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NICK, Charles, 1933-
A STYLISTIC ANALYSIS OF THE MUSIC OF NICOLA
VICENTINO.

Indiana University, Ph.D., 1967
Music

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A STYLISTIC ANALYSIS OF THE MUSIC OF NICOLA VICENTINO

BY

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Submitted to the faculty of the Graduate School
in partial fulfillment of the requirements
for the degree Doctor of Philosophy
in the School of Music
Indiana University
September, 1967

Accepted by the faculty of the School of Music,
Indiana University, in partial fulfillment of the re-
quirements for the Doctor of Philosophy degree.

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ACKNOWLEDGMENT

The writer wishes to express gratitude to Dr. Henry W. Kaufmann, author of The Life and Works of Nicola Vicentino, for his assistance in the initiation of this study.

To the members of the Advisory Committee, Dr. Richard P. DeLone, Dr. William Thomson, Dr. Malcolm Brown, Mr. Herbert Mueller, and to Dr. Ralph T. Daniel, Director of Graduate Studies, sincere appreciation is expressed for their encouragement and helpful suggestions. The writer is especially indebted to Dr. Vernon L. Kliewer, Chairman of the Advisory Committee, for his valuable and prompt criticism, as well as his friendly counsel throughout the preparation of this thesis.

Finally, to my wife, Beverly, my heartfelt thanks for her untiring efforts in typing this manuscript, and for her help, patience, and understanding which contributed materially to the completion of this thesis.

C.N.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
Biographical Information	1
Procedure of the Study	4
Organization of the Remainder of the Study	5
II. TEXTURE	8
The Distribution of Isometric and Contrapuntal Texture	8
Opening Isometric Texture	13
Internal Isometric Texture in Book I	16
Internal Isometric Texture in Book V	23
Isometric Texture at Final Cadences	28
Contrapuntal Texture	31
Opening Contrapuntal Texture —	33
Changing from Isometric to Internal Contrapuntal Texture	38
Cadential Contrapuntal Texture	42
Textural Differences Resulting from Changes of Voice Combinations	42
Summarizing Statements	46
III. THE TECHNIQUES OF CONTRAPUNTAL STYLE	48
Imitation	48
Contrapuntal Voice Movement	57
Style Characteristics —	65
Contrapuntal Procedures	67
Summarizing Statements	71
IV. FORM	72
Literary Basis of the Madrigals	72
The Twofold Division of the Madrigals	75
Factors Which Contribute to the Unity of the Madrigals	78
Summarizing Statements	82

Chapter	Page
V. LINEAR CONSTRUCTION	84
Pitch Gamuts	84
Intervals and their Occurrence in the Melodic Organization of the Parts	88
Melodic Organization	92
Rhythmic Organization	107
The Usage of Specific Note Values in Book I .	111
The Usage of Specific Note Values in Book V .	117
Summarizing Statements	122
VI. VERTICAL STRUCTURE	125
Harmonic Syntax	127
Root Relationships	138
Cadences	143
Tonality	156
Dissonance Resulting from the Use of Non-Chord Tones	165
Summarizing Statements	173
VII. MUSIC OTHER THAN FIVE-PART MADRIGALS	176
A Seven-Voice Madrigal from Book I, <u>Amor ecco</u> <u>chio more</u>	176
A Five-Voice Sacred Madrigal from Book I, <u>Capitolo de la passione di Christo</u>	179
Canzone da sonar, <u>La Bella</u>	183
A Three-Voice Madrigal, <u>Solo e pensoso</u>	190
A Six-Voice Madrigal, <u>Passa la nave mia</u>	192
A Six-Voice Motet, <u>Heu mihi domine</u>	196
Summarizing Statements	202
VIII. CHROMATICISM	204
The Use of Accidentals	207
The Effect of Chromaticism on Linear Structure .	212
The Effect of Chromaticism on Harmonic Structure	218
Harmonic Successions and Shifting Tonality . .	220

Chapter	Page
VIII. CHROMATICISM (Continued)	
Other Stylistic Aspects Resulting from Chro- maticism	228
The Disintegration of Modality	238
Summarizing Statements	240
BIBLIOGRAPHY	243

LIST OF TABLES

Table	Page
1. Voice Combinations and their Occurrences in the Madrigals of Book I	41
2. Voice Combinations and their Occurrences in the Madrigals of Book V	42
3. Number, Type, and Distribution of Thematic Answers Found in Sixteen Beginnings	49
4. Types of Intervals Used in Successive Answers in Fifteen Contrapuntal Openings	52
5. The Spatial Placement of Thematic Answers in Sixteen Contrapuntal Openings	56
6. The Poetic Basis for Eight of Vicentino's Madrigals	73
7. The Length of Divided Madrigals and their Component Sections	76
8. The Length of the Undivided Madrigals	77
9. Types of Intervals and the Percentage of their Occurrence in Eight Madrigals of Books I and V	90
10. Types of Note Values and the Percentage of their Occurrence in Six Madrigals of Book I	109
11. Types of Note Values and the Percentage of their Occurrence in Five Madrigals of Book V	110
12. Types of Triads and the Percentage of their Occurrence in Ten Madrigals of Books I and V	127
13. Root Position, First, and Second Inversion Triads and the Percentage of their Occurrence in Six Madrigals of Books I and V	129
14. Classification of Harmonic Duration in Note Values and Percentage of Occurrence in Ten Madrigals	137

15.	Classification of Root Relationships and the Percentage of their Occurrence in Ten Madrigals	140
16.	Classification and Number of Root Relationships in Converging Cadences in All Madrigals	154
17.	Classification and Number of Final Cadences in the Madrigals	156
18.	Classification and Number of Opening and Closing Tonality Relationships in the Madrigals	162
19.	The Tonality Schemes of the Madrigals	163
20.	Classification and Number of Non-Chord Tones in Ten Madrigals	165
21.	Classification and Number of Suspensions in Ten Madrigals	169
22.	The Number and Percentage of Measures Including Accidentals in Five Madrigals of Book I and All Madrigals of Book V	207
23.	The Types of Accidentals Used in Each Madrigal of Book V	210
24.	Types of Accidentals and the Percentage of their Occurrence in Book V	211
25.	Triads Including Accidentals and the Percentage of their Occurrence in Book V	219
26.	Root Relationships Which Precede or Succeed Chords Including Sharps, Flats, or B Natural	220

LIST OF FIGURES

Figure	Page
1. The Distribution of Isometric and Contrapuntal Texture in Book I	9
2. The Distribution of Isometric and Contrapuntal Texture in Book V	10
3. The Pitch Gamuts of Nine Madrigals from Book I . . .	86
4. The Pitch Gamuts of Five Madrigals from Book V . . .	87
5. The Range and Tessitura of the Individual Parts of All Madrigals	106
6. Dotted-Quarter Note Patterns	116
7. Cadences of the Dorian Mode	114
8. Plainsong Responsorial Structure of <u>Heu mihi domine</u>	197
9. The Species of Fourths and Fifths in the Diatonic, Chromatic, and Enharmonic Genera	205

CHAPTER I

INTRODUCTION

Detailed information pertaining to the life and works of Nicola Vicentino, sixteenth-century theorist and composer, was unavailable in English prior to the dissertation written by Dr. H. W. Kaufmann in 1960.¹ As a result of Dr. Kaufmann's endeavors, the American Institute of Musicology published Opera Omnia in 1963 which contains all of Vicentino's extant music.

Although Vicentino's music is seldom considered during the study of sixteenth-century music, one must not assume that his music is unimportant. His late compositions signify that he was an ardent chromaticist; furthermore, his theoretical ideas for the most part were quite unusual for his day. Therefore, a detailed analysis of Vicentino's music should help to establish more fully his relation to the development of music in the sixteenth century.

This stylistic analysis of the composer's music will not only include detailed discussions of his compositional techniques, but will also determine to what extent he used his own experimental and advanced theoretical concepts.

Biographical Information

Nicola Vicentino was born in 1511 in the small

¹Kaufmann, H. W., The Life and Works of Nicola Vicentino, 396 pp.

Italian town of Vicenza, near Venice. During his early years he studied with Adrian Willaert in Venice; on the title page of his first book of madrigals, Vicentino calls himself "student of the one-and-only Adrian Willaert."² While in Venice he was ordained to the priesthood, but although his activities centered around the church, he always served in a musical rather than a clerical capacity.

It is not known when Vicentino left Venice, but a document from the archives of Modena as well as a letter written by Vicentino, confirm his employment as a musician by Cardinal Ippolito of Ferrara. As a result of his association with Ippolito, Vicentino traveled throughout Italy and visited many leading music centers where his music was performed in prominent courts. Although he was not directly connected with any ducal court, it is said that members of the noble family of Duke Ercole II were interested in and even performed his music.³

In 1551 the most climactic event of Vicentino's life took place in a church in Rome. Several preliminary discussions with the Portuguese musician, Lusitano, led to a heated and much publicized debate on the controversial topic of whether or not the Greek "genera" were used by

²Ibid., p. 5.

³Ibid., p. 7.

the composers of the sixteenth century.⁴ Lusitano was the victor according to the decision of the judges, but Vicentino did not concede defeat. He believed his ideas to be of more importance than his contemporaries could conceive.

Vicentino is perhaps most noted for his invention of the archicembalo.⁵ This instrument, a double-manual keyboard instrument, was invented to perform Vicentino's music which employed microtones.⁶ The complexities of the archicembalo discouraged most performers, but the inventor did have several important supporters, among whom was Luzzaschi, organist of Duke Alfonso II of Ferrara.

After leaving Ippolito in 1563, Vicentino was chapel master for two years at the Cathedral of Vicenza, his home town. The remaining years of his life were spent in Rome and Milan, where he died in 1576.⁷

The complete extant works of Vicentino include two volumes of madrigals, Books I and V, three compositions in manuscript form, and a theoretical treatise, L'Antica Musica.

⁴"Genera" refers to the three species of tetrachords used in ancient Greek theory: diatonic (tone, tone, semitone), chromatic (minor third, semitone, semitone), and enharmonic (major third, quarter-tone, quarter-tone). Apel, Willi, Harvard Dictionary of Music, p. 303.

⁵Kaufmann, op. cit., p. 271.

⁶A "microtone" is any interval smaller than a semitone. Apel, op. cit., p. 445.

⁷Kaufmann, op. cit., p. 55.

The two madrigal books were published in 1546 and 1572 respectively. Book I contains 19 madrigals, all of which are written for five voices except Madrigal 18 which has seven voices; Book V, the second extant book of madrigals, contains 11 madrigals and one instrumental canzona. The remaining three complete manuscript selections include a three-voice madrigal, a six-voice madrigal, and a six-voice motet.

Procedure of the Study

This thesis entails an examination and detailed analysis of Vicentino's extant compositions. Each chapter involves an investigation of pertinent compositional and stylistic aspects. The procedure of collecting data differs slightly according to the subject under analysis. When accurate observations can be drawn only from an extensive study, all the madrigals are considered in the preparation of the data; however, when significant and valid data can be gained from a more concise survey, representative madrigals are selected to serve as the basis of study. The results of many of the studies are illustrated in tables and figures and are followed by discussions of vital data. Musical examples are also used to illustrate various points under consideration. Finally, summarizing statements appear at the conclusion of each chapter.

For a more valid comparison of the composer's styles, the five-part madrigals are separated from the other compositions. In this manner, Vicentino's compositional techniques

can be investigated in a homogenous grouping and his early and late styles can be formulated from a number of representative works from each period. The remaining six works, which include Madrigals 18 and 19⁸ of Book I, are also analyzed; however, because of their heterogeneous nature, they will be discussed in a separate chapter.

Organization of the Remainder of the Study

Chapter II, Texture. The two basic textures found in Vicentino's music, contrapuntal and isometric (chordal), are discussed as to their distribution within the madrigals. The general description of these sections as well as the transitory sections is included in this chapter.

Chapter III, Techniques of Contrapuntal Style. Because of the intricacies of contrapuntal style and the prevalence of this procedure in Vicentino's madrigals, a separate chapter for this subject is essential. Contrapuntal motion between parts, along with imitation, inversion, and stretto is considered in Chapter III.

Chapter IV, Form. Factors which enable one to distinguish the structure of a composition are studied. Formal schemes are usually easily detected; however, compositions frequently do not contain definite divisions and the unifying elements must be found. Surveys of these elements--

⁸Madrigal 19 has five voices; however, the composition will not be included in the study of five-part madrigals since it has a different form and employs a sacred text.

tonality,⁹ rhythm, melody, texture, and cadences--are an integral part of Chapter IV. In addition, the relationship of musical organization to the poetic form is discussed.

Chapter V, Linear Construction. The study of melodic line embraces many aspects of linear construction. Primarily, the structure of each different part is scrutinized for range, contour, phrase length, and intervals. The cohesion of pitch and rhythm is determined through the investigation of note duration, rests, syncopation, and characteristic rhythmic patterns.

Chapter VI, Vertical Structure. The organization of intervals and the resulting harmonies constitute the composer's harmonic vocabulary. The analysis of inversions, root progressions, cadences,¹⁰ tonalities, and non-chord tones helps reveal Vicentino's harmonic style.

Chapter VII, Music Other Than Five-Part Madrigals. Each of the remaining compositions is analyzed using the study techniques enumerated in the other chapters. Unique features are emphasized, illustrated, and discussed.

Chapter VIII, Chromaticism. Since Vicentino's music

⁹The melodic lines of each voice-part in conjunction with the implied harmonies of these simultaneous melodies gravitate toward a point of focus--the tonic. This phenomenon of musical organization is referred to as tonality.

¹⁰The harmonic analysis of isometric phrase-endings becomes more meaningful when described in terms of a later period. Therefore, in this study, the ascending fourth or descending fifth root-relationship is sometimes labeled authentic cadence, whereas the ascending fifth or descending fourth relationship is called plagal cadence. (Soderlund, G. F., Direct Approach to Counterpoint in 16th Century Style, pp. 74-75).

shows a considerable use of chromaticism,¹¹ an entire chapter is devoted to this subject. The types of accidentals found¹² and how they affect the melodic and harmonic organization of the music are given foremost consideration. Also, Vicentino's theoretical concepts which are helpful to the understanding of his music are described: primarily, the Greek genera are investigated because of their direct influence on Vicentino's chromaticism.

Widespread accidental usage sometimes leads to vague and shifting tonalities as well as dissonance which is quite advanced for the sixteenth century. A summation of the results of chromaticism and the effect of chromaticism on the disintegration of modality concludes the thesis.

To the author's knowledge no complete analysis of Vicentino's music precedes this thesis. Consequently, a study of this nature should be a definite aid toward a greater understanding of a neglected experimentalist.

¹¹Reese, Gustave, Music in the Renaissance, p. 328.

¹²Kaufmann's editorial accidentals are observed in the analysis of Vicentino's music. Kaufmann, op. cit., vol. 2, (supp.), "The Music of Nicola Vicentino," 443 pp.

CHAPTER II

TEXTURE

The madrigals of Vicentino can be properly classified in the second **phase** of the development of the sixteenth-century madrigal. At that time the music was no longer pre- vailingly chordal, as in the earlier madrigal, but was becoming more contrapuntal through increased individuality of voices. Vicentino employed both types of texture in their "pure" forms and frequently used a mixture or "hybrid" form.

In order to simplify the mechanics of explanation in this analysis, the term contrapuntal is used when referring to rhythmic--and in many cases melodic--independence. The term isometric indicates similar rhythmic movement and text in all parts, while modified isometric is used to designate the presence of slight rhythmic independence. The latter type of texture has at least three voices in isometric style against one or two independent voices.

The Distribution of Isometric
and Contrapuntal Texture

A fundamental part of the study of isometric and contrapuntal textures is a survey of their occurrence within each madrigal. Figures 1 and 2 indicate the distribution of texture in all the madrigals; in these figures a textural type is illustrated if it endures for at least four beats (quarter-note values).

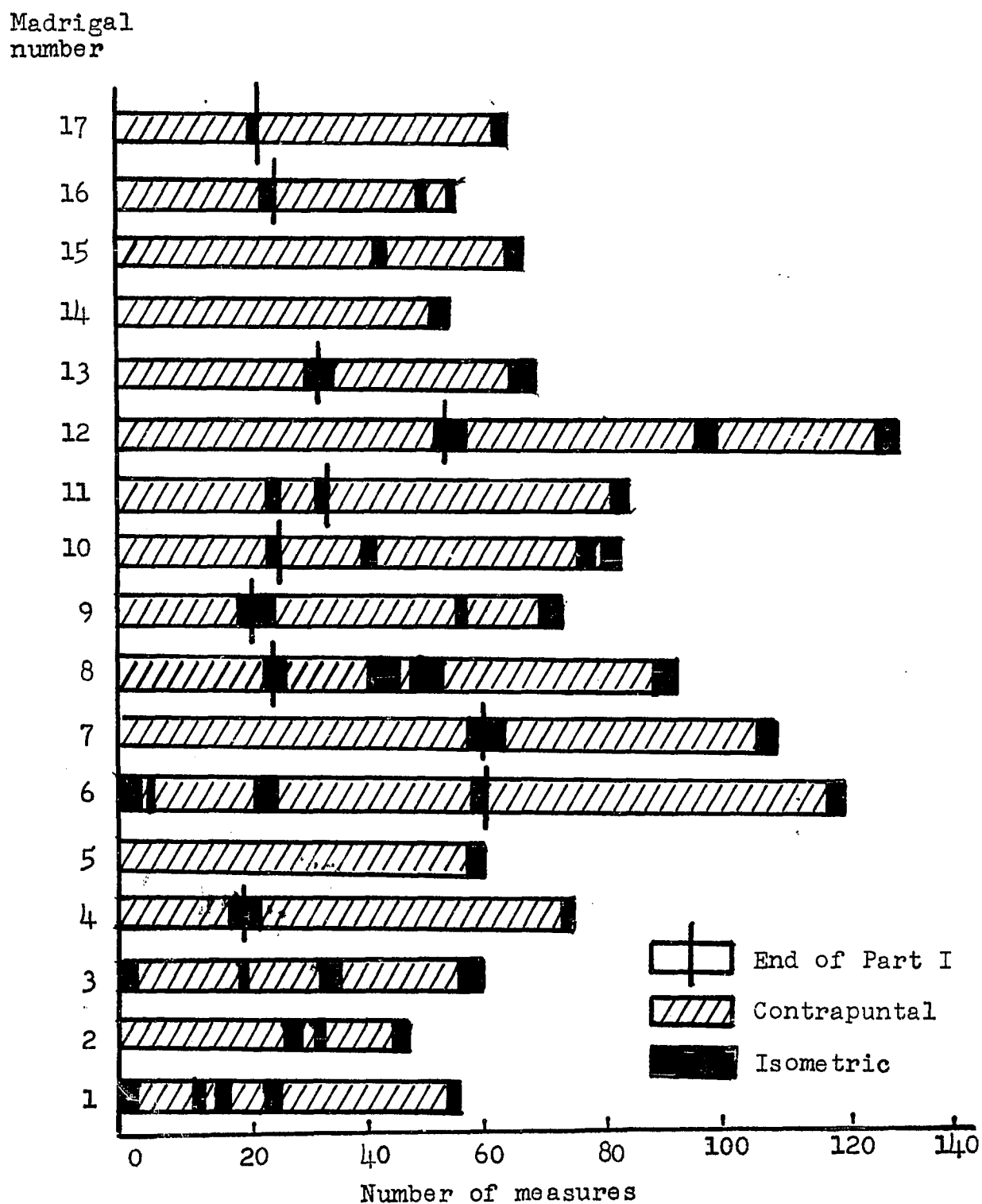


Figure 1. The Distribution of Contrapuntal and Isometric Texture in Vicentino's First Book of Five-Voice Madrigals

The majority of Vicentino's madrigals are within a 60 to 90 measure range. However, when comparing Figures 1 and 2, an obvious distinction which is apparent is the longer duration of many madrigals in Book I. The length of these early compositions varies from 49 to 131 measures, whereas in Book V, the range is from 34 to 91 measures.

