Early modern prints often contained important information for publics interested in emulating the social habits and graces of the upper classes, including the sorts of musical entertainments one might expect to find at informal social gatherings and the musical abilities required of those in attendance. Works such as Castiglione’s Cortegiano and Straparola’s Piacevoli notti contain important literary descriptions of musical practice, and Antonfrancesco Doni’s Dialogo della musica even goes so far as to include the specific works its characters are said to have sung. Less appreciated by modern scholarship is the way in which purely musical prints could offer similarly important information to contemporary publics. Such is the case with Lodovico Agostini’s 1567 collection of Bizzarre rime, named for the 1553 collection of poems by Andrea Calmo from which it drew many of its texts. Viewed from an instructional standpoint, Agostini’s collection serves not only as a model for the performance of popular poetry in the arioso style, but also as a model for the construction of impromptu ‘response’ pieces to be performed along with them. The print thus serves as a written illustration of a kind of musical game wherein the participants alternate the recitation of well-known verses with improvised responses that draw upon those verses’ themes and poetic language.