CIPRIANO DE RORE'S SECOND BOOK OF FOUR-VOICED MADRIGALS, 1557

BY

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ABSTRACT

The present study is an investigation of the musical style of Cipriano de Rore's Second Book of Four-voiced Madrigals of 1557 The madrigals of this collection are specifically mentioned by composers and theorists of the late 1500s as being significant to the new emerging styles of composition of this period The study will use as an analytical resource, Le Istitutioni Harmoniche, 1558 of Gioseffo Zarlino, in an attempt to isolate the musical characteristics which made this collection noteworthy in the eyes of later generations

Chapter I presents the thesis and the method of organization of the study Chapters II to V analyse the madrigals from the different perspectives of melody, vertical intervals, mode, and text setting Each of the analysis chapters begins by summarizing the guidelines of Zarlino's treatise, then compares these to the musical language of the madrigals Chapter VI concludes the thesis This final chapter begins by integrating the various perspectives of the analytical chapters What may be concluded is that Rore's musical language is the same as Zarlino's, but Rore's use of the elements of the musical language is substantially different The musical examples and the madrigal texts and their translations form Appendices A and B

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PREFACE

This study originated from a survey course given by Dr. H. Krebs in the fall of 1990. There I was first introduced to Gioseffo Zarlino's treatise Le Istitutioni Harmoniche of 1558, and became interested in the use of historical theoretical treatises as a means of analyzing music by contemporary means. Anachronistic analysis has, for some time now, been replaced by attempts at historically informed studies, but many concepts, for example, a perceived division between the end of the Renaissance period and the beginning of the Baroque are still very much in evidence. Aspects of composition, which are now considered historically unimportant, can be obscured by the tendency, in modern studies, to select and accentuate the historically validated exceptions to the contemporary environment - the "progressive" elements and trends. Modern studies of the works of the major sixteenth-century composer Cipriano de Rore (for example, Luoma, 1977, Owens, 1983) have tended to focus on the progressive features of his style, yet contemporary documentation shows that he was as much championed by conservative as by progressive composers and theorists. Without a better understanding of the basic musical language of the period, it is difficult, not only to isolate unusual characteristics of Rore's style, but also to view these anomalous qualities in a true perspective.

The Second Book of Four-voiced Madrigals of 1557 has been selected for this study because, firstly, madrigals of this collection are specifically named as being significant by later composers and theorists. Secondly, little attention appears to have been given to this collection in modern studies. Finally, it is almost exactly contemporaneous to the Zarlino treatise. Using Le Istitutioni Harmoniche as a resource to view this contemporary collection of madrigals from a historically more unbiased perspective (thus analyzing the music on its own terms), this study hopes to place the musically-exceptional into a more clearly defined context.

The musical edition of Cipriano de Rore's Second Book of Four-voiced madrigals used in this paper is Cipriani Rore. Opera Omnia volume 4, Corpus Mensurabilis Musicae 14. Neuhaussen-Stuttgart: Hanssler-Verlag, 1959-1977, edited by Bernard Meier. The musical examples used in this study are taken from this edition and are presented in Appendix A at the end, since they are referred to more than once in the paper. The poems are also taken from Bernard Meier's edition of Cipriano de Rore's Second Book of Four-voiced madrigals. The poems and their translations are presented in Appendix B at the end of the paper.

Chapter I

INTRODUCTION

In 1557 Cipriano de Rore published his Second Book of Four-voiced Madrigals It was a collection which was to have special significance to composers and theorists of later generations Giovanni de' Bardi, addressing Giulio Caccini (circa 1580), mentions madrigals from this collection when discussing the relationship and hierarchy of the words, the harmony, and the rhythm, which form the make-up of music

> straining every fibre of his genius, he [Cipriano de Rore] devoted himself to making the verse and the sound of the words thoroughly intelligible in his madrigals, as may be seen [amongst others] . . . in the one with the words "Un' altra volta la Germania strida," in another beginning "O sonno, o della quiete umid'ombrosa," in "Schietto arbuscello," and in the rest, by no means composed at haphazard For this great man told me himself, in Venice, that this was the true manner of composing and a different one, and if he had not been taken from us by death, he would in my opinion have restored the music combining several melodies to a degree of perfection from which others might easily have returned it little by little to that true and perfect music so highly praised by the ancients.[1]

Similarly, in the foreword to his brother's fifth book of madrigals (1605), Giulio Cesare Monteverdi favourably recalls the name of Cipriano de Rore In an attempt to show where Artusi's

criticisms have gone astray, for example, by neglecting the words, Monteverdi suggests

> it would have truly been a beautiful demonstration if he had also done the same with Cipriano's madrigals [he mentions amongst others] "Crudel acerba," "Un altra volta," and, to conclude, with others whose harmony obeys their words exactly and which would indeed be left bodies without soul if they were left without this most important and principal part of music [2]

Later in his "Declaration" Giulio continues

> my brother intends to make use of the principles taught by Plato and practiced by the divine Cipriano and by modern usage, principles different from those taught and established by the Reverend Zarlino and practiced by Messer Adriano [3]

This paper will consist of a historical analysis of the second book of four-voiced madrigals using Le Istitutioni Harmoniche of Gioseffo Zarlino as a theoretical basis. As has been seen in the above quotes, Rore was recognized as an innovator in relating music to words. The specific object of this paper will be to analyze Rore's musical means of setting text to bring into relief the shift from common practice which is evidenced by the continued interest in these works by later musicians.

Those who wish to read a well-documented account of Cipriano de Rore's life, balanced with the political events and conditions of the times, should refer to Louis Dean Nuernberger's doctoral dissertation, "The Five-voiced Madrigals of Cipriano de Rore "[4] Recent discoveries have brought to light new facts about

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thorough codification of the rules of the Prima Prattica The first two parts of this treatise are concerned with speculative theory and are preparatory to the last two, parts III, "The Art of Counterpoint", and IV, "On the Modes", which are practical treatises on composition The latter two parts were developed in reference to the teachings of Adriano Willaert Zarlino's precept that musical practice should be rationally founded on science was challenged almost immediately by Vincenzo Galilei and other critics An investigation of the controversies that raged over the theories of interval ratios, the science of sound and numbers, is outside the scope of this paper Parts I and II of Zarlino's treatise will not be used in this analysis

Both Cipriano de Rore and Gioseffe Zarlino came under the influence of the Flemish composer Adrian Willaert, the *maestro di cappella* at the San Marco basilica in Venice from 1527 to1562 Although largely undocumented, it appears that Rore was associated to some degree with the circle of Venetian composers in the 1540's The title page of a collection of three-voiced secular pieces stating "Adriano Vuigliart, et Cipriano Rore suo discepolo," published in Venice in 1549, is cited as the main evidence that Rore was a student of Willaert's Zarlino studied in Venice with the long established composer in the early 1540's and champions Willaert's music in Le Istitutioni Harmoniche Rore took over the position of maestro di cappella of San Marco's upon Willaert's death in 1563 and Zarlino replaced Rore in that position following Rore's departure and return to Parma in 1564

NOTES

[1] Giovanni de'Bardi, "Discourse on Ancient Music and Good Singing addressed to Giulio Caccini, called Romano," Source Readings in Music History, ed Oliver Strunk (New York Norton, 1950) 295

[2] Giulio C Monteverdi, Declaration, "Il quinto libro de' madrigali," by Claudio Monteverdi, Source Readings in Music History, ed Oliver Strunk (New York Norton, 1950) 407

[3] Monteverdi, 409

[4] Louis Dean Nuernberger, The Five-Voiced Madrigals of Cipriano de Rore, diss , U of Michigan, 1963, 1-44

[5] Richard Agee, "Ruberto Strozzi and the Early Madrigal," Journal of the American Musicological Society xxxvi (1983) 1-17

[6] Jessie Ann Owens, "The Milan Partbooks Evidence of Cipriano de Rore's Compositional Process," Journal of the American Musicological Society xxxvii (1984) 279

[7] Gioseffo Zarlino, The Art of Counterpoint Part Three of Le Istitutioni Harmoniche, 1558, trans Guy A Marco and Claude V Palisca (New Haven Yale UP, 1968) 51-52

Chapter II
MELODIC ANALYSIS

This section of the paper will examine Cipriano de Rore's melodic lines in relation to the guidelines set up by Gioseffe Zarlino in Le Istitutioni Harmoniche. The chapter will be organized into three parts, concerned respectively with direct intervals, indirect intervals, and the use of chromaticism including concise melodic fragments incorporating chromatic inflections. Each section will consist of a summary of Zarlino's guidelines followed by their relationship to the music of this collection.

Part III of Le Istitutioni Harmoniche begins with the definition of intervals and their grouping into simple versus compound, and consonant versus dissonant. Intervals of an octave or less are simple, intervals larger than an octave are compound. For Zarlino the qualities of consonance and dissonance are dictated by the harmonic or sonorous numbers which " . . . are the cause of harmonic sounds, and these sounds imitate the nature of the numbers . . . "[1] A sonorous number is

> related to tones and sounds found artificially produced in a sounding body . . . For example, when a string is divided according to certain ratios . . . The term is applied only to those intervals that are consonant, the ones contained among the parts of the senary number . . . [2]

The senary number is the number set of one to six. The ratio

between any two of these numbers will create either a simple or a compound consonance the octave (2 1, 4 2, or 6 3), the perfect fifth (3 2 or 6 4), the perfect fourth (4 3), the major third (5 4), the minor third (6 5), and the major sixth (5 3), the double octave (4 1), the octave plus fifth (3 1 or 6 2), the octave plus major third (5 2), the double octave plus fifth (6 1), and the double octave plus major third (5 1) [3] Intervals created by numbers outside the "senario" are dissonant Omitting the unison, there are seven simple elements or species of intervals in counterpoint The simple consonant intervals, then, are the octaves, fifths, fourths, and thirds The sixths create an anomaly in his theories of the "senario" Harmonically, the major 6th, created by the numbers of the "senario", is included as a consonance but its ratio is a superpartient (5 3) with all the other consonances being superparticular The minor hexad (8 5) is rationalized as a consonance because of its composite make-up of the two consonances of a diatessaron and a semiditone Consonances are further divided into perfect and imperfect intervals, according to those formed by ratios contained within the number 4, the perfect intervals, versus the imperfect intervals, which are the thirds, sixths, and their compounds

All the species of intervals must remain within the diatonic genus "Everyone must understand that this genus may be used perfectly well while remaining within its natural steps [consonances] as well as otherwise "[4] Zarlino discounts intervals which cannot be used in making diatonic melodies, and all of his

examples of the different species of consonant and dissonant melodic intervals are created by the diatonic intervals He states, for example

> We are ignoring in [the make-up of the diapente] and other consonances the distinction between the large and small whole tone which if taken into account produce still other species.[5]

1

With the intervals defined, Zarlino turns to their use in forming melody He considers that a good composer will strive to make the melody easily singable and formed of "beautiful, graceful and elegant movements."[6] For this he considers stepwise motion to be the best, as the more confined movements are the most singable The large and small semitones are specifically differentiated because the small semitone in its descending form is not found in the diatonic genus Whole tones, large and small, are created by the division of the ditone Their use is not differentiated as long as they do not combine to form larger intervals outside the diatonic genus

> So let him [the composer] ascertain that the parts are singable and proceed by true and legitimate intervals formed by the harmonic numbers, whether consonances or dissonances By consonance I mean the octave, fifth, fourth, third, and similar ones such as the tenth The dissonances are the large semitone, and those forms of the wholetone by which one consonance exceeds another

> It is true that at times the seventh and ninth are also written, and good composers use them, but they are found rarely The tritone, semidiapente, and others like them must not be used, however, despite the fact that certain moderns write them and justify the progressions as chromatic, for these intervals are not formed from the harmonic numbers, and it is impossible for them to produce a good effect in a melody [7]

In this same chapter Zarlino reiterates that "what was said in Chapter 37 is relevant here the parts should progress conjunctly whenever possible, since these movements are more natural than leaps "[8] In Chapter 37 the examples given, of prohibited two-voiced progressions, involve leaps of an octave with the second voice leaping in similar or contrary motion, and leaps of a fifth, with the other voice leaping in contrary motion only

> Such distances are not only difficult to sing, for it is not so easy to intone the pitches and judge the intervals and consonances in leaps of this kind as in those involving a conjunct coupled with a leaping movement Moreover, they produce effects not pleasing to the ear Wide distances are not actually dissonant They do produce, as I have said, a kind of distress in the ear Let us therefore avoid these distances to make our counterpoints pleasing, sweet, sonorous, harmonious, and full of good melody [9]

In discussing the individual characteristics of the voices, Zarlino considers that the soprano voice will be the most audible and that the bass voice will be the foundation of the harmony Zarlino informs the reader that

> the composer strives to have his upper voice be decorative, beautiful, and elegant, so that it will nourish

> and satisfy the souls of the listeners [and that] when a composer composes the bass of his music, he proceeds with rather slow, somewhat leaping movements, rather wider than in the other parts [10]

To sum up, Zarlino's observations on the use of intervals for melody are that conjunct motion is best The large whole tone, small whole tone, and the large semitone, though dissonant, are acknowledged as being not only useful but necessary Augmented and diminished intervals should not be used melodically Zarlino is disapproving of leaps of the larger perfect intervals, the fifth and octave, as well as of the dissonances, the seventh and ninth, although acknowledging their occasional use by good composers

The melodic use of the interval of the 6th is not mentioned by Zarlino Guy A Marco, in "Zarlino's Rules of Counterpoint in the Light of Modern Pedagogy", states that

> there is no comment on the use of sixths, but from his musical examples we can derive a rule from Zarlino which is equivalent to that of the modern consensus the minor 6th is found ascending only, and usually followed by a turn back within the leap, but not inevitably [11]

Marco gives Zarlino's examples 68, 74, 104 and 105 "among numerous instances "[12]

Rore's melodic lines conform to Zarlino's guidelines for a mainly conjunct motion The first madrigal in his collection uses a diatessaron leap in its opening motif and, by means of the technique of parody, there appears to be a greater number of fourth and fifth leaps in sections of this madrigal (see Musical Example 1a) In comparison to the other voices, the bass voice throughout this

collection of madrigals has a greater proportion of fourth and fifth leaps, when it is not directly involved within a contrapuntal texture Zarlino's suggestion that the bass voice will be rather slow is not true of the music in this collection The bass voice, apart from very occasionally having longer note values, acts as one member of a group of four soloists

Cipriano de Rore's melodic use of minor sixths, major sixths, minor sevenths, and octaves will be looked at separately The perfect fifths, because of their relative frequency, will be discussed only when they set significant words, or when they occur either repeatedly or in conjunction with larger intervals Melodic leaps formed by notes separated by a rest, a comma in the text, or between lines of text will not be discussed

Minor sixths, occurring in all but the first and sixth madrigals, take place apparently for a variety of reasons For example, minor sixth leaps appear for reasons of vocal range when one voice is contrapuntally imitating another, while in Madrigal no 7, measures 15-16, the minor sixth, setting the text "wreak war around me", involves an exchange of the soprano and alto notes of the parallel phrase in measure 10, (sop A-A, alt E-F to sop E-A, alt A-F), the repetition of the same pitches lessening the impact of the vocal leap

More significant occurrences of the minor sixth have to do with the setting of the text In the fourth madrigal, the two minor sixths set a reiteration of the opening text which is originally associated with leaps of a perfect fourth and fifth in the alto and

tenor voices The minor sixths, along with the octave leap in the tenor voice, appear to mirror the emphasis, through repetition, of the text "Beato" (Blessed), (see Musical Example 2a) There are four minor sixth leaps for which no prior contrapuntal influences appear to be discernible The minor sixth of the bass voice in Madrigal no 3 measure 19-20 may be related to the unusual parallel fourths setting of the word "l'odor" (fragrance) The others set emotionally charged words Madrigal no 3, measure 67, "lamenti e brami" (to lament and to yearn, see Musical Example 3a), and Madrigal no 9, soprano, measures 30-31, 36, "Odiar" (hate, the minor sixth leap in the bass voice, measures 31-32, 37 imitates this soprano leap, see Musical Example 4), and finally, in the tenor, measures 64-65, in the bass, 66-67, "le dogliose notti" (nights full of grief) No chromatic notes are involved in these leaps, which all proceed in an upward direction

Of the melodic major sixth leaps which occur in Madrigals nos 1, 3, 7 and 9, some appear of less importance than others, for example, in Madrigal no 3, measures 27-29, the major sixth occurs after three successive perfect fifth leaps in the other voices Harmonically, another perfect fifth leap could take place, thereby imitating the other voices yet not without disrupting either the cadence point or the rhythmically imitative entries The major 6th leap of the alto, measure 86 in the first madrigal, perhaps reflecting the text "Con chi t'opprimerò" (With which I will oppress you), does avoid the direct perfect fifth which would occur if the same intervals of the identical tenor line were substituted

More significant are major sixths which take place for apparent text setting reasons Those in Madrigal no 7, measures 35-36, 37-38, may reflect the text "che fiere scorte" (fierce spies) In the last madrigal, a major sixth occurs in the soprano in measure 26, "in doglia" (to grief), and later, at the end of the *prima parte*, major sixths occur in measures 29-30 and 35-36 in the tenor and bass voices, setting the text "Odiar" (hate, see Musical Example 4) In the beginning of the *seconda parte*, major sixths set the word "Crudele" (Cruel) in the soprano, measure 41, and in the tenor, measures 44-45

Minor seventh leaps occur in Madrigals nos 4, 5 and 6 In Madrigal no 4, measures 11-12, 17, the text set to this leap in the bass voice is "vost'alma" (your soul), which is set in the alto to the first melisma of the piece Contrapuntally, the bass breaks with the tenor voice at this spectacular leap instead of imitating with a whole tone descent The second occurrence is at the text "vostre parole" (your words) In both instances the tenor and alto voices have crossed, and with these leaps the bass voice rises above the alto voice In Madrigal no 5, measure 89, setting the text "acerb'e" (painful and), the soprano voice recrosses the alto voice with a minor seventh leap There are no apparent contrapuntal factors at play but the leap isolates a diminished fourth melodic descent in the soprano voice which closes the piece (see Musical Example 5) In the sixth madrigal, measure 43, the bass voice minor seventh leap appears to imitate the soprano line at the inversion without extending the bass's vocal range However, the text to which this

leap is set is "Se Christo teco alfine non s'adira" (If Christ does not finally show his anger against you), and it is at this point that the homorhythm of all four voices breaks off

There is only one descent by leap of an imperfect interval in this collection of madrigals This is a minor sixth in the bass voice, Madrigal no 7, measures 6-7, setting the text "o duri miei pensieri" (O my cruel thoughts) The bass voice, to keep within the vocal range of the madrigal and to continue imitating the soprano line at the inversion, must at some point change octaves There are no melodic leaps greater than the octave

The majority of octave leaps appear to be associated with text setting or for reasons of vocal range linked with contrapuntal imitation However, in Madrigal no 7 cadence points appear significant In measures 72-73, the bass voice crosses both tenor and the alto lines with an octave leap to form a weaker cadence point At the repetition of the text, at the close of the piece, it rises a perfect 4th In Madrigal no 3, measures 30 and 32, Madrigal no 5, measures 72-73, Madrigal no 7, measures 47-48, Madrigal no 8, measures 12,16, and 36-37, and in Madrigal no 9, measures 52-53, it is difficult to ascertain if counterpoint, mode, or cadence points are factors in the choice of octave leaps The text is not set significantly at the same time in the other voices, yet it will be important to note in relation to the chapter on modal analysis that the bass voice, or at least the lowest voice, is always involved in each of these melodic octaves

Melodic octave leaps appear to be used for two main reasons in

the setting of text Firstly, they appear as analogies for either physical movement or change, or to suggest a different plane of existence In Madrigal no 1, measures 6-7, 12-13, the text "strida" (shrieks) is set to an octave leap (see Musical Example 1a) In measure 25 to the text "Gli campi scorre" (Scouring the fields), the bass voice crosses both the alto and the tenor voices and, as the alto and tenor lines sing the same text, voice crossings are again involved "De gli alti pensier" (Of my lofty thoughts) in Madrigal no 2, measure 19, "Beato" (Blessed) at the opening of Madrigal no 4 (see Musical Example 2a), "lievi sogni" (Dreams) in Madrigal no 5, measure 63, "secreti suoi messaggi" (his secret messages) in Madrigal no 7, measures 47-48, and "Fortuna" (Fortune) measure 51, are all singled out for leaps of the octave There are only upward leaps, and the voices in these ascents, seem to place the significant text on a different, yet parallel plane of existence Secondly, very forceful words of the poetic text are set to octave leaps "forza" (power) in Madrigal no 1, measures 16-17, and "nimici uccide" (killing its enemies) in measures 31-32, in Madrigal no 6, measures 4-5, "albergo d'ira" (dwelling of wrath), in Madrigal no 7, measures 65-66, the alto crosses the soprano voice to the text "s'arman d'errore" (arm themselves with error), alto "Per chè d'ogni mio mal te solo" (Therefore {Iblame} you alone for my every ill) measures 68-69 and 74-75, in Madrigal no 9, measure 30,"Odiar" (hate), measures 33-34, "morte" (death), measure 48, "inesorabil morte" (inexorable death) (see Musical Example 4) In the setting of these very forceful words, downward leaps of the octave are used as frequently as

upward leaps

It has been mentioned that leaps of a perfect fifth occur very frequently throughout this collection of madrigals Contrapuntal concerns are less evident with this smaller interval, with respect to text setting, however, there appear to be two main reasons for their use One of these, again, deals with concepts of a different plane of existence, or of something removed from the present reality of the text In the third madrigal all voices leap at the visionary "S'un giorno" (If one day) In the fourth madrigal perfect fifths set the texts "Beato" (Blessed) (see Musical Example 2a), measure 1, "mercede" (mercy), measures 11-12, "bramando" (longing), measures 32-33, "speranza mia" (my hope), measures 40-41, and "Consolate" (Comfort, see Musical Example 2c), measures 57-58 In the seventh madrigal "Fortuna" is set similarly in measure 13 and later in measure 51

Perfect fifth leaps are also used frequently to set emotionally powerful words In the first madrigal the three upper voices all leap at the text "sdegnoso" (Scornful), measures 61-63 In the sixth madrigal more than one voice sets the text "inferno" (hell), measures 33-36, and "more" (dies), in measure 29

2

Zarlino extends his definition of melodic intervals to include filled-in or indirect intervals whose outer melodic span is defined by main beats In Chapter 57, Zarlino demonstrates the correct use of the diatonic semidiapente which he contrasts with a

chromatically derived semidiapente

> He [the composer] may use the semidiapente melodically when it is suitable to the meaning of the text, so long as he keeps within the natural diatonic steps of the mode on which the piece is founded He should not use it, however, where chromatic steps are involved The reason for avoiding these chromatic steps is that they always clash with some diatonic step in the melody, with which they form a semidiapente, tritone, or semitritone, and these are unharmonious melodic relations [13]

Given this new criterion, melodic fragments or indirect intervals involving augmented and diminished perfect intervals, as well as indirect dissonant intervals, will be included in the analysis of de Rore's vocal lines

There are few indirect dissonant intervals which can be isolated with any certainty In the seventh madrigal, bass voice, measure 59, the creation of a minor seventh by a drop of two consecutive fourths in the same direction is conspicuous and sets the text "che l'avanzo" (what is left) The soprano voice in the opening three measures of the fifth madrigal outlines a descent of a minor seventh The other two voices above the bass outline two minor sixths, all setting the text "O sonno" (O sleep)

Examples of indirect intervals in this collection involving the "unharmonious melodic relations" of the semidiapente and semiditone occur more frequently and more apparently by taking place either repeatedly, or in one of the outer voices, or accompanied by another unusual interval in one of the other voices A melodic indirect interval of the semiditone, the diminished fourth,

is found in the soprano of Madrigal no 5, measures 41-42, 44-46, to the text "O sonno" (O sleep) The soprano outlines this dissonant interval again at the end of this piece, the interval being accentuated by an introductory minor seventh leap in measure 89, setting the text "e dure" (and hard, see Musical Example 5) In the seventh madrigal the bass voice outlines a diminished fourth in measures 25-26, 27-29, "E tu, mio cor" (and you, my heart) In Madrigal no 3, the soprano, measures 63-64, outlines a semidiapente, a diminished fifth, setting the text "Convien ch'io arda" (It suits me to burn) The final phrase of the soprano voice in the eighth madrigal, measures 56-61, outlines the melodic contour of a semidiapente, setting the text "ahmi, gli estremi guai" (the direst effects, alas) In the final madrigal of this collection the alto voice, measures 27-29, outlines a diminished fifth by a repeated descent of minor thirds The interval spanned is accentuated by the length of notes, falling on down-beats, with the chromatically altered F-sharp being voiced on its own, and sets the text "doglia e'n pianto" (grief and weeping) In Madrigal no 7 a diminished octave in the ~~tenor~~ Alto, measures 13-15, sets "fortuna e morte" (fortune and death), while at the same time in the other high voices a minor sixth and a diminished fifth are outlined In the final madrigal, measures 53-55, the bass voice outlines a minor ninth interval This interval is emphasized by an opening octave leap upwards before the descent of the compound interval The text is "non esser lieto" (never to be glad)

To sum up these first two sections, there are no direct leaps

of augmented or diminished perfect intervals Rore conforms with Zarlino's guidelines in that the vocal lines, to be singable, must be of mainly conjunct motion The numerous leaps of sixths, all but one of these being ascending, set text which is typically of a dark, emotionally-charged nature In the final madrigal, both at the end of the *prima parte* and at the beginning of the *seconda parte*, the major sixth intervals seem to infuse the text with special significance They are both very exposed within the vocal texture and are formed with chromatic inflections

Dissonant leaps take place very infrequently There are four clear examples and only one of these appears to set significant text As a means of setting significant text, or of word painting, Rore does not resort often to wide imperfect or dissonant simple intervals There are fewer than fifteen examples of their use for these apparent reasons throughout this collection of nine madrigals

Rore's use of leaps of perfect intervals, fifths and octaves, for text setting reasons is much more frequent There are two general types of text set this way One appears to be associated either with concepts of the duality of existence or of physical movement, and the other is usually of a forceful or darkly emotional content Ascending and descending perfect intervals are used equally Melodic octaves are generally found in the bass or lowest voice

Instances of text setting by apparent indirect intervals occur infrequently, yet all the examples (except for the settings of "O sonno" (O sleep) in the fifth madrigal) accompany text of a sinister

nature

In this collection, the soprano voice sings only one direct minor seventh and major sixth on its own, that is, when not following or being followed contrapuntally by another or other voices The bass voice generally has more leaping motion, in keeping with its role as a harmonic foundation and has, by far, the most leaps of wide intervals Indirect intervals occur more frequently in the high voices Considering the totality of direct melodic leaps, a substantial proportion of these seem to be influenced by a concern for contrapuntal imitation coupled with a need to remain within the proper vocal ranges Virtually all the chromatic inflections causing concise melodic augmented or diminished fragments appear due to adjustments made at cadence points or at alterations of the dividing pitch of perfect fifth intervals, placing the major third below the minor third

3

The final portion of this chapter will study the melodic use of chromaticism Zarlino considers that chromatic notes must be used to aid good harmony and consonance, not detract from it, or, they can be used to create the transposed diatonic genus

> Composers should not without reason or need mix chromatic and diatonic steps in such a way that the diesis(#) and molle (b) signs are found everywhere, at the beginning, middle, and end Such things could be tolerated if the composition calls for them, but the composer is cautioned to abstain from them as much as he can, unless he is forced into them by the words or some other features of the

composition [14]

In Chapter 19, Zarlino clarifies the role of the small semitone, for example B to B-flat, which may be used ascending but in its descending form is not found in the diatonic genus. In Chapter 25 he indicates that one use for the small semitone is to aid good intervallic harmony and is found for this reason between different voices in ascending or descending thirds. He then gives an exceptional example of this interval used in a melodic line. It is the descent F-E-E-flat-D in Cipriano de Rore's chanson "Envoz adieux-Hellas, comment" [15] Zarlino appears to accept its use: "Although this semitone is not used in making melody in the diatonic genus, it is nonetheless occasionally employed by composers."[16] His acceptance is perhaps influenced by the fact that the B-flat (transposed to E-flat by the key signature) is found naturally between the trite synemmenon and the paramese.[17]

Chromatic notes, used without care, may create melodic fragments which are neither of the diatonic, chromatic, nor enharmonic genera. Chapter 57 includes an example of a melodic fragment in which a large semitone, created by a chromatic note (A-G-sharp), subdivides a small whole tone (A-G). As only a large whole tone can be divided by a large semitone in either the diatonic or the chromatic genera, Zarlino considers that the G-sharp should be altered to a G-double sharp thus creating a smaller interval below the A. The first three measures of his Example 128 show other errors, made by the improper use of enharmonic notes (these attempt to divide enharmonically a small and a large whole tone).

The fourth measure of this example demonstrates the correct use of a chromatic note, dividing a large whole tone by a large semitone.

Zarlino allots the final portion of Le Istitutioni Harmoniche to a discussion of the genera. He attempts to demonstrate that while the diatonic genus can incorporate the other two genera to its advantage as well as being able to exist solely on its own, the other two genera can not exist without the use of the diatonic. The advantages of incorporating the other two genera into the diatonic are in producing a richer harmony and in the transposition of melody. A melody may be transposed chromatically yet be treated diatonically thus altering only the pitch levels.

> Changes of genus are brought about ... by a melodic progression through intervals proper to certain genera. It remains to be noted that the change from one genus to another is also accompanied by a change in melodic style. ... Thus if I hear the same melodic style in one place, whose parts proceed by the diastema of the same intervals ... I do not see how any great difference can exist between the two compositions. Therefore I say that there cannot be a difference in genus between compositions that do not sound different in melodic idiom. ... Conversely, a difference of genus may be assumed when a notable divergency in melodic style is heard, with rhythm and words suitably accomodated to it.[18]

Zarlino believes that the characteristics of the different genera are found not only in the choice of pitches but in the meter and words as well. He considers the melodic use of the chromatic and enharmonic genera to have a poor effect since the proportions cannot be used harmonically as well. "Therefore I say that

counterpoint or harmony in these two genera can never be good "[19]

Apart from intervals where the inner make-up is inappropriate to the genus, examples may be found in Rore's madrigals of phrases or melodic fragments which incorporate chromatic inflections as well as intervals where the inner make-up appears inappropriate to the genus. The use of chromatic symbols can occur either at a close interval, altering pitches in succession, or at two successive downbeats or with one note intervening. The relationship of the semitone between the two notes in either of these circumstances is heard distinctly and occurs three times in Madrigal no. 1 in the soprano and tenor, measures 40-44, setting the text "il Re celeste" (the Celestial King) (see Musical Example1b), in the soprano and alto, measures 50-51, setting "e nel sembiante nega" (and in his face, he conceals), and in the soprano and tenor voices in measures 88-90 and repeated in measures 93-96, setting the text "popul ritroso" (backward people). Isolated occurrences may be seen in Madrigal no. 3, in all four voices, measures 35-39, "le pene mie" (my sorrows, see Musical Example 3b), in Madrigal no. 5, soprano and tenor, measures 16-18, "oblio dolce de'mali" (oblivion sweet of ills), in Madrigal no. 6, alto, measures 22-25, "O fucina d'inganni" (O foundry of deceits), and in the last madrigal in the soprano voice, measures 75-76 and 81-82, "E'l mio duro martir" (And my harsh torment). The seventh madrigal has an exceptional number of these chromatically inflected melodic fragments in the alto and tenor voices, measures 11-12, "Non basta ben ch'Amor" (Is it not enough that Love), and again in measures 16-17, setting "Mi fanno

guerra intorno' (Wreak war around me), in the tenor voice, measures 45-46, "In te i secreti" (In you secret), and in the soprano voice, measures 55-56, "E Morte la memoria" (And Death, the memory), 61-62, "convien che rompa" (Which must break),63-66, "In tei vaghi" (In you my wandering {thoughts}), and finally in measures 70-71, and repeated in measures 76-77, setting the text "d'ogni mio mal te solo incolpo" (I blame you alone for my every ill) In all these examples de Rore's use of chromatic notes does not appear to move the pitches outside the range of the true diatonic intervals For example, in the seventh madrigal, alto, measures 11-12, the "F" to "E" is a large semitone and the "F" to "F-sharp" is a small semitone The chromaticism of the interval "E" to "F-sharp", while perhaps shifting the mode or transposition, remains within the diatonic genus

In the Rore madrigals there are examples of a large semitone appearing to subdivide a small whole tone, yet the lower note of this interval is not articulated, for example in Madrigal no 1, soprano, measure 78, or again in Madrigal no 5 soprano, measures 4-5

However, examples of an apparent shift outside of the genera are found in these madrigals Considering the key signatures of the individual pieces, these forbidden melodic progressions occur in Madrigal no 5, in the soprano voice measures 23-25, "e noiosa" (and tedious), in the alto voice, measures 47-49, "Tue brune sovra me distendi" (Dark over me spread {your wings}), and in the tenor, measure 66, "di seguirti" (accompany you), in Madrigal no 8, in the soprano voice, measure 23, "pietade' (pity), and in the final madrigal, tenor voice, measures 23-24, "e rime,/Volti subitamente" (and

rhymes,/Suddenly turned), and in the alto, measures 44-45, "inesorabil" (inexorable) (see Musical Example 4) An interesting situation also occurs in this last madrigal which, though not discussed directly by Zarlino, can only force the melody out of the diatonic or chromatic genera This is where two large semitones follow melodically in the same direction, as in the alto voice, measures 11-15, "e le tranquille notti" (and tranquil nights), and in the soprano voice, measures 53-54, "mai non esser lieto" (never to be glad)

In summary, there are 14 instances of text set with chromatic inflections Four of these accompany text of a somber emotional nature The one example of a clearly rising chromatic line in the first madrigal sets the text "the Celestial King" In all the rest, the text appears to be associated with concepts of confusion, deceit, ignorance, interruption, loss of memory or sleep Two-thirds of these examples occur in the soprano voice The bass voice is involved in only one of these and it imitates contrapuntally the other three voices

What becomes apparent after one isolates intervallic leaps and melodic chromaticism is that both seem to be associated primarily with setting text of a specific nature At times the use of melodic chromaticism with or without large melodic leaps is concentrated into short sections which contrast greatly with the surrounding musical texture This may be seen at the end of the first madrigal, measures 88-90 and 93-97, in the third madrigal, measures 35-39, in the fifth, measures 1-5, 16-20, and in the seventh, measures 11-

12, 16-17, 54-57 The last madrigal has sections which include concentrations of both melodic chromaticism and direct leaps in measures 29-34, 35-40, 41-46, and 52-55.

Moving from a melodic perspective-- the four voices as isolated lines of music--, the next chapter will discuss the vertical sonorities created from these voices as a unity.

NOTES

[1] Gioseffo Zarlino, The Art of Counterpoint, Part Three of Le Istitutioni Harmoniche, 1558, trans Guy A Marco and Claude V Palisca (New Haven Yale UP, 1968), 8

[2] Zarlino, 4

[3] Zarlino, 8

[4] Zarlino, 270

[5] Zarlino, 29

[6] Zarlino, 110

[7] Zarlino, 109-10

[8] Zarlino, 110

[9] Zarlino, 78

[10] Zarlino, 179

[11] Guy A Marco, "Zarlino's Rules of Counterpoint in the Light of Modern Pedagogy," Music Review 22 (1961), 1-12

[12] see Zarlino, 98, 101, 145-46, 147

[13] Zarlino, 173-74

[14] Zarlino, 175

[15] Zarlino, 39

[16] Zarlino, 48

[17] Zarlino, see ch 19 and ex 189, p 269

[18] Zarlino, 276

[19] Zarlino, 284

Chapter III
VERTICAL ANALYSIS

This section of the paper will concern itself with vertical relationships between the voices Zarlino calls this "proper harmony" (Harmonia propria)

> This kind of harmony arises from the parts of a vocal composition as they proceed in concordance from the beginning to the end, and it has the power to induce the mind to various passions It arises not only from consonances but also from dissonances The perfect [variety of harmony] is that in which many parts sing together in a composition in such a way that the outer parts are mediated by others, and the imperfect is that in which only two parts sing together without being mediated by any other part [1]

The chapter will be organized into three sections The first section will deal with the elements of the chords in four-voiced compositions, registers and ranges of these voices, and the initial pitches of a composition, the second section will analyze voice leading and cadences, and the third will discuss the use of sections of major or minor harmonies within the pieces

1

Compositions written for four voices, according to Zarlino, contain the full perfection of harmony, since they can include all the

consonances which give variety to chords These consonances are the fifth and third or their compounds or substitutes, the omission of which in four-voiced texture is considered an error

> When three parts are related to one another by the intervals mentioned, or the sixth in place of the fifth, any other parts added must form unisons or octaves with one of the original three [2]

The voices should be spaced so that each is given enough room, should not be too widely spaced, nor should they remain for long in a high or a low register, although

> modern composers have the habit of continuing at some length in the lower register and cannot be blamed for doing so when they wish to express words that denote grave, profound matters, descent, fear, weeping, tears, and so forth When the words signify height, acuteness, ascent, mirth, laughter, and similar things, they continue in the high register [3]

Zarlino provides a table of voice arrangements which out of over fifty arrangements gives only one possible nineteenth between bass and soprano and four possible fifteenths [4]

The elements which make up counterpoint are the same intervals as those used in melody The consonant intervals are the perfect unison, major and minor thirds, perfect fourth, perfect fifth, the major and minor sixths, perfect octave, and compounds of these All other intervals, the seconds, sevenths, and augmented and diminished intervals, are dissonant