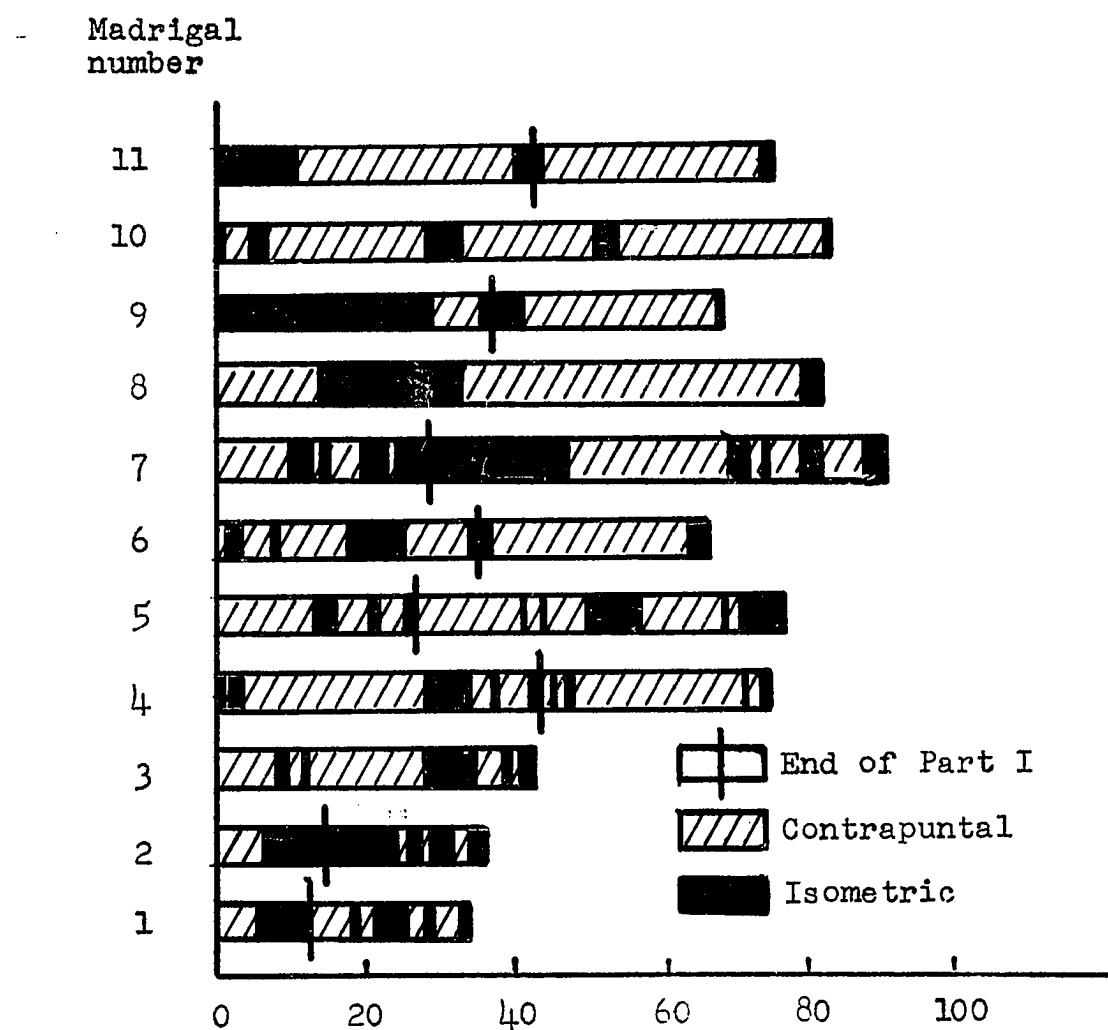


Figure 2. The Distribution of Contrapuntal and Isometric Texture in Vicentino's Fifth Book of Five-Voice Madrigals

Distribution of contrapuntal texture in Book I. In Book I, dated 1546, the madrigals are essentially contrapuntal (92% of the total number of measures) with short isometric passages interspersed. Figure 1 shows that 14 madrigals have contrapuntal openings; eleven continue with the contrapuntal activity until the cadence of Part I or the final cadence. Six madrigals are completely contrapuntal except for final cadences and three instances of a short isometric opening of Part II. The duration of the contrapuntal sections varies from 1 to 60 measures; however, it should be noted that every madrigal is characterized by long contrapuntal passages, over half of which exceed twenty measures.

Distribution of isometric texture in Book I. Isometric texture is obviously used very sparingly in the early madrigals; principally, it is found at the final cadences and other cadences within the madrigals. Only three madrigals have isometric openings. Eleven madrigals in Book I have a total of 18 internal isometric sections as a contrasting texture. Each of these madrigals has from 1 to 3 passages; however, in no instance does isometric texture exceed the duration of four measures.

Distribution of contrapuntal texture in Book V. Although the madrigals in Book V, dated 1572, also have a predominance of contrapuntal texture, Figure 2 indicates a decrease of this texture. The contrapuntal activity is more

frequently interrupted by short as well as lengthy isometric passages. These contrapuntal sections, in contrast with Book I, extend from 1 to 46 measures, but over half are only 10 measures or less. Seven of the 11 madrigals and three of the eight Part-II sections begin with contrapuntal texture. These openings usually dissolve quite rapidly into a chordal style.

Distribution of isometric texture in Book V. In Book V, isometric texture is used in approximately 31% of the total number of measures. As in Book I, it is found at the final cadence of each Part. In opening sections it is utilized scarcely more: only 4 of the 11 madrigals in Book V (4, 9, 10, and 11) have an isometric opening, and 4 of the 8 two-section madrigals use an isometric opening for the second section. Internal isometric passages appear in 10 of the 11 madrigals for a total of 37 occurrences. Each of these 10 madrigals has from 1 to 7 isometric passages which endure from 1 to 31 measures. Two madrigals (2 and 9) have isometric texture for more than half the entire madrigal.

Thus, the essential differences in distribution of texture between Vicentino's early and late styles are the increased occurrence and duration of isometric texture in Book V.

Opening Isometric Texture

Since most of Vicentino's madrigals are written in two sections, the discussion of opening isometric texture will include the beginnings of Part I and Part II.

Book I. There are nine isometric openings in Book I: two begin one-section madrigals, one begins a two-section madrigal, and six begin Part II of the two-section madrigals. All the openings are similar in style. Seven begin with isometric style and two begin in the modified style; most of the strict openings change to modified and then to contrapuntal style. None of the isometric openings begins with all five voices, but the missing voices are usually added before a change of texture.

Characteristic of the isometric openings in Book I is Madrigal 3, illustrated in Example 1.

In quel ben na...to a ven...tu-ro-so gior...

In quel ben na...to a ven...tu-ro-so gior...

In quel ben na...to a ven...tu-ro-so

In quel ben na...to a ven...tu-ro-so gior... no

In quel ben na...to a ven...tu-ro-so gior... no

Example 1. Book I, Madrigal 3, p. 20, m. 1-4

This four-measure example contains the entire isometric opening; the short utilization of the opening texture is typical of the nine isometric openings in Book I. The first measure is in isometric style; the second and third measures are in modified isometric style (the soprano and tenor parts deviate from the rhythmic pattern of the other voices). Thus the definitely contrapuntal nature of the fourth measure is very smoothly approached with no obvious separation between the styles.

Book V. Unlike Book I, the opening isometric texture

is not used merely as a method of beginning a composition. With the exception of four short openings, Vicentino used longer isometric openings in Book V as an integral part of the madrigal. Accordingly, in five of the nine isometric openings Vicentino no longer limited the texture to the first few measures, but extended it beyond the first phrase. The longest isometric opening is found in Madrigal 9 (31 measures); this madrigal is also unique in that it is the only madrigal in either book which has a five-voice isometric opening.

The first four measures of the eleven-measure isometric opening of Madrigal 11 are shown in Example 2.

Handwritten musical score for a madrigal, Example 2. It consists of five staves. The first four staves are vocal parts with lyrics in Italian. The fifth staff is a bass line. The lyrics are: "Quan - do fra l'al tre don - nee d'ho -- ra a - d'ho -- ra A..". The music is in a 16th-century style with a mix of treble and bass clefs and a key signature of one flat.

Example 2. Book V, Madrigal 11, p. 321, m. 1-4

The chordal style is modified in measure three and continues until the cadence in measure four. Isometric style returns in the next phrase and is stressed by the eighth rests and the simultaneous eighth-note anacrusis just preceding measure five.

Internal Isometric Texture in Book I

Isometric texture is not generally employed for complete internal phrase-settings of the text; in fact,

Madrigal 6 contains the only example of an isometric passage used in this manner. Instead, this texture is found conjointly with contrapuntal texture and functions in three different capacities within phrases: (1) as the beginning of a contrapuntal phrase, (2) as the conclusion of a contrapuntal phrase, and (3) as a brief passage succeeding a contrapuntal phrase-beginning.

The first type is found most frequently (10 times), whereas the second and third types are found fairly equally (7 and 6 times respectively).

The isometric beginning of a contrapuntal phrase.

Isometric texture at the beginning of an internal phrase is generally terminated after one or two measures. Two methods of proceeding from a previous phrase to a chordal phrase-beginning are used:

1. Complete separation from the previous phrase by means of rests
2. Connection with the previous phrase by means of one or two overlapping voices.

The first method is illustrated in Example 3, which shows phrase-separation resulting from the quarter rests in measure 33.

Handwritten musical score for a madrigal, measures 33-35. The score is written on five staves. The first staff has a treble clef and a whole note with a flat, followed by a rest. The second staff has a treble clef and a whole note with a flat, followed by a rest. The third staff has a treble clef and a whole note with a flat, followed by a rest. The fourth staff has a treble clef and a whole note with a flat, followed by a rest. The fifth staff has a bass clef and a whole note with a flat, followed by a rest. The lyrics are: --ma x, -su-ma co-si mo-ren-do vi, --ma co-si mo-ren-do vi, --ma co-si mo-ren-do vi, -ma co-si mo-ren-do vi.

Example 3. Book I, Madrigal 2, p. 17, m. 33-35

Because of the independence of the alto part, Example 3 is in modified isometric texture. As in the majority of other chordal phrase-beginnings, a swift change to contrapuntal texture takes place in measure 35.

The simultaneous entrance in measure 33--almost a rarity in Vicentino's music--provides relief from the seemingly unrelenting counterpoint. However, it should be noted that Vicentino was not unaware of the continuous basic motion in his music. In the fourth book of Vicentino's treatise, he discusses this aspect of composition:

To come to a complete stop by means of rests at the beginning or in the middle of a composition would give the impression that the whole piece is over, so that this procedure is best avoided. If it is used, a short rest ("sospiro") is, of course, better than a longer rest ("pausa"), but the most desirable practice is to keep one of the voices moving.¹

Vicentino favored the second method of connecting phrases²--that of overlapping with the previous phrase--which is illustrated in Example 4.

The image shows a musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass) across four measures. The lyrics are written below the staves, showing overlapping phrases. The lyrics are: "gior - - - no di pa - li - det - te - can - di - de vi - o - - - le". The first measure shows the Soprano and Alto parts starting a new phrase, while the Tenor 1 part is still in the previous phrase. The second measure shows the Tenor 1 part starting a new phrase, while the Soprano and Alto parts are still in the previous phrase. The third measure shows the Tenor 2 and Bass parts starting a new phrase, while the Tenor 1 part is still in the previous phrase. The fourth measure shows the Tenor 2 and Bass parts starting a new phrase, while the Tenor 1 part is still in the previous phrase.

Example 4. Book I, Madrigal 3, p. 26, m. 35-38

The first tenor part in measure 35 begins the new phrase, but at the same time it coincides with the final

¹Kaufmann, H. W., The Life and Works of Nicola Vicentino, p. 254.

²See p. 17.

sonority of the previous phrase. Although the other parts do not begin simultaneously with the first tenor, they quickly converge into isometric style in measure 36.

Isometric conclusion of a contrapuntal phrase. Contrapuntal phrases converging into uniform rhythmic patterns and text settings in three or more parts result in isometric closings. This textural usage lasts for about four beats in each of the seven instances; it is nevertheless significant since the conclusive quality of these cadences establishes the coherence needed within the predominantly contrapuntal web of the madrigals. After an isometric closing, the same texture is retained for the next phrase-beginning in almost every case.

As in Example 5, the isometric texture found at phrase-endings is usually modified.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, measures 16-17. The score shows a modified isometric texture where the alto, first tenor, and bass voices have uniform rhythms. The lyrics are: '--- tor --- na e al' (Soprano), '- gion ri - tor - na e al' (Alto), '--- tor --- na' (Tenor 1), 'tor-na e al mon-ton mi-' (Tenor 2), and 'ri-tor-- na e al' (Bass). A sharp sign is in the top right of the first staff.

Example 5. Book I, Madrigal 1, p. 4, m. 16-17

The uniformity of the alto, first tenor, and bass voices results in the modified isometric texture on the third beat of measure 16. Although five voices are used for this cadence, four voices are also commonly found.

Isometric passages succeeding contrapuntal phrase-beginnings. The isometric sections which appear within the phrase after a contrapuntal beginning generally continue for one to three measures. This shift of texture, as shown in Example 6, only provides limited variety since the textural

changes occur momentarily and since modified isometric texture is used.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in Italian. The lyrics are "ca-te-ne li-ber-tà si tro-va li-ber-tà si" and "ne s'in le ca-te-ne li-ber-tà si tro-va li-ber-tà". The score shows a modified isometric texture with various note values and rests.

Example 6. Book I, Madrigal 10, p. 112, m. 78-82

The separate entrances of the voices before measure 80 establish the contrapuntal setting which is contrasted by the modified isometric texture in measure 80. The usual swift return to contrapuntal texture begins in measure 82.

Internal Isometric Texture in Book V

Both the occurrence and the duration of isometric texture increase in Book V. In addition to the three types of brief internal isometric texture in Book I, this texture now appears as an entire contrasting section containing at least one complete phrase or setting of the text.

The isometric beginning of a contrapuntal phrase.

Since there is only one example of complete separation from the previous phrase³ in Book V (Madrigal 10, measure 6), the method of overlapping⁴ obviously prevails in the late style.

Illustrated in Example 7 is one variation of the overlapping technique not found in Book I. The connecting link is the overlapping alto voice in measures 8 and 9. The outer voices beginning the new phrase on the fourth beat are immediately joined by the two tenor voices on the second half of the fourth beat. After this staggered entrance, the four parts continue in strict chordal style.

³See Method 1, p. 17.

⁴See Method 2, p. 17.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The score shows measures 8 and 9. The lyrics are "A-mor ti pia-ce" and "pian- - - - to".

Measure 8: Soprano (A-mor ti pia-ce), Alto (pian- - - - to), Tenor 1 (pian- -to A-mor ti pia-ce), Tenor 2 (pian- -to A-mor ti pia-ce), Bass (A-mor ti pia-ce).

Measure 9: Soprano (A-mor ti pia-ce), Alto (pian- - - - to), Tenor 1 (pian- -to A-mor ti pia-ce), Tenor 2 (pian- -to A-mor ti pia-ce), Bass (A-mor ti pia-ce).

Example 7. Book V, Madrigal 3, p. 246, m. 8-9

Isometric conclusion of a contrapuntal phrase. As in Book I, isometric texture at the cadences of internal contrapuntal phrases is generally of the modified variety. However, unlike Book I, more than half of these cadences are followed by contrapuntal phrases as shown in Example 8.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in a madrigal. The lyrics are: "Mor l'o... ro on--de tol". The score shows a contrapuntal setting with overlapping phrases and a plagal cadence in measures 3 and 4.

Example 8. Book V, Madrigal 4, p. 251, m. 34

The plagal cadence in measures 3 and 4 is overlapped by the second tenor which begins the new phrase in a contrapuntal setting. This type of closing lacks a feeling of repose because the one moving voice does not permit any separation between the two phrases.

Isometric passages succeeding contrapuntal phrase-beginnings. The short use of isometric texture succeeding contrapuntal phrase-beginnings is much the same as that which is found in Book I.⁵ There are 12 such short chordal

⁵See p. 21.

passages in Book V--none is over three measures long.

Complete isometric phrases. The complete isometric phrases in Book V occur in seven madrigals for a total of eight uses. Unlike the brief passages, these phrases normally range from 6 to 7 measures, although Madrigals 2 and 8 contain isometric sections approximately 18 measures long.

All of these more extensive isometric passages contain one or more complete phrases of text and all conclude with a cadence, rather than dissolving into contrapuntal texture. Modified and strict isometric styles are used in succession as well as alone.

Madrigals 1, 2, and 5 have isometric sections which begin within the madrigal, but are not precisely internal since they extend to a final cadence; however, since these passages are not introduced specifically for cadences, they are included in this discussion.

All complete isometric phrases begin with a new phrase of text, and half of them actually begin this chordal texture at the cadence of the preceding contrapuntal section. Example 9 illustrates such a phrase.

- sen - ti Boc - ca the - sor di dol - cia re - ta - cen - ti Di co - re - lie

-- sen - ti Boc - ca the - sor di dol - cia re - ta - cen - ti Di co - re - lie

8 pos - sen -- ti Boc - ca the - sor di dol - cia re - ta - cen - ti Di co - re - lie

8 - - - - ti Boc - ca the - sor di dol - cia re - ta - cen - ti Di co - re - lie

- sen - ti

Example 9. Book V, Madrigal 6, p. 272, m. 19-23

The agreement of rhythm and text setting in the soprano, alto, and bass results in a modified isometric texture at the cadence in measure 19 (note the indicated parallel octaves). This is followed by a strict isometric section of two complete phrases which provides a conspicuous contrast in texture. (Only the beginning of the second phrase is illustrated in measure 23 of Example 9.) Effective contrasts are also achieved by changing voice combinations and by introducing contrapuntal elements of statement and answer within a predominantly isometric texture.

Isometric Texture at Final Cadences

In both of Vicentino's madrigal books, the length of isometric texture specifically intended for the final cadence is about two measures; this isometric style results from the converging of at least three of the five voices into similar rhythmic and text settings in the penultimate measure. The final chord--in all except two endings in Book V--is comprised of whole notes in all parts, and is approached concurrently by all five voices. All the madrigals except Madrigal 8, Book V, use modified isometric texture before the final chord.

The contrapuntal texture shown in Example 10 shifts to modified isometric texture in measure 130. Although only the three lower parts of this concluding section establish the chordal texture here, some cadences have four voices.

Handwritten musical score for a madrigal, measures 130-131. The score is written on six staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The lyrics are: "no", "pie", "c'a pie", "di-- c'a pie", "c'a pie -- no". There are various musical notations including notes, rests, and accidentals. There are also some handwritten annotations in brackets: "[#]" and "[?]" above the first staff, and "[no]" and "[?]" below the second and third staves.

Example 10. Book I, Madrigal 12, p. 140, m. 130-131

Although the two-measure length prevails in this cadential isometric usage, a range of one to four measures is found. Quite common is the use of isometric texture for the final chord alone, as shown in Example 11.

Handwritten musical score for Example 11, showing five staves in 3/2 time. The score is in G major (one sharp). The lyrics are "i - - - - - qua - i ch'io vi - va'in qua - - - - - vi - - - - - va'in qua - - - - -". The final measure shows a simultaneous entrance of all parts into a final chord. Handwritten annotations include "[4]" and "[7]" above the first staff, and "[4]" and "[7]" below the second staff. The final measure has a handwritten "[7]" above the first staff and "[4]" below the second staff.

Example 11. Book V, Madrigal 11, p. 310, m. 68-69

When isometric texture is limited to the final measure, as in Example 11, no obvious change in texture is evident until the simultaneous entrance of all the parts of the final chord. Although there is no question that Example 11 continues in contrapuntal texture until the last measure, some examples are actually borderline cases since they have many chordal characteristics. Such endings lack agreement in text-setting and are seemingly contrapuntal until the final measure.

Contrapuntal Texture

Contrapuntal texture in Vicentino's madrigals is characterized by the continual maintenance of individual voice entrances. Viewed horizontally, each part contains short recurrent phrases of two to six measures with intervening rests. Vertically, the individual voice-entrances follow each other in close succession--as the fifth voice enters, the first voice has customarily already begun a new cycle. Consequently, each page abounds in separate entrances of voices. Doubled entrances of voices are also common whereas tripled entrances are scarce and very often establish modified isometric texture.

There is no interruption in the counterpoint except in the instances where isometric texture is introduced. This continuous flow of contrapuntal activity is illustrated in Example 12.

tre chio guar - do fi - - - so in quei be-gli oc - -

- - - - so x in quei be-gli oc-chi in quei be-gli oc -

[#] [#] fi - so in quei be-gli oc - - - - chi

men-tre chio quando fi- so x in quei be-gli oc-chi

guar - - - do fi - - - so in quei be-gli oc-chi

Example 12. Book I, Madrigal 15, p. 158, m. 9-13

The phrase concluding with the word "fiso" has melodic conclusions in different voices in measure 9 to 11. Although the resolution of the leading tone "C#" in the first tenor part in measure 9 would not create a conclusive cadence anyway, Vicentino still avoids the resolution of this note. In measure 10 the alto introduces the new phrase "in quei" while the previous phrase is concluding. Once again in measure 12 a suspension occurs in the characteristic melodic pattern, but its conclusiveness is obscured by the deceptive resolution and the continued activity of the other

voices.

The techniques and devices involved in producing this contrapuntal style are discussed in Chapter III.

Opening Contrapuntal Texture

Book I. Contrapuntal texture dominates the opening sections of 14 madrigals in Book I. These openings continue in contrapuntal texture for 19 to 60 measures. As a result of this lengthy usage, only three madrigals change to isometric texture before the final or sectional cadence is approached.

All of the 14 madrigals employ separate voice entries; however, only five (2, 10, 11, 12, and 14) introduce all five voices in single entries. Example 13 illustrates a five-voice contrapuntal opening.

Ma - don - na

Ma - don - na che per voi sem-

Ma - don - na che per voi sem-pra

Ma - don -

Ma - don - na che per voi sem-pra - do in

Example 13. Book I, Madrigal 114, p. 150, m. 1-4

The independence of each voice creates the contrapuntal vitality at the outset. The first four entrances occur every two beats, with the fifth and final voice entering after another seven beats. An irregular time-lapse between voice-entrances is found in all of the madrigals which utilize single voice-entrances.

The remaining eight madrigals which begin with contrapuntal texture utilize doubled and tripled entrances. This often results in contrapuntal texture which has

isometric characteristics as in Example 14.⁶



Example 14. Book I, Madrigal 8, p. 81, m. 1-2

The simultaneous entrance of the upper three parts continues in the note-against-note style for the entire measure, thus introducing a superimposed isometric texture. Although the separate entrances of the remaining voices do

⁶An exception to the definition of modified isometric texture on page 8 must be made in these contrapuntal openings. In spite of the rhythmic similarity of three voices, the successive entrances at the very outset of a madrigal produce an imitative sound which is invariably more characteristic of contrapuntal than of isometric texture.

emphasize the contrapuntal nature of this opening, its effectiveness is modified since all five voices have entered by the second measure. A diversity of these doubled and tripled entrances appear, but whatever the combination of voices, the contrapuntal effect is not as animated as the single-entry contrapuntal opening.

Five madrigals have contrapuntal beginnings for Part II. (6, 10, 11, 16, and 17). Three of these continue with this texture for the entire section, whereas the other two terminate after 15 and 24 measures. Only Madrigal 11 has separate entrances in all five voices.

Book V. Seven of the 11 madrigals in Book V have contrapuntal beginnings. However, unlike the early madrigals, this opening texture is short-lived, never existing for more than 14 measures.

All madrigals except number 6 begin with single voice entrances; Madrigal 6 changes to isometric texture for the second and third measures and then resumes the contrapuntal texture. The contrapuntal style of these madrigal openings is essentially the same as that in Book I; the only dissimilarities found in Book V lie in the predominance of the single entrances of the five voices, and in the shorter duration of the openings.

Only three two-section madrigals begin Part II in contrapuntal texture (1, 4, and 5). The duration of this usage is likewise very brief--1 to 12 measures. An

unprecedented contrapuntal sectional opening is shown in Example 15; it begins with five simultaneous voices.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in 4/4 time. The lyrics are:

- Soprano: Quan-do per mio de-stin sia las-
- Alto: Quand -- da per mio de
- Tenor 1: 8 Quan - do per mio des - tin
- Tenor 2: 8 Quan - do per mio de-stin
- Bass: Quan-do per mio de-stin

Example 15. Book V, Madrigal 5, p. 263, m. 28-30

Although the entrance is simultaneous, contrapuntal texture ensues as a result of the three differing rhythmic patterns and settings of the text. Similar to the doubled and tripled entries prominent in Book I, Vicentino again uses corresponding rhythmic patterns in the soprano-bass and alto-first tenor combinations, but without the imitative element.

Changing from Isometric to Internal Contrapuntal Texture

Contrapuntal sections within a madrigal succeed both strict and modified isometric texture, the latter being more common. Imitative voice entrances are not characteristic of this contrapuntal texture; in fact, the same voice combination is usually retained after the shift of texture.

Book I. Two means of changing from isometric to contrapuntal texture are found in Book I:

1. A gradual transition to contrapuntal texture after a chordal passage
2. A shift to the new texture at the beginning of a phrase of text.

The first method is usually effected by the gradual increase in independence between the voices; the second method is rarely utilized in Book I because isometric texture at cadences is invariably followed by the same chordal texture in the new phrase.

A characteristic use of Method 1 is illustrated in Example 16.

et non e in-ge-gho'sti - le cha' tanto

et non e in-ge-gho - sti - le

et non e in-ge-gho'sti - - - le cha'

et non e in-ge-gho'sti - le cha'

Example 16. Book I, Madrigal 12, p. 136, m. 100-102

The strict isometric style of measure 100 becomes modified in measure 101 and shifts to contrapuntal texture on the third beat of the same measure.

Book V. Although the same two methods are used in shifting from chordal to contrapuntal texture, the frequency of their use differs. In the late madrigals, Vicentino uses each method about equally.

The contrapuntal phrase-openings which succeed chordal texture (Method 2) do not resemble the contrapuntal

openings of the madrigals. There is no solo entry plus subsequent single entries; instead, the overlapping technique of at least one moving voice is consistently applied. Vicentino does not employ any particular method of beginning the new phrase. A variety of single entrances and pairings of voices can be found. Examples 17 and 18 illustrate Method 2 and also help portray the diversity within this method.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The score illustrates overlapping entries. The Soprano part begins with "nu-tri'l mio co-re" and "Dol cwi di-uh". The Alto part begins with "nu-tri'l miser-ro-re" and "che già nu-tri miser-ro-re". The Tenor 1 part begins with "nu-tri'l miser-ro-re" and "Dol cwi di-". The Tenor 2 part begins with "Dol cwi di-uh splen-do-re" and "Dol". The Bass part begins with "nu-tri'l miser-ro-re" and "Dol cwi". The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like "8" and "3".

Example 17. Book V, Madrigal 5, p. 262, m. 16-18

The three overlapping elements are (1) the whole note in the bass, (2) a repeated fragment of the previous phrase

in the alto voice, and (3) the statement of the new phrase in the second tenor. The continuous use of 3 to 5 voices during this shift in texture is an outcome of overlapping and close entries of voices. The accompanied entrances of the new phrase lack the clarity which can be achieved by the gradual addition of 1 to 5 voices.

del mio can-to an-dre--i
 -per-bo del mio can-to an-dre-i
 to an-dre--i
 del mio can-to an
 del mio can-to an-dre-i
 Et io su-per-bo et io su-
 Et io su-per-bo et io su-
 Et io su-per-bo

Example 18. Book V, Madrigal 2, p. 243, m. 30-33

The conclusion of the phrase in measure 31 is rather abrupt and lacks the cadential stress which is generally accomplished by a suspension and slower rhythmic patterns as in

Example 17. Most likely Vicentino avoided a cadential stress at this point because of the proximity to the final cadence and to avoid interrupting the third repetition of the text.

Cadential Contrapuntal Texture

In both madrigal books, cadences within contrapuntal texture are limited to melodic conclusions of the separate voices. Very often the leading-tone-to-tonic pattern has a V-I root basis; however, because of the continuous activity of the other voices a feeling of repose is not achieved.

Textural Differences Resulting from Changes of Voice Combinations

The term texture is also used in regard to "light" and "heavy" sound.⁷ This is a consequence of:

1. The total number of different parts in a composition
2. The size and type of ensemble which performs the composition
3. The spacing of parts.

In reference to Vicentino's madrigals, textural contrast is achieved by the numerous combinations of the original five voices. It is this specific type of contrast which is recommended by Vicentino:

⁷Apel, Willi, Harvard Dictionary of Music, p. 742.

In the middle of the piece, it is often good to thin out the texture. For example, a composition in five, six, or seven voices may contain intermediate passages for two, three, or four parts.⁸

Contrasts which are a result of this technique not only have a difference in intensity, but also in timbre. For example, a combination of the high parts has an entirely different quality in contrast with one comprised of the lower parts.

Twenty-four different types of voice combinations are found in Vicentino's madrigals. In order of frequency the voice categories are: (1) four-voice, (2) five-voice, (3) three-voice, (4) two-voice, and (5) one-voice. Although the five-voice combination (SATTB) is second in frequency of occurrence, it is almost always found for over half the length of every madrigal.

Tables 1 and 2 list the different combinations and enumerate their occurrences. The statistics are based on voice changes which have been in effect for at least four beats.

⁸Kaufmann, op. cit., p. 252.

TABLE 1. VOICE COMBINATIONS AND THEIR OCCURRENCES IN THE MADRIGALS OF BOOK I

Voice category	Madrigals using voice category	Voice combinations	Number of occurrences
Five	17	SAT ¹ T ² B	147
Four	17	SAT ¹ B	53
		SAT ² B	49
		ATTB	29
		SATT	26
		STTB	26
Three	12	SAT ¹	6
		SAT ²	6
		AT ² B	4
		ATT	4
		AT ¹ B	3
		SAB	2
		AT ¹ B	1
Two	7	AT ²	4
		SA	2
		AT ¹	1
		T ² B	1
		T ¹ B	1
One	2	T ¹	1
		A	1

Only the five- and four-voice combinations are found in all the madrigals of Book I. Three-voice combinations are used in most of the madrigals; the remaining voice categories are less common.

Table 2 gives identical information about the madrigals of Book V.

TABLE 2. VOICE COMBINATIONS AND THEIR OCCURRENCES IN THE MADRIGALS OF BOOK V

Voice Category	Madrigals using voice category	Voice combinations	Number of occurrences
Five	11	SAT ¹ T ² B	75
Four	11	SAT ¹ T ²	26
		SAT ¹ B	22
		AT ¹ T ² B	19
		SAT ² B	14
		ST ¹ T ² B	12
Three	7	SAT ¹	3
		SAT ²	3
		AT ² B	3
		AT ¹ B	3
		TTB	3
		ST ² B	1
		STT	1
Two	3	AT ¹	1
		ST ¹	1
		SA	1
		T ² B	1
		T ¹ B	1
One	4	S ₁	3
		T ¹	1

The statistics in Table 2 are for the most part analogous with those in Table 1. Only two significant differences appear in the late madrigals. First, more madrigals use a single voice rather than a two-voice combination; secondly, although twenty types of combinations are found in each book, the combinations TTB, AT²B, ST¹B, and S are found only in Book V.

Summarizing Statements

1. Contrapuntal texture prevails in both the early and late madrigals; however, an increase in the use of isometric texture is evident in Book V.

2. Isometric sectional openings are found but do not prevail. The usage of this texture at the outset of either Part I or II is quite brief except in some of the late madrigals.

3. Internal isometric sections in Book I are rather brief; they are found at the beginning and end of a predominantly contrapuntal setting of a phrase, or following a contrapuntal phrase-beginning.

4. Internal isometric sections in Book V are much the same as the early madrigals with the exception that chordal texture is used for entire phrases of the text.

5. Contrapuntal texture is characterized by repeated separate, doubled, or tripled voice-entrances and by short recurrent phrases.

6. In Book I, contrapuntal sectional openings are favored by Vicentino, but only a minority of these has separate entrances of all five parts.

7. Most of the contrapuntal openings in the late madrigals have single voice-entrances; however, the duration of these openings is much shorter than in the earlier madrigals.

8. Contrapuntal texture succeeds chordal texture either by a smooth transition within a phrase or by a shift of texture at the beginning of a new phrase.

9. Although the use of all five voices prevails in all the madrigals, as many as 24 voice combinations are found.

CHAPTER III
THE TECHNIQUES OF CONTRAPUNTAL STYLE

Imitation

Imitation is not a significant stylistic aspect of Vicentino's madrigals; nevertheless, the majority of the contrapuntal openings do have a definitely imitative-type style. There is limited use of imitation within some madrigals. Even when such imitation does occur it remains largely undetected by the listener because: (1) the technique is limited to the first few notes, (2) the technique is not always used by each successive voice entrance, and (3) there is a lack of clarity due to overlapping parts. Therefore, the study of Vicentino's imitative style has been centered around the contrapuntal openings.

The two principal techniques which are used to answer the initial theme at the beginnings are free imitation and rhythmic parallelism. The first is explained by Soderlund as:

Free imitation repeats the beginning of the theme note for note up to a certain point. This kind of imitation is the most frequently found in the sixteenth century.¹

An answer using the second technique, rhythmic parallelism, simply repeats a segment of the exact rhythmic pattern of the statement.

¹Soderlund, G. F., Direct Approach to Counterpoint in 16th-Century Style, p. 29.

Table 3 shows the results of a study based on 13 beginnings of madrigals and three Part-II beginnings. The table indicates the number and type of answers found; the number of answers for each beginning is not consistently four, since single answers are not always used.

TABLE 3. NUMBER, TYPE, AND DISTRIBUTION OF THEMATIC ANSWERS FOUND IN SIXTEEN BEGINNINGS

Book I			Book V		
Madrigal number	Type of Answer		Madrigal number	Type of Answer	
	F. I.*	R. P.*		F. I.	R. P.
2	1	3	1	4	
4	1	1	2	4	
10	4		3	4	
11	4		5	1	3
12	4		7	4	
14	3	1	8	4	
15	2				
Part II			Part II		
10		2	1	4	
11	4				
Totals	23	7		25	3

*F. I. = free imitative, R. P. = rhythmically parallel

The free imitative answer. The free imitative answer is by far the favorite type in all the madrigals. However, the use of this technique in the later madrigals becomes more significant when the total number of madrigals in each book is considered. Six of eleven (55%) late madrigals have single entrances of all voices at the beginning. Furthermore, all but Madrigal 5 have free imitation in each part.

Except for the unique imitation of the entire theme in two madrigals (#2, Book I, and #3, Book V), free imitation is based on a fragment of the theme. The extent of the motive is usually from four to six beats. These findings are in agreement with Vicentino's concepts:

Continuous imitation is not at all necessary, since the impression of this device can be conveyed with only four or five notes . . . Strict form of imitation known as canon is used most frequently in sacred works based on a cantus firmus.²

At times Vicentino limited the imitation to the first interval only, in which case the particular interval is emphasized by introducing the pattern in long note values. In this way the stress of a **single** intervallic motive can contribute almost as much in significance as a melodic fragment to the overall impression of imitation. Imitation of melodic fragments and intervallic motives are used in all

²Kaufmann, H. W., The Life and Works of Nicola Vicentino, pp. 263-264.

the madrigals; however, the melodic fragments are more common in the late madrigals and intervallic motives are found mostly in the early madrigals.

Madrigal 11, Book I, contains free imitation of a melodic fragment as seen in Example 19.

The image shows a musical score for Madrigal 11, Book I, consisting of five staves. The lyrics are in Italian and are repeated across the staves, illustrating free imitation of a melodic fragment. The lyrics are: "Da quei be-gluc-chi che pe-nar mi fan-no che pe-nar mi". The score is written in a single system with five staves, each containing a vocal line. The lyrics are written below the staves, with some words appearing on multiple staves to show the imitation.

Example 19. Madrigal 11, Book I, p. 113, m. 1-6

Only five to seven beats of the alto theme are used in the free imitative entrances of the other voices. In spite of the brevity of imitation, the conspicuous ascending pattern makes this melodic fragment an important motive for the opening.

The imitation of just the first interval of a statement is illustrated in Example 20.

The musical score consists of five staves. The first staff (Soprano) begins with a half note 'A' followed by a dotted half note 'mer', then a quarter note 'io', an eighth note 'soh', a quarter note 'si', a dotted half note 'lie', a quarter rest, a quarter note 'to', a dotted half note 'a- mer', and a quarter note 'io'. The second staff (Alto) begins with a half note 'A- mer', then a quarter note 'io', an eighth note 'soh', a quarter note 'si', a dotted half note 'lie', a quarter rest, a quarter note 'to', a dotted half note 'a- mer', a quarter note 'io', an eighth note 'soh', and a quarter note 'si'. The third staff (Tenor) begins with a half note 'A', then a dotted half note 'mer', then a quarter note 'io', an eighth note 'soh', a quarter note 'si', a dotted half note 'lie', a quarter rest, a quarter note 'to'. The fourth staff (Bass) begins with a half note 'A', then a dotted half note 'mer', then a quarter note 'io', an eighth note 'soh', a quarter note 'si'. The fifth staff (Bass) begins with a half note 'A', then a dotted half note 'mer', then a quarter note 'io', an eighth note 'soh', a quarter note 'si', a dotted half note 'lie'. The score illustrates the imitation of the first interval of a statement across different voices.

Example 20. Book I, Madrigal 10, p. 103, m. 1-5

Vicentino imitates only the descending third in Example 20. The emphasis of the third is achieved primarily by stressing the interval in longer note values. Secondly, this opening interval is imitated before the listener has an opportunity to hear the remaining melodic organization of the phrase. Thirdly, the other voices continue to be activated at two or four-beat intervals. Aside from this short use of imitation, a great deal of rhythmic parallelism also is evident between the voices.

Rhythmically parallel answer. Rhythmic parallelism between statement and answers involves the repetition of 3 to 10 beats. This type of answer has been found mostly in beginnings which have a variety of answer-types or which use simultaneous entrances of parts. A characteristic usage of this rhythmically parallel answer-type is shown in Example 21.

Example 21 is a musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in 4/4 time. The lyrics are: "Oc-chi miei dol-ci oc--chi miei dol-ci e piu che stel-l'ar", "Oc- -chi miei dol- - - - ci e piu che stel- - - - le ar-don", "Oc- chi miei dol- ci", "Oc- chi miei dol- ci e piu che stel- le", and "Oc- chi miei". The score shows a rhythmic parallelism between the statements and answers, with the first tenor and bass parts based on eight beats and the second tenor part based on four beats.

Example 21. Book V, Madrigal 5, p. 260, m. 1-5

All entrances except the alto, which utilizes free imitation, have a rhythmic relationship with the original statement. In the first tenor and bass, it is based on eight beats of the rhythmic pattern whereas the second tenor is based on only four beats.

It is interesting to note that in this particular example there are melodic relationships between the parts; however, these relationships are not with the original statement. The half-step pattern on the word "dolci" in the alto voice occurs in the first tenor in measure 5, followed by the soprano "dolci" in the same measure. The melodic patterns of the second tenor and bass also show a resemblance for the last three notes.

Intervals at which the subjects are answered.

Table 4 shows the types of intervallic relationships which have been found between the single successive entrances of voices in 16 contrapuntal openings. Both the free imitative and rhythmically parallel answers are included in this study

TABLE 4. TYPES OF INTERVALS USED IN SINGLE SUCCESSIVE ANSWERS IN SIXTEEN CONTRAPUNTAL OPENINGS

Interval	Book I	Book V	Totals
Octave	14	7	21
Fifth	8	7	15
Fourth	4	11	15
Unison	1	3	4

The primary intervals of an octave, fifth, and fourth, as well as unison, are used most frequently, with the octave-usage prevailing. This is not entirely in accord with the

composer's concepts:

Imitation at the unison and octave does not give enough variety and should not be used except when necessary. A much better procedure is to have the bass and tenor imitate at the fourth and the contralto and soprano at the fifth, or vice versa. Continuous imitation is not at all necessary, since the impression of this device can be conveyed with only four or five notes. Any degree-relationship will serve for this practice, but especially workable are the imitations at the second, third, sixth, and seventh.³

Only in Book V does the interval of a perfect fourth surpass the use of the octave. In spite of Vicentino's mention of imitations at the second, third, sixth, and seventh, these intervals do not appear in the study made of contrapuntal openings (Table 4).

Distance between subsequent answers. The same 16 contrapuntal openings used in the previous study have been analyzed in regard to the number of beats between answers; simultaneous answers of two or more voices are included in the statistics in Table 5.

³Ibid., p. 263.

TABLE 5. THE SPATIAL PLACEMENT OF THEMATIC ANSWERS IN SEVENTEEN CONTRAPUNTAL OPENINGS

Book I								Book V									
Madrigal number	Distance in beats							Madrigal number	Distance in beats								
	1	2	3	4	5	6	7		$\frac{1}{2}$	1	2	$2\frac{1}{2}$	3	4	5	8	9
2	1			1	1			1	1			2	1				
4		3						2		2	1		1				
10		3		1				3						3		1	
11		1		2		1		5			2		1				1
12		2		2				7		1				3			
14		3					1	8			1			2	1		
15				3													
Pt. II																	
10		1		2				1		2	1	1					
11		1		3													
Totals	1	15	0	14	1	1	1		1	5	5	3	3	8	1	1	1

In the early madrigals a distance of two and four beats prevails. The late madrigals have a more varied spatial distribution between 1, 2, $2\frac{1}{2}$, 3, and 4 beats. None of the beginnings which has separate entrances for all five parts uses consistent spacings.

Contrapuntal Voice Movement

The four types of contrapuntal movement between parts are: (1) parallel, (2) contrary, (3) oblique, and (4) similar motion. Each of these types is readily found in the madrigals of Vicentino.

Parallel motion. Parallel motion in thirds, illustrated in Example 22, is found primarily in very short passages. All the sections investigated are from three to five beats long, and many proceed with repeated notes.

be-ne-det -- to

[b] [b]

-- gn'hor sia be-ne-det -- -- to

-- gn'hor sia be-ne-det -- -- to

il la-

det -- to

Example 22. Book I, Madrigal 7, p. 79, m. 91-92

In Example 22 the alto and first tenor move in thirds for approximately five beats and make use of repeated notes

in groups of two.

Parallel sixths are likewise limited to short duration as shown in Example 23.

Handwritten musical score for Example 23, showing five staves with vocal parts and lyrics. The score is in 4/4 time. The lyrics are: a - - - mo-ro - - - - se, -ro - - se [b] - quan - - te, a - - mo-ro - - - se, ro - - se, quan - - , - se quan - - te do - - .

Example 23. Book I, Madrigal 4, p. 40, m. 60-61

The soprano and first tenor parts move in sixths for a duration of four beats. Repeated note patterns are not found in this instance, but can be found in other uses of parallel sixths.

Madrigal 2 of Book V, which is predominantly chordal, has rather unique uses of parallel sixths for Vicentino's style. Example 24 shows the longest stretch of parallelism

found in the five-part madrigals of Vicentino. Measure 10 is comprised of parallel sixths between the outer voices. This technique results in a harmonic progression based on parallel first-inversion triads--fauxbourdon.⁴

Handwritten musical score for a five-part madrigal, measures 10-12. The score is written on five staves. The lyrics are: "Ma ria for-tu-nae ad-ver-sai de-sir mie-i Ma ria for-tu-nae ad-ver-sai de-sir mie-i Ma ria for-tu-nae ad-ver-sai de-sir mie-i". The music features parallel motion in the outer voices, with the inner voices providing harmonic support through parallel thirds and fourths.

Example 24. Book V, Madrigal 2, p. 240, m. 10-12

A change of voice combination in the twelfth measure of Example 24 does not interrupt this parallel motion since the outer voices continue the parallel sixths. At the same time parallel thirds and fourths result because triads are used for this entire section.

Parallel fifths and octaves are rarely found in the

⁴Apel, Willi, Harvard Dictionary of Music, p. 259.

madrigals; likewise, contrary fifths are infrequent, but are found in some madrigals. However, indirect fifth and octaves which are interrupted by a consonant interval do occur.

Examples 25-28 illustrate indirect fifths.

The musical score consists of six staves. The lyrics are written below the staves, with some words split across lines. The music features various intervals, including indirect fifths and octaves, as indicated by the example's title.

Lyrics (from top to bottom staves):

- lo - sin - - - gh'a - - - mo - che da - soe le - - - dol - ci oc - - - chi
- sin - - - gh'a - - - ro - lu - mi che da pol - soe le - - - chi mi si dol - - -
- sin - gh'e - - - - - mo - che da duo be - le - - -
- a - - - mo - ro - - - - - e Oc - chi mi si dol -
- - gh'a - mo - ro - - - - - se - - da duo be lu - - pol - soe le - - -

Example 25. Book I, Madrigal 4, p. 40, m. 59-60

Example 26. Book I, Madrigal 12, p. 126, m. 15-16

Example 27. Book V, Madrigal 5, p. 253, m. 21-22

Example 28. Book V, Madrigal 4, p. 260, m. 2-3

In each of the first three examples above, a member of the perfect fifth is held over while the other changes pitch. In the first two examples this note changes to the consonant interval of an octave; in the third example the fifths are interrupted by a third. When the held-over note

changes pitch the indirect fifths are created. Example 27 shows fifths sounding on consecutive strong beats but interrupted by the consonant interval of a sixth. The technique of indirect fifths shown in Examples 25-27 is not only used for fifths but also for octaves.

Contrary motion. Brief contrary voice movement (one to three beats) abounds on every page. However, a more extensive use of contrary motion without a change in direction is not a significant aspect of Vicentino's style. His most extensive employment of contrary motion seldom exceeds the duration of two measures. Although extensive occurrences of contrary motion are rather limited, the early madrigals have more examples of this usage.

Illustrations of contrary motion from Books I and V appear in Examples 29 and 30. The contrary motion in Example 29 exists between two voices and continues for five beats. In Example 30 this motion is apparent between more than two voices, but the outer-voice relationship is more predominant.

ben l'a--dor -- na -- trui tre-mor di ma-ra-vi --
 --dor -- -- na ma-ra-vi -- glia che
 tan-to ben l'a--dor--- trui tre-mor di ma-ra-vi --
 8 -- na e che fan-nel-trui tre-mor
 e tan-to che fan-no al-trui tre-mor

Example 29. Book I, Madrigal 1, p. 7, m. 32-33

Example 30. Book V, Madrigal 8, p. 298, m. 60-61

Oblique motion. Oblique motion is very common in all the madrigals. The frequent occurrence of this technique can be accredited to the widespread use of repeated notes as can be seen in Example 31. The duration of oblique motion is from two to eight beats and--unlike Example 31--it frequently has a close rhythmic relationship between the parts.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, measures 95-96. The lyrics are: 'pia-gie nuo - - - - - va', 'gial-li per le', 'piag-gie nuo - - -', 'per le piag-gie', 'per le', 'le piag-gie', 'nuo - - - -', 'gial-li per le piag - -'.

Example 31. Book I, Madrigal 6, p. 64, m. 95-96

The first tenor part has a syncopated pattern of half notes in measure 96 while both the alto and second tenor parts descend in eighth notes. A greater emphasis of the oblique motion results from this rhythmic and melodic contrast.

Similar motion. Similar motion is found frequently in all madrigals. Characteristic of Vicentino's use of this contrapuntal movement are: (1) brevity of continuance, and (2) successive occurrences between different parts.

Example 32 illustrates a typical passage employing similar motion. The motion occurs at first between the upper two parts (m. 45, beat 1); then it is found between the second tenor and upper parts, and finally between the tenor and alto again.

Example 32 is a musical score snippet from Book V, Madrigal 10, p. 316, measures 45-46. It consists of five staves. The first staff is a vocal line with a long note on 'a--'. The second staff has lyrics 'tan-ti ef-fet-ti dol-- ce' with 'x' marks above the first three notes. The third staff has lyrics '-- ci-a-cen-bie fie-ri a-' with 'x' marks above the first three notes. The fourth staff has lyrics '-- ci-a-cer-- bie fie ---' with an 'x' mark above the first note. The fifth staff has lyrics 'a- cer-- bie fier--'.

Example 32. Book V, Madrigal 10, p. 316, m. 45-46

The simultaneous occurrence of similar motion in all parts is rare.

Style Characteristics

Confined motion. The most characteristic stylistic aspect of Vicentino's music is the natural outcome of the brief and restrictive usage of the four types of contrapuntal voice-movement; an overall effect of confined motion. This contrapuntal style, which is almost devoid of exaggerated melodic contours, is characteristic of all Vicentino's extant music. Confined motion is created by hovering within a limited range and utilizing a predominance of repeated-note patterns. Although some aspects of this composer's style point to new trends in madrigal-writing, this retrospective element of confined motion reminds one of the frottola and early madrigal.

Example 33 illustrates confined motion which is typical of both the early and late styles of composition.

Handwritten musical score for "L'Espresso" by Umberto Bignardi. The score is written on five staves, each with a treble clef. The lyrics are written below the notes. The music is in 4/4 time, indicated by the '4' and '4' in the first two staves. The lyrics are: "che no-va dol- cez - - - - za tal- che no- va dol- cez - - - - za nel - - che no- va dol- cez - - - - za nel - - che no- va dol- cez - - - - za nel - - che no- va dol- cez - - - - za nel". The score is handwritten and appears to be a personal or working draft.

Example 33. Book I, Madrigal 13, p. 142, m. 13-17

In spite of the separate and paired entrances used in the contrapuntal setting of Example 33, the repeated-note patterns and lack of obvious contrary movement produce a conservative contrapuntal motion.

Voice crossing. A secondary stylistic aspect of the madrigals is that of voice crossing. This technique is found in all adjacent parts and usually occurs within a phrase as illustrated in Example 34.

Handwritten musical score for a madrigal, Example 34. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a basso continuo line. The lyrics are: "A-- i A-- sciu-ti mai que-st'oe chi non ve-dra--i" (Soprano), "mai que-st'oe chi non ve-dra--i" (Alto), "sciu--ti mai que-st'oe ---- chi non" (Tenor), "chi non ve-dra--i non" (Bass), and "A sciu-ti mai que-st'oe chi non" (Basso Continuo). The score shows complex contrapuntal textures with overlapping ranges and melodic independence.

Example 34. Book V, Madrigal 3, p. 247, m. 20-21

The main factors contributing to the crossing of the parts here, as well as in other instances, are the overlapping ranges of the voices and the melodic independence of the parts.

Contrapuntal Procedures

Stretto. A form of stretto is found in both madrigal books. Vicentino's concept of this contrapuntal device is not in complete agreement with Apel's definition of "stretto"

as " . . . the imitation of the subject in close succession, with the answer coming in before the subject is completed."⁵

Vicentino does not imitate the thematic content in his "stretto-like" sections, but maintains only the important aspect of the close succession of voice entries.

In Example 35 the alto part introduces a theme which receives multiple answers, most of which are only one beat apart.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The score shows a sequence of entries and answers. The lyrics are: - sì - - - - - gliò e troppo an-di-re e troppo an-di-re. --- gliò e troppo an-di-re e troppo an-di-re. -- co con-si --- gliò e troppo an-di-re e. 8 mio po--co con-si --- gliò e troppo an-di-re e. -- co con--si --- gliò e troppo an-di-re e troppo an-di-

Example 35. Book V, Madrigal 9, p. 309, m. 58-60

⁵Apel, op. cit., p. 711.

The fact that Vicentino continues the repetition of this rhythmic pattern after all the parts have entered signifies that he is interested in the increased intensity caused by these juxtaposed entrances. Some uses of the stretto-like technique have very little rhythmic parallelism, but still retain the accelerated voice entrances.

Inversion. Imitation can take place by melodic inversion. This means that the intervals of the theme are answered in contrary motion.⁶ The inversion of a complete theme is rarely found in the madrigals, but the inversion of the first interval or a melodic fragment does occur. This method is quite subtle, chiefly because of the brevity of the inverted fragment.

Vicentino uses inversion more liberally in a different manner which is illustrated in Example 36.

⁶Jeppesen, Knud, Counterpoint, p. 165.

Handwritten musical score for Example 36, showing five staves with lyrics in Italian. The score is in G major (one sharp) and 4/4 time. The lyrics are: "d'un bel ri - - - soap-pa - - -" on the first staff, "d'un bel ri - - - soap-pa - - -" on the second staff, "suar- doe d'un bel ri - soap-pa - - -" on the third staff, and "d'un bel ri - - - soap-pa - - -" on the fifth staff. The fourth staff is empty. The music features a stepwise passage of eighth notes followed by an inverted pattern.

Example 36. Book I, Madrigal 15, p. 162, m. 45-46

Stepwise passages, particularly those comprised of eighth notes, are commonly followed by an inverted pattern. The inversion in Example 36 is found within a phrase and is quite typical of Vicentino's use of this contrapuntal device.

Summarizing Statements

1. Imitation is primarily limited to the openings of madrigals. Either a portion of the melody or rhythm is imitated.
2. Imitation at the octave, fifth, and fourth is most common.
3. The distance (number of beats) between successive entries is rarely the same for all voices. The distances are more varied in the late madrigals.
4. Four types of voice movement are found: parallel, contrary, oblique, and similar.
5. Confined motion and voice crossing are characteristics of Vicentino's style; this contrapuntal style has a predominance of repeated-note patterns and a limited range.
6. A stretto-like technique is used; successive answers in a stretto pattern are not imitative, but rely on rhythmically parallel answers or just close entrances to give the stretto effect.
7. Vicentino employs inversion chiefly in melodic fragments or in eighth-note stepwise passages.

CHAPTER IV

FORM

As a musical form, the sixteenth-century madrigal evolved from the fifteenth- and sixteenth-century frotto-
las, three- or four-part Italian secular songs. Although the style of the earliest madrigal resembled that of the frottola, a greater distinction between the two forms became evident as the madrigal developed. The frottola is divided into sections and has a definite formal scheme, whereas the sixteenth-century madrigal is a through-composed composition. That is, the same music is not used for successive strophes of poetry. Composers were interested in expressing the content of the text; therefore new music was continually unfolded for the expression of the varying thoughts of the text. As a result of this freedom in design, the musical structure varies from piece to piece.¹

Literary Basis of the Madrigals

The literary form of the sixteenth-century madrigal was influenced a great deal by Cardinal Bembo, an Italian humanist who endeavored to elevate the quality of poetry around the turn of that century.² Although the fourteenth-

¹Reese, Gustave, Music in the Renaissance, p. 315.

²Apel, Willi, Harvard Dictionary of Music, p. 418.

century madrigal was used as a literary basis, the sixteenth-century prototype resulted in a much freer poetic form with no specific rules for the number of verses or for the rhyming scheme. The literary madrigal was not always used for the madrigal compositions of the sixteenth century; composers often used other poetic genre, i.e., sonnet, canzone, and ballata. Although these poems, including the madrigal, are all lyrical in content, there are some variances in the poetic structure.

A survey of the literary genre. The poetic types utilized by Vicentino in eight madrigals are listed in Table 6.

TABLE 6. THE POETIC BASIS FOR EIGHT OF VICENTINO'S MADRIGALS

Madrigal number	Literary type	Poet
BOOK I		
2	Petrarchan Madrigal (14th. C.)	Sannazaro
6	Canzone	Petrarch
8	Sonnet	Guidicione
9	Madrigal (16th C.)	Cassola
BOOK V		
4	Sonnet	Petrarch
7	Sonnet	Petrarch
8	Sonnet	Petrarch
11	Sonnet	Petrarch

The sonnet is used for five of the eight madrigals; all four of the madrigals from Book V are set to this poetic form. The three remaining literary forms, the canzona, and the fourteenth- and sixteenth-century madrigals are only found once.

Sonnets have a definite poetic form which appears without any deviation in all five madrigals. The fourteenth-century madrigal also has a pre-established form, whereas the canzona and the sixteenth-century madrigal generally have a freer structure and are apt to vary from one poem to another. Since Vicentino favors the sonnet for the majority of the madrigals surveyed, it is apropos to determine whether any correlation exists between this poetic form and the musical structure.

Correlation between form of sonnet and music. The Petrarchan form of the Italian sonnet which is used for five madrigals, is comprised of fourteen lines. These lines are divided into four sections: abba, abba, cde, cde. The abba section is called a quatrain, and both quatrains comprise an octave; the cde section is called a terse, and both terses comprise a sestet. Thus, the first formal breakdown results in two sections, the octave and sestet. A further division results from the various components of each, namely the two quatrains and two terses.

In examining the structure of the music, none of the five madrigals based on the sonnet is divided into the four

sections which appear in the poetry. Four of the five madrigals are divided into two parts by a double bar and a fermata; however, the location of the twofold division does not always appear at the end of the octave in the poetry. The remaining madrigal has no double bar, fermata, or any sectionalization which can be correlated to the poetic form. Consequently, a systematic correlation between musical structure and poetic form does not exist.

The Twofold Division of the Madrigals

The only formal organization in the madrigals is the twofold division of many into Part I and Part II; Part I ends with a five-voice cadence similar to the final cadence. Part II always bears the title "*Secunda pars*," followed by a quoted segment of the opening text. The composite length of the madrigal bears no significance on its division since many madrigals which are longer have no division.

The length of divided madrigals. In Book I, 11 of the 17 madrigals (65%) have two parts whereas in Book V, 8 of the 11 madrigals (73%) have two parts. The varying lengths of these sections appear in Table 7.

TABLE 7. THE LENGTH OF DIVIDED MADRIGALS
AND THEIR COMPONENT SECTIONS

Madrigal number	Number of measures		
	Part I	Part II	Totals
BOOK I			
4	21	56	77
6	62	59	121
7	62	49	111
8	27	66	93
9	23	52	75
10	28	56	84
11	36	50	86
12	56	75	131
13	35	35	70
16	28	29	57
17	25	41	66
BOOK V			
1	13	21	34
2	15	21	36
4	44	31	75
5	27	50	77
6	35	31	66
7	29	62	91
9	37	32	69
11	44	32	76

The length of the divisions is highly irregular. Many of the early madrigals (4, 8, 10, 12, 17) show a definite assymetrical division. The lengthier section of the madrigal is usually Part II. It is interesting to note that Madrigals 1 and 2 in Book V are only 34 and 36 measures

long but still have a twofold division.

The length of undivided madrigals. Table 8 shows the extent of the undivided madrigals.

TABLE 8. THE LENGTH OF THE UN-DIVIDED MADRIGALS

Madrigal number	Number of measures
BOOK I	
1	57
2	49
3	61
5	61
14	56
15	68
BOOK V	
3	43
8	82
10	84

Table 8 shows that the length of the early one-section madrigals varies from 56 to 68 measures; these lengths are shorter than most of the two-part madrigals in Book I. Two of the one-section madrigals in Book V exceed in length most of the two-part madrigals in the same book.

Factors Which Contribute to the Unity of the Madrigals

Although we have seen that the madrigal has no codifiable formal organization, each madrigal, nevertheless, has musical order or form.³ Some factors which contribute to organization are cadences, texture, tonality, melody, rhythm, and text. All these possibilities have been investigated and it has been found that the first three--cadences, texture, and tonality--contribute less to the unity of the madrigals than do the last three--melody, rhythm, and text.

Cadences. The terminating character of final cadences is rarely found at interior cadences within the madrigals. In fact, in his treatise, Vicentino makes important distinction between two cadence types: cadences are analogous with the rhetorical falling of the voice in speaking, or with the very conclusion of speaking.⁴ Vicentino uses various forms of simultaneous voice endings and staggered melodic conclusions of individual parts; however, because of overlapping voices between the phrases, sectional delineation rarely results. Therefore the most

³Ibid., "... form in music" or "form(s) of music." In the former combination it [form] has a very general and loose significance, simply expressing the basic fact that music, like all art, is not a chaotic conglomeration of sounds; but that it consists of sounds arranged in orderly manner . . .", p. 277.

⁴Kaufmann, H. W., The Life and Works of Nicola Vicentino, p. 77.

important role of the cadence is to provide some separation between phrases or to emphasize the conclusion of a phrase.

Texture. Variations in texture provide several contrasting elements in timbre, range, intensity, and compositional style. Primarily, these are achieved through the sundry use of two opposing types of texture, isometric and contrapuntal; secondly, through changes in voice combinations. However, sectionalization within a madrigal rarely results from a change in texture. Although there is much erratic shifting between the chordal and contrapuntal sections and much fluctuation in voice combinations, the sudden and drastic variance of sectionalization seldom occurs.

Tonality. Although Vicentino's madrigals show a modal basis, the extensive use of musica ficta in the late madrigals often contradicts this basis. Consequently, a broad definition of tonality is most essential in order to discuss the modal as well as the chromatic section. In accordance with the introductory discussion of tonality,⁵ this term can be applied to music written in major and minor keys as well as in the church modes.⁶

While Vicentino's madrigals have a tonal center, segments of certain madrigals lack a verification of tonic, while others have a constant fluctuation of the tonal center.

⁵See p. 6.

⁶Yasser, Joseph, A Theory of Evolving Tonality, pp. 330-331.



The instability of tonality transpires because of "avoided" cadences, lack of converging cadences, and the frequent addition of accidentals. These tonally insecure areas rely on other unifying aspects for coherence.

Certain patterns of opening-closing tonality relationships recur in the madrigals, but a common tonality scheme for an entire madrigal does not exist.

Melody. Thematic unity--attributable to motivic restatements--is found most often at the beginnings of madrigals which employ imitation. Although phrase-settings of the text within a madrigal sometimes include a recurring motive, this technique is not used consistently in all madrigals or even through an entire madrigal. Two unique uses of melodic unity have been found. Madrigal 7 of Book V has a return of the opening motive toward the end of the madrigal. Madrigal 11, Book I, begins with an ascending melodic pattern which is imitated in the other entrances. Part II of this madrigal begins with imitative counterpoint based on a descending melodic pattern, an inversion of the opening theme.

Rhythm. Rhythmic unity, rather than melodic unity, is readily found in Vicentino's music. The most consistent and important use of rhythm as an organizing factor is found in contrapuntal phrase-settings of the text within a madrigal. Rhythmic parallelism between individual entrances is quite common, as is the recurrence of motives within a

phrase.

Contrast between phrases is often achieved by a distinct change of note values and rhythmic patterns. Infrequently, this technique encompasses larger segments, thus uniquely producing sectional division by rhythmic contrast. For example, Madrigal 2, Book V, uses a predominance of eighth-note patterns until measure 26; at this point, although the alla breve meter is not changed, the ensuing patterns,  and , give this concluding section (measures 26-36) a compound duple characteristic. Actual meter changes from alla breve to 3/2 are found, but are limited to a very few madrigals.

Text. From the technical aspect, the text-setting is predominantly syllabic. Repetition of phrases or segments of phrases occurs throughout the madrigals. This means of emphasizing the text is found consistently at the conclusions of all madrigals.

Summarizing Statements

1. Vicentino's madrigals are through-composed compositions.

2. The literary bases for this composer's madrigals are: the 14th- and 16th-century madrigals, the sonnet, and canzona. Of the eight madrigals studied, the sonnet is the favored literary genre.

3. No systematic correlation between musical structure and poetic form can be made in these eight madrigals.

4. The majority of Vicentino's madrigals are divided into two parts. In the two-part madrigals the length of the separate divisions is quite irregular, but Part II is usually longer in both Books I and V.

5. The length of the one-section madrigals is usually shorter than that of the two-section madrigals in Book I; in Book V, two of the three one-section madrigals are longer.

6. Cadences provide some separation between phrases, but do not commonly produce sectionalization in a madrigal.

7. Various gradations of isometric and contrapuntal texture are used for textural variety.

8. Although Vicentino's madrigals have a recurring center of tonality, many areas show a constant shifting of tonality; this fluctuation of tonic transpires because of "avoided" cadences, the lack of converging cadences, and the use of musica ficta.

9. Thematic restatement is commonly found at imitative beginnings of madrigals; however, this is based on very short melodic fragments.

10. Rhythm has an important role both as a contrasting and unifying element.

11. The text-setting is predominantly syllabic throughout the madrigals. Emphasis of certain phrases or phrase-segments of the text is achieved through repetition.

CHAPTER V

LINEAR CONSTRUCTION

The study of linear construction entails one of the chief structural features of music--melody. Melody is comprised of a succession of pitches; however, the very nature of many compositions, including Vicentino's madrigals, makes it difficult to fully describe the entire scope of the pitches by referring only to major, minor, or modal scale systems. Dr. Kaufmann is well aware of this problem in the madrigals when he presents Einstein's viewpoint:

Einstein goes so far as to claim that "it would be mere pedantry to examine the madrigal from the point of view of the church modes," since "the so-called purity of the modes had become illusory long before 1530," the date he gives for this new secular form. Even the concept of key assumes an elastic character, because "within the framework of the chosen key whether major or minor, every harmonic liberty is permitted if it serves the ends of individual expression."¹

Pitch Gamuts

In order to be more explicit in describing the pitch resources for Vicentino's madrigals, a pitch gamut will be used as a reference. A pitch gamut is comprised of all the different pitches which are found in a specific composition; this includes all altered tones and enharmonic spellings.

¹Kaufmann, H. W., The Life and Works of Nicola Vicentino, p. 82.

Modal as well as major and minor scale references will be made in this and other chapters when such scale systems help to explain the point in question. The author feels that a strict adherence to any one system will interfere with an explicit understanding of the linear construction of this music.

A survey of pitch gamuts in Book I. The pitch gamuts of nine madrigals from Book I are shown in Figure 3. (Madrigals 1, 3, 5, 7, 10, 13, 15, 16, and 17). The black notes in Figure 3 indicate the altered pitches; the black note in brackets indicates the tonic, which is determined by the final cadence and bass note.²

²There is a wide divergence of opinion among theorists as to whether the bass or tenor note should be used as a guide for closing tonality. Vicentino's concept was that the bass or lowest part be used to determine the mode. Mann, Alfred, The Study of Fugue, p. 17.

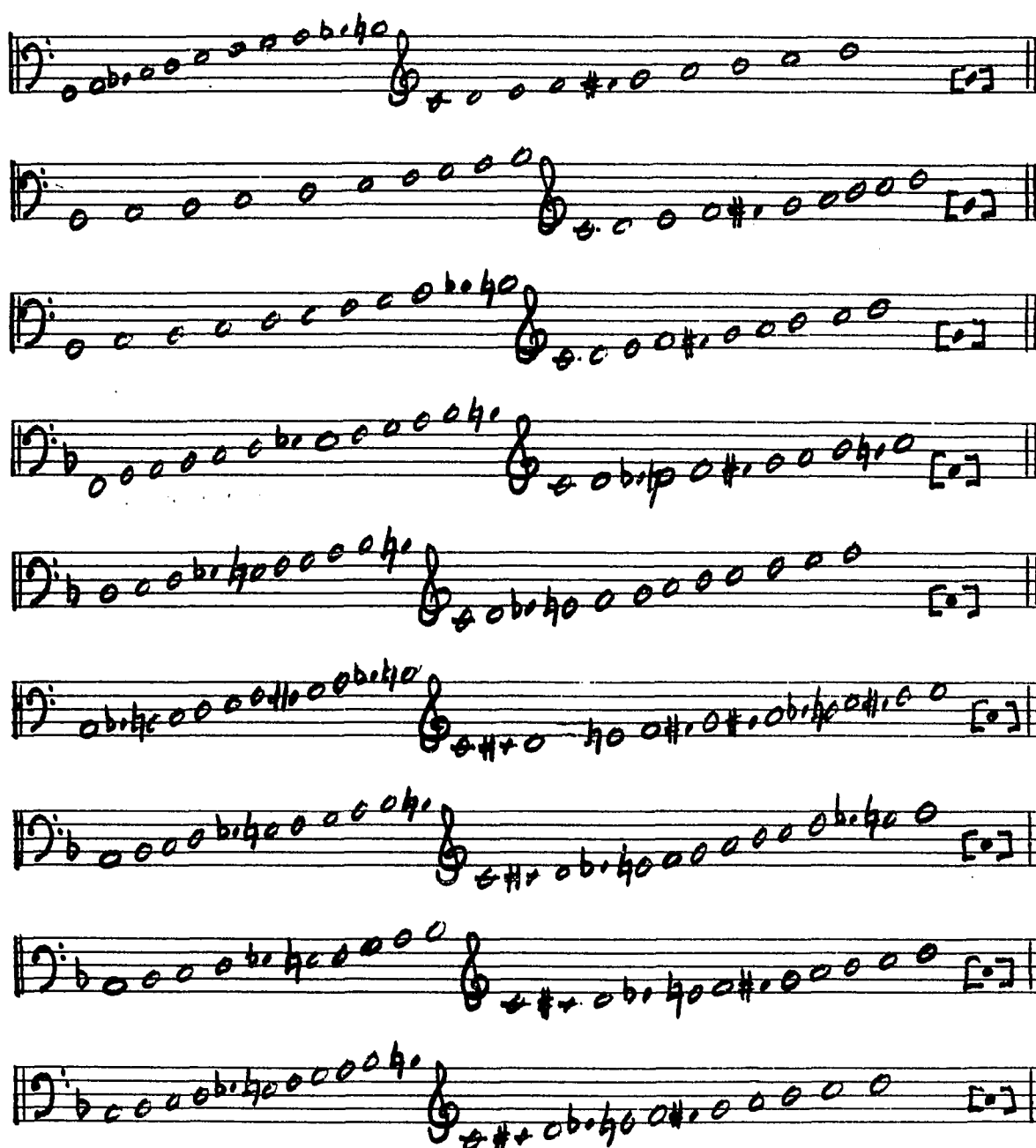


Figure 3. The Pitch Gamuts of Nine Madrigals from Book I
(1, 3, 5, 7, 10, 13, 15, 16, 17)

The number of pitches found in these gamuts varies from 20 to 27; however, a more consistent use is made of

20 to 23 pitches in these early madrigals. The extent of the gamuts encompasses a range from two octaves plus a fourth, to two octaves plus a fifth. Although Madrigal 3 is chiefly diatonic except for the addition of f^\sharp , none of the gamuts have a pure diatonic distribution. In addition to the key signatures which contain either one flat or no accidentals, one to four different accidentals are used in each madrigal. The types of accidentals found are: b^b , b^\sharp , e^b , f^\sharp , c^\sharp , and g^\sharp .

A survey of pitch gamuts in Book V. Figure 4 illustrates the pitch gamuts for five late madrigals.



Figure 4. The Pitch Gamuts of Five Madrigals from Book V
(2, 5, 7, 9, 11)

Noticeable changes are evident in Book V. Increases in range, accidentals, and in the number of pitches appear in all the madrigals studied. The total number of pitches varies from 29 to 34; the resulting range of these pitches varies from two octaves plus a fifth to three octaves. In each gamut seven to eight different accidentals are found in addition to the signatures. The types of accidentals found are: b^b , e^b , a^b , d^b , f^\sharp , c^\sharp , d^\sharp , g^\sharp , and b^\natural .

Vicentino reverts to the pre-sixteenth century use of partial signatures, which were used frequently up to 1500.³ Five madrigals in Book V use partial signatures--usually in two or three voices. An examination of all the madrigals in Book I shows that partial signatures are not utilized at all. In spite of partial signatures, b^b 's and b^\natural 's are frequently used in all parts.

The pitch gamuts in the late madrigals show a definite trend toward a more extensive use of altered tones. How this influences the construction of the individual parts can only be determined through a detailed study of intervallic structure.

Intervals and their Occurrence in the Melodic Organization of the Parts

A survey of intervallic structure is essential in

³Apel, Willi, Harvard Dictionary of Music, p. 555.

establishing the type and frequency of each type of interval in all parts. Then comparisons can be made between the melodic organization of the parts as well as between Books I and V.

With the exception of chromatic half-step usage, the linear structure of the madrigals is comprised of intervals which are characteristic of sixteenth-century counterpoint.⁴ Since unison or prime is invariably included in the study of intervals, as in Materials and Structure of Music,⁵ the prime, or "interval zero,"⁶ is incorporated in this analysis of intervallic structure, and hereafter referred to as "repeated note." To exclude the occurrence of the repeated note in this examination would not permit an accurate portrayal of the composer's melodic organization.

The data which appear in Table 9 are based on a study of over 3,700 intervals in Book I and 2,500 in Book V. Madrigals 1, 5, 11, 13, and 17 of Book I and 1, 5, and 11 of Book V were used for this analysis.

⁴" . . . the major and minor second, major and minor third, perfect fourth and fifth are used frequently, whereas the minor sixth and octave are used less frequently. The major sixth is rarely used." Soderlund, G. F., Direct Approach to Counterpoint in 16th-Century Style, p. 9.

⁵Christ, William; DeLone, Richard; Kliwer, Vernon; Rowell, Lewis; and Thomson, William, Materials and Structure of Music I, pp. 16-18.

⁶Apel, op. cit., p. 599.

TABLE 9. TYPES OF INTERVALS AND THE PERCENTAGE OF THEIR OCCURRENCE IN EIGHT MADRIGALS OF BOOKS I AND V

Type of interval	Percentage of Occurrence					
	Soprano	Alto	Tenor ¹	Tenor ²	Bass	Average
BOOK I						
RN*	29.5	30.8	27.4	29.8	18.3	27.2
m2	20.	19.2	16.9	17.4	9.2	16.5
M2	25.5	23.3	26.7	28.7	20.7	25.
m3	14.9	11.	10.8	10.9	11.6	11.8
M3	1.5	2.7	2.6	3.2	3.4	2.7
4th	6.6	7.5	9.	6.5	19.	9.7
5th	1.6	3.6	5.2	2.8	14.7	5.6
m6	.5	.9	.5	.3	.4	.5
M6						0
Octave		.8	.8	.6	2.6	1.
BOOK V						
RN	35.4	33.7	33.2	32.7	19.7	30.9
m2	26.6	18.4	19.	14.3	9.5	17.6
M2	16.3	24.5	22.5	24.3	10.9	19.7
m3	13.3	8.9	10.5	10.2	11.4	10.9
M3	1.5	2.6	2.	2.7	2.3	2.2
4th	5.	7.5	8.7	10.8	26.	11.6
5th	1.5	4.	3.7	3.5	18.	6.1
m6	.2	.2	0	0	.5	.2
M6	0	0	0	0	.3	.1
Octave	.2	.2	.4	1.4	1.	.6

*RN = repeated note, m2 = minor second, M2 = major second, etc.

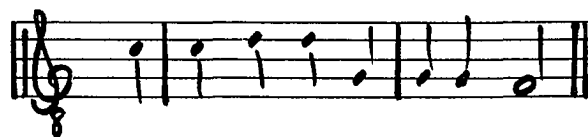
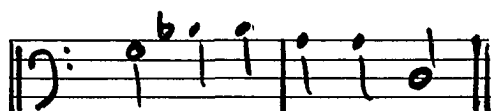
In Book I the upper four parts show identical intervallic preference for their construction: repeated note, major second, minor second, and minor third. Repeated notes and major and minor seconds account for 71 to 76% of the

total intervals of each part, whereas only 8 to 14% of the intervals are perfect fourths or fifth. The distribution of the intervals in the bass is entirely different: major second, perfect fourth, repeated note, and perfect fifth. In fact, the perfect fourth and fifth account for 38% of the melodic movement in the bass; consequently, there is more disjunct motion in the bass in contrast with the prevailing conjunct motion of the other parts.

Table 9 indicates that the intervallic preference of the upper four parts in Book V is predominantly the same as in Book I, but with a variation in the order of the soprano part. The repeated note continues to be the most frequent interval in the soprano, as in all the upper four voices. In fact, there is an increase of 3 to 6% in the use of the repeated note. Unlike Book I, the minor second is the next most frequent interval (26%) in the soprano voice. The minor second exceeds the use of the major second (the third in order of frequency) by 10%. In the bass part, perfect fourths, repeated notes, perfect fifths, and minor thirds are used in order of preference. The overall pattern of the upper four parts is almost identical to that in Book I: the continued predominance (71 to 78%) of repeated notes, major and minor seconds. Finally, the bass has an increase in the use of perfect fourths and fifths from 38% in Book I to 44% in Book V.

Melodic Organization

Repeated notes. The repeated quarter note is the most frequent pattern found in the madrigals of Book I; they are generally organized into groups of two to six notes. A series of various combinations of these groupings are often used; two pairs of repeated notes in succession is common, although as many as three and four pairs in succession are found. Examples 37 to 40 illustrate repeated quarter-note patterns from Book I.



Example 37. Book I, Madrigal 15, p. 164, m. 59-60

Example 38. Book I, Madrigal 13, p. 144, m. 25-26

Example 39. Book I, Madrigal 9, p. 101, m. 60-61

Example 40. Book I, Madrigal 5, p. 44, m. 5-6

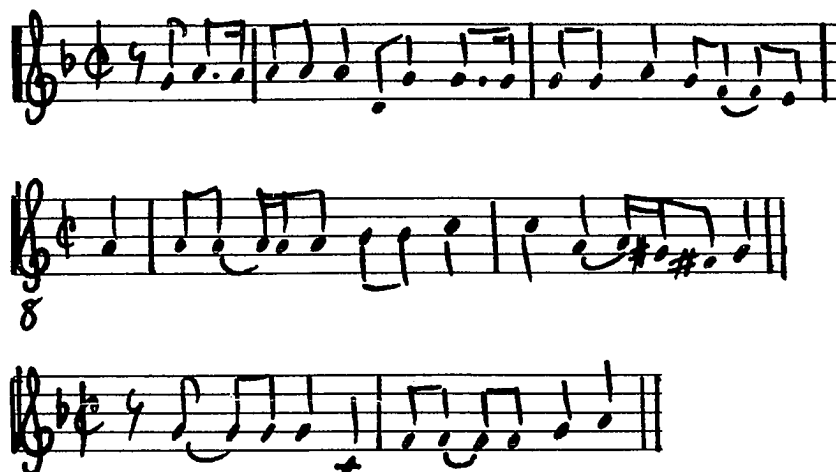
Aside from the dominating quarter-note patterns, repeated notes are often found in a variety of rhythmic settings as shown in Examples 41 and 42.



Example 41. Book I, Madrigal 7, p. 72, m. 35-36

Example 42. Book I, Madrigal 3, p. 28, m. 49-50

Book V has essentially the same repeated-note style; however, unequal durations are more common and occur in a greater variety of rhythmic settings. Unlike Book I, repeated patterns comprised of quarter, eighth, and sixteenth notes prevail in some late madrigals. Examples 43 to 45 illustrate these diverse patterns.



Example 43. Book V, Madrigal 1, p. 236, m. 23-24

Example 44. Book V, Madrigal 5, p. 268, m. 70-71

Example 45. Book V, Madrigal 7, p. 283, m. 33-34

A unique result of the repeated-note technique is a declamatory style which occurs in both books, but more often in Book V. This technique is generally found in dramatic choral works later in the century such as L'Amfiparnaso, by Orazio Vecchi.⁷ Vicentino's use of this choral recitative style is illustrated in Example 46.⁸

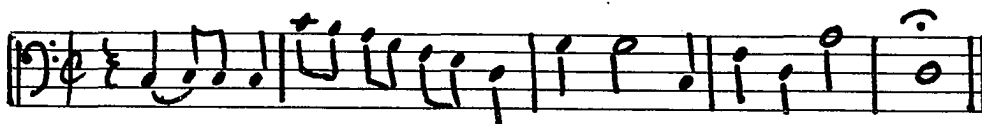
⁷Reese, Gustave, Music in the Renaissance, p. 434.

⁸Other examples of recitative style are: Book I, Madrigal 3, m. 36; Book V, Madrigal 5, m. 25; Madrigal 6, m. 38; Madrigal 10, m. 31.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass). The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The lyrics are: "co - re A - sciu - ti mai que - st'oc - chi non ve - re A - sciu - ti mai que - st'oc - chi non ve - re A - sciu - ti mai que - st'oc - chi non ve - A - sciu - ti mai que - st'oc - chi non ve - A - sciu - ti mai que - st'oc - chi non ve -". The melody is characterized by stepwise movement in eighth-note patterns, with ascending and descending passages.

Example 46. Book V, Madrigal 3, pp. 248-49, m. 30-32

Stepwise movement. Ascending and descending stepwise passages are commonly found in Book I and are generally written in eighth-note patterns. This melodic movement usually encompasses an interval of a fourth, fifth, sixth, seventh, or octave. The outlining of a seventh which is shown in Example 49 is less common than the fifth, sixth, and octave illustrated in Examples 47, 48, and 50 respectively.



Example 47. Book I, Madrigal 15, p. 162, m. 44-46

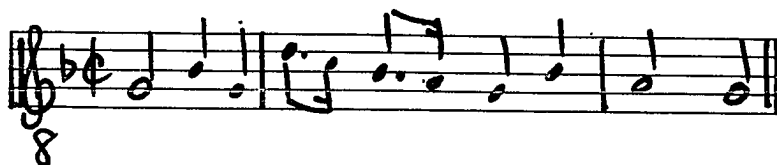
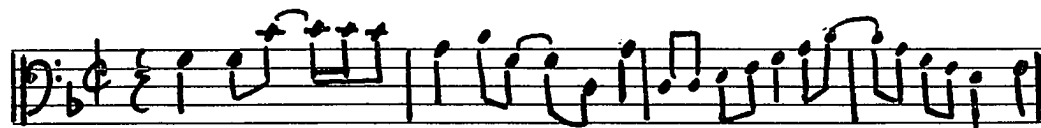
Example 48. Book I, Madrigal 14, p. 151, m. 9-12

Example 49. Book I, Madrigal 11, p. 117, m. 32-36

Example 50. Book I, Madrigal 12, p. 128, m. 31-32

Although eighth-note patterns still occur in the late madrigals, as shown in Example 52, an additional pattern of dotted-eighth and sixteenth notes is found. In spite of these patterns, a considerable decrease in the use of stepwise movement is apparent in Book V.

Examples 51-53 illustrate the dotted rhythm in stepwise motion.



Example 51. Book V, Madrigal 1, p. 235, m. 13-14

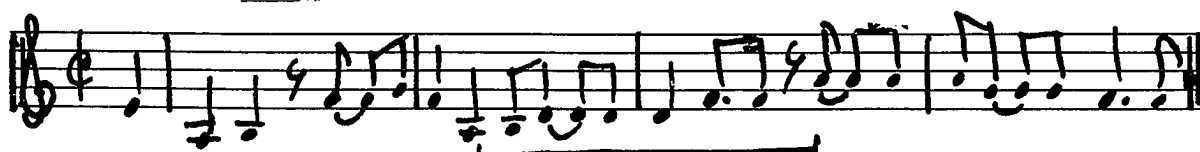
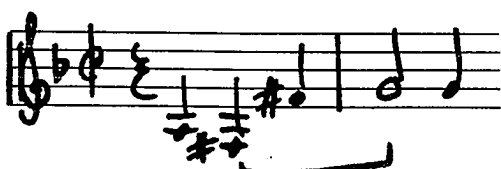
Example 52. Book V, Madrigal 2, p. 240, m. 8-11

Example 53. Book V, Madrigal 10, p. 311, m. 1-3

Melodic intervals. In the discussion of single skips Soderlund explains that "the general tendency is to approach and leave a skip in the opposite direction of the skip, by step or skip."⁹

Vicentino does adhere to this sixteenth-century melodic procedure, but examples are often found to the contrary and therefore merit special attention. These deviations are marked in the following examples; however, an observation of other single skips within Examples 54-59 verifies that the stylistic treatment of single skips prevails.

⁹Soderlund, op. cit., p. 12.



Example 54. Book I, Madrigal 6, p. 52, m. 7-11

Example 55. Book I, Madrigal 7, p. 71, m. 31-33

Example 56. Book I, Madrigal 15, p. 164, m. 62-64

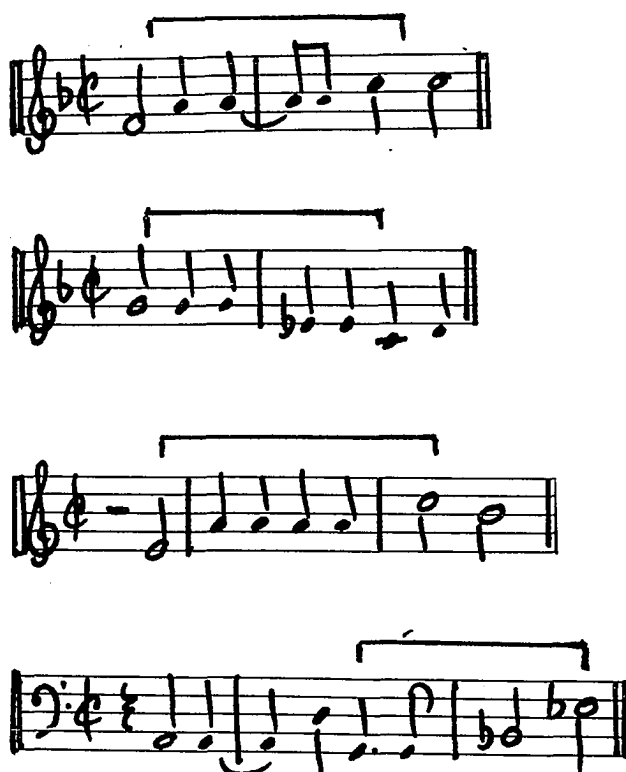
Example 57. Book I, Madrigal 15, p. 157, m. 3-7

Example 58. Book V, Madrigal 7, p. 285, m. 50-51

Example 59. Book V, Madrigal 8, p. 293, m. 20-23

The outline of major and minor triads often results

when two skips are made in the same direction. Although Example 63 shows two uninterrupted skips, very often repeated notes are employed, thus preventing a direct succession of two skips as illustrated in Examples 60, 61, and 62. The bass part outlines triads more frequently than any other part. All inversions of the triads are outlined, but the root position is favored.



Example 60. Book I, Madrigal 9, p. 98, m. 42-43

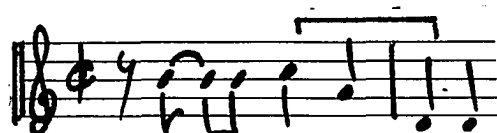
Example 61. Book I, Madrigal 12, p. 126, m. 20-21

Example 62. Book I, Madrigal 13, p. 141, m. 2-3

Example 63. Book V, Madrigal 9, p. 303, m. 13-15

Larger leaps in the same direction most often outline an octave with an intervening fourth or fifth. These skips

are commonly found in the bass or the lowest-sounding part, as in Example 64. Example 65 shows the outlining of the seventh, also found in the madrigals.



Example 64. Book V, Madrigal 5, p. 265, m. 44-46

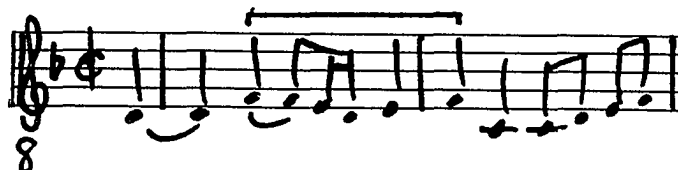
Example 65. Book V, Madrigal 7, p. 280, m. 13

Figurations. A stereotyped melodic pattern is found in all madrigals. This figuration is very pronounced because of its rare use of sixteenth notes and its frequent occurrence. A favorite location of this melodic pattern is at cadences as shown in Example 66.



Example 66. Book I, Madrigal 4, p. 33, m. 11-13

Other locations of the pattern are within the phrase as shown in Example 67.



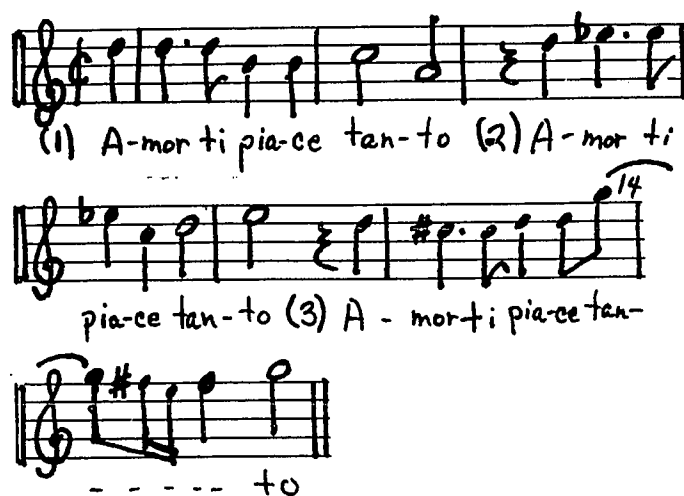
Example 67. Book I, Madrigal 9, p. 94, m. 5-6

In Book V the same figuration is employed with a slight variation in the rhythm occurring at times, as in Example 68.



Example 68. Book V, Madrigal 4, p. 254, m. 32-34

Sequences and repetitions. Genuine sequences or repetitions are rarely found in the melodic organization of the voices. Repetition of the text is a customary trait, but the melodic content of this textual repetition is usually altered. Example 69 shows three successive expressions of the same phrase of text.

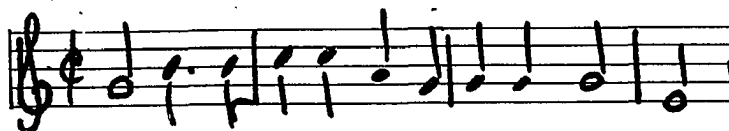


Example 69. Book V, Madrigal 3, p. 246, m. 9-15

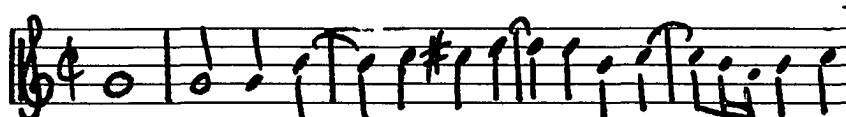
The two successive musical settings of the text-repetitions vary from the original statement, but do maintain some rhythmic resemblance.

Melodic contour. A variety of melodic contours is found in all parts, so none can really be identified as a stereotyped contour or curve. Assorted ranges are encountered in these contours, but they generally encompass a second to a tenth. The bass voice tends to have a wider range within a phrase (Example 76, p. 104) than any other part because of its disjunct character.

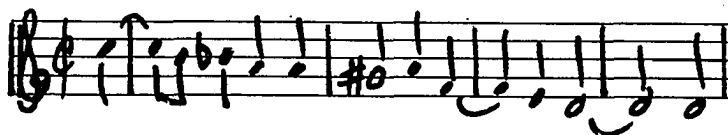
Each of the following example (70-77) depicts a different melodic contour.



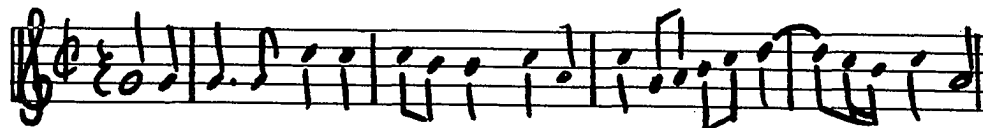
Example 70. Book I, Madrigal 1, p. 2, m. 1-3



Example 71. Book V, Madrigal 6, p. 270, m. 1-5



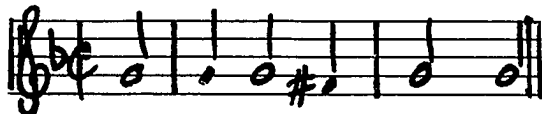
Example 72. Book V, Madrigal 7, p. 285, m. 48-51



Example 73. Book I, Madrigal 1, p. 6, m. 26-30



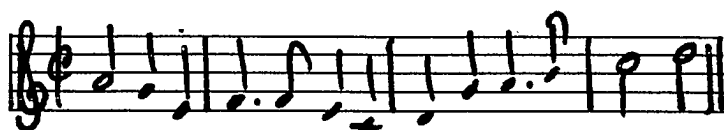
Example 74. Book I, Madrigal 5, p. 47, m. 25-27



Example 75. Book I, Madrigal 6, p. 54, m. 21-22



Example 76. Book I, Madrigal 7, p. 69, m. 12-13



Example 77. Book V, Madrigal 8, p. 291, m. 1-4

In spite of this seeming variety, Vicentino's use of repeated notes and his adherence to a limited range very often result in a lack of exaggerated contours. This restricted melodic motion persists throughout the madrigals.

Phrase structure. Vicentino's musical phrase-structure is directly dependent on the poetic text. Syllabic settings of the text prevail; consequently, phrase lengths of two, three, or four measures are customary in all voices. Examples 78-80 show typical phrases.



Example 78. Book V, Madrigal 4, p. 254, m. 30-31

Example 79. Book I, Madrigal 13, p. 146, m. 45-47

Example 80. Book V, Madrigal 8, p. 291, m. 4-6

Phrase lengths of either one or five measures are not numerous; the latter is more often found at the end of a composition.

Occasional occurrences of extensive phrases ranging up to eight measures are found, but are quite exceptional.

Range and tessitura. The range and tessitura in the early and late madrigals are very similar; therefore, Figure 5 is indicative of both books. The whole notes indicate the lowest and highest pitches of a specific voice in all the madrigals. Consequently, the illustrated range is more extensive than that of individual compositions. The small black notes which appear within the extremities of each range-illustration, indicate the tessitura norm.



Figure 5. The Range and Tessitura of the Individual Parts of All Madrigals.

Generally the lower four parts have a span of an octave, ninth, tenth, or eleventh whereas the soprano has a slightly less extensive span, not using the eleventh. The alto part which has the widest overall range of two octaves

is extremely low. A very limited tessitura of a seventh to a ninth is evident. It should be noted that Vicentino suggested a limited range for vocal compositions so that untrained singers could also participate.¹⁰

The only noticeable difference in range between Books I and V is in the first tenor part. In Book V approximately half of the madrigals encompass the range of f to b^{b1}. The resulting tessitura extension to g¹ is indicated in Figure 5 by the note in brackets in the first tenor part.

Rhythmic Organization

Meter. All of the madrigals are in simple duple meter which is indicated by the alla breve sign (C). There are metric changes to simple triple meter (3/2) in seven madrigals. In Book I, Madrigal 8 changes to 3/2 for six measures (44-49); all of the remaining changes occur in Book V. They are found at the close of Madrigal 10 and at the end of Part I and II in Madrigals 1, 2, 6, and 9. These metric changes in the late madrigals occur for either the last two or the final measure.

Tempo. Although the tempo of the madrigals is never indicated, the predominance of eighth notes in some madrigals in contrast to quarter notes in others dictates a certain

¹⁰Kaufmann, op. cit., p. 253.

flexibility in the selection of tempos. Furthermore, madrigals with rhythmic patterns comparable to Example 81 would be problematic for vocal performance in an alla breve meter unless a much slower tempo was selected. The choice of an allegro 4/4 meter seems even more desirable for precise articulation of the sixteenth notes.

Don - - na s'io mi - - ro vo-str'al--ma bel-ta-de Con

str'al--ma bel - ta - - - de

8 mi - - ro a vo-str'al--ma bel - - ta - - - de

8 -- ma bel-ta-de a vo-str'al--ma bel-ta-de cor

-- ma bel-ta-de a vo-str'al--ma bel-ta - - - de









Example 81. Book V, Madrigal 1, p. 233, m. 3-4

Vicentino mentions in his treatise that tempo depends entirely on the content of the text. Comparisons are made with the principles of rhetoric. He even states that a

change in tempo within a composition can be beneficial.¹¹

Note values in Book I. A count of each note value was made for the soprano voice in Madrigals 2, 6, 8, 10, 12, and 16. Table 10 illustrates the occurrence of each note value in percentiles.

TABLE 10. TYPES OF NOTE VALUES AND THE PERCENTAGE OF THEIR OCCURRENCE IN SIX MADRIGALS OF BOOK I

Note values	Percentage of Occurrence						Average
	#2	#6	#8	#10	#12	#16	
	0	0	0	0	0	.7	.1
	1.8	1.6	1.9	1.9	3.1	1.4	2.
	0	.9	.9	.9	.8	1.4	.8
	22.5	22.1	24.5	27.4	25.3	21.6	23.9
	6.3	6.2	4.7	2.3	5.4	5.	5.
	55.9	48.1	52.8	52.1	50.6	57.6	52.9
	9.9	17.4	12.3	13.6	14.	7.9	12.5
	3.6	3.7	2.8	1.9	.8	4.3	2.9










A similar sequential preference for quarter notes, half notes, and eighth notes is found in all the madrigals. The quarter note is present for an average of 52.9%, whereas the half note and eighth note show averages of 23.9% and 12.5%.

¹¹Ibid., p. 69.

The distribution of note values is quite similar in each madrigal except #6 and #16. In the former, an increase of eighth notes is compensated for by a decrease in quarter notes. The exact opposite occurs in #16: the eighth-note occurrence drops whereas the quarter-note percentage rises.

Note Values in Book V. A study of note values in Book V was conducted in the same way as for Book I. Five madrigals (1, 4, 6, 8, and 10) were used for the study.

TABLE 11. TYPES OF NOTE VALUES AND THE PERCENTAGE OF THEIR OCCURRENCE IN FIVE MADRIGALS OF BOOK V

Note values	Percentage of Occurrence					Average
	#1	#4	#6	#8	#10	
	0	0	0	0	.5	.1
	.7	1.5	2.6	.5	0	1.1
	0	2.	0	0	0	.4
	4.3	29.1	18.5	25.8	22.1	20.
	1.4	8.	12.7	8.2	9.9	8.
	28.3	42.7	34.4	41.5	40.5	37.5
	13.8	0	3.7	1.8	4.1	4.7
	37.7	11.6	20.1	20.3	19.8	21.9
	13.8	5.1	7.9	1.8	3.1	6.3

The quarter, half, and eighth notes still predominate, but the occurrence of the quarter note has diminished

to an average of 37.5%. On the other hand, the eighth note has a higher rate of occurrence, increasing from 12.5% in Book I to 21.9% in Book V. It should be mentioned that the predominance of eighth notes in Madrigal 1, as shown in Table 11, is exceptional and occurs in only one other madrigal (#2) which is not included in this study. Also, it should be noted that the dotted-eighth makes an appearance in Table 11, being found in four of the five madrigals.

The Usage of Specific Note-Values in Book I

Quarter notes. Not only is there a predominance of quarter notes in the early madrigals, but this note value becomes an important unifying factor in rhythmic organization. Quarter notes are used perpetually, thus supporting the basic four pulsations for practically every measure. Example 82 illustrates how a transfer of quarter-note activity from one part to another maintains an uninterrupted pulse from measure to measure.

la cru-del-ta c'ha-ve -- te

[4] la cru-del-ta c'ha-ve - - - - - te

8 cru-del-ta c'ha-ve - - - - - te Co-

8 -ta c'ha-ve-te co - me ve - dor p

la crudel-ta c'ha-ve - - - - - te

Example 82. Book I, Madrigal 17, p. 174, m. 12-14

Example 83 illustrates that although quarter-note pulsations are less obvious in sections which utilize eighth notes, they are, nevertheless, still the underlying durational basis for these areas.

Handwritten musical score for a madrigal, Example 83. The score consists of five staves. The first four staves are in treble clef with a key signature of one flat (B-flat). The fifth staff is in bass clef. The lyrics are written below the notes. The first staff has the lyrics "dun bel ri -- soap-pa --". The second staff has the lyrics "dun bel ri -- soap-pa --". The third staff has the lyrics "suar doe dun bel ri-soap-pa--". The fourth staff is empty. The fifth staff has the lyrics "dun bel ri -- soap-pa".

Example 83. Book I, Madrigal 15, p. 162, m. 45-46

Quarter notes are used singly and in successive patterns ranging from two to ten. Groups of two to five (Example 84) are frequently encountered, whereas groupings of six to ten become progressively more difficult to find as the number of quarter notes increases.

Handwritten musical score for six staves, measures 30-31. The lyrics are: "le on-de per mi-nor ma - - - le on-de per mi-nor ma - - -". The notation includes various note values, rests, and phrasing marks.

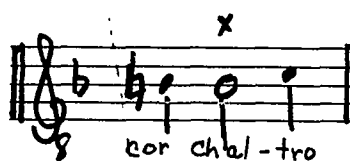
Example 84. Book I, Madrigal 114, p. 153, m. 30-31

Half notes. Aside from the use of half notes within a phrase, a very characteristic pattern in half notes frequently occurs at the beginning and ending of a phrase. The latter is commonly found in groups of two, whereas a single half note is generally used at the beginning of a phrase as shown in Example 85.



Example 85. Book I, Madrigal 6, p. 54, m. 17-19

Syncopated half notes appear periodically within a phrase as shown in Examples 86 and 87.



Example 86. Book I, Madrigal 4, p. 36, m. 31

Example 87. Book I, Madrigal 10, p. 106, m. 24

Finally, half notes are particularly useful for suspension figures within a phrase or at cadence points.

Dotted-quarter notes. The dotted-quarter note or its equivalent (♩.) is found in the settings shown in Figure 6.

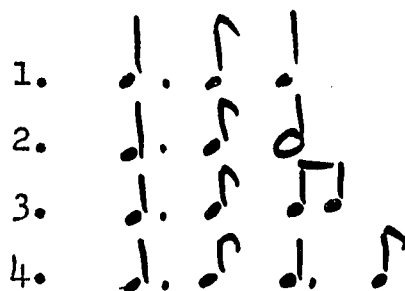


Figure 6. Dotted-quarter
Note Patterns

The first two patterns show the most frequent use of the dotted-quarter note.

Eighth notes. Eighth notes are generally preceded by a quarter note and are grouped in successive pairs of two

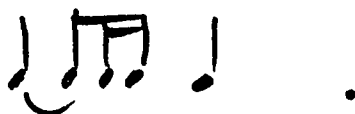


or three



Single pairs of eighth notes are rarely used except with a dotted-quarter-and-eighth-note pattern (Figure 5, #3) preceding it.

Sixteenth notes. Sixteenth notes are limited to the rhythmic pattern



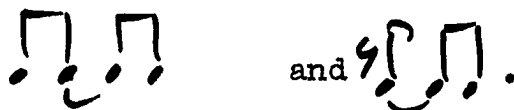
A succession of more than two sixteenth notes never occurs in the early madrigals.

Syncopated patterns. Syncopation is readily used in the early madrigals, especially in the patterns



A little less customary are eighth-note syncopated patterns

such as



These brief patterns in Book I rapidly return to the quarter-note pulse. On occasion, syncopated patterns are employed as motives for polyphonic treatment.

The Usage of Specific Note-Values in Book V

The patterns which have been discussed and illustrated for Book I are also quite evident in Book V. Most rhythmic patterns are utilized in the same manner; however, many are extended, varied, or used in a different setting so as to achieve a greater rhythmic variety. In addition, a few new patterns make an appearance in Book V.

Quarter notes, half notes, and eighth notes.

Eighth notes are not utilized in a different manner in the late madrigals, but in much larger numbers. Therefore, the frequency of the quarter and half notes is diminished considerably.

Perpetual quarter-note movement, although found in the late madrigals, is often obscured by a shift to a predominantly eighth-note setting. Particularly contradictory to this symmetrical pulse are the syncopated eighth-note sections. Hence the monotonous rhythmic pace of the early madrigals is somewhat alleviated in Book V.

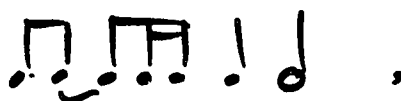
Dotted-quarter notes. A rather unique setting of the

dotted-quarter-and-eighth-note pattern is found in Book V. As shown in Example 88, this pattern is used at the end of a phrase. Rests on the first beat, following the eighth note, give a rather abrupt ending to the phrase.

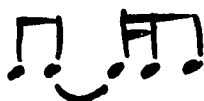
The image shows a musical score for four voices, arranged in four staves. The first staff has a bracket over the first two measures. The lyrics are "- a - ve - men - te" and "so - spi - ran - do". The second staff has the same lyrics. The third staff has the same lyrics. The fourth staff has the same lyrics. The bottom staff is empty.

Example 88. Book V, Madrigal 7, p. 280, m. 12-13

Sixteenth notes. Two new varieties of sixteenth-note patterns are found in the late madrigals. The first pattern

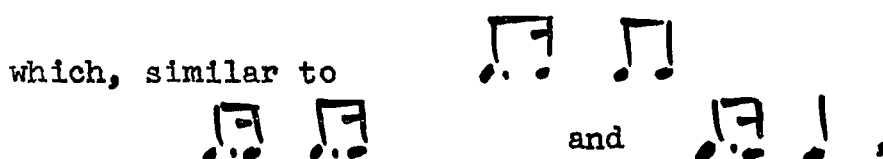


is frequently found at cadences, whereas



occurs within a phrase. As in Book I, sixteenth notes are either preceded by an eighth note or a dotted-eighth note and are always in groups of two.

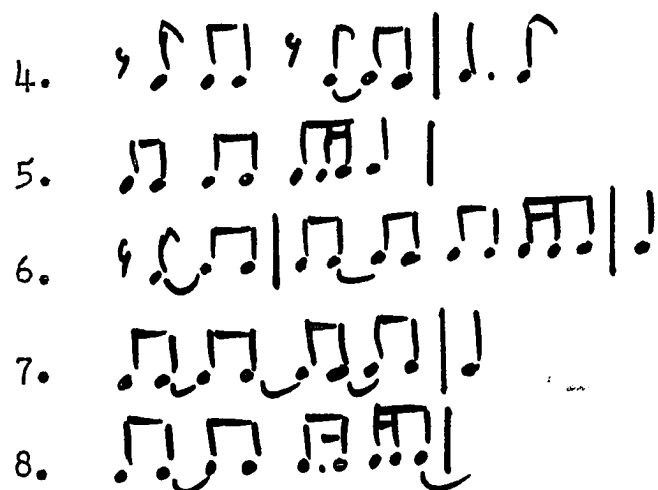
Dotted-eighth and sixteenth. The dotted-eighth-and-sixteenth-note pattern occurs only in Book V in a variety of settings. Most frequently found is



is preceded by quarter or eighth notes, but not by half notes. Occasional extended passages of this dotted-eighth pattern contribute to the rhythmic interest in the madrigals.

Syncopated patterns. Syncopation is very abundant in these madrigals. The eighth-note patterns which are used only occasionally in Book I become characteristic patterns in the late madrigals. There are no new syncopated patterns, but their extended usage and variety of settings help in eliminating some of the existing rhythmic uniformity. Frequently found patterns are:

- 1.
- 2.
- 3.



Syncopation not only occurs in the individual voices but also simultaneously as in Example 89.

Handwritten musical score for the song "Di co-ra-lie di per-le o-ri-en-ti". The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style, using eighth and quarter notes. The lyrics are written below the notes, with hyphens indicating syllables that span across measures. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The lyrics are: -ti Di co-ra-lie di per-le o-ri - - -ti Di co-ra-lie di per--le o-ri-en - -ti Di co-ra-lie di per-le o ri -en -ti Di co-ra-lie di per-le o ri-en -

Example 89. Book V, Madrigal 6, p. 273, m. 23-24

Many of the chordal sections in the late madrigals make use of syncopated rhythms. As a result of this simultaneous movement the rhythmic pattern becomes more pronounced. Consequently, these sections are very striking because they afford such extreme contrast in rhythmic organization. Although eighth-note patterns are used in Example 89, syncopated half notes or tied quarter notes are also found.

Summarizing Statements

1. The pitch gamuts for all the madrigals generally have similar ranges of ~~two~~ octaves plus a fifth; however, the increased use of accidentals in Book V causes an increase in the total number of pitches within the gamuts.
2. The intervallic preference of repeated note, major second, and minor third for the upper four voices is essentially the same in all the madrigals.
3. The only noticeable differences in the treatment of intervals in Book V occur in the soprano and bass voices. The former utilizes the minor second as the next most frequent interval after the repeated note, and the latter shows an increase in the numbers of fourths and fifths.
4. The repeated quarter note is the most frequent melodic pattern in Book I; a greater variety of rhythmic settings of repeated notes is evident in Book V.
5. Stepwise movement occurs frequently in eighth-note patterns in Book I; this type of melodic movement decreases in later madrigals, but where it does exist, dotted rhythms frequently replace eighth notes.
6. The melodic outlining of triads occurs in all voices, but most frequently in the bass.
7. Only one recurrent melodic figuration is found in the madrigals; sequences and repetitions in the melodic organization are almost nonexistent.
8. In spite of a variety of melodic contours, static motion persists in the madrigals because of repeated notes

and limited range.

9. The length of the musical phrases--generally 2, 3, or 4 measures--is directly dependent on the phrases of the text.

10. Characteristic ranges of the voice parts are the same for all the madrigals; octave to 10th for the soprano and octave to 11th for the lower four parts.

11. All the madrigals are in alla breve meter; very brief changes to $3/2$ meter are located at the end of almost half of the late madrigals.

12. No tempo indications are given. The author feels that this should be flexible, being determined by the content of the music and the text.

13. Quarter notes, half notes, and eighth notes are the predominant types of note values in the madrigals. In Book V there is an increase in the number of eighth notes and a decrease in quarter-note occurrences.

14. The predominance of the quarter note in the madrigals establishes a perpetual four-unit pulse per measure. The increased use of eighth notes and syncopated eighth notes disrupts this basic pulse in many of the late madrigals.

15. In Book I, short recurrent rhythmic patterns frequently found utilize half, quarter, dotted-quarter, eighth, and sixteenth notes; syncopation is used, but in very brief patterns.

16. Recurrent rhythmic patterns in Book V are customarily extended, varied, or used in a different setting so as to achieve greater rhythmic variety. Sixteenth notes are adapted in new settings; furthermore, the dotted-eighth-and-sixteenth pattern is introduced.

17. Syncopation is abundant in the late madrigals in a more extended usage than in the earlier compositions. It occurs in the individual voices as well as simultaneously in all the voices.

CHAPTER VI

VERTICAL STRUCTURE

Although the harmony of sixteenth-century polyphony is often referred to as the product of the simultaneous sounding of the melodies in each individual part, this does not necessarily mean that harmony has a secondary role in contrapuntal music. Shirlaw states in his discussion of polyphony:

The harmony of polyphony was not arbitrarily determined; on the contrary the melodies were shaped so as to produce a pleasing harmony. If in monophonic music the individual melody was apparently able to pursue its own free unfettered course, this was no longer possible in a union or community of melodies. . . . Such a union was possible only when each melody . . . submitted itself to a certain guiding and immanent principle . . . This guiding principle was Harmony.¹

Harmony then cannot be considered merely an inadvertent result of the individual lines, but an important component of the overall composition.

Composers of the sixteenth century achieved a melodic and harmonic equilibrium within the confines of certain rules for the use of consonant and dissonant intervals.² Vicentino's harmonic syntax resulting from his personal choice of consonant and dissonant intervals will be considered in this chapter.

¹Shirlaw, Matthew, The Theory of Harmony, pp. 4-5.

²According to Soderlund, the consonant intervals are: unison, perfect fifth, perfect octave, major and minor third, major and minor sixth. Soderlund, G. F., Direct Approach to Counterpoint in 16th Century Style, p. 23.

Sonority types. In spite of the aforementioned rules of consonance and dissonance, the total number of sonority combinations is very flexible, depending largely on the composer's choice and ingenuity.

A study of the sonority types found on the strong beats (first and third) of two madrigals (#11, Book I; #4, Book V) has been made in order to illustrate the variety which is achieved in Vicentino's vertical organization by his selection of intervals. In the course of this study, 317 vertical sonorities were investigated and 88 different combinations were found. This variety can be attributed chiefly to four factors:

1. The number of individual parts, which ranges from 2 to 5, has a direct influence on the type of sonorities possible.
2. The spacing of the parts influences the quality of the sonority.
3. The doubling of an interval either an octave higher or at the unison can likewise change the quality.
4. The most obvious means of variety is the quality of the sonority in regard to consonant and dissonant intervals. In the madrigals studied, 29% of the sonorities make use of dissonant intervals.

The relationship which exists between successive sonorities, as well as the treatment of dissonant tones which are often members of the sonorities, can only be understood

through the study of the resulting chords and non-chord tones.

Harmonic Syntax

Type of triads. Five madrigals from each book have been examined in regard to the occurrence of major, minor, diminished, and augmented triads. In this study, every beat or change in the lowest pitch is considered another occurrence of a triad. Also, another count of the same chord was made if the lowest pitch was rearticulated after a full beat. The data from this study are shown in Table 12.

TABLE 12. TYPES OF TRIADS AND THE PERCENTAGE OF THEIR OCCURRENCE IN TEN MADRIGALS OF BOOKS I AND V

Madrigal number	Percentage of Occurrence			
	Major	Minor	Diminished	Augmented
BOOK I				
6	62.9	35.9	1.2	
10	66.8	32.6	.5	
11	64.3	33.9	1.7	
14	55.9	40.4	3.7	
17	48.4	51.6		
BOOK V				
1	81.	19.		
4	80.3	19.1	.5	
7	78.1	21.4		.5
9	76.6	23.3		
10	57.8	42.2		

As illustrated in Table 12, major and minor triads occur regularly in both books, whereas the diminished and augmented triads are infrequent. Of the 1900 triads studied, only 15 diminished triads and one augmented triad have been found. With the exception of Madrigal 17, Book I, the major triad prevails in all the madrigals. Moreover, its rate of occurrence in preference to the minor, and even the diminished triad, increases considerably in the late style. In Book I, Madrigal 10 has the highest frequency of the major triad; its relationship to the minor triad in ratio is 2:1. In Book V the ratio is a much higher 3:1 ratio in Madrigals 7 and 9 and even a 4:1 ratio is found in Madrigals 1 and 4.

Influence of scale basis on triad type. A factor which has a definite role in the selection of major and minor triads in Book I is the scale basis of a madrigal. The first three madrigals which were analyzed (Table 12) have a major mode as scale basis and also have the highest occurrences of the major triad. Likewise, the last two madrigals have a minor modal basis and show increases in the use of the minor triad.

In Book V no valid correlation can be made between the selection of triads and the modal basis because of the fluctuation between major and minor. More than half of the late madrigals studied have a minor scale basis, but the major triad is still the predominant sonority. This

instability of mode results from the use of partial signatures and the frequent addition of accidentals.

Triads in root position and inversions. Table 13 shows the results of a study made of 1219 triads in six madrigals in regard to root position or inversion.

TABLE 13. ROOT POSITION, FIRST, AND SECOND INVERSION TRIADS AND THE PERCENTAGE OF THEIR OCCURRENCE IN SIX MADRIGALS OF BOOKS I AND V

Triads		Percentage of Occurrence		
Type	Total number	Root position	First inversion	Second inversion
BOOK I				
Major	441	90.9	8.4	.7
Minor	278	93.5	5.4	1.1
Diminished	8	62.5	37.5	
BOOK V				
Major	389	95.6	4.4	
Minor	102	95.1	2	2.9
Diminished	1		100	

Although inversions are found in the triads, the root position triad is obviously favored: only 6% of the total number of triads occur in first inversion. Second inversion which is rarely used, is found in the major and

minor triads only. As a result of this infrequent use of inversions, progressions of triads in root position as in Example 90 abound in every madrigal.

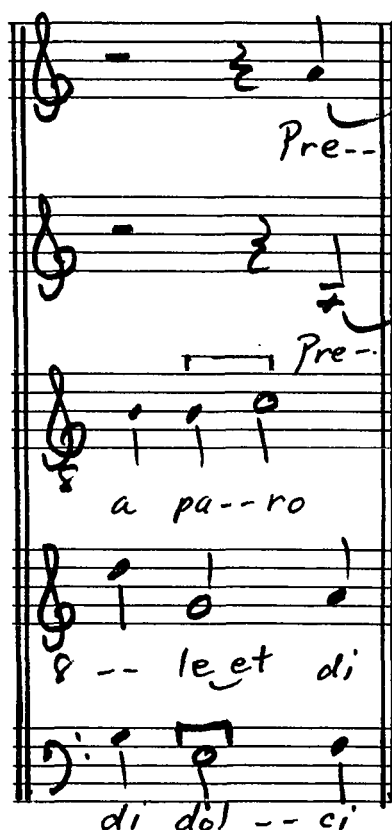
The musical score consists of five staves. The first four staves are vocal parts, and the fifth is a basso continuo line. The lyrics are written below the notes. The music is in G major (one sharp) and 4/4 time. The lyrics are: 'per-chio non pe-- ra al--tro cor per chio non pe-ra al--tro chio non pe-- ra al--tro cor'.

Example 90. Book I, Madrigal 8, p. 89, m. 63-65

Root position triads are even more frequent in Book V; both major and minor triads show slight increases in the percentage of their occurrence in Table 13.

First inversion triads generally result from three different techniques. In the first method, the lowest pitch is maintained as a common chord-tone while a change in one or

more of the upper parts creates a different chord. In Example 91, the root of the e minor chord becomes the third of the C major chord. A reversal of this technique is also found, that is, a first-inversion chord changing to a root-position chord.



Example 91. Book V, Madrigal 8, p. 297, m. 53

The second method, illustrated in Example 92, utilizes the ascending or descending passages which are commonly found in the early madrigals. A quick change from a first inversion chord to root position C major chord transpires by the use of descending eighth notes.

Handwritten musical score for a madrigal, Example 92. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The lyrics are written below the notes. The first staff has 'mie - - - i'. The second staff has 'gli oc chi mie--'. The third staff has 'mo--r'agli oc chi mie-'. The fourth staff has a semicolon ';' and 'si'. The fifth staff has 'si' and 'va - - -'.

Example 92. Book I, Madrigal 3, p. 21, m. 7

Finally, triads are inverted by a change in both the bass note and the harmony as in Example 93. The D minor chord on the first beat is followed by a first inversion C major chord, changing both the bass note and the harmony.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in Example 93. The lyrics are "no--va fiam--m'ac m'ac--cen ---- no--va fiam--ma no--va fiam--m'ac fiam--m'ac--cen". The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols like notes, rests, and a 4-3 suspension in the second tenor part.

Example 93. Book I, Madrigal 13, p. 143, m. 21

The second inversion chord is always found in conjunction with a 4-3 suspension, as in Example 94, and is invariably found with a cadence. The suspension figure in the second tenor part establishes a i_6-v-i chord succession in support of the melodic cadence on A in the bass.

Handwritten musical score for a madrigal. The score consists of five staves. The lyrics are written below the staves: "le on-de per mi-nor ma--- de per mi-nor ma--- -hor ma--- le". The music is in 4/4 time. The score shows a diminished triad in the bass line, with notes for "le" and "ma".

Example 94. Book I, Madrigal 114, p. 153, m. 30-31

The rarely used diminished triad occurs often in root position, as illustrated in Example 95. Instead of placing the tritone in an inner voice, thereby making it less prominent, Vicentino placed the diminished fifth between the soprano ($b^{\flat 1}$) and bass (e), thus emphasizing the tritone. On the other hand, the rhythmic placement and the smooth melodic approach to the "e" in the bass suppress the dissonance of this interval.

mi fan -- no

no

glioc-chi che pe--nar mi fan

che pe--nar mi

Da quei be--glioc--chi

Example 95. Book I, Madrigal 11, p. 114, m. 5-6

Four-voice sonorities in root position generally have the root doubled, whereas first inversions show the doubling of the fifth or third. A definite preference is evident for the latter doubling, shown in Example 96. On the second beat, Vicentino doubled the third of the F major chord instead of the root--an outcome which probably developed in order to avoid parallel octaves between the alto and bass parts.

Handwritten musical notation for five voices in a five-part setting. The notation is on five staves. The lyrics are: -- de tol--se a, tol--se a mor, 8 tol - - - se a, and de tol--se a. There are various musical symbols including a 'y' above the first staff, an 'X' below the second staff, and a 'p.' below the third staff.












Example 96. Book V, Madrigal 4, p. 250, m. 1-2



The five-voice sonorities in root position show a preference for the doubling of both the root and the fifth, or the tripling of the root. The minor triad appears more often with the doubling of the root and the fifth, whereas the major chord appears more often with the tripled root. Vicentino employs a variety of doublings for the first inversion of the five-voice chords, but avoids the tripled root; consequently, doublings of the root and fifth, root and third, fifth and third, and tripled third result.

Harmonic duration. The number of beats, or the division of a beat, that each successive harmony endures before changing




is indicated by note values in Table 14. Five madrigals from Book I (3, 6, 11, 14, and 17) and five from Book V (1, 4, 6, 9, and 11) were used as a basis in determining how long Vicentino sustains a given harmony.

TABLE 14. CLASSIFICATION OF HARMONIC DURATION IN NOTE VALUES AND PERCENTAGE OF OCCURRENCE IN TEN MADRIGALS

Harmonic duration in note values	Percentage of Occurrence									
	Book I					Book V				
	#6	#3	#11	#14	#17	#1	#4	#6	#9	#11
						.7				
	1.6					31.9		4	5	2
						.7				
	39.	38	42	34	31	53.9	38	39	44	40
	.4					3.6		2	1	2
	52.	58	50	60	60	7.1	55	51	42	48
						.7				
	3.5	2	4	5	3	.7	3	2	5	4
	3.5	2	3	1	4	.7	4	2	3	3
					1					
			1		1					1

The data in Table 14 reveal that 91 to 96% of the harmonic changes in Book I occur after the  and  intervals. Of these two preferred durations, 50 to 60% of the harmonies

are sustained two beats and 31 to 42% one beat. Consequently, less than 10% of the harmonic changes are left to the remaining note-value durations in Table 14. Aside from the unusual eighth-note usage in Madrigal 6, the quarter note is the fastest rate of harmonic change in the early madrigals.

Like Book I, most of the harmonic changes in Book V occur after  and  intervals. There is only a slight decrease in this usage (86 to 93%); at the same time there is an increase in  harmonic duration.

Both Madrigals 1 and 2 of Book V deserve special attention due to their exploitation of eighth notes. (Madrigal 2 is not included in Table 14) The predominating note values which account for approximately 86% of the harmonic changes in Madrigal 1 are quarter notes and eighth notes. The half note shows a drastic reduction to 7%. Since these two madrigals have such a large proportion of eighth notes, the harmonic rhythm also shows an increase in the use of these note values. It should be noted that these madrigals (1 and 2) are unique; therefore, the harmonic rhythm for the late madrigals is best exemplified by the remaining compositions in Table 14.

Root Relationships

Rameau's fundamental bass³ is a helpful adjunct for the harmonic analysis of Vicentino's music because it

³Shirlaw, Matthew, The Theory of Harmony, p. 98.

reveals the succession of the roots of chords, whether they be in root position or inversion in the composition under examination. The interval between two successive roots is hereafter called root relationship, the study of which is very helpful in comprehending just why Vicentino's madrigals sound quite novel for sixteenth-century music.

The root relationships compiled from a study of over 1500 chords in 10 madrigals are shown in Table 15. The three main categories of root relationships (fifth, third, and second) are enumerated; under these headings, the relationships of a fourth and sixth are included since they are the inversions of the fifth and third respectively. The root relationships are further analyzed according to ascending or descending motion.

TABLE 15. CLASSIFICATION OF ROOT RELATIONSHIPS AND THE PERCENTAGE OF THEIR OCCURRENCE IN TEN MADRIGALS

Root Relationships	Percentage of Occurrence in Book I						Percentage of Occurrence in Book V					
	#1	#6	#11	#14	#17	Average	#1	#4	#7	#9	#11	Average
<u>5th</u>	57	52	54.5	55	43.7	53	68	68	65	78	53	66
A*5	9.2	8.6	10.5	13.4	2.9	8.9	9	9.2	5.2	9.6	9	8.4
D*5	14.3	13.1	15.5	17	10.2	14	21.1	22.4	23.4	24.6	16.4	21.6
A4	19.3	13.5	13	12.5	16	14.9	25.6	26.5	25	27.4	18.6	24.6
D4	14.3	16.8	15.5	12.5	14.6	14.7	12.8	10	10.9	16.4	9	11.8
<u>3rd</u>	25	31	26.5	28	30.7	28	22	18	22	15	21	20
A3	9.2	15.3	12	11.6	13.1	12.2	8.3	3	9.4	8.2	6.3	7
D3	13.4	10.8	8.5	8.9	12.4	10.9	10.5	12.4	10.9	6.9	12.7	10.7
A6	.8	4.1	6	6.2	3.7	4.2	2.3	1	2.1		2.1	1.5
D6	1.7	1.1		.9	1.5	1	.8	1				.4
<u>2nd</u>	18	17	19	17	25.6	19	10	14	13	7	26	14
A2	10.1	8.6	7.5	5.4	9.5	8.2	4.5	9.2	8.3	6.9	7.9	7.4
D2	7.6	8.2	11.5	11.6	16.1	11	5.3	5.1	4.7		17.9	6.6

*A = Ascending, D = Descending

Table 15 shows that the overall order-of-preference of the three main categories of root relationships (fifth, third, and second) is the same in Books I and V, whereas a slight difference is evident in the frequency of each category of root relationship. An increase of root movements by fifths occurs in the late style; this is counterbalanced by a decrease in both the third and second root movements.

When considering Table 15 in greater detail, the average percentages of ascending and descending root relationships show relatively equal distribution in Book I with the exception of the sixths. The majority of the average relationships are within the limited span of 8.2% to 14.9%. Each madrigal shows a different order of preference with the most unusual preference being found in Madrigal 17 which has a high rate of descending seconds. In summary, within the main category of the fifth root-relationship, Vicentino favors the ascending fourth, descending fourth, and descending fifth in Book I.

There is a wider range (6.6% to 24.6%) indicated in Table 15 for the averages of root relationships in Book V. Unlike the early madrigals, the first two preferences in each madrigal except #11 always occur in the same order-- ascending fourth and descending fifth. The most obvious comparison between the averages of the two books is the 60% increase in the use of the descending fifth and ascending fourth.

Comparison of root relationships. A comparison of Vicentino's root relationships with those in the chorales of Bach might seem incongruous, but very often such comparisons add meaning to a set of statistics. The vertical organization of these chorales is generally referred to as traditional harmony. This harmony is based on the major and minor scale system--the system which succeeded the modality of the sixteenth century. It is this very difference that makes the following comparative analysis an interesting study.

In McHose's analysis of the root movements in the chorales of Bach and his contemporaries, the following percentages were established:⁴

Prime	Fifth	Third	Second
16%	52%	11%	21%

If the prime factor⁵ is eliminated, the statistics will read:

Fifth	Third	Second
62%	13%	25%.

Vicentino's root relationships, in contrast, show almost a reversal in the percentages of the third and second:

Fifth	Third	Second
60%	24%	16%.

⁴McHose, A. I., The Contrapuntal Harmonic Technique of the 18th Century, p. 4.

⁵The prime factor is merely the repetition of the same chord with no change of root.

Vicentino's affluent use (24%) of the third relationship as compared with 13% in the Bach style accounts for some of his rather surprising harmonic progressions and also gives us some intimation of his harmonic style.

Cadences

According to Kaufmann, the term "cadence," to modern ears, has a definite harmonic connotation--a concept which does not correspond exactly to the "cadentia" of which the sixteenth-century theorists wrote. . . . He (Vicentino) reserves the word "cadentie" for the melodic formulas which complement the rhetorical falling of the voice in speaking.⁶ Both in his treatise and music, Vicentino makes this distinction between a "conclusive ending," which brings a musical passage to a close, and a "cadence," the melodic pattern of one voice which is used to end a phrase.

Melodic cadences. Vicentino prescribed many stereotyped melodic formulas for cadences and was very explicit in regard to the patterns for each voice part. In his treatise the melodic formulas for four parts are given for each of the eight modes. Figure 7 illustrates the cadential possibilities for the Dorian mode.

⁶Kaufmann, H. W., The Life and Works of Nicola Vicentino, pp. 77-78.



Figure 7. Cadences of the Dorian Mode

Although each of the melodic patterns in Figure 7 is designated for a specific voice-part, Vicentino states that it is possible for a given part to borrow the cadence (melodic formula) of another. The soprano pattern frequently approaches the final pitch by means of an ascending minor second. As a result of this intervallic relationship, *musica ficta* appears quite often in the melodic cadence. In contrast to the many repeated and stepwise patterns in the upper parts, a consistent usage of leaps (perfect fourths and fifths) is found in the bass.

In Vicentino's madrigals, melodic cadences generally have the following characteristics:

1. A prescribed melodic pattern
2. Longer note value for the last pitch
3. Frequently followed by a rest
4. An unstressed point of repose.

Example 97 illustrates the frequent occurrence of melodic cadences typical of Vicentino's style. Because of the independence of each voice, the cadences which conclude identical phrases of text occur in different measures or on different beats of the same measure. In Example 97, the bass cadence occurs in measure 53, whereas the first-tenor and soprano cadences occur in measure 54 on the first and third beats respectively.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in 4/4 time. The lyrics are in Italian. The score shows a melodic cadence in the outer voices.

Soprano: l'a - mo-ro - so ze - - lo

Alto: Da voi ra-co-s'o gn'hor che in bel sag

Tenor 1: ro-so ze - lo Da

Tenor 2: Da voi ra-co-s'o gn'hor che

Bass: ze - lo Da voi ra-co-s'o

Example 97. Book V, Madrigal 6, p. 277, m. 53-54

Melodic cadences are found in a variety of textural settings, thereby providing varying degrees of stress, depending on the number of voices cadencing together. In Example 98, the simultaneous cadential patterns in the outer voices produce a greater emphasis on repose than in Example 97.

Handwritten musical score for a madrigal, Example 98. The score is written on five staves. The lyrics are: "mo -- ra quan-do si cor-ca'l", "che m'i -- na -- na mo -- ra", "quan- do si cor-ca'l so", "m'i - na-mo -- ra quan-do si", and "m'i - na-mo -- ra quando si cor-ca'l". The music is in 4/4 time and features a melodic line with a final note marked with an 'x' and a fermata, indicating an avoided cadence.

Example 98. Book I, Madrigal 1, p. 3, m. 8-10

An important and highly personal trait in Vicentino's madrigals is his deviation from the prescribed closing of the melodic cadences. This unusual treatment is discussed in the theorist's treatise as a "cadence which avoids its conclusion."⁷ According to Zarlino, a contemporary of Vicentino's, this avoided cadence is used to delay the point of repose for a more suitable place in the text; Zarlino

⁷Ibid., p. 338.

mentions the avoided cadence in his principal work, Le Istituzioni Armoniche:

. . . and when he (musician) has invented a passage such as might be appropriate for a cadence, if it is not at the moment to his purpose, he will reserve it for some other more suitable place. This he will do if the clause or period in the words or speech has not come to an end.⁸

An avoided cadence found in Book I is shown in Example 99. The e^1 of the melodic cadential pattern in the alto part (m. 49) ordinarily progresses to and concludes on f^1 . However, Vicentino deliberately postpones the ending of this phrase by progressing from e^1 to g^1 , and then concludes on f^1 in measure 50. Although in Example 99, the anticipated phrase-ending on f^1 is finally fulfilled, this is not always characteristic of the avoided cadence.

⁸Strunk, Oliver, Source Readings in Music History, p. 247.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in a single system. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written below the staves. The first measure (m. 49) shows a cadence with a long note 'a' in the Soprano part, marked with an 'X' above it. The second measure (m. 50) continues the melody. The lyrics are: 'a --- mer d'un squar ---', 'mer d'un --- squar --- do', 'squar --- do et', 'et d'un bel ri ---', and '--- do e d'un bel'.

Example 99. Book I, Madrigal 15, p. 163, m. 49-50

The avoided cadence is found in Book V in essentially the same settings, but is far less common than in Book I.

Converging cadences. In spite of Vicentino's melodic concept of cadences, there are phrase-endings throughout the madrigals that have a converging of the melodic cadences, thus producing simultaneous closes with definite harmonic implications.

Merritt, in his discussion of intermediate (interior) cadences in sixteenth-century music, confirms the existence

of cadences from the harmonic viewpoint:

. . . intermediate cadences are not rare. Although the voices may not all come to a dead stop, as they inevitably do in final cadences, a sense of cadence is nevertheless evident; and of course, there are times when all of them actually do cadence together.⁹

The term converging cadence will be used in the following paragraphs to indicate the type of phrase-ending which has three or more melodic cadential patterns coming together in a simultaneous close.

The converging cadence naturally creates a greater sense of repose than the independent melodic cadence; however, these cadences are generally less frequent and less positively stated than in music of later harmonic periods.¹⁰ Since they do not delineate one phrase from another in a distinct manner, the flowing character of the polyphony is not interrupted--which was Vicentino's expressed desire.¹¹ According to Merritt's findings, this tendency to progress steadily throughout a composition without stopping is true

⁹Merritt, Arthur Tillman, Sixteenth-Century Polyphony, p. 94.

¹⁰Ibid., p. 94.

¹¹Kaufmann, op. cit., p. 78.

of sixteenth-century music in general:

. . . when cadences are formed in the course of the piece they are usually unobtrusive; often the phrases of the individual lines overlap so that the sections are not completely severed one from another.¹²

Converging cadences generally have the following characteristics in most or all parts:

1. A prescribed melodic pattern
2. Predominant rhythmic agreement
3. Rests between phrases.

In addition, the simultaneous setting of the melodic patterns results in a prescribed chord succession which further leads to verification of a tonal center.

The "ideal" converging cadence occurs at all times at the close of the first section of two-part madrigals, as illustrated in Example 100. Vicentino places the soprano melodic cadence in the first tenor part; the 4-3 suspension is very typical of the converging cadences utilizing this melodic pattern. Although rests do not occur between phrases, the release of all parts after the fermata clearly delineates the concluding phrase of the first section from the opening phrase of the second section.

¹²Merritt, op. cit., p. 94.

Handwritten musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The lyrics are "vo-le - sti Ma poi che" and "me vo-le - sti Ma poi che". The score shows a converging cadence in measure 63, where the voices do not converge precisely.

Example 100. Book I, Madrigal 7, p. 75, m. 61-63

The descriptions of the converging cadence and the melodic cadence formulate two diverse cadential types; however Vicentino's madrigals show multi-cadential types occurring between these extremities. Example 101 shows another converging cadence which exhibits greater license in the observation of the general characteristics enumerated previously. Although three voices converge in measure 6, the alto and first-tenor parts do not conclude precisely with the other parts; moreover, the entrance of the second-tenor

part overlaps with the final note of the other parts--thus minimizing the degree of delineation between the phrases.

con ver-mi - glie se mai can-di-de

ver-mi - glie se mai

con ver-mi - - glie se

se mai can-di-de ro--

con ver-mi - glie se mai

Example 101. Book I, Madrigal 6, p. 52, m. 5-7

Although Vicentino does not discuss the harmonic underpinnings of cadences, specific chord successions do recur in the converging cadences.¹³ Table 16 classifies the various types of root relationships which are found in converging cadences in both Books I and V. The statistics

¹³If the melodic patterns for each voice-part are adhered to in the cadences of the Dorian mode (Figure 7, p. 144), a converging setting will produce identical chord successions regardless of the exchange of melodic patterns within the voice parts.

in Table 16 are based on a study of the root relationships between the penultimate and final chords of these interior cadences. The final cadences in Part I of the two-part madrigals are included in this tabulation.

TABLE 16. CLASSIFICATION AND NUMBER OF ROOT RELATIONSHIPS IN CONVERGING CADENCES OF ALL MADRIGALS IN BOOKS I AND V

Root relationship	Number of Occurrences		
	Book I	Book V	Total
A*4 or D*5	17	28	45
A5 or D4	5	9	14
D2		3	3
A2		2	2
D3		2	2
Totals	22	44	66

*A = Ascending, D = Descending

The early madrigals utilize only the ascending fifth-descending fourth (plagal) and ascending fourth-descending fifth (authentic) root relationships, whereas the late madrigals have a greater variety. Nevertheless, the plagal and authentic relationships still prevail in Book V; favoritism for the latter is evident since 77% of the early and 63% of the late cadences use this root relationship.

The sparse recurrence (0-2 per madrigal) of converging cadences in Vicentino's early style creates a constant motion of musical activity which at times continues for as long as 61 measures before a substantial point of repose is made. Only 10% of the converging cadences in Book I follow each other within a span of 4 to 10 measures; approximately 50% are over 30 measures apart.

In Book V each madrigal has from 2 to 5 converging cadences. (Madrigal 9 is an exception; unlike any other extant madrigal by Vicentino, it has 9 converging cadences.) Although at times the span between these cadences (including the final cadences) encompasses 2 to 54 measures, approximately 50% of the cadences occur within a span of 10 measures. Not only do all the late madrigals include converging cadences, but the majority has at least three cadences per madrigal in comparison with one per madrigal in the early style. A factor which has a direct influence on the increase of converging cadences in Vicentino's late style is the lengthier and more frequent usage of chordal texture.

Final cadences. Obviously, the only consistent use of conclusive cadences in the madrigals is found at the end of Part I or II. Table 17 illustrates the types of final cadences found in both books; they have been analyzed according to the root relationship between the final two chords.

TABLE 17. CLASSIFICATION AND NUMBER OF FINAL CADENCES IN THE MADRIGALS

Type of cadence	Number of Cadences		
	Book I	Book V	Totals
Perfect Authentic	8	4	12
Imperfect Authentic	5	3	8
Plagal	4	4	8

All authentic cadences, favored in both books, use the 4-3 suspension. With the exception of Madrigal 4, Book I, which has an avoided-cadence melodic pattern and a minor dominant, all authentic cadences have a major dominant. All madrigals except two¹⁴ conclude with a major chord.

Tonality

In Vicentino's early madrigals there are phrases and sections which have a recurring center of tonality; on the other hand, some have a constant shifting of the tonal center. A change in tonality is not always verified by a converging or melodic cadence, but is implied by the melodic

¹⁴Madrigal 2, Book V, concludes on an open-fifth sonority; Madrigal 7, Book V ends on a minor chord.

and harmonic organization of the music. In many cases, the shifting of the tonic without cadential support produces an instability of tonality. The three important factors which contribute to this instability and shifting tonality are:

1. Musica ficta
2. Scarcity of converging cadences
3. Avoided cadences.

In Example 102 musica ficta creates momentary instability in measures 5 and 6. The tonality of the opening section is F; the modal basis for the madrigal is Mixolydian on F. However, the b^4 and $f\#^1$ in measure 5 as well as the b^4 in measure 6, contradict the modal basis. Furthermore, this ambiguity of tonality is not followed by a decisive cadence on F. Instead, the melodic cadence on F in the soprano part (m. 8) has the harmonic background of what is now called a deceptive cadence.

fin che m'a-ma-stig mai ar - - - si.

che m'a-ma-stie mai ar - - - si s'ar-de

ma-stig mai ar - - - si s'ar-de - - - sti

s'ar-de - - - sti di ne-ve

ar - - - si s'ar-de - - - sti

s'ar-de - - sti

sti

sti di

fui se fosti fred - - da

di ne-ve fui se

Example 102. Book I, Madrigal 7, p. 68, m. 4-8

Shifting tonalities are illustrated in Example 103. Although melodic cadences of the individual parts occur in practically every measure, they do not provide a substantial verification of a tonic by means of a pause in musical activity. The modal basis of Madrigal 13 is Aeolian on A. The bass part in measure 16 has a melodic cadence on F, whereas in measure 19, a tonal center of B^b is established. This change of tonality within a relatively short section is quite characteristic of the madrigals.

che da duo bei lu - mi

lu - mi che da duo bei lu - mi d'o -

che da duo be - - - i lu - - mi

d'o gni le -

da duo bei lu - - - mi

d'o - - gni le - ti - ti - a

- gni le - ti - - ti - a e d'ho-ne

d'o - - gni le - ti - ti - a

ti - ti - a et d'ho-ne-stas ag

d'o - - gni le - ti - ti - a et

Example 103. Book I, Madrigal 12, p. 126, m. 15-20

The avoided cadence, as shown in Example 104, establishes anticipation of an F tonic in measure 55. Instead of having a melodic conclusion from e^1 to f^1 in the second-tenor part, Vicentino continues after the leap to "a" and implies a momentary tonality of D in measure 57. The false impression of a tonic, so characteristic of the avoided cadence, places undue emphasis on a tone which is not--or which is no longer--the center of tonality.

-sa mag-gio re e

--i ma'in voi ma-don-n'e ben co ---

ma-in voi ma-don-n'e ben co --- -sa mag

don--n'e-- ben co sa mag-gio --- re

--- na ma'in voi ma-don --- ra

Example 104. Book I, Madrigal 11, p. 120, m. 55-57

Opening and closing tonalities. The opening and closing tonalities of the madrigals are shown in Table 18.

TABLE 18. CLASSIFICATION AND NUMBER OF OPENING AND CLOSING TONALITY RELATIONSHIPS IN THE MADRIGALS

Type of relationship	Number of Relationships		
	Book I	Book V	Totals
Tonic to tonic	7	5	12
Subdominant to tonic	6	3	9
Dominant to tonic	2	2	4
Subtonic to tonic	2	1	3

Only 43% of the madrigals have tonality relationships of tonic to tonic. Furthermore, there is no indication of a trend toward this type of relationship in the late madrigals since the last four madrigals make use of other relationships. Another common relationship is the subdominant to tonic.

The tonality scheme of madrigals. A study of the tonality scheme within a composition is based on the opening and closing tonalities as well as those established by converging cadences. The data from this study appear in Table 19.

TABLE 19. THE TONALITY SCHEMES OF THE MADRIGALS

Madrigal number	Modal Basis	Tonalities		
		Opening	Interior	Closing
<u>Book I</u>				
1	Mixolydian	C	G	G
2	Mixolydian	G	G, C	G
3	Mixolydian	G	G, C	G
4	Mixolydian	G	D	G
5	Mixolydian	C		G
6	Ionian	F	C, G, F	F
7	Ionian	F ^b	F, C, C	F
8	Ionian	B ^b	C, F	F
9	Ionian	F	G	F
10	Ionian	C	C	F
11	Mixolydian	C	D	G
12	Dorian	G	D, C	G
13	Aeolian	E	A	A
14	Phrygian	D		E
15	Phrygian	G	C	A
16	Phrygian	D	D	A
17	Phrygian	D	A	A
<u>Book V</u>				
1	Dorian	G	A, C, D, G	G
2	Dorian	D	D, C, A, G	G
3	Dorian	G	D, G	G
4	Mixolydian	G	C, C	G
5	Mixolydian	G	D, C, G	G
6	Mixolydian	C	G, G, D, C	G
7	Dorian	G	C, G, G, D, C	G
8	Dorian	A	G, E, C	D
9	Phrygian	A	A, G, C, E, E ^b , D, B, A, A, E	E
10	Phrygian	G	G, G	A
11	Mixolydian	F	D, C, C	C

Most of the relationships between the tonalities of the interior converging cadences and the closing tonalities of the madrigals in Book I are tonic, subdominant, or dominant. A supertonic relationship occurs in Madrigals 6 and 9, whereas a mediant relationship is found in Madrigal 15. In Book V, the tonic, subdominant, and dominant are again favored. Unlike Book I, all the other diatonic relationships can also be found in the late madrigals. A most unusual relationship is the tonality of E^b in Madrigal 9 which is in the Phrygian mode on E.

Dissonance Resulting from the Use of Non-Chord Tones

Five madrigals from each book were studied in order to determine the type of non-chord tones employed, and the frequency of each type. The results of this study are found in Table 20.

TABLE 20. CLASSIFICATION AND NUMBER OF NON-CHORD TONES IN TEN MADRIGALS

Type of non-chord tone	Number of Non-Chord Tones		
	Book I	Book V	Totals
Passing tones	182	19	201
Suspensions	124	61	185
Neighboring tones	59	37	96
Anticipation	4		4
Totals	369	117	486

The first three categories in Table 20 are the most commonly employed non-chord tones; the anticipation is very rare in Book I. The order of preference of these non-chord tones in the early madrigals--passing tone, suspension, neighboring tone--is changed in the late madrigals to suspension, neighboring tone, passing tone. Although Table 20

shows that there is a substantial decrease of non-chord tones in the late madrigals, a more precise representation can be had by computing the average number of non-chord tones per measure. Book I shows .89 non-chord tones per measure whereas Book V has .34, hence resulting in a 62% decrease in the late-madrigal style. This notable reduction is due in part to the greater use of note-against-note style and repeated-note patterns.

The non-chord tones have been analyzed in regard to their melodic structure as well as their relationship to the vertical organization. Generally, non-chord tones create a dissonance with the chords in which they appear; however, it is quite feasible to have a non-chord tone which creates a consonant relationship. In Vicentino's music, passing tones occur occasionally as consonant non-chord tones.

Passing tones. Passing tones, the most frequent of all non-chord tones in Book I, invariably occur in eighth-note patterns as in Example 105. Ascending and descending varieties are found in both books. Note the occurrence of a consonant non-chord tone in the alto part (measure 25); all the other passing tones create dissonance.

sti

io lie ---

io lie --- to fui

le --- sti

io lie --- to

lie --- to fui se

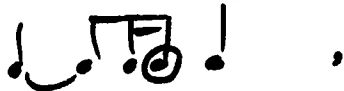
Example 105. Book I, Madrigal 7, p. 70, m. 25-26

The drastic curtailment of passing tones in Book V (from 182 in Book I to 19 in Book V) cannot be accounted for by a reduction in eighth-note patterns. It is perhaps useful to recall that in Chapter V on Linear Construction, the eighth note was found in almost 22% of the madrigals in Book V as compared with 12.5% in Book I.¹⁵ The eighth notes in the late madrigals serve in suspensions, syncopated, and repeated-note patterns; these patterns lend themselves more readily to chordal texture than do the more independent

¹⁵See pp. 109-110.

passing-tone passages.

Neighboring tones. All of the 96 neighboring tones in the madrigals are the lower-neighbor type. Eighty-seven are connected with the suspension figure

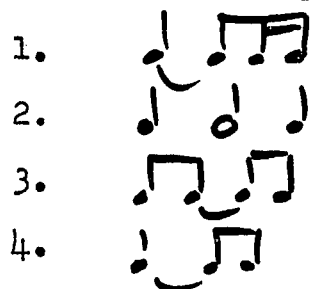


with the second sixteenth note being the lower-neighbor tone. The remaining nine tones are found in eighth-note patterns. Example 106 shows a typical usage of this non-chord tone.

Example 106. Book V, Madrigal 10, p. 320, m. 72

Suspensions. Although suspensions are the prevailing type of non-chord tones in Book V, they are used a great

deal in both books. Four rhythmic patterns are consistently used for the suspension figure:



The first rhythmic pattern is outstanding and is characteristic of the suspension figure at cadences.

Table 21 categorizes the suspensions listed in Table 20.

TABLE 21. CLASSIFICATION AND NUMBER OF SUSPENSIONS IN TEN MADRIGALS

Suspension type	Number of Suspensions		
	Book I	Book V	Total
4-3-	97	46	143
7-6	10	10	20
2-3	7	5	12
6-5	6	0	6
9-8	3	0	3
4-5	1	0	1

In spite of the seemingly numerous suspension-types, the 4-3 accounts for 77% of the total number. They are quite often found at cadential points.

Dissonance. Ostensibly contrary to the figures in Table 20, in which we find the majority of non-chord tones to be in Book I, a sonorous variety does not abound in the early madrigals, but is more profuse in the later style. Much of this variety in Book V is not attributable to non-chord tones, but to chromaticism.

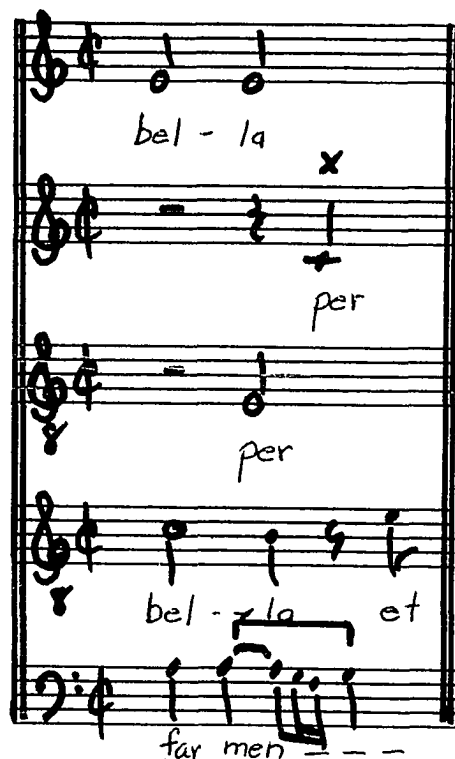
The dissonance in the early madrigals is chiefly of an "ordinary" variety, when compared with that in Book V. Eighth-note passing tone passages produce some discordant sevenths and ninth, but being on weak beats, they are not outstanding dissonances. Likewise, neighboring tones do not create emphatic inharmonious sounds since they are on weak beats and are of such short duration.

Since suspensions are on strong beats, they are the most noticeable dissonances. We are aurally accustomed to the dissonance in the properly-resolved suspension, but Vicentino's individualistic treatment of some suspensions is quite extraordinary as shown in Example 107. In the soprano part, the note of resolution (F) is sounded simultaneously with the suspended note (G) in the first tenor, thus creating an additional dissonance.



Example 107. Book I, Madrigal 6, p. 61, m. 71

In Example 108, a change of harmony occurs simultaneously with the resolution of the suspended note. The bass creates a 4-3 suspension with the first tenor part; as the bass suspension resolves, the alto enters on c^1 , effecting a change in the harmony of the fourth beat.



Example 108. Book I, Madrigal 4, p. 35, m. 30

Examples of dissonance in Book I other than those resulting from non-chord tones are extremely rare. The diminished and augmented chords are used sparingly, as are dominant-seventh chords and cross-relation; however, the spasmodic splashing of dissonance throughout Book I gives some inkling of the manifest dissonance exemplified in Vicentino's mature style. His extremely chromatic writing in Book V results in much cross-relation, irregular root movement, and unusual melodic dissonance. These are investigated in Chapter VII on Chromaticism.

Summarizing Statements

1. The harmony of sixteenth-century polyphony cannot be considered an inadvertent result of the individual lines, but an important component of the overall composition.

2. Vicentino uses a large variety of sonority types on strong beats, varying the number, spacing, doubling of voices, and types of consonant and dissonant intervals.

3. Major and minor triads occur most frequently in the madrigals; diminished triads appear infrequently; augmented triads are rare.

4. The scale basis of a madrigal influences the types of triads used in Book I: a major scale basis will result in a majority of major triads. In Book V, no correlation exists.

5. Root position triads dominate in the madrigals; only 6% of the triads are in first inversion, while second inversion is rare.

6. Vicentino commonly employs doublings of the root and the fifth in root-position and first-inversion chords, but he has a predilection for doubling the third of the latter.

7. In regard to harmonic rhythm, the favored duration of a given harmony in the madrigals is two beats; next most frequent is the one-beat duration.

8. The order-of-preference in regard to root relationships is fifth, third, and second.

9. Vicentino's comparatively affluent use of the third relationship--24% as compared with 13% in the Bach style--accounts for some of his rather surprising harmonic progressions.

10. Vicentino's concept of the term "cadence" is not harmonic; he described cadence as the melodic pattern of one voice which is used to end a phrase. He employed specific melodic formulas for each voice-part.

11. The avoided cadence, which deviates from the prescribed cadential closing, is an important compositional aspect of the composer's style.

12. There are phrase-endings throughout the madrigals that have a converging of melodic cadences, thus producing simultaneous closes with definite harmonic implications.

13. These converging cadences do not generally provide any phrase-separation because the resolution is either avoided or obscured by overlapping voices. A little more phrase-separation is found in Book V.

14. Both madrigal books favor the authentic and plagal root relationships in the interior converging cadences, but the late madrigals do have a greater variety of cadential types.

15. Although plagal cadences are fairly common, the majority of final cadences are authentic and utilize the 4-3 suspension.

16. Some of the early madrigals have a recurring

center of tonality, but some have a constant shifting of the tonal center.

17. Contributing to the instability of tonality and shifting tonality are three main factors: musica ficta, avoided cadences, and a scarcity of converging cadences.

18. In order of preference, opening and closing tonality relationships are tonic to tonic, subdominant to tonic, dominant to tonic, and subtonic to tonic.

19. Most of the relationships between the interior-cadence tonality and the closing tonality are tonic, subdominant, or dominant. However, all the other diatonic relationships can be found in Book V.

20. Passing tones, