where does it get its name?
124. (214) What are some other names for toccatas?
125. From what did the ricercar evolve? What does its name mean? What are characteristics of early and late forms? What medium?
126. Characterize dance music.
127. (215) What is the first extant ballet music? Where had ballet been before it was in France?
128. TQ: What does "made up of stylized dances rather than music for dancing" mean?
129. What is the common pairing of dances?
130. What are the different names for the dance pairs?
131. (216) What are the characteristics of an allemande?
132. What are the characteristics of a courante?
133. What is a popular dance in the 15th and 16th centuries that allows improvisation? What is the triple meter version called?
134. What is the name of the dance book and its author?
135. What are the two ostinato patterns and what was their derivation?

15b

Name _____

136. (216) What are the names of the treble airs?
137. Name the three composers of this paragraph.
138. Who are the four English variation composers? Why were they called virginalists?
139. What are the two collections mentioned?
140. How many pieces in the Fitzwilliam?
141. (217) What are the three sources of variation material?
142. Talk about these variations (see subheading "Themes").
143. What is a hexachord fancy?
144. (218) What is an early date for equal temperament? Why might this be in error?
145. T/F In most English virginal music, technical display is not a prominent feature.
146. T/F Each variation typically makes use of two types of figuration.
147. What is the comprehensive plan of a set of variations?
148. Name the English composers on the Continent.
TQ: How many of these are familiar to you?
149. Did you check out (peruse) that bibliography? What do you think?