Harmony is composed principally of consonances, and the parts of a composition should, as much as possible, move by step

both in similar and contrary motion

Musical compositions should begin with a perfect consonance, (a unison, fifth or octave, or compound of one of these) created by the beginnings of the respective voices, yet this rule is optional rather than vital or necessary Just as the mode of a work is judged by its terminating note or chord, so the opening intervals and closing intervals should be based on the important notes of the mode

In summary, compositions written for four voices can attain full perfection of harmony if the voices form the third and fifth of the chord, with the fourth voice doubling at the octave The opening notes of the individual voices should form perfect intervals, and the composition should terminate on a unison or octave The voices should each be given enough space, but vocal range and spacing can be used to set affective words or passages

In the Madrigals nos 1, 2, 4, 6, 8, and 9 the voices begin with perfect fifths and octaves, the others begin also with the third, completing the triad All the madrigals end with a major triad, except Madrigal no 4 which finishes on a chord of three As and one E

In four-voiced texture there are few chords which are missing one of their essential components, however, when they occur, the third is the most frequently missed element Such chords are almost always situated at internal cadence points Two notable exceptions take place in Madrigal no 3, measures 33-34, where, following a series of E-B notes, the third is added by the alto which

then immediately leaps an octave, setting the text "caldi desiri" (ardent desires), and in the fourth madrigal which, as previously mentioned, ends without a third in its final chord, having also begun without a third

Rore varies the range of the four voices as well as the spacing in keeping with Zarlino's suggestions Wide spacing between the voices appears to be used to set three different types of text In setting words of a negative affect, such as in Madrigal no 5, measures 71-72, "Lasso" (Alas), Madrigal no 7, measures 6-7, "o dure" (O cruel), and in the last madrigal measures 49-50, "morte" (death, see Musical Example 4), and to set text concerned with power or strength, for example in the opening madrigal, measure 16, and in the second madrigal, measure 40, both setting "forza" (power), in the sixth madrigal, measure 11, "Già Roma" (Once Rome), and in the seventh madrigal, measure 52, "sua pompa" (her pomp) This type of spacing also is used to set text which is concerned with longing, as in the fourth madrigal, measure 1, "Beato" (Blessed, see Musical Example 2a), measures 23-26,"aspettar ciò che'l mio cor desia" (waiting for my heart's desires), and measures 32-33, "bramando" (longing) The ranges of the four voices in the eighth madrigal appear to divide the piece into two sections corresponding to the two stanzas of the text In the first stanza, which reminisces about the past, the voices keep within a tenth, moving only exceptionally to a twelfth This section cadences with the voices spaced at a fifteenth, and a wider spacing is used in the second stanza, the text of which is set in the present

Rore uses all four voices in either a low or a high register to set text dealing with spatial or mental concepts In the third madrigal the text, "Stanco posar" (to lay my tired self), is set low and is followed by "sotto i bei verdi rami" (under your beautiful green branches), set in a higher range The first madrigal, measures 59-61, uses the low register to set, almost as a theatrical aside, the text "Poi ragiona tra se" (then he thinks to himself), and in the fourth madrigal both "Beato mi direi" (Blessed would I be), measures 4-7 (see Musical Example 2a), and "vostr'alma mercede" (your soul mercy), measures 12-14, are set in a high register, and the words, "Fondata in casta et humil povertate" (Founded in chaste and humble poverty) of the sixth madrigal are set in a distinctively low register This madrigal opens with the voices low, setting "Fontana di dolore" (Fountain of sorrow) Other similar settings of grave text are also found in this collection

2

Much of Le Istitutioni Harmoniche III is concerned with voice leading in simple compositions for two voices or for two-voiced sections within a multi-voiced composition These guidelines for two-voiced composition, forming the basis of his rules for multi-voiced compositions, are relaxed, however, to accommodate the thicker texture Zarlino states, for example

> In compositions for many voices, on the other hand, I believe that it is not so vital to avoid nonharmonic

> relations, both because it is so difficult to do faithfully without great inconvenience, and because variety in such pieces consists not only of changing consonances but also of varying the harmonies and the arrangement of intervals in the individual chords, which is not true of two-voiced music [5]

In two-voiced compositions the fourth should be treated as a dissonance In multi-voiced compositions the fourth requires special treatment, and may have a major third above it, but is best used with a minor third below it In syncopation, the fourth may be succeeded by the semidiapente as long as this can be used to good advantage and without a false relation between the parts Dissonances are used to move from one consonance to another, both ascending and descending In two-voiced compositions they may alternate, on weak beats, with consonances or they may be placed on a strong beat if syncopated Dissonances cannot be arrived at or left by leap The semidiapente may be used in counterpoint instead of the diapente, and the tritone in place of the diatessaron, both with good effect These should only occur in diatonic steps, and the diminished fifth should resolve to a major third, rather than a minor, to avoid a cross relation, similarly an augmented fourth should resolve to a minor hexachord

Parallel perfect consonances of the same species are prohibited if the parts move one step or more Zarlino considers that *falso bordone*, consecutive chords of a fourth above a third, contravenes this rule of parallel perfect intervals and should not be used, however, perfect intervals are not considered parallel if the pitches are interchanged between the voices Neither a dissonance

nor a minim (half note) rest is enough to alter the harmony between two parallel perfect consonances

For two-voiced textures, Zarlino extends this rule of parallelism to the imperfect intervals, giving an additional reason that "they produce a bitterness in their progression because in the movement of parts there is missing the intervals of the large semitone, in which all the good of music resides "[6] Imperfect intervals should instead alternate in ratios, a third followed by a sixth, for example, or in species, a major third followed by a minor third or vice versa In multi-voiced compositions, however, these rules of voice leading are not as essential "When the outside voices are well arranged, an occasional lapse in the inner parts can be tolerated Therefore the composer is given license to violate on occasion the rule given in Chapter 38 "[7]

Perfect consonances may move to any imperfect consonance, but Zarlino gives rules for voice leading away from imperfect intervals As the extremities of imperfect consonances tend naturally to move in the direction of the nearest perfect consonance, rather than to more distant ones, so the ditone or major third should expand towards the perfect fifth, the semiditone or minor third should contract to the unison, the major hexachord should expand towards the octave, and the minor hexachord will naturally want to contract to the perfect fifth Zarlino gives a reason for that

> All these movements involve the interval of the semitone, which, one might say, is truly the salt, the

> seasoning, and the cause of every good melody and harmony Without it harmonic progressions would be nearly intolerable to hear [8]

In polyphonic composition, cadences may be absolute (concluding with a unison or octave), imperfect (concluding with a fifth or third), simple (using entirely consonances and equal note values), or diminished (with some dissonance and a variety of note values) All cadences must have three chords, and at least two voices must progress in contrary motion Evaded cadences occur when the voices appear to lead to a perfect cadence then turn instead in a different direction They must all be introduced with good reason

> Cadences were devised to mark off full sections of a larger harmonic composition and to punctuate the complete sentences of the text Such a termination rightly concludes with the most perfect consonances - octave or unison- so that what is completed comes to a perfect conclusion But to make intermediate divisions in the harmony and text, when the words have not reached a final conclusion of their thought, we may write those cadences which terminate on the third, fifth, sixth, or similar consonances this is called "evading the cadence" (fuggir la cadenza) [9]

In diminished cadences the second beat of the syncopated note containing a dissonance is placed on the down beat of the measure This dissonance is always a fourth or eleventh above the bass and a second or seventh from the other voice The fourth voice will double at the octave, in any location, one of the parts which forms the fifth or twelfth Multi-voiced compositions commonly use cadences in which the bass voice ascends a fourth or descends a

fifth to the last note. According to Zarlino, cadences without a dissonance lack charm and grace, yet double dissonances in syncopated cadences are not allowed.

To sum up Zarlino's rules for this section, parallel perfect intervals are prohibited, with *falso bordone* included among those prohibitions. In two-voiced compositions or sections of two-voiced texture, parallel imperfect intervals are also not allowed, and voice leading away from these intervals should be carefully controlled. Perfect cadences should have three chords and should be positioned in relation to the text. Cadences are best diminished with dissonance and syncopation occurring on a strong beat, however double dissonances at these points are not allowed.

Passages of two-voiced texture, although infrequent in Rore's collection, occur as either strict imitative or freely composed counterpoint. In the freely composed passages, where voice leading from imperfect intervals would be possible, the guidelines that state that imperfect intervals should move to the nearest perfect interval are disregarded. Zarlino's rules for the treatment of dissonances, including the interval of the fourth, are carefully observed, dissonances occurring as either syncopations or as passing intervals. Accidentals apparently introduced to avoid cross relations between two successive intervals are exceptional.

Parallel perfect intervals occur very rarely in these madrigals. Parallel octaves may be seen in Madrigal no. 4, measures 38-39, between the soprano and bass, but these are somewhat obscured by syncopation. Parallel fifths are barely disguised in Madrigal no. 7,

measure 60, where the voices move from a twelfth to a fifth. Two interesting examples of series of parallel fifths occurring in syncopation as resolutions of suspended sixths may be seen in the third madrigal, measures 21-27, and in Madrigal no. 4, measures 50-53. Both texts at these passages deal with passive sorrow and are allowed exceptions to the parallel perfect intervals rule.[10] There are examples of parallel perfect intervals which have been avoided by voice exchange throughout the collection, for example in Madrigal no. 1, measure 30 (bass-alto, bass-soprano). Passages which include parallel fourths are slightly more common, for example in Madrigal no. 3, measure 20, tenor and alto, Madrigal no. 5, measures 80-81, soprano and alto, Madrigal no. 7, measure 12, tenor and alto, and in the eighth madrigal, measures 43-44, alto and tenor. *Falso bordone* texture is found in Madrigal no. 4, measures 27-32, Madrigal no. 5, measures 21-22 and 31-34, and in Madrigal no. 6, measures 24-26. The texts set by these parallel intervals do not seem significant, perhaps with the exception of the sixth madrigal where the voices, tied to each other, accompany the text "o prigion d'ira" (O cruel prison).

Rore's use of cadence points is governed by the text. If a maximally convincing cadence includes all four voices, singing the essential notes of the chords and with these chords occurring on the down beats and including syncopation and dissonance on the penultimate chord, then cadences lacking or altered in one or more of these characteristics will, to a lesser or greater degree, evade completion. Rore uses a great variety of ways to evade a sense of

finality in cadences which correspond to internal punctuation within the text Cadences can be lacking in both syncopation and dissonance, as in Madrigal no 1, measures 55-56, where the cadence closes the octet or first section of the poetical text Cadences frequently occur in this collection where one voice drops out at the final chord or where the four voices do not cadence together Metrically, the chords may be displaced off the stong beats, as in the two-voiced cadences in the sixth madrigal, measures 38 and 40 Examples of cadences which are rendered less effective by a lack of semitone movement occurring between the cadential chords, by chords being of short duration or not followed by a pause, may be seen throughout the collection Other types of cadences occur, for example in Madrigal no 7, measure 62, where the cadence is evaded by a last minute shift in the harmony of the final chord At the close of this piece, the cadence which terminates the final line of text takes place with the tenor voice cadencing below the bass voice, the voices are re-aligned to perfect the cadence at the repetition of this line of text Two-chord cadences occur frequently as in Madrigal no 2, measures 5-6 They may lack an essential pitch, typically the third degree but at times the fifth, as in measure 34 of this same madrigal

In all the madrigals, cadence points correspond to either the ends of the poetic lines, to punctuation within the lines, or to the meaning of the text, which, at times, transcends the poetic form Rore uses a hierarchy of evaded to perfect cadences to create sections of music governed by the needs of the text For example,

the sixth madrigal sets a sonnet of strict or Italian form, divided into an octet (8 lines) and sestet (6 lines) The line endings 2 and 3 (measures 9-10 and 13-15), and 5 and 6 (measures 25-26 and 32-33), are paired with similar cadences, and the longest and most perfect cadences occur at the ends of lines 4, 8, 11, and 14 Rore will use similar cadences to group the text in relation to the rhyming scheme For example, in Madrigal no 1, the similarity between the cadences ending lines 1 and 4 (measures 12-14 and 30-32), 2 and 7 (measures 18-19 and 50-51), and, 11 and 13 (measures 73-74 and 83-85), corresponds with the rhyming pattern of ABBA, ABBA, CDEDEC

The fifth madrigal offers the most examples of cadencing which correspond neither to the rhyme scheme nor to the ends of the regularly metered lines of text yet which are governed by text Although the sonnet is in strict form, by the means of the technique of "enjambement," the meaning of the text demands and receives a fluid reading which disregards the line endings and the regular rhyming pattern Cadence points which have the most similarity may correspond to, and show a concern for, similar types of caesurae in the text For example, the cadence point at "figlio" measures 9-10, and at "Solleva" measures 37-39, are identical, with the voices interchanged The questions which end with "lume", measures 59-60, and "costume", measures 67-68, are both set to cadences of a semitone shift down between major chords followed by a rising fourth resolution Several of these punctuation marks are missing or are wrong in the score.[11]

3

Zarlino writes that in many-voiced compositions, the variety of the harmony does not consist solely in the species of the consonances, as in two-voiced texture, but in the variety of the chords. This variety is caused by the position of the note which divides the perfect fifth, either arithmetically, divided with the minor third on the bottom, or harmonically, with the major third below the minor third. "On this variety depend all the diversity and perfection of harmonies . . . because in a perfect composition the fifth and third or their compounds must continually be present."[12] The affect or emotion of a composition is influenced by these harmonic divisions of the diapente. If a composer writes many arithmetical divisions one after another, he runs the risk of lending the ensemble a melancholy air; however, the writing of many consecutive harmonic divisions does not give offense, as long as these are formed on the natural steps or from justifiable accidentals.

> All these [imperfect consonances] have the capacity to alter every composition and to make it sad or cheerful, according to their respective natures. . . . Certain compositions are lively and full of cheer, whereas others on the contrary are somewhat sad and languid. In the first named the major imperfect consonances are often heard [and] arranged according to the nature of the sonorous number, that is the fifth is harmonically divided into a major and minor third. . . . Whereas in the

> first group the major third is often placed beneath the minor, in the second the opposite is true, with a result that I can only describe as sad or languid, and which renders the entire composition soft.[13]

Imperfect intervals then can lend particular effects to passages if similar species are used repeatedly.

Passages occur in Rore's collection which are set to a specific harmony, either harmonically divided diapentes, major chords, or arithmetically divided diapentes, minor chords. These passages are most evident when the voices move simultaneously, in homophonic sections of music, as opposed to textures governed by countrapuntal imitation, yet they occur in both textures. Contrapuntal sections set with primarily minor chords may be seen in Madrigal no. 7, measures 54-55, "E Morte la memoria" (And Death, the memory), Madrigal no. 9, measures 29-40, "Odiar vita mi fanno e bramar morte" (Make me hate life and yearn for death, see Musical Example 4), and at the end of this madrigal, measures 72-87, "E'l mio duro martir, vince ogni stile" (And my harsh torment defeats every style). Major harmonies in these sections take place as passing chords on weak beats or as the penultimate chord at cadence points.

Perhaps more significant are two passages set homophonically to minor chords in which the four voices move simultaneously. These occur in Madrigal no. 3, measures 19-20, "Sento l'odor" (I smell the fragrance), and in Madrigal no. 7, measures 65-67, "s'armen d'errore" (arm themselves with error). The second of these may reflect the less than perfect status of arithmetically divided chords.

Passages involving a majority of harmonically divided, major chords occur more frequently Major chords created by a simultaneous progression of the voices may be seen setting the texts in Madrigal no 1, measures 40-45, "se il Re celeste prega" (prays to the Celestial King, see Musical Example 1b), in Madrigal no 3, measures 63-65, "convien ch'io arda" (It suits me to burn), as well as in measures 79-81, "In tale stella" (Into such a star), in Madrigal no 4, measures 47-50, "Consolate" (Console, see Musical Example 2c), in Madrigal no 5, measures 3-11, "o della queta humida ombrosa/Notte placido figlio" (O the damp and shadowy/Night's peaceful child), measures 34-39, "e questa membra stanch'e fral/Solleva" (and these limbs, weary and frail/Lift up), measures 46-52, "e l'al/Tue brune sovra me distende e posa" (and your wings/Dark over me spread and place), and in Madrigal no 6, measures 40-45, "Se Christo teco alfine non s'adira" (If Christ does not finally show anger against you) The texts can be grouped into those concerned with Christ or the Celestial King, and those which pertain to the bittersweet emotions of martyrdom, and of rest or consolation However passages do occur where the concentration of one type of division versus the other appears to be used only as a means of contrast rather than for a specific effect, for example in Madrigal no 2, measures 6-9, "Ard'et agghiaccia un cor gentil" (Sets aflame and freezes a gentle heart, see Musical Example 6), Madrigal no 5, measures 61-68, "Ei lievi sogni che non sicure/Vestigia di seguirti han per costume?" (Dreams which with no certain/Trace accompany you usually), as well as at the end, already mentioned, of

the first section of the fifth madrigal

The setting of "Le trombe il tempo" (The bugles, time), of the first madrigal, measures 74-77, in triadic motion to F major chords obviously emulates vocally the sound of trumpets. Besides passages containing a series of major or minor harmonies, individual words are frequently set to a specific harmonic progression. In Madrigal no. 1, for example, "prega" (prays) is set with the same harmonies (see Musical Example 1b), in measures 44-45 and 46-47, and "pace" (peace) in the seventh madrigal, measures 2-3 and 5-6, are each set with the same harmonic progression.

To sum up, Rore's madrigals conform almost completely to Zarlino's rules concerning the intervallic make-up of chords, beginnings and endings of compositions, and in voice leading or chords progressions. Some parallel fourths and passages of *falso bordone* texture do exist. In sections of two-voiced texture, Rore moves freely from imperfect intervals but uses dissonances in accordance with Zarlino's guidelines. Dissonances in four-voiced texture occur only as syncopations or as quickly moving passing notes over longer held notes. Double dissonances are virtually non-existent and only take place as ornamentation of cadences. One example of a dissonance occurs as a diminished passing chord, Madrigal no. 1, measure 50, and may be explained as an instance for *musica ficta*. Vocal ranges and spacing between voices are used as a means of effectively treating the text. Cross relations pervade throughout the collection, caused, for the most part, by the seemingly more important harmonic considerations. Cadence points

are introduced to reflect points of repose in the text, yet these do not necessarily occur at the ends of the lines of the poetry Cadence points are often blurred, with one or several of the voices disregarding the cadence, which tend to join the lines for a more fluid delivery of the text The use of varied cadences following Zarlino's suggestion that "the contrapuntalist must constantly seek new cadences and fresh procedures, at the same time avoiding errors"[14], is not only evident, it is used with subtlety and resourcefulness in complementing the text Sections of these madrigals set for the most part to a major or to a minor harmony, appear to reflect specific affects or emotions of the text The relationship between text and harmony is, however, wider ranging than that discussed in Zarlino's treatise Melodic deviations from the common rule, isolated in the first chapter, are often incorporated into sections of music discussed in this chapter for their uniform type of harmony, for example in Madrigals no 1 measures 40-45, no 3 measures 19-20 and 63-65, no 7 measures 54-61 and in no 9 measures 26-40 and 72-87

NOTES

1 Gioseffo Zarlino, The Art of Counterpoint. Part Three of Le Istitutioni Harmoniche, 1558, trans. Guy A. Marco and Claude V. Palisca (New Haven: Yale UP, 1968) 1.

2 Zarlino, 190.

3 Zarlino, 112.

4 Zarlino, chapter 58.

5 Zarlino, 69.

6 Zarlino, 62.

7 Zarlino, 199.

8 Zarlino, 23.

9 Zarlino,150-51.

10 Zarlino, 113.

11 Giulio Einaudi, Parnaso Italiano. Poesia del Quattrocento e del Cinquecento, vol. 4 (Torino: S. p. A, 1959) 1162.

12 Zarlino, 69.

13 Zarlino, 21-22.

14 Zarlino, 150.

Chapter IV

MODAL ANALYSIS

This chapter will concern itself with the modal analysis of Rore's madrigals using the fourth book of Le Istitutioni Harmoniche Zarlino's comments on modal practice are based upon three main sources These are the theories of Heinrich Glarean, whose work is unacknowledged by Zarlino, the theories of early Greek modes, which he discusses in Chapters 1-8, and the compositions of Adrian Willaert, many of which are used as musical examples in the treatise Zarlino, while recognizing the practicality of the system of 12 modes, was at odds with the focus that bound Glarean's theories to the modes of the ancient Greeks and Romans Zarlino is wary about the value of the existing knowledge of the ancients' modes

> We can truly say that in ancient times a mode consisted of a certain fixed form of melody, composed with reason and artifice, and contained within a fixed and proportioned order of rhythm and harmony which were adapted to the subject matter expressed in the text Modern musicians consider only a certain order of singing and a certain species of harmony, and leave aside the consideration of the fixed rhythm or meter [1]

Zarlino understood not only that the Greeks did not have polyphonic texture but also that the Greek modal system had been seriously misinterpreted by earlier Western theorists Zarlino's

Book IV sets out theories of mode which reflect contemporary music, represented by the works of Adrian Willaert

Modern modes can be placed into one of the seven species of the diapason and divided either harmonically, with the diapente, or fifth, below the diatessaron, the fourth, or arithmetically, with the diatessaron below the diapente Thus the modes are created by joining the different species of diapente to the different species of the diatessaron, producing twelve different modes, six principal modes, and six collateral ones The harmonically divided, or odd numbered modes, are considered by Zarlino to be more perfect than the arithmetically divided or even numbered ones

The twelve modes and their locations within the seven species of the diapason are

Modes 1 and 8 within the 4th species of the diapason	d to d
Modes 3 and 10 within the 5th species of the diapason	e to e
Mode 5 within the 6th species of the diapason	f to f
Modes 7 and 12 within the 7th species of the diapason	g to g
Modes 9 and 2 within the 1st species of the diapason	a to a
Mode 4 within the 2nd species of the diapason	b to b
Modes 11 and 6 within the 3rd species of the diapason	c to c

Mode may be defined by the ambitus, or vocal range of the individual voice parts, by the melodic contours outlining either the diapente or diatessaron, and by their relative position within the diapason, by the scale degrees upon which the cadence points occur, by the initial notes of the piece, and by the final cadence of the work

The mode of a composition is usually based on the tenor voice,

the voices in polyphonic texture being paired tenor and soprano, and bass and alto If one pair of voices utilises the notes of an authentic mode, the other pair of voices will use the collateral mode or vice versa This will place the bass ambitus a diatessaron or a diapente below that of the tenor with the other voices occuring a diapason above and therefore in the same mode as their partners

The vocal ambitus is considered perfect when it touches all eight notes of its diapason Authentic modes sometimes descend lower by a whole tone or semitone, and similarly plagals may ascend above their diapason by a whole tone or semitone Imperfect or diminished modes do not touch all eight notes Superfluous or abundant modes occur when the plagals descend below the octave and authentics ascend above the octave Modes are called common when the diatessaron is included on both sides of the diapente, thereby using all common eleven notes

> The parts can at times be extended up or down by one step, and even, if necessary, by two or more steps beyond their diapason, but one should take care that the parts can be sung comfortably, and that they do not exceed in their extremes the tenth or eleventh note, for then they would become forced, tiring, and difficult to sing, because of their ascent and descent Thus in computing the lowest note of the bass in a composition and the highest note of the soprano, a composer should take care not to exceed the nineteenth note, although it would not be very inconvenient if he reached the twentieth note, but not beyond that [2]

Mixed modes exist when the diapente or the diatessaron of one mode is mixed with the melodic line of another Many compositions

make use of mixed modes, for example, the 3rd mode is frequently mixed with the 10th by substituting the second species of the diatessaron E to A placed below. The diapason used is then E to E, divided arithmetically by A with the final occurring on the E.

The true and natural initial notes of every mode are the extreme notes on either side of the diapente and diatessaron and on the median note which divides the diapente into ditone, or major third, and semiditone, the minor third. Regular cadences are those based on the notes that define the diapente and on its mediant. Irregular cadences are those based on all other notes. The final of each mode is the lowest note of its diapente regardless of whether the diatessaron is placed above or below it. The modes, therefore, are paired by common regular cadence points and by their kinship of similar finals, both very strong bonds in polyphonic music. The final note of a piece should relate to the final of the mode of the piece, yet

> Although we should judge a composition by its final note and not, as some would like, by what precedes it, for everything is rightly judged by its end, nevertheless we must not assume that by this alone we can recognize the mode on which a composition is based. Thus we must not believe that we may judge the mode by the last note alone, but rather we must wait for the composition to be led to its end, and then judge it rightly, inasmuch as the composition is then complete and has its true form, from which one is able to make the correct judgement.[3]

Modes can be defined by the melodic contours of the voices, and the composer should frequently sound the members of the diapason in which the mode is composed, namely the fourth and

fifth.

> I emphasize that these should be the mode's own diapente and diatessaron and not the those of another mode. For some composers proceed in one mode from the beginning up till the end of some of their compositions, but enter irrelevantly into another mode when they arrive at the end of the composition, a practice which makes for a very sorry effect.[4]

If a work is divided into sections, beginning notes should resume on any regular initial note of the mode or at least on a natural note of the mode so that there is modal consensus between the concluding section and the beginning of the next.

The nature of the collateral modes is contrary to that of the principal ones because of the different placement of the fourth and fifth. Because they are different in nature, Zarlino says that they should be treated differently. He attributes upward motion to the principal mode and downward motion to its collateral. The collateral mode, being lower in ambitus, should have the slower movements which make for gravity, while faster movements should be reserved for the higher pitches of the principal modes. Virtually every musical example in Book IV begins with melodic ascents in the authentic mode voices and descents in the plagal mode voices.

The ambitus of any mode can be changed or transposed by using the B-flat instead of the B-natural, however if the B-flat is used only occasionally, the mode is not changed. These transpositions are mainly useful and necessary for accompanists.

Zarlino lists the specific characteristics of all twelve modes, yet distances himself from the emotions which have become

associated with each mode More important to Zarlino is, firstly, the kinship between the newly created modes 9-12 and the established modes 1-8, and the mixes and transpositions of these which musicians use to deal with the B-natural and its lack of the perfect fifth above it Secondly, as a means of creating affect from the choice of mode, Zarlino stresses instead the authentic and plagal divisions of the diapente found with varying frequency in each mode In Chapter 10 of the third book of Le Istitutioni Harmoniche he states that

> certain compositions are lively and full of cheer, whereas others on the contrary are somewhat sad and languid In the first named the major consonances are often heard on the finals or mediants of certain modes or tones, namely the fifth, sixth, seventh, eighth, eleventh, and twelfth, as we shall see . . . In the other modes, then, which are the first, second, third, fourth, ninth, and tenth, the fifth is divided otherwise [5]

In summary, mode can be defined by characteristic ranges (ambitus), the initial notes of a composition, regular cadence steps, the shaping of the melody through the proper species of fourths and fifths, and the final cadence of the piece The regular cadence steps are the same for the authentic and plagal pairs and are based on the final, the third and the fifth of the diapente The manner in which a composition is composed is more important than its final notes in determining the mode

> It should be noted that what I call the form of the mode is the diapason divided into its diapente and diatessaron, and the diapente and diatessaron which come into being from the harmonic or arithmetic division of the diapason

and which are repeated many times in the proper modes.[6] Therefore it is not wrong for an authentic mode to close on its fifth degree, nor for a plagal to end on the first or eighth degree. The final note can be laid aside as long as the diapason has been correctly divided throughout the piece.

According to Zarlino, the modes and the affects associated with them by the Ancients, have little bearing on the music of his time, since modern musicians only consider melodic and harmonic factors. Zarlino stresses the authentic and plagal divisions between the modes, the harmonic modes being the principal and the arithmetic being peripheral. Zarlino indicates that modes can be mixed, but gives no examples.

In Rore's collection the correspondence between the initial notes of each madrigal or of each section in the madrigal to the final cadential chord does not clearly determine the mode of each piece. Madrigal no. 3 however, is exceptional, beginning with the notes F, A, and C, and closing on a final cadence based on E. The extensive pairing of the voices in setting the first line of text appears, in this instance, to over-ride the standard relationship between opening pitches and final cadence chord. The ambitus of the voices within the madrigal does help to define a principal mode, as one or two of the voices in each madrigal are generally perfect, having the range of one octave; in fact it is the ambitus of the tenor voice, whether perfect or superfluous, which appears to define most closely the diapason of the mode or, if mixed, of the modes. When the pitches upon which internal cadences are based are taken into

consideration, as well as the melodic outlines of each voice, it is possible to establish the modes of the madrigals. Two examples of modal analysis using these factors can illustrate sufficiently the effectiveness of these controls in determining mode.

In analysing the second madrigal, for example, one may begin with the ambitus of the vocal ranges. These are, according to Zarlino, perfect for the soprano (d^1 to d^2), and superfluous in the other three voices, in the tenor voice there is a minor tenth above d, in the alto voice, a major tenth above f, and in the bass voice, a minor tenth above G. From these vocal ranges it is possible to project a modal relationship between the soprano and tenor voices and between the alto and bass voices, each pair being either in an authentic or plagal mode. This would correspond to Zarlino's suggestions of common ambiti for voice pairs.

The madrigal opens with the initial notes of d^1, d^2 and g, and the final cadence is based on d. Melodically the soprano opens with a fifth descent from d^2 to g^1 in the first phrase, imitated by the tenor voice an octave below. The soprano then encompasses an octave descent from d^2 to d^1 in the second phrase. The alto ascends a fourth in its opening phrase from d^1, and descends a fifth from d^1 to g in its second phrase. The bass voice descends a perfect fourth in its opening phrase from g to d. Considering the placement of these melodic diapentes and diatessarons, one may confirm that the tenor and soprano voices are paired and outline the plagal second mode and that the paired alto and bass voices outline mode 1. An

analysis of the cadence points involving contrary motion to perfect intervals of two or more voices does not reveal any cadences based on a G final, although two are based on the B flat mediant (measures 25 and 34) Cadence points occur on D in measures 6 and 10, as well as at the anticipation of the close in measure 39 The concluding cadence is also not on the usual final for modes 1 and 2, which should be G The reliance on the D triad, forcibly altering the melodic lines in each voice, creates a secondary modal polarity around D, F and A or modes 9 and 10 This madrigal may then be viewed as being in modes 1 and 2, with some mixing of modes 9 and 10, or having both a harmonic and arithmetic division of the diapason d to d The melodic contours are unambiguous at both the opening and concluding phrases of this madrigal

Madrigal no 8 may be used as a second example It begins on the pitches of D and A and concludes on an A major chord The tenor has a perfect ambitus from d to d^1 The soprano has an imperfect ambitus from d^1 to a^1 for the first half of the madrigal, until line 5, which is then extended to become perfect in the final portion of the piece The alto has an imperfect range of a seventh from a, and the bass voice has a superfluous range spanning a major tenth from G The voices may then be paired by vocal ranges of approximately D to D, and A to A The division of the diapason D to D is clearly defined by the tenor's opening phrase and echoed by the fifth outlined in the soprano voice Both the alto and bass voices outline a diatessaron from A in the lowest portion of their ranges An analysis of the internal cadences shows that the majority are based on A, for

example in measures 9, 24, 30, 33, 46 and 54 All four voices after the initial harmonic division of the D diapason also tend to define the pitches A, C and E, for example in measures 9-18, 21-24, 31-33 and 55-61 The tenor-soprano pair articulate the authentic mode 1 and, to a lesser degree, the plagal mode 10, and the alto-bass pair modes 2 and 9 with the fifth degree A taking on the role of finalis

The eighth madrigal contains examples of two ways that Rore uses determining factors of mode the manipulation of vocal ambitus for affective reasons and, because of the general limiting of vocal range rather than an expansion of the vocal ranges to incorporate the initial notes of the secondary modal areas, the increased importance of the third degree as a substitute for the outer notes of the diapente The discordance between the vocal ranges of the soprano and tenor voices (from d to d) and Mode 10 (from e to e) creates a reliance, seen for the most part in homophonic or quasi-homophonic textures, in both voices on the median C of the fifth as a means of suggesting the diapente A to E Rore, by restricting ambitus, can define mode unambiguously yet, by using the resources of the third degree as a means of defining a diapente, is not limited by this constraint

The madrigals of this collection may be placed (with one exception) into fairly clearly defined modes, often mixed by both harmonic and arithmetic divisions of the governing diapason Thus Madrigal no 1 may be seen to be in modes 11 and 12, Madrigal no 3 in modes 9 and 10, mixed with modes 3 and 4, Madrigal no 4 in modes 9 and 10, and 1 and 2, Madrigal no 5 in modes 9 and 10, and

with some mixing of modes 3 and 4, Madrigal no 7 in modes 7 and 8, and with division of the diapason arithmetically using modes 11 and 12, the final madrigal is in modes 1 and 2, mixed with modes 9 and 10

The main cadence points coinciding with the line endings of the text (in the fifth madrigal those which close the prose sections) agree almost entirely with the overall mode of each work Of the imperfect cadences, based upon pitches other than the outer notes of the modal diapente or its mediant, only one is based on pitches outside of the mode of the piece This occurs in the first madrigal with the setting of "Prega" (Prays), which closes the portion of text, "per se il Re celeste", already discussed at length for its melodic and harmonic characteristics (see Musical Example 1b)

Madrigal no 6 appears to be exceptionally clouded in terms of mode The overall mode, defined at the opening and close of the work, is the harmonically and arithmetically divided C diapason However, there is some blurring with the diapasons based on the pitches B-flat and D A whole tone on either side of the primary diapason, these pitches define the other diapentes associated with the two primary divisions, F and G of the C diapason, and are seen in many of the main cadence points of the madrigal, not only in vertically defined sections but also between voices heard horizontally For example, the soprano voice at the opening, measures 1-21, frequently outlines the diapente D to A, while the other three voices divide the C diapason The subject of the text, the troubled fate of Rome, would appear significant in the troubled

modal organization of its musical setting This madrigal is also exceptional in having more than half of its cadences formed by a semitone or a whole tone shift of the last two chords of the cadence Another example of one voice apparently at odds, for affective reasons, with the prevailing mode takes place in the first madrigal Here, at the opening, all voices divide the diapason on F, yet at the same time as the bass voice leaps the interval of an octave, the tenor voice completes its first phrase with a perfect fifth from A to E, setting "strida" (shrills), and later in measure 31 "uccide" (murders) Melodically and intervallically unremarkable, these unresolved leaps are jarring to, and are outside of, the established mode

The ambiti of the voices are at times not consistent throughout the madrigal, as has been seen in the eighth madrigal In Madrigals nos 1 and 7 the tenor and alto voices and the soprano and bass voices are paired by common ambiti Rore uses ambitus as a resource of composition, limiting it in one voice for a portion of the piece only to reveal an added dimension of the range for a short period of time The sixth madrigal also restricts the soprano voice to within an imperfect ambitus which is expanded once to reveal the diatessaron below in measures 47-49

In Madrigal no 4, written for the most part in homophonic texture, the ambiti of only two of the voices clearly define the intervals significant in establishing the mode The tenor voice, which has a perfect ambitus, defines the diapente based on A below the diatessaron, and by the end of the second line the alto voice has

defined E-a-e or the plagal mode 10 The other two voices have imperfect ranges during the majority of the madrigal The soprano defines the diapente and descends to articulate the diatessaron below only once, setting the text "Before I reach the end of my miserable years" The soprano then appears to sing in the odd mode 9, but in an imperfect ambitus, not reaching the top a^2 and therefore not defining the top diatessaron, only in the penultimate line does the modal perspective shift to the plagal The bass voice defines only the diatessaron, thus suggesting a plagal mode, and only articulates the lower portion of the ambitus below this at the end of line 8, measure 40, defining this diapente once at the close of the piece It is only at the end of the work that the authentic mode is then realized In both of these voices the note C, the median of the diapente, appears to be as important as the extremes of the perfect intervals as a means of defining mode Therefore the pitches A, C, and E are clearly defined by the melodic contours of the voices with the exact type of mode remaining more or less ambiguous because of the imperfect ambiti

In both the closing of the first part of the ninth madrigal and in a parallel section, the opening of the second part, the third degree is substituted for the first degree of the diapente, creating leaps of sixths instead of fourths (see Musical Example 4) This use of the third degree or the increased reliance upon triadic organization may be seen in sections of polyphonic texture and is very apparent in homophonic sections, both of which occur with equal frequency throughout the collection Homophonic sections appear to be

strongly governed by triadic movement in the upper three voices, while the bass voice indicates the mode Typically the bass voice outlines fourths and fifths while the other voices move much more conjunctly by semitones, tones, or thirds All four voices in the first part of the final madrigal move for the most part in this fashion Significantly there is a change in the key signatures for the two sections of this madrigal The first part, which is mainly homophonic, is reliant upon the lowest voice to give a basis for the harmonies This voice has, singularly, two flats, while in the last part, which is mainly polyphonic and where one might expect vocal pairing, the alto and bass voices are paired by a common key signature The pervasive use of movement by thirds, as a replacement for leaps of fourths and fifths, may be seen in the fifth madrigal, measures 74-78 Here all the voices follow a basically harmonic progression which includes the bass voice substituting the median of the diapente on alternate chords that create a series of first inversion to root position chords

By using initial notes, cadence points, ambitus, and melodic contours, then, the overall mode of each madrigal may be defined, however, the amount that each madrigal is governed by one particular mode or one mixed mode varies greatly from piece to piece In the majority of the madrigals, Cipriano de Rore relies upon the establishment of a mode at the outset of the piece from which he can then move markedly away for textual reasons The fifth madrigal, as well as being almost completely homophonic, is a good example of this The mode is established in all voices at the

beginning of the madrigal, focusing on the diapente D-A The bass voice then moves away from this diapente by means of leaps of fourths and fifths The overall mode is returned to periodically in measures 12-14, 20-25, 39-46 and at the close of the *prima parte*, measures 46-52, in the *seconda parte* ,measures 66-68, 71-73, and the madrigal finishes strongly in mode, measures 80-91 Changes of modal centers occur simultaneously with affective changes in the text

The leaps of sixths and fifths setting "S'un giorno " (If one day), in the third madrigal beginning in measure 27, have already been isolated for possible significance melodically Analysed modally, the leaps take on a more comprehensive meaning by placing this line of text outside the established mode, thus accentuating the differences between "reality" and the wished-for state Melodic octave leaps in the soprano and bass voice extend this differing modal section and fuse this line with the next It is indicative of Rore's general concern for overall modal stability that this section returns to the governing mode of the piece in measures 33-35 with cadences ending on A and E

The selection of modes for these madrigals does not appear to have a clear bearing on Zarlino's categories of which modes are best suited for subjects of a gay and cheerful nature or of a sad and languid character Madrigals nos 1, 6 and 7 use modes where the triads built upon the initial notes of the mode would be predominantly of a major harmony Madrigal no 1, with its motivic leaps of fourths and fifths and its militaristic subject matter,

seems the best suited to this category of affective modes, but the subject matter of the sixth madrigal, "Fontana di dolore," and of the seventh madrigal, "Datemi pace," would appear to be at odds with the choice of modes The juxtaposition of modes of "happy" and "sad" affects of the sixth madrigal may reflect the two poetic registers of the text the ideal versus the reality of the fate of Rome Of the three madrigals, only Madrigal no 6 has a section, setting the text "Se Christo teco alfine non s'adira" (If Christ does not finally show his anger against you), measures 40-45, that relies solely upon the mode for its consistently major harmonies The subject matter of the six remaining madrigals, being mainly sombre, would fit with the use of modes of a sad or languid character

Sections of one type of harmony in this collection of madrigals, major or minor, were listed in the previous chapter, but here will be viewed in relation to mode Analysis of Rore's choice of mode in relationship to the harmony of the triads founded on the initial notes of the mode is complicated by his frequent use of accidentals to inflect the thirds of triads At important cadence points the triads are either generally made major, if naturally minor in the mode, or the third is left out of the chord The few sections which are set to predominantly minor harmonies all appear to set text of a sorrowful nature, and all use some accidentals The penultimate line of the third madrigal, measures 68-79, for example, makes use of extensive chromaticism for mainly minor harmonies in sharp contrast to the sense and the music of the final line of text, set in predominantly major harmonies The close of the

prima parte of the ninth madrigal is also set mainly in minor harmonies and, very unusually for the collection, ends with minor cadence (see Musical Example 4). As already mentioned in the previous chapter, the few major harmonies within these sections are created in an almost passive manner, as resolutions of suspensions. It is the last madrigal, especially its second part, which appears to make the most use of minor harmonies naturally occurring in the mode. However, a critical analysis of choice of modes, where minor harmonies could occur frequently, is for these reasons difficult.

Major harmonies, occurring more frequently, appear to be differentiated into those occurring naturally within a mode versus those which are created by the use of chromaticism. In the first madrigal, the fifth and sixth lines of text are both set in triads of major harmonies. The fifth line uses for the most part triads based on B-flat, C and F which are found naturally in the mode, while the next line setting "prays to the Celestial King" relies greatly upon accidentals, perhaps this movement away from the established mode portrays the act of supplication (see Musical Example 1b). Another example of a contrast in the type of major harmonies is found in the fifth madrigal, measures 3-11. The line "O della queta humida ombrosa" (O the damp and shadowy), is set with the use of accidentals and contrasts the beginning of the next line "Notte placido figlio" (Night's peaceful child) which consists of major triads found within the mode. In both of these madrigals, the use of contrasting harmonies is used as a means of segregating text. In

the first madrigal, the natural or artificial qualities of each section would appear to conform to Zarlino's suggestions of affect, although the differences in the text of the fifth madrigal are less striking

Extensive use of accidentals for transposition does not occur in this collection, but some short sections within the madrigals are transposed, with or without the use of incidental accidentals Examples may be seen in the fourth madrigal, measures 1-4 and 4-7 (see Musical Example 2a) and measures 26-29 and 29-31, and in the seventh madrigal, measures 10-12, 13-15 and 15-17, 18-19 For the most part, the use of accidentals appears for a changing of mode, rather than remaining in the same mode at a different ambitus The madrigals may be viewed as being organized into pairs, alternating B-flat key signatures and B-natural key signatures, with a further transposition taking place with the changing key signatures of the final madrigal

In summary, the madrigals of this collection conform generally to Zarlino's guidelines concerning mode The modal organization of each piece is for the most part clear, with several works governed by mixed modes Some ambiguity is created as to the placement of a voice into either the authentic or the plagal ambitus, but there is no evidence that this is for any affective manipulation of the modally paired voices Instead, shifts of ambitus are caused by the opening up of a vocal range and often reflects spacial concepts voiced in the text

Polyphonic and homophonic textures are used equally throughout this collection The vertical organization of the

homophonic sections, consisting of moving triads, weakens the modal definition, this weakening being accentuated by an extensive use of accidentals for harmonic reasons In these sections the bass voice becomes the main indicator of the prevailing mode, the large perfect melodic leaps, mentioned in the first chapter, contributing to this purpose In these works, sections of music which take place outside the overall mode do so for text setting reasons and are governed by the form of the text The choice of individual modes for specific affects is not discernible, although Rore uses the contrast of major harmonies to minor harmonies for reasons of affect in the setting of text For the most part, clear modal organization is not only apparent, it would seem necessary to make affective departures from it possible

NOTES

1 Gioseffo Zarlino, On the Modes: Part Four of Le Istitutioni Harmoniche, 1558, trans. Vered Cohen (New Haven: Yale UP, 1983) 10-11.

2 Zarlino, 93.

3 Zarlino, 89-90.

4 Zarlino, 48-49.

5 Zarlino, 21-22. Book III

6 Zarlino, 91.

Chapter V

TEXT SETTING

This section of the paper will concern itself with the relationship between text and music. Zarlino believes that the words should take precedence over the music:

> It remains now to see . . . how harmonies are accommodated to a given text. There is a reason why I speak about accommodating harmonies to words [and not words to harmonies]. In [Chapter 12 of] Part III declared, in accordance with Plato's opinion, that *melos* is a compound of words, harmony, and rhythm. Although it seems that in such a combination none of these things takes priority over another, the fact is that Plato places the words before the other components as the principal thing, and considers the other two components to be subservient to it. . . . For if a text . . . deals with subjects that are cheerful or sad, grave or without gravity, and modest or lascivious, a choice of harmony and rhythm must be made in accordance with the nature of the subject matter contained in the text, in order that these things, combined with proportion, may result in music that is suited to the purpose.[1]

The chapter will be organized into two parts, the first will be concerned with the relationship between the music and the poetic accents of the text, and that of the music to the overall form of the text. The second part will investigate the use of affective melodic and harmonic intervals in relation to the setting of text, and Rore's use of word-painting.

1

Zarlino discusses the relationship of rhythm to text in Chapter 33 of the fourth part of Le Istitutioni Harmoniche and lists ten rules which should serve not only the composer but also the performer Rhythm should be subordinated to the affect of the text, with cheerful subjects being set to fast and powerful rhythms, using notes values that convey swiftness such as minims (half notes) and semiminims (quarter notes) Sad matters should be set with slow and lingering movements Rhythms should also be taken into consideration when setting the difference between long and short syllables so that no "barbarisms" are committed, such as setting a short syllable with one or several long notes Syllables are to be only rarely set to notes of values of a semiminim or less and none should be assigned to the dot of a dotted note Beginning notes of a melody or those following a rest must carry the pronunciation of a syllable, and the last syllable of a text must end on the last note of the melody The overall sense of the text should be reflected in the music as regards punctuation and the sense of continuation or completion of textual ideas, principal cadences should be used for completed sentences, rests should not fall mid-sentence, and illogical repetition of text should be avoided

For the sake of the singer, the setting should be clear for easy performance with no diversity in the setting of the same syllable between the different parts

> It is really astonishing to hear in vocal compositions not only confused sentences, incomplete clauses, misplaced cadences, singing without order, innumerable errors in applying harmonies to words, little attention to the modes, passages without grace, rhythm without proportion, and movements without purpose, but also to find durations so assigned to words that a singer cannot discover or decide on a suitable way of performing the composition [2]

In summary, the organization of the music should reflect the punctuation and continuation or completion of ideas of the text Length of syllables should be set with a corresponding length of notes and, in many-voiced compositions, there should be a similar setting in the voices of similar text Metrical accents found in the delivery of the poetical lines should correspond musically Repetition of the text is permissible if it makes logical sense, and the last syllable of a text should take place on the last note of the melody

Most of the poetic texts of these madrigals are written in hendecasyllable (eleven syllable) lines Italian versification is syllabic and uses fixed arrangements of accents, seen as long and short syllables Points of stress in the declamation of this poetic genre usually occur on the tenth (penultimate) syllable and also, for the most part, on either the fourth syllable, creating a line divided *a minore*, or on the sixth syllable, dividing the line *a maiore* Another or other stressed syllables, more variably placed, are also common There is a presumed metrical break or caesura shortly after these stressed syllables [3]

In Rore's settings of Petrarch's poems there is a close relationship in all the voices, and between the voices, to the quantity of notes per syllable, to the relative length of the musical notes to presumed stressed syllables of the poetic meter, as well as to the breaks in the musical line corresponding to pauses or caesurae which follow these accented points of the poetry.

Rore's setting of this poetry is for the most part syllabic, the lines containing a minimum of eleven notes and frequently more, a feature caused by the musical setting and pronunciation of syllables which, in normal diction, would be connected or blended by techniques of "synaeresis" or "synaloepha."

It is self-evident that it would be impossible to analyze the relationship between accented or long syllables in the text and durations of note values in the musical score in any definitive or quantitative manner. Viewing the relative durations of the notes, Rore, in setting the same passage, is remarkably consistent in all four voices. It is in fact extremely rare, both in passages of a polyphonic and a homophonic texture, that any contradiction occurs beween the voices in this regard. The one frequent exception is the setting of two syllables to two minims (half notes), the second of these is often set to a semiminim in another voice.

For the pieces in this collection, musical caesurae, in the form of rests in all four voices, may be seen at the ends of nearly all of the poetical lines, corresponding to the pause following the accented tenth syllable. Several of the lines which are not followed by rests do, however, make use of some means of discontinuity

which effectively creates caesura in the text To portray these declamatory pauses, Rore uses also a variety of means, a sudden shift of the ranges of the voices, the dropping out of one voice, the return of an absent voice, the repetition of a portion of the text, the use of rests in some of the voices, or by a shift to a different rhythm such as a tripla rhythmic subdivision When viewed in the context of the preceding note values, all of the caesurae at the ends of the poetic lines occur immediately, or follow soon after a syllable set with relatively longer note values or with a melisma, and thus correspond to the accent of the penultimate syllable Musical caesurae are also found within the eleven syllable lines of poetry These frequently take place following, again, relatively long note values, and corresponding to the setting of either the fourth or the sixth syllable These notes, which appear to relate to stress points of the declamation of the poetry, also always occur on, or incorporate within their duration, the down beat of the measure This relationship of rhythm to the internal poetic meter of the lines of text is seen most clearly in sections of a mainly homorhythmic nature, for example, in the seventh madrigal, musical caesurae may be seen in most of the poetic lines of the octet section of the poem, the notable exceptions being lines 4 and 8 where a drive through to the end of the line helps to delineate the larger structure Musical breaks, caused by various means, take place immediately or shortly after the fourth or sixth syllables In the sestet there is only one caesura mid-way in the lines of poetry, namely in the final line The sixth madrigal makes a similar use of mid-way caesurae Divided

into octave and sestet there are no pauses in the middle of formally structural lines 4, 8, 11, and 14.

Most of the pieces of this collection have a similar treatment of the duration of note values of the penultimate syllables, placement of caesurae at line endings, and mid-way, following either the fourth or sixth syllables as well as the positioning of these to the downbeat pulse, may be seen, pointing to a close relationship between the metric and rhythmic organization of the music and the declamation of the poetry. The use of caesurae in many instances may be seen to reflect the larger poetic form. In Madrigal no. 1, for example, there are no mid-point interruptions in lines 2, 6, 10, or 13, these being the second lines of the quatrains and the tercets.

Madrigal no. 5 appears to be organized in a totally different manner from the other eight madrigals. Set in an almost completely homophonic texture, sections of the music in this madrigal are clearly separated and follow neither the regular number of syllables of the lines nor any other regular pattern. Each section ends, however, with a relatively longer penultimate syllable. The organization of the sections appears to follow directly the sense of the text, transforming the regular form of the text, consisting of octet and sestet, each containing lines of eleven syllables, into irregular prose. Within these sections, recognizable recurring rhythmic patterns may be found; these possibly relate to the governing declamation of the text. The analysis is aided by the correlation between the four voices to syllables set with either a

relatively short or relatively long duration The madrigal is virtually homorhythmic For example, in the *prima parte*, sections of nine syllables each, beginning in measures 3, 12, and 20, have the same relative long to short note values The first seven syllables of the section beginning in measure 34 are set in a similar way to the section beginning in measure 39 as well as to the last seven syllables closing the first half of the piece In the *seconda parte* a similar five-syllable pattern may be seen in measures 60, 63, 67, 73, 74, and 75 Therefore, while the music and text are divided, not according to the poetic form but into prose sections relating to the textual meaning, the madrigal is in all probability guided by the same rules of declamation as the other madrigals of the collection

Lines 1, 4, 6, and 8 of Madrigal no 4 contain only seven syllables, all of which appear to have a stressed sixth syllable A comparison of the opening of the first verse of the fourth madrigal with the opening of the second verse gives an example of Rore's elegant use of a minimum of means for a combination of effects, isolating the formal structure and at the same time linking the two sections Each opening, measures 1-4 and 26-29, involves a transposed repetition of six chords, each with a minor triad for the fifth chord and minor triads for the fifth and sixth chords at the repetition, measures 4-7 and 29-32 Rore further links the two sections with melodic imitation between the soprano voice, measures 1-4, and the lowest voice, measures 26-29, and at the repetition with the bass voice, measures 29-32 The new harmonic sequence, now emphasizing semitone movement, is literally based,

in the lowest voice, upon the earlier musical setting. By these means Rore is able to reflect the form of the poem, link the opening of the two sections musically, and at the same time accentuate the differences of poetic perspective, at first hopeful and later turning to despair (see Musical Examples 2a and 2b).

The use of imitation as a means of keeping cohesion between sections may be seen also at complete cadence points and demonstrates Rore's concern for the form of the text and musical continuity. Thus at the end of the fifth line, mid-way in the text of the eighth madrigal, the melodic contours of the bass are virtually repeated, measures 18-24, 25-27, with the melodic ascents becoming descents. Imitation is used in Madrigals nos. 3, 4, 5, 7, and 9, it either links a new section, related to the formal organization of the text, to the beginning of the piece or to the immediately preceding line of text and thus tends both to demonstrate the main divisions of the text and connect these divisions (see Musical Example 4).

The majority of text repetitions take place at one of the subdivisions created by the main accents of the line which, for the most part, tend to assure that the fragment has some semantic autonomy and at the same time, enforce the accent by creating discontinuity in the line. When single words are repeated, they are used as interjections and emphasize the text logically. For example the repetition of "Prega" (prays) in the first madrigal is followed each time by "che lo soccorra" (that He may come to his succor) set in a quick tripla rhythm. The drawn out "Prega" is effectively

countered by the rhythmically different continuation, enhancing its delivery and making sense of it

More subtle uses of rhythm as a means of segregating poetic lines and defining the form of the text are also used by Rore In Madrigal no 7 the use of tripla hemiola effects are used for setting lines 2 and 3 of the text, while lines 1 and 4 are related not only by a duple meter but also by a proportionally exact rhythmical imitation by diminution, measures 1-4 and 20-21 The relationship between duple rhythms and triple pervades the rest of the octet, and the first and fourth lines of the sestet are also influenced by hemiola

2

According to Zarlino, the choice of harmony must be made in accordance with the nature of the subject matter contained in the text, thus cheerful subjects should be set to cheerful harmonies and sad subjects to sad or grave harmonies

> He [the composer] should take care to accompany each word in such a manner that, when the word denotes harshness, cruelty, bitterness, and other things of this sort, the harmony will be similar to these qualities, namely, somewhat hard and harsh, but not to the degree that it would offend Similarly, when any of the words express complaint, sorrow, grief, sighs, tears, and other things of this sort, the harmony should be full of sadness [4]

Harshness should be expressed musically by the absence of

semitones and the use of mainly whole tones and major thirds melodically, as well as the use of major sixths or their compounds above the lowest note of the concentus Slow movements and suspensions of fourths and sevenths should also be used Grief and sorrow are best set melodically with semitones and minor thirds, accompanied by minor sixths or their compounds above the lowest note.

Rore's use of the specific intervals mentioned by Zarlino to portray the emotions of sadness and sweetness or those for representation of bitterness may be found in the third madrigal where the word "Sweet" is repeated four times in lines 7 and 8 "Dolci le pene mie, dolc'i martiri, Dolce saria ogni mal, dolce ogni doglia" (Sweet would my sorrows be, sweet the torments/Sweet would be any grief, sweet any pain) The section is contrapuntal with recurring melodic motifs and much imitation beween the voices An analysis shows a concentration of forty-four melodic semitones occurring within these sixteen measures of music Melodically there are five minor thirds versus one major third in the same section The contrapuntal organization of this section of music makes a harmonic analysis less important, and the quantity and type of sixths found does not appear significant (see Musical Example 3b)

The close of the first part of the final madrigal in relation to the opening of the second section has been discussed previously, but viewed from the standpoint of these affective intervals, the two parallel sections take on increased significance In measures 29-

34, 35-40 there are approximately an equal number of melodic and harmonic major and minor sixths. In measures 41-50 there are a disproportionate number of major sixths, well over twenty, to minor sixths which number five. In the first four measures alone, the two opening voices form seven major sixths and one melodic one using only fifteen notes. This section is infused, then, with a harsh affect, setting the text "Crudele acerba inesorabil morte" (Cruel, untimely inexorable death, see Musical Example 4).

Sections of text set in a less spectacular yet similar manner occur frequently. Two relatively more subdued examples may be seen in the second madrigal. In line two, "Ard'et agghiaccia un cor gentil sovente" (Sets aflame and freezes a gentle heart frequently), "Freezes" is set melodically without semitones and harmonically to three major sixth intervals. These are isolated by the rest of the line of text (as well as the end of the previous line), which is set exclusively to triads based on their first degrees, and therefore free of intervals of the sixth. Line 5 of this madrigal, "E se de vita o de morte è vago'"(And should he be longing for life or for death), is set similarly, with two adjacent vertical sixths setting "morte," accentuating the differences between life and death.

Madrigal no. 5, because of an overall preponderance of "root position" chords, has approximately ten sixths occurring harmonically in the first 75 measures of music. Apart from two of these, both major sixths setting "aspra e noiosa" (harsh and tedious), measure 23, none occurs consecutively, while in the last 16 measures of the madrigal there are approximately thirty harmonic

sixths occurring between the four voices In the setting of "e queste oscur'e/Gelide ombre in van lusingo" (and these gloomy and/Icy shadows in vain I entice), measures 74-79, there is a significantly higher number of minor sixths in relation to major sixths, and at the end of the madrigal, in the last 12 measures, 80-91, setting "o piume/D'asprezza colme, o notti acerb'e dure" (O plumes/With harshness filled, O nights painful and hard), there is, in contrast, a significantly higher number of major sixths to minor sixths (see Musical Example 5) Thus the music may be seen to remain neutral, as regards the use of affective sixths, for a large portion of the madrigal, it then lends a musically sad effect to the penultimate section which turns to bitterness at the end That the greater part of this madrigal is set to root position chords, and therefore without harmonic sixths, reflecting a comparatively removed emotional state, is perhaps indicative of the type of affect desired for other sections of music set in a similar way in these madrigals In the first madrigal the text "il Re celeste prega" (the Celestial King, prays) is set exclusively in root position chords, so is the repeated opening of the fourth madrigal "Beato mi direi" (Blessed would I be, see Musical Examples 1a and 2a) Both of these settings may, then, use this musical device as a means of portraying a similar neutral or unworldly effect

The area between music, which sets the affect of the text and music, which sets or depicts the words of the text themselves, is vague Zarlino's suggestion that rhythm be governed by the affect of the words, coupled with his insistence on the relationship between

rhythm and the syllables of the words, leaves open the use of word-painting Isolated examples of changes of rhythm used to set the meaning of specific words or perhaps the spoken characteristics of the words may be seen throughout the collection, for example, a quickening of the rhythm by triple subdivisions of the regular pulse is used to set Charles' anxiety of "the triumph's cart" in the first madrigal, and, the enemies who are "so alert and swift" in Madrigal no 7 The distinctive triple-duple rhythmic formula used eight times to set "Vai ricettando" in Madrigal no 7, measures 36-39, could reflect the declamation of these words, over and above the poetic metric accent that they stress

Rore rarely ventures into the area of word-painting and does not allow it to intrude upon his larger goals of precise text setting In this collection melismatic flights of notes reflecting the words "serena" (serene), "riso" (laughter), "fugge" (flee) take place on stressed accents of the poetic line In the final madrigal, the word "sospiri" (sighs) is set with the second syllable, corresponding to the fourth syllable within the line of poetry, falling on the downbeat Isolated with rests before and after, this setting imitates the meaning of the word, however, the appearance of "sospir" later in the text does not mechanically trigger a similar setting "Death", on the other hand, is frequently set by a slipping harmonic movement to an adjacent triad, either ascending or descending An interesting depiction of text may be seen at the end of the first madrigal "Populo ritroso" (backward people) is set repeatedly in all four voices to a retrogradable melodic motif and

incorporates a naive change of harmonic inflection, measures 88-90 and 93-97

In summary, the suggestions of Zarlino that composers should be sensitive to the text in relation to rhythmic organization and the use of affective intervals, are clearly followed by Rore The declamation of the poetic lines, regulated by fairly fixed accents and followed by caesurae, is mirrored by the relative durations of the notes, by the meter, and by the musical phrasing of the madrigals Over and above this sensitivity to the poetic lines is an apparent musical correlation to the larger poetic forms of the texts Affective vertical and melodic intervals are used by Rore in the setting of individual words and, at times, are concentrated into short passages, contrasted with a relative absence of these intervals in the surrounding musical texture Word-painting is unobtrusive and seldom takes place in this collection

NOTES

[1] Gioseffo Zarlino, On the Modes: Part Four of Le Istitutioni Harmoniche, 1558, trans. Vered Cohen (New Haven: Yale UP, 1983) 94.

[2] Zarlino, 97.

[3] Peter Hainsworth, Petrarch the Poet: An introduction to the Rerum vulgarium fragmenta (London: Routledge, 1988) Chapter 6.2.

Francesco Caliri, Ritmo e Stile: Compendio di versificazione italiana e nozioni di stilistica (Firenze: Felice le Monnier, 1961) 35-36 and 53-54.

[4] Zarlino, 95.

Chapter VI

CONCLUSION

> In order to have perfect knowledge concerning music, it does not suffice to appeal to the sense of hearing, even if it is most keen, but rather one should seek to investigate and know the whole, so that reason is not discordant with sense, nor sense with reason, and then everything will be well [1]

It is hoped that the differing and narrowed perspectives of analysis in the preceding four chapters have been able to reveal in finer detail the resources of language and the manner in which Rore uses them in the composition of these madrigals. Several points should be made about the relationship of Rore vis-à-vis the common practise, but first it is perhaps important to reiterate the results of these chapters in an attempt to reintegrate the various analytical perspectives.

Zarlino's comments on the use of melodic intervals led to an analysis of the large melodic intervals in an attempt to discern if these had any bearing on the setting of text. An analysis of Rore's use of large melodic intervals demonstrates that they are used as definite compositional devices. Not only do melodic leaps frequently occur together, creating remarkable passages, but they are also used in association with other unusual and easily definable compositional techniques which are anomalous to Zarlino's

guidelines Imperfect and dissonant melodic leaps are used to introduce or segregate distinctive passages of music from the surrounding musical texture, for example, passages characterized by chromatic melodies, incorporating indirect dissonant intervals or set uniquely to major or minor harmonies Perfect melodic leaps may be seen as instrumental in articulating important modal pitches either as an affirmation of the overall governing mode or as a means of demonstrating a shift away from the established mode

Chromatic melodies and melodic fragments occur both singly and simultaneously in several voices and are found in both homophonic and polyphonic textures When chromatic melodies occur together in homophonic textures they invariably take place in the upper voices, and when occurring singly they are nearly always found in the soprano voice

Zarlino's discussions of the different characteristics of the four voices places the soprano as being in the best position to be heard and the bass voice as being the most conducive to defining the harmony The placement of the majority of solo chromatic melodies in the soprano voice creates a clear hierarchy of melodic interest between the four voices and tends further to polarize the outside voices This concentration of melodic interest in the soprano voice is emphasized by the powerful nature of the melodies which are found frequently, although not always, in sections of music set to uniquely major or minor harmonies These melodies often use long note values and step-wise motion, including chromaticism, and are typically unidirectional, either ascending or descending

In regards to the various textures found in these madrigals, it must be stated that Zarlino allots a substantial portion of Book III of Le Istitutioni Harmoniche to the composition of strict imitative counterpoint, both for two-voiced and multi-voiced compositions The present study does not reflect this specific focus as it is not relevant to the musical organization of the vocal pieces in question While the proportion of homophonic to polyphonic music in these works is approximately equal, there is, however, little strict counterpoint beyond the duration of two or three measures of music Characteristic of the collection is the fluid movement between the two textures Homophonic sections range from homorhythmic to heterorhythmic and merge with passages of two-part counterpoint, free imitative entrances in four voices, or strict imitative counterpoint with paired voices Most polyphonic texture occurs as imitative entries which, at the entrance of the final voice, move to some form of homophony, followed by a cadential formula and a return to the polyphonic texture This schema, of alternating types of textures, is used with resourcefulness by Rore and pervades the collection

Rore's use of melodic chromaticism and melodic leaps is consistently subordinated to and integrated into the vertical organization of the four voices In regards to the discrepancies of genus which were discovered during the melodic analysis, these works, being unaccompanied by instruments, could be adjusted for intonation during a performance It is interesting to note, however, that at one of these instances, at the beginning of the *seconda parte*

of the final madrigal, the inflected F-sharp of the alto does not immediately return to the G, but delays resolution by a semibreve note A before finally resolving to the G, setting "inexorable death" (see Musical Example 4) Apart from isolated instances of parallel perfect fourths, disapproved of by Zarlino but not forbidden by him, the intervallic writing in this collection is in accordance with Zarlino's rules The resources of register and range between the voices are also integrated into the vertical organization and only occasionally influence the modal framework by shifts of ambitus

Homophonic sections of these madrigals are at times set to one type of harmony, either major or minor Sections set to minor harmonies do not take place as frequently and are more likely to have some major harmonies mixed with them Passages set to uniquely major harmonies are formed by the use of major triads naturally found within the governing mode, yet they may also occur in major triads based on chromatically inflected pitches These sections, formed either with or without chromatic notes, in many cases include soprano lines in an ascending direction, while sections of primarily minor harmonies tend to have descending soprano melodies

The greater number of sections written in exclusively major harmonies, in comparison to minor harmonies, and Rore's choice of modes which have minor triads based on their main modal pitches in six of these nine madrigals, may reflect the desire to promote contrast, that is, the minor modes may have been selected for their capacity to place the major passages into relief The use of

affective imperfect intervals could also have influenced the choice of mode. Rore appears to use major sixth intervals for affect in passages of great significance. The quantity of minor triads taking place on the main notes of the mode would allow Rore to use major sixths without disrupting modal clarity and without the need for chromaticism, a device which, according to Zarlino, is of an inherently contradictory effect. The fairly clear modal organization of these works creates a framework or backdrop for the succession of passages written in different styles for the purpose of effectively setting the text. Choice of mode for other inherent effects associated with the ancient Greek and Roman modes is not immediately evident, and a larger sampling, beyond the limited scope of this paper, would have to be made before any definite conclusions could be made.

The use of affective melodic and vertical intervals is not as readily isolated from the musical texture as is the affective use of one type of harmony, register, vocal spacing, or the larger melodic formulae. The density of their use, however, confined to specific sections of the music, would appear to signal their importance as a means of greatly intensifying affect, both for the setting of individual words and for sections of music.

In this collection the various means of setting the text are governed directly by the text and synchronized to it, for example, sections characterized by chromatic melodies do not join portions of the text in an illogical manner; melodic leaps are used to signal a new mood or concept, and individual words are isolated by special

compositional devices Throughout the collection these may be seen to follow one another, setting the different subdivisions of the text For example, between measures 19 and 50 of the third madrigal, we find a succession of sections set characteristically by means of parallel fouths, all minor harmonies, rising stepwise lines in the three upper voices and introduced by the leap of a minor sixth, which lead to a series of suspensions resolving to perfect fifths, followed by imitative entrances in all four voices articulating large perfect intervals of a new modal area, followed by a section which strongly returns to the governing mode, followed by a long densely chromatic passage setting the four occurrences of "sweet" This entire madrigal and substantial portions of the others in this collection could be described in this fashion All of these means either vary from Zarlino's concept of the norms of composition, or are considered by him to be effective ways to set a specific text None appear to directly contradict his guidelines

A sectionalization or patchwork composition would seem to result from the use of such contrasting musical techniques which attempt to reproduce musically each new and changing mood of the text, however, techniques which give cohesion to the piece musically and which reflect formal organization are not disregarded by Rore

Modally the majority of the works are clear and use the same means of defining mode as those described in Book IV of Le Istitutioni Harmoniche, specifically the initial and final notes, the ambiti of the voices, the intervals articulated by the individual

voices, especially at the beginning of the work, and the cadence points. Contrary to Zarlino's rules, the governing diapason is often divided not in one way, but both arithmetically and harmonically. This appears to be taken one step further in the sixth madrigal where the diapentes C to G and F to C have their own corresponding modal areas based, in turn, on their adjoining diapentes, G to D and B flat to F. Including the sixth madrigal, which defines the C diapason at its opening and at its close, the established modal centres of the majority of these works provide a basis for departures of both mode and harmony which can take place during short sections throughout the collection.

Cadences, reflecting the governing mode, are based on the important pitches of the modal diapentes or diapentes. They also play an important role in the fluid delivery of the music, linking adjoining passages not so much by evasion as by negation of the point of rest. One or more voices frequently disregard the point of cadence, only to cadence on their own once the other voices have taken up the succeeding musical idea, thus interweaving the endings and the beginnings of sections. Cadence points are also used as a means of recalling the larger form of the work and, at times, the rhyme or punctuation scheme of the text.

Rhythm is a constant factor throughout the collection in giving the music form and flow. Rhythm follows the text exactly, paralleling the accents of the poetic diction, the divisions of the poetic lines and subsequent places of caesurae and breath, with notes of long and short duration, phrasing, and cadence. Meter aids

in this imitation with accented syllables of the text falling on the downbeats of the measures, which in turn create an analogous pulse synchronized to the accented points of the text Thus the overall formal design is not created by purely musical means but also mimics poetic forms and rhythms that were understood and appreciated by both the performers and auditors of the madrigals

Finally, Rore's use of musical repetition and his use of imitation as a means of recalling earlier passages, governed by the formal aspects of the text, helps to unite the various textures into a whole

This historical analysis does not attempt to isolate trends and musical characteristics which in the course of time became significant, but to bring into relief the devices used in accordance with, or in variance to, the contemporary common practice, devices and techniques which might otherwise be overshadowed by different historically validated characteristics Such an analysis, by making a comparison between the compositon of music in theory and the practise, is possible because of the compatibility of the two resources

Zarlino's Le Istitutioni Harmoniche is not only remarkably comprehensive, including in it many aspects of composition, but is also very up to date and in touch with northern Italian music of the mid sixteenth century It defines an established common practice, and is sensitive enough to be able to detect shifts away from this common language

The affinity of Rore's musical language, melodic, intervallic,

modal, and rhythmic, to the guidelines stated in Zarlino's theoretical treatise positions this collection firmly within the common musical language of the period There is no radical departure from the norms of composition What made this collection remarkable to future musicians was the degree to which these elements are placed at the disposal of the text Throughout his treatise, Zarlino acknowledges the validity of departures from his rules for reasons of affective text setting, yet the more important focus of Le Istitutioni Harmoniche is the organization of polyphonic music for musical ends Zarlino's categories of affects which divide into chiaroscuro effects of sadness or happiness, and sweetness or acerbity, pale in comparison not only to the more specialized affective colourings achieved by Rore, but also to the degree with which these effects are spelled out in the music It is possible for Rore to shift effects, setting with precision individual words and passages of text, to reflect a complex of mental concepts such as blessedness, compassion, hope, despair, sleep, confusion, among others, as well as broader concepts of time, space, and deity This new means of composition needed, as a pre-condition, to be based upon an established and understood common practice which could then be developed to its fullest potential The musical devices used to intensify and precisely define affective settings had to be understood in relation to, and not rendered incomprehensible by a break from this tradition In this collection of madrigals, Cipriano de Rore uses the elements of the musical language in a way which may be termed "idiomatic," in that their complete meaning

transcends this musical language and calls into question its established basis, the ideas of consonance, dissonance, and the relationship between the four voices.

These madrigals have been cited with praise by authors of very different persuasions. They were republished without their texts as examples of good counterpoint. To Bardi, their polarized outer voices were perhaps suggestive of a way towards a return to monody. The Monteverdis used them in defense of their stance that the affective setting of text could transcend the guidelines of musical composition. Their appreciation by future generations was the result, I believe, of the complex nature of the music, which exemplified the common practice, yet moved beyond it.

NOTES

[1] Gioseffo Zarlino, On the Modes. Part Four of Le Istitutioni Harmoniche, 1558, trans Vered Cohen (New Haven, 1983)106

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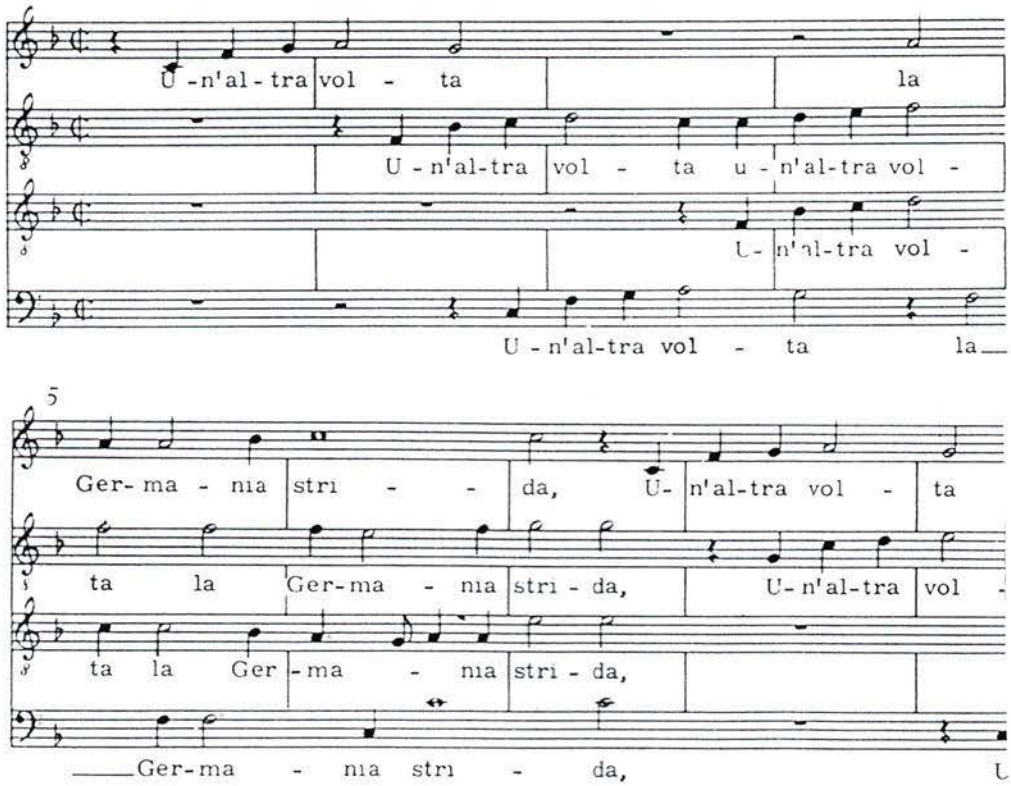
APPENDIX A

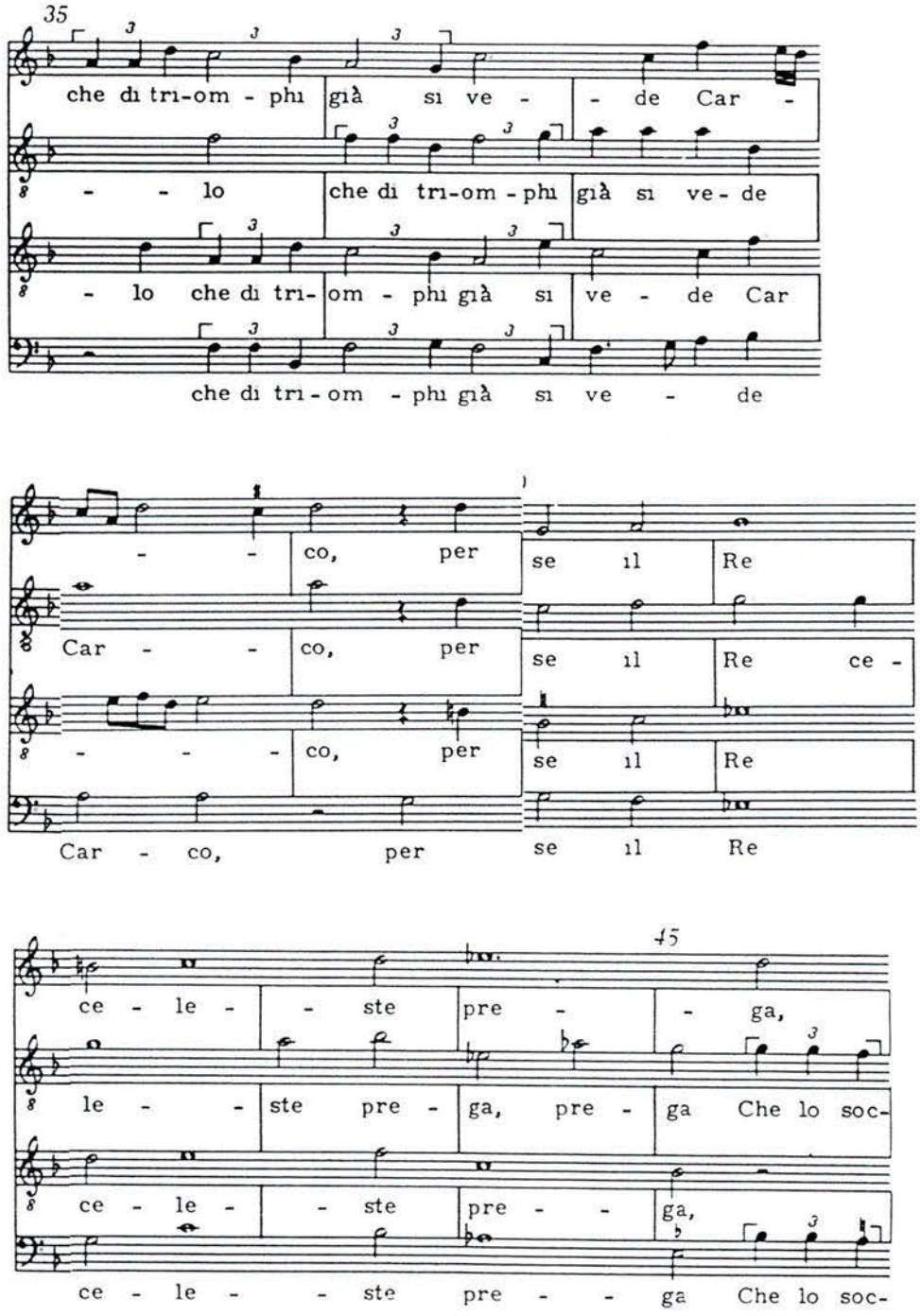
MUSICAL EXAMPLES

All Musical Examples taken from Meier, Bernard ed Cipriani Rore Opera Omnia vol 4 Corpus Mensurabilis Musicae 14 American Institute of Musicology Neuhaussen-Stuttgart, Hanssler-Verlag, 1959-1977, 54-81

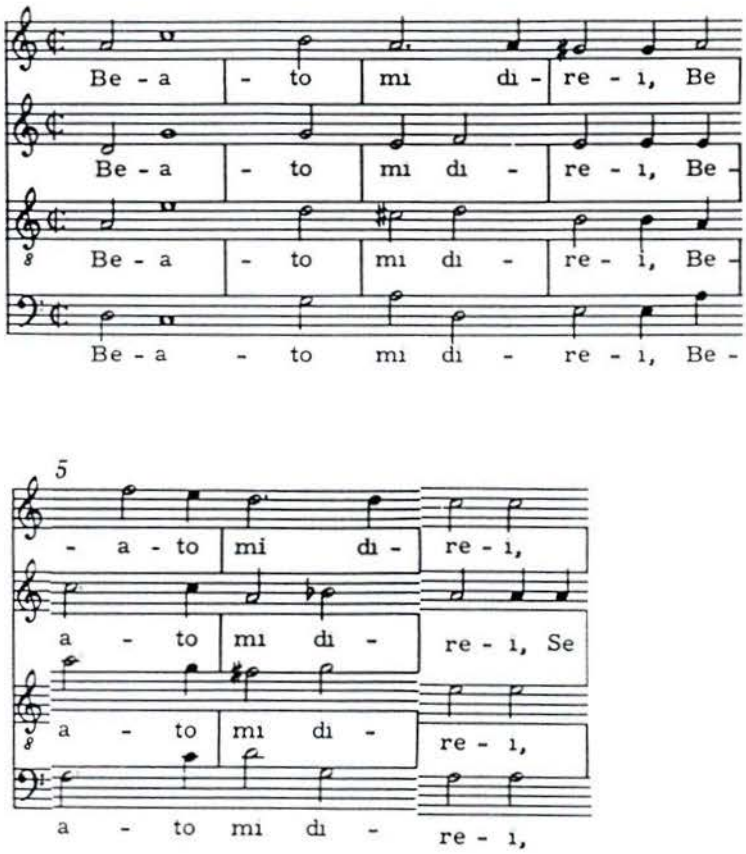
Music Example 1a Madrigal no 1, m. 1-8



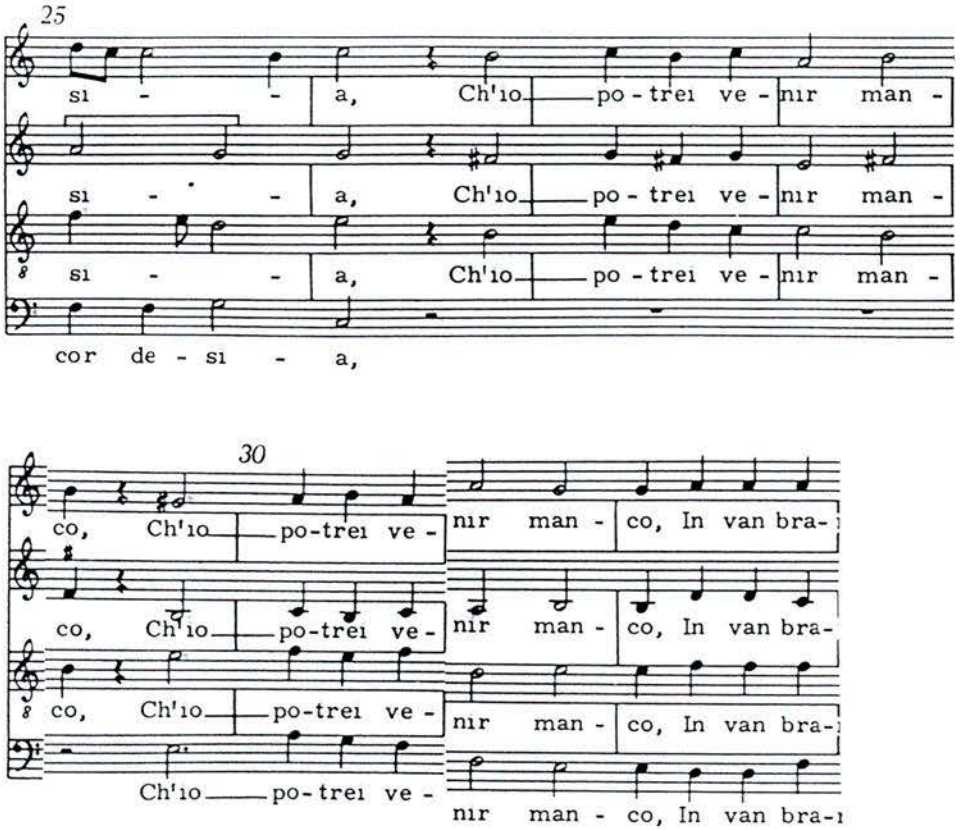
Music Example 1b. Madrigal no. 1, m. 35-45



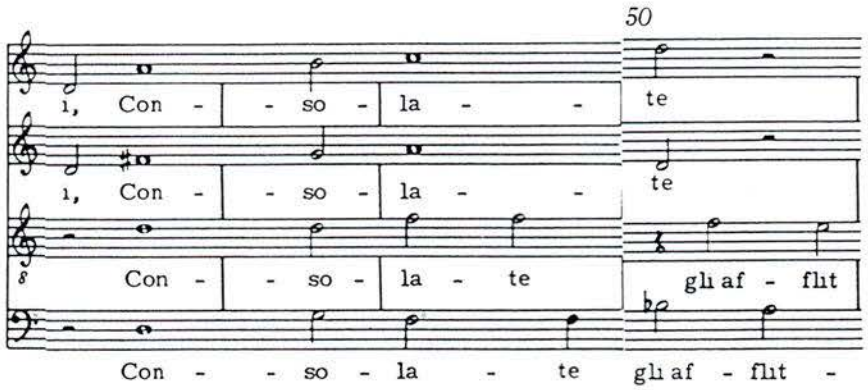
Music Example 2a. Madrigal no. 4, m. 1-7



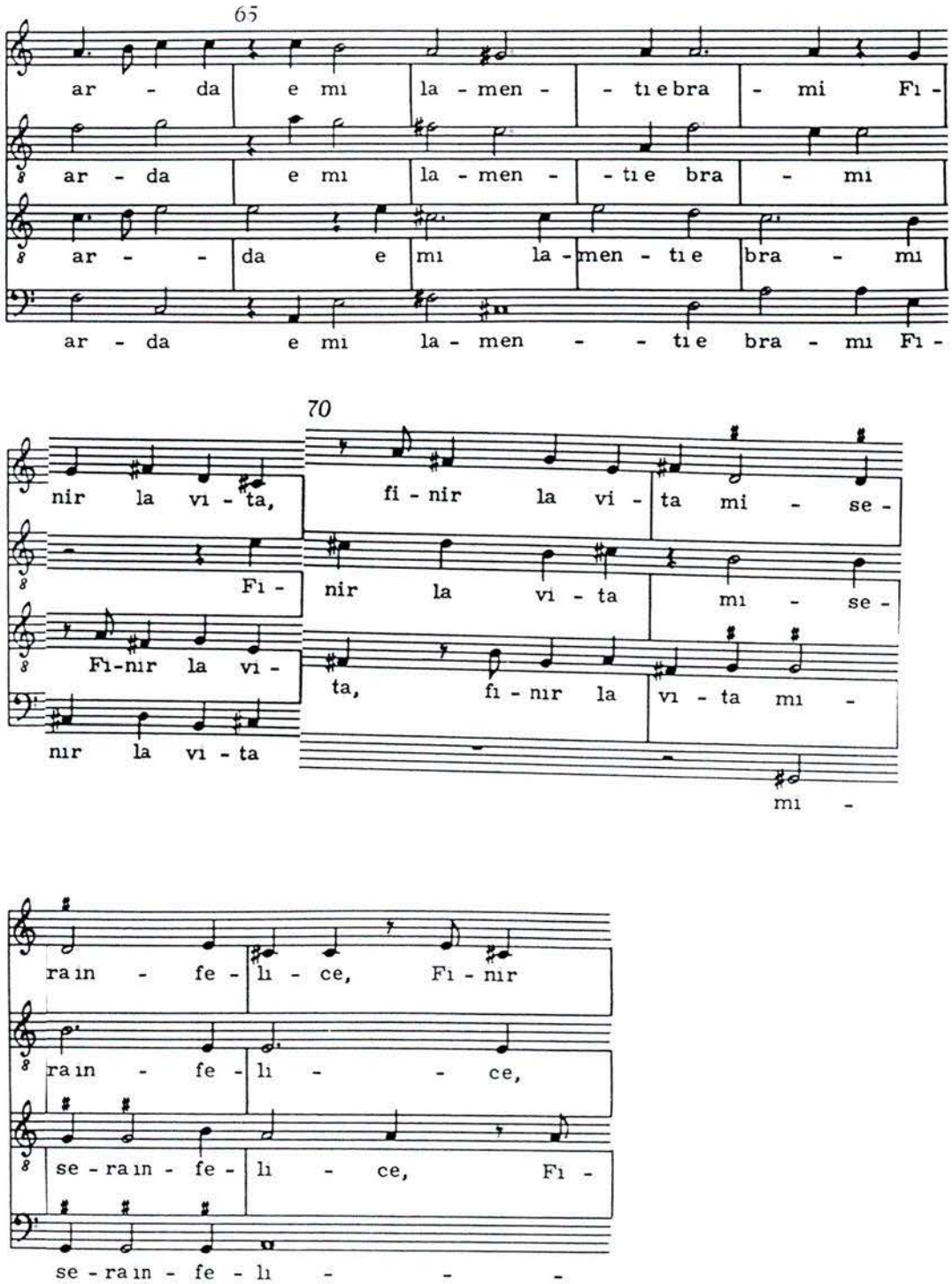
Music Example 2b. Madrigal no. 4, m. 25-32



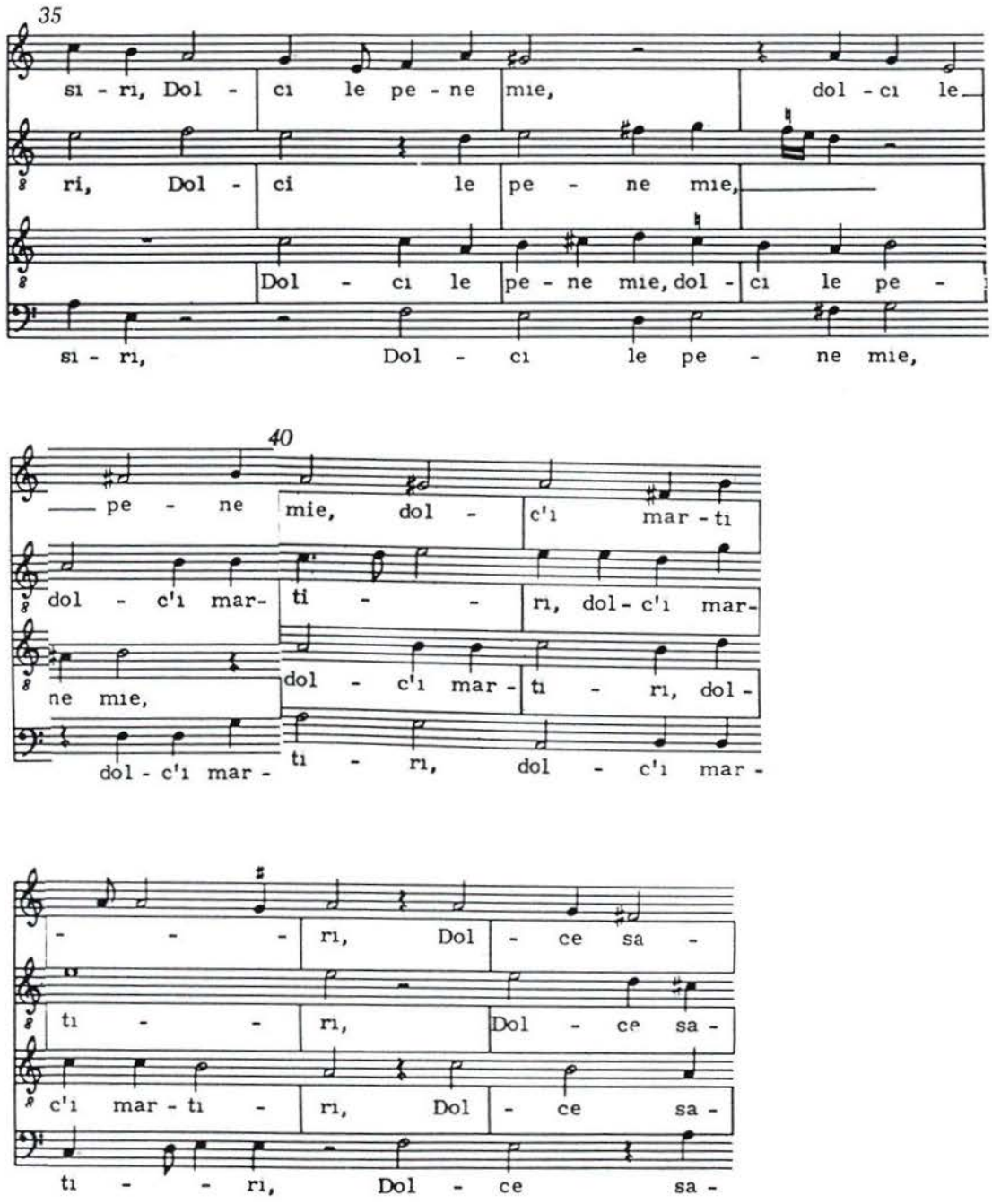
Music Example 2c. Madrigal no. 4, m. 47-50

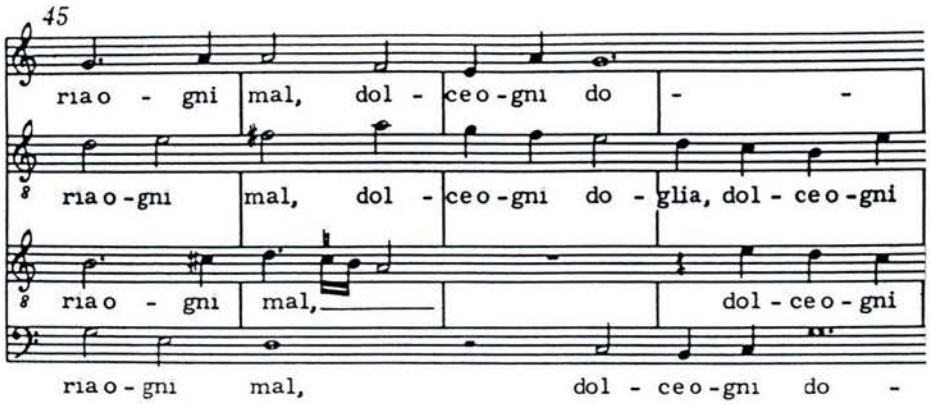


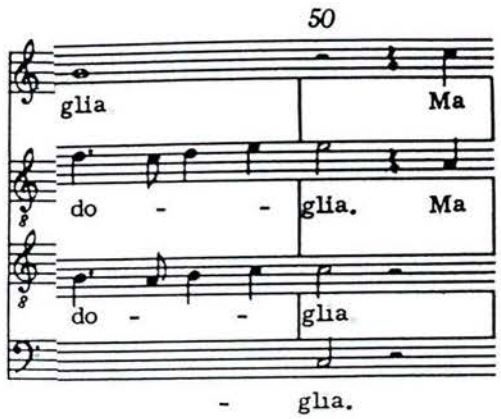
Music Example 3a. Madrigal no. 3, m. 64-73



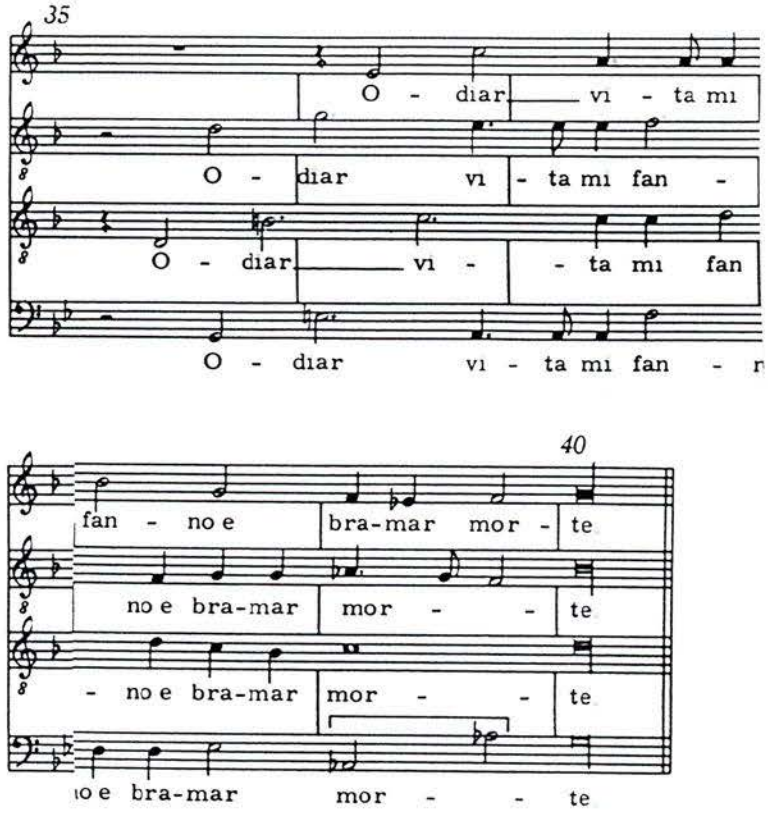
Music Example 3b Madrigal no 3, m 35-50



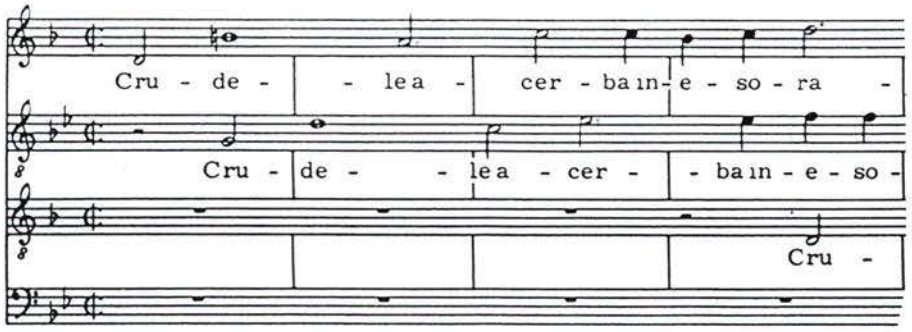

45
ria o - gni mal, dol - ce o - gni do - -
ria o - gni mal, dol - ce o - gni do - glia, dol - ce o - gni
ria o - gni mal, dol - ce o - gni
ria o - gni mal, dol - ce o - gni do -

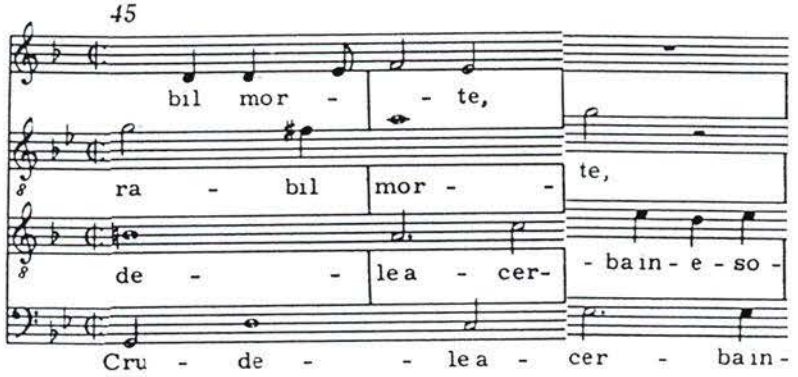

50
glia Ma
do - - glia. Ma
do - - glia
- glia.

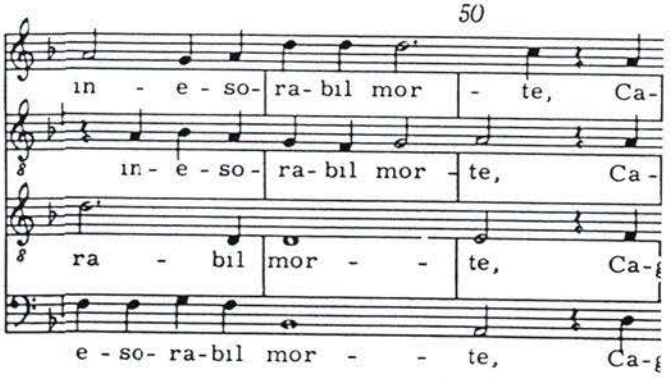
Music Example 4. Madrigal no. 9, m. 35-50



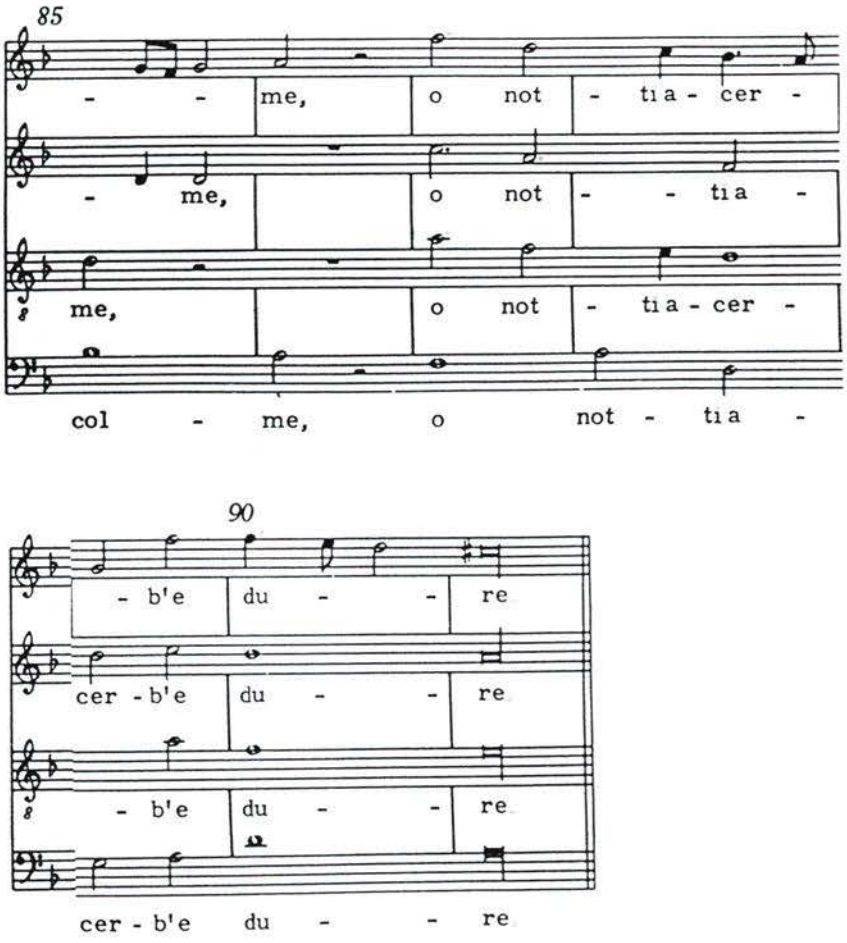
SECONDA PARTE



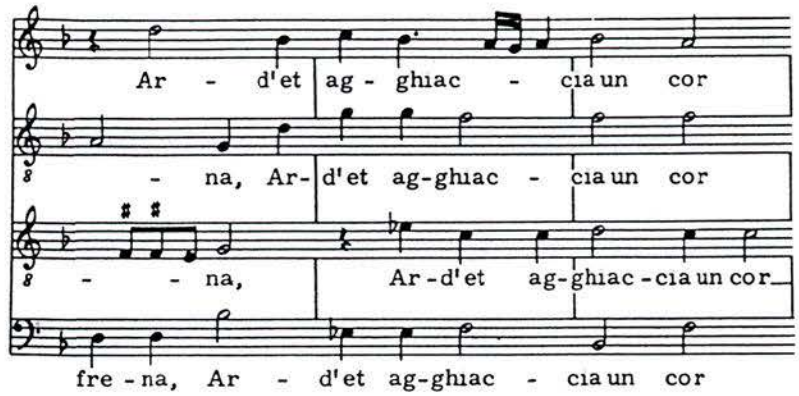


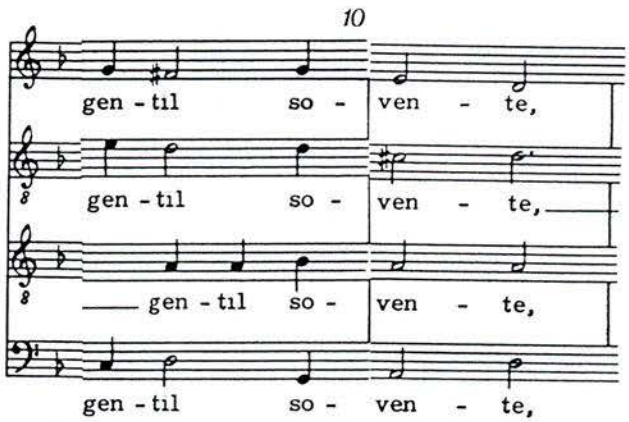


Music Example 5. Madrigal no. 5, m. 85-91



Music Example 6. Madrigal no. 2, m. 6-10





APPENDIX B

MADRIGAL TEXTS and TRANSLATIONS

1
Un'altra volta la Germania strida,
E per dopiar sua forza ha fatto lega
Con l'aureo giglio, e già l'insegne spiega
Gli campi scorre e gli nimici uccide

Carlo che di triomphi già si vede Carco,
per se il Re celeste prega, prega
Che lo soccorra, e nel sembiante nega
C'habbi timor, di questa gente infida

Poi ragiona tra se, fatto sdegnoso
Gli esserciti saranno i miei consigli,
I Duci la virtù, l'arm'e la fede,
Le trombe il tempo, i miei color vermigli
La fortuna c'ha meco fermo il piede,
Con chi t'opprimerò, popul ritroso,

Once more Germany shrieks,
And to double its power has made a pact
With the golden lily, and is already unfurling its banners
Scouring the fields and killing its enemies

Charles, seeing himself already yoked to the triumph's cart,
Prays to the Celestial King, prays
That He may come to his succor,
And in his face he conceals his fear of this untrustworthy people

Scornful then he thinks to himself
The armies will be my counsels,
The captains will be virtue, the arms and faith,

The bugles,time, my vermillion colours,
Fortune, whose steady foot is with me, and
With which I shall oppress you, backward people,
With which I shall oppress you, backward people

2
Chi non sa, come Amor sprona et affrena,
Ard'et agghiaccia un cor gentil sovente,
Miri questa, via più che'l sol lucente
De gli alti miei pensier luce serena,

E se de vita o de morte è vago,
Vegga un sol riso, una sol vist'altiera
Che forza gli sarà ch'ei viva e pera,
Che forza gli sarà ch'ei viva e pera

He who doesn't know how love spurs and restrains,
Sets aflame and freezes a gentle heart frequently,
Let him look at, much more brilliant than the sun
Of my lofty thoughts this serene light,

And should he be longing for life or death,
He need see only one smile, only once the proud sight of her
In order, perforce, to live and die,
In order, perforce, to live and die

3
Schiet'arbuscel, di cui ramo nè foglia
Non mosser mai gli ardenti miei sospiri
E di cui sempre, ovunque l'aura spiri,
Sento l'odor ch'a lagrimarm'invoglia
S'un giorno a l'ombra tua si accesa voglia
Temprar potessi e si caldi desiri,
Dolci le pene mie, dolc'i martiri,
Dolce saria ogni mal, dolce ogni doglia

Ma poi ria fortuna mi disdice
Stanco posar sotto i bei verdi rami,
Ch'in mezzo del mio cor han la radice,
Convien ch'io arda e mi lamenti e brami
Finir la vita misera infelice
In tale stella presi l'esca e gli hami

Little shrub, of which no branch or leaf
Was ever moved by my ardent sighs,
And of which wherever the wind may blow,
I smell the fragrance, that induces my weeping,
If one day under your shade, such keen longing,
Could I assuage and such ardent desires,
Sweet would my sorrows be, sweet the torments,
Sweet would be any grief, sweet any pain,

But since my cruel fortune forbids me
To lay my tired self under your beautiful green branches,
That have their roots in the centre of my heart,
It suits me to burn in this fire and to lament and to yearn
To end this wretched, miserable life
Into such a star are caught my hook and my bait

4
Beato mi direi,
Se mi mostrasse vostr'alma mercede
Quel di che fan vostre parole fede
Ma son homai sì stanco
De l'aspettar ciò che'l mio cor desia,

Ch'io potrei venir manco,
In van bramando vostra cortesia
Dunque speranza mia,
Prima ch'io giung'al fin de gli anni rei,
Consolate gli afflitti spirti miei

Blessed would I be
Should your soul show mercy,
On that day that you name
But I am now so tired,
Of waiting for my heart's desires,

That I could die,
Longing in vain for your kindness
So my hope,
Before I reach the end of my miserable years,
Console my miserable spirit

5
O sonno, o della queta humida ombrosa
Notte placido figlio, o de'mortali
Egri conforto, oblio dolce de'mali
Sì gravi, ond'e la vita aspra e noiosa
Soccori al cor homai, che langu'e posa
Non have, e queste membra stanch'e frali
Solleva A me t'en vola, o sonno, e l'ali
Tue brune sovra me distendi e posa

Ov'è'l silentio, che'l dì fugge e'lume,
E i lievi sogni che non sicure
Vestigia di seguirti han per costume?
Lasso, lasso ch'invan ti chiamo e queste oscur'e
Gelide ombre in van lusingo o piume
D'asprezza colme, o notti acerb'e dure
(Della Casa)

(Trans from The Oxford Book of Italian Madrigals ed Alec Harman, 1983)

O sleep, O the damp and shadowy
Night's peaceful child, O of mortals
Afflicted the comfort, oblivion sweet of ills
So grave, whence is life harsh and tedious

Help my heart that is now waning and rest
Has not, and these limbs, weary and frail
Lift up Envelope me, O sleep and your wings
Dark over me spread and place

Where is the silence which the day flees and the light
Dreams which with no certain
Trace accompany you usually?
Alas in vain I call you, and these gloomy and
Icy shadows in vain I entice O plumes
With harshness filled, O nights painful and hard

6
Fontana di dolore, albergo d'ira,
Scola d'errori e tempio d'heresia,
Già Roma, hor Babilonia falsa e ria,
Per cui tanto si piange e si sospira,
O fucina d'inganni, o prigion dira,
Ove'l ben more e'l mal si nutre e cria,
Di vivi inferno, un gran miracol fia,
Se Christo teco alfine non s'adira

Fondata in casta et humil povertate,
Contra tuoi fondatori alzi le corna,
Putta sfacciata, e dove hai posto spene?
Ne gli adulteri tuoi, ne le mal nate
Ricchezze tante? hor Costantin non torna,
Ma tolga il mondo tristo che'l sostiene

(Petrarch)

Fountain of sorrow, dwelling of wrath,
School of errors and temple of heresy
Once Rome, now false wicked Babylon
Because of whom there is so much weeping and sighing,
O foundry of deceits, O cruel prison
Where good dies and evil is created and nourished
A hell for the living, it will be a great miracle

If Christ does not finally show his anger against you

Founded in chaste and humble poverty
Against your founders you lift your horns
You shameless whore, and where have you placed your hopes?
In your adulterers, in your ill-gotten
Riches that are so great? Constantine will not come back now
But since hell shelters him may it carry you off too

7
Datemi pace, o duri miei pensieri
Non basta ben ch'Amor, fortuna e morte
Mi fanno guerra intorno e'n su le porte,
Senza trovarmi dentro altri guerrieri?
E tu, mio cor, anchor se' pur qual eri?
Disleal a me sol, che fiere scorte
Vai ricettando, e sei fatto consorte
De'miei nemici sì pronti e leggieri

In te i secreti suoi messaggi Amore,
In te spiega Fortuna ogni sua pompa
E Morte la memoria di quel colpo
Che l'avanzo di me convien che rompa,
In te i vaghi pensier s'arman d'errore
Perchè d'ogni mio mal te solo incolpo

(Petrarch)

Give me peace, o my cruel thoughts
Is it not enough that Love, fortune, and death
Wreak war around me and at the gates,
Without having to find enemies within?
And you, my heart, are you still what you used to be?
Disloyal only to me, you keep sheltering fierce spies and you have
Become an ally of my enemies
Who are so alert and swift

In you Love sets out his secret messages,
In you Fortune sets out her every pomp

And Death, the memory of that blow
Which must break what is left of me,
In you my wandering thoughts arm themselves with error,
Therefore I blame you alone for my every ill

8
Mentre la prima mia novella etade
Diede al foco d'amor esca più verde,
Ond'erano i sospiri assai men caldi,
Viddi ne'bei vostr'occhi honesti e baldi
Alcun raggio ver me pur di pietade

Ma hor che l'età perde,
L'ho post'ad infiammarsi altra virtute,
Senz'haver speme, ahi lasso, di salute
Da bei lucenti rai,
Sento nel foco, ahime, gli estremi guai,

While in my younger age,
I gave to the fire of love a much greener tinder,
And therefore desires were colder,
Yet I saw in your eyes, beautiful, honest and courageous
Some gleam of pity towards me

But now that I am getting older,
I am keener to burn
With no hope of health, alas wretched me,
I feel the direst effects, alas,
In the shining fire of these beautiful rays

9
Mia benigna fortuna e'l viver lieto,
I chiari giorni e le tranquille notti
E i soavi sospiri, e'l dolce stile
Che solea resonar in versi e rime,
Volti subitamente in doglia e'n pianto

Odiar vita mi fanno e bramar morte

Crudele acerba inesorabil morte,
Cagion mi dai di mai non esser lieto,
Ma di menar tutta mia vita in pianto,
Ei giorni oscuri e le dogliose notti,
I miei gravi sospir non vanno in rime
E'l mio duro martir, vince ogni stile

(Petrarch)

(Trans from The Penguin Book of Italian Madrigals for Four Voices ed Jerome Roche, 1974)

My kind fortune and glad life
Bright days and tranquil nights
And gentle sighs and a sweet style
That used to resound in verses and rhymes,
Suddenly turned to grief and weeping
Make me hate life and yearn for death

Cruel, untimely inexorable death
You give me cause never to be glad
But to live my life ever weeping
With dark days and sorrowing nights
My heavy sighs cannot go into rhymes
And my harsh torment defeats every style

VITA

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Title of Thesis CIPRIANO DE RORE'S SECOND BOOK OF FOUR-VOICED MADRIGALS, 1557

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Sept 27 1991

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