

Concise History of Western Music, 4e: Chapter 7 Secular Song, National Styles, and Instrumental Music in the Sixteenth Century

Title	Description
Villancico	(from Spanish <i>villano</i> , "peasant"; pronounced veeyan-THEE-co) Type of polyphonic song in Spanish with several stanzas framed by a refrain; originally secular, the form was later used for sacred works, especially works associated with Christmas or other important holy days.
Frottola	(pl. frottole) A sixteenth-century genre of Italian polyphonic song in a mock-popular style, typically syllabic, homophonic, and diatonic, with the melody in the upper voice and marked rhythmic patterns.
Madrigal	(Italian <i>madrigale</i> , "song in the mother tongue") (1) A sixteenth-century Italian poem having any number of lines, each of seven or eleven syllables. (2) A polyphonic or concertato setting of such a poem or of a sonnet or other nonrepetitive verse form. (3) An English polyphonic work imitating the Italian genre.
Madrigalism	A particularly evocative or, if used in a disparaging sense, thoroughly conventional instance of text depiction or word-painting; so called because of the prominent role of word-painting in madrigals.
Villanella	Type of sixteenth-century Italian song, generally for three voices, in a rustic homophonic style.
Canzonetta	(Italian, "little song") A sixteenth-century Italian (and later English) song genre in a simple, mostly homophonic style. Canzonetta is the diminutive of canzona.
Consort song	A Renaissance English genre of song for voice accompanied by a consort of viols.
Lute song	An English genre of solo song with lute accompaniment.
Tablature	A system of notation used for lute and other plucked string instruments that tells the player which strings to pluck and where to place the fingers on the strings, rather than indicating which notes will result. Tablature was also used for keyboard instruments until the seventeenth century.
Lute	Plucked string instrument popular from the late Middle Ages through the Baroque period. Lutes are typically pear or almond shaped with rounded backs, flat fingerboards, frets, and one single and five double strings.
Harpsichord	Keyboard instrument in use between the fifteenth and eighteenth centuries. It was distinguished from the clavichord and the piano by the fact that its strings were plucked, not struck.
Virginal	(1) English name used for all types of harpsichords until the seventeenth century. (2) Type of harpsichord, small enough to place on a table, with a single keyboard and strings running at right angles to the keys, rather than parallel with them as in larger harpsichords.

Basse danse	(French, 'low dance') Type of stately couple dance of the fifteenth and early sixteenth centuries.
Pavane	A sixteenth-century dance in slow duple meter with three repeated sections (AABBCC). A pavane is often followed by a galliard.
Galliard	A sixteenth-century dance in fast triple meter. Galliards are often in the same form as pavaues (AABBCC), with which they are often paired.
Intabulation	An arrangement, typically written in tablature, of a vocal piece for lute or keyboard.
Variations	Form that presents an uninterrupted series of variants (each called a variation) on a theme; the theme may be a melody, a bass line, a harmonic plan, or another musical subject.
Tocatta	(Italian, "touched") A piece for a keyboard instrument or lute resembling an improvisation. A tocatta may include imitative sections or serve as a prelude to an independent fugue.
Ricercare	(Italian, "to seek out" or "to attempt") In the early- to mid-sixteenth century, a prelude in the style of an improvisation.
Canzona	(Italian, "song") A sixteenth-century Italian genre consisting of instrumental works adapted from chansons or composed in a similar style. (2) In the late-sixteenth and early-seventeenth centuries, an instrumental work in several contrasting sections, of which the first and some of the others are in imitative counterpoint.
Sonata	(Italian, "sounded") A piece to be played on one or more instruments.