

Cantus Firmus Mass	A cyclic Mass in which preexistent music, often from a secular source, is used exactly (note for note) in the tenor voice in all of the Mass movements
Paraphrase Mass	A cyclic Mass in which preexistent music is used (but is freely altered) in all voices and in all of the Mass movements
Cyclic Mass	A polyphonic setting of the Mass Ordinary (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) in which there is some concrete musical connection between each Mass movement
Contra Tenor Altus	A voice part written "against the tenor" in a higher range (altus) than the tenor; an early example of a voice part being defined by range, as opposed to relative speed or function
Contra Tenor Bassus	A voice part written "against the tenor" in a lower range (bassus) than the tenor
Superius	Beginning in the 15th century, the highest voice in a polyphonic vocal texture
Homophonic	A multi-voiced texture in which the highest voice predominates and the other voices provide harmonic support
Homorhythmic	when all voices in a multi-voiced texture move in the same rhythm

Martin Luther	One of the founding figures of the Protestant Reformation in Western Europe. Founded Lutheranism in the 1520s
Jean Calvin	Swiss prelate and the founder of Calvinism, a major strand of the Protestant Reformation in Switzerland, Holland, Scotland and parts of France
Reformation	A Western European religious movement that led to the institutional breakup of Western Christianity during the Renaissance. Occurred for religious and for political reasons
Lutheranism	The branch of Protestantism first led by Martin Luther; dominant in German-speaking areas of Western Europe
Calvinism	The branch of Protestantism first led by Jean Calvin
Chorale	A sacred, monophonic, strophic musical genre designed for use in Lutheran religious services; text is in the vernacular
Metrical Psalter	A collection of psalms from the Hebrew scriptures paraphrased into vernacular verse. Set to monophonic strophic music.
Anglicanism	That branch of Protestantism first founded when Henry VIII broke away from the Roman Catholic Church

Service	The main liturgical genre of Anglicanism; based on a combination of "Holy Communion" (roughly equivalent to the Catholic Mass), "Matins" (the equivalent of Matins and Lauds from the Monastic Office) and "Evensong" (roughly equivalent to Vespers and Compline from the Office). Its musical setting was the main musical genre of Anglican worship, much as the Mass was in the Catholic church.
Full Anthem	After the "Service," the anthem was the most important musical genre of Anglicanism. Similar to a motet, but in English. A full anthem would be for polyphonic choir
Verse Anthem	A verse anthem would be performed using solo singers and instruments alternating (in verse style) with a full choir
Vernacular	The language spoken in everyday situations by people living in a particular place, as opposed to specialized languages used for worship, such as Latin
Counter Reformation	The movement in the Catholic Church that occurred in the mid 16th century as a response to the challenges of the Protestant Reformation
Giovanni Pierluigi da Palestrina	A native Italian composer trained in the composition of Franco Flemish polyphony; worked for many years in Rome and was a prominent musical consultant for the Counter Reformation. His style considered by subsequent generations to be the peak of the High Renaissance
Texture	In a musical context, a term that refers to the number of voices used and the nature of their relationship to one another
Polyphony	A multi-voiced texture in which all voices are relatively independent and are closer to being of equal importance than is the case in homophony

Monophony	A texture in which there is only a single line of music
"The English Guise"	The writer Martin le Franc coined this term to describe the fashion for English musical style that developed after the music of Dunstable was introduced to the continent (in the early 15th century)
Perfect Consonances	Intervals that are "open," such as 4ths, 5ths and octaves. Acoustically speaking, these intervals have the simplest mathematical relationships
Imperfect Consonance	Intervals that are recognized as consonances, but that are acoustically less pure, such as 3rds and 6ths
Chanson	A generic term for a French polyphonic musical setting of a secular poem in the 14th and 15th century; later called the Franco-Flemish chanson to distinguish it from the homophonic Parisian chanson
John Dunstable	An English composer that was highly influential in France at the beginning of the 15th century
Guillaume Dufay	A Northern French composer of the 15th century; influenced by newer English style of composition; composed Missa Se la face ay pale, numerous other masses, motets and secular chansons
Motto Mass	A cyclic mass in which all movements begin with the same musical material but are then freely composed

Josquin des Prez (called Josquin)	A Northern French composer who worked primarily in Italy; the most influential composer of his generation. His life spanned the first three quarters of the 15th century
Throughcomposed	A piece of music that contains no large patterns of formal repetition
Martin Le Franc	A mid 15th-century writer who celebrated the change in musical style that occurred in France at the beginning of the 15th century.
Johannes Tinctoris	A 15th-century music theorist from whom we learn of the major stylistic change that took place at the beginning of that century in France; in late 15th century laid out some of the first rules for contrapuntal writing
Fauxbourdon	A French method of setting a chant for three voices that results in large numbers of parallel 6/3 chords. Influenced by faburden, an English improvisational practice that produced similar sonorities
Gioseffe Zarlino	The most prominent music theorist of the Renaissance (16th century). Student of the composer Willaert, whose style was the model for his compositional recommendations. Essentially laid out the major stylistic features of Sacred High Renaissance polyphony, as well as justified, through reference to Greek theory, the use of chromaticism in secular vocal writing as a means of greater emotional expression. Major work: <i>Le Istitutione harmoniche</i> (1558)
Claudin de Sermisy	Composer of the early 16th century at the French royal court. Known for the composition of Parisian chansons and dances
<i>Le Istitutione harmoniche</i> (1558)	The major theoretical treatise of Zarlino

Ottaviano Petrucci	Venetian music printer and publisher. Developed a highly efficient triple-impression process for printing music. First publication of part songs: 1501
Council of Trent	A series of meetings held by Catholic church officials between 1545-1563 in the city of Trent and elsewhere. The major decision-making conventions of the Counter Reformation, the Catholic Church's response to the challenges posed by the Protestant Reformation
Francesco Petrarca (Petrarch)	14th-century Italian poet. Known for cultivating an elevated poetry in the Italian vernacular in language that became the model for standard modern Italian. As a poet notably developed the sonnetto, or sonnet. Was a major poetic influence on the madrigalists of the 16th century.
Madrigal	Derived from the Italian word for "mother," the word literally refers to the "Mother tongue," or the use of the Italian vernacular in secular poetry and its musical setting. Madrigals are throughcomposed musical works for multiple voices that closely follow the forms and meanings of the text that they set. They often feature "madrigalisms," or striking local settings of individual images or words in the text.
Sonnet (sonnetto)	Originally an Italian poetic form consisting of 14 lines divided into an octave (8 lines) and a sestet (6 lines). The rhyme scheme of a Petrarchan sonnet is abba abba cde cde
Madrigalism	See Madrigal
Jacques Arcadelt	A Franco-Flemish composer of the 16th century working in Italy. Wrote one of the most popular early madrigals: "Il dolce e bianco cigno"
Luca Marenzio	An Italian composer of the late 16th century. A major madrigal composer; wrote "Solo e pensoso."

Cambiata	A non-chord tone that is approached by step and resolved by leap but then filled in by stepwise motion in the opposite direction
Suspension	a non-chord tone that is approached by the same note and resolved down by step. The one non-chord tone that Zarlino and his followers allowed on beats, as opposed to subdivisions.
John Dowland	An English composer and lutenist of the late 16th and early 17th century. Known for his lute songs
William Byrd	An English composer of the 16th century; although a Catholic, worked for the Tudor court and was a major composer of Anglican (Church of England) liturgical music
Intabulation	An adaptation of a vocal work as an instrumental work, but made idiomatic to the instrument it is written for
Tablature	A notational system that is based on a physical diagram of an instrument, rather than on an abstract concept of pitch names.
Lute Song	A genre of song designed for a solo singer accompanying him or herself on the lute.
Part Songs	Songs published in sets with individual parts, usually in oblong books. These were meant to be used by singers sitting around a table at social gatherings.

Triple-impression printing process

Invented by the Venetian printer Petrucci. The first impression printed the staff lines, the second the words, and the third the note heads and florid initials.

Parisian Chanson

A lighter multi-voiced work that was homophonic, had some pattern of repetition and strongly marked rhythms. Not to be confused with the polyphonic (Franco-Flemish) chanson

Variations

A 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 other musical subject

Canzona

An instrumental genre based on the Parisian chanson

Giovanni Gabrieli

An Italian composer of the late Renaissance, who worked extensively at St. Mark's in Venice. Cultivated instrumental as well as choral works, often using groups in antiphonal combinations.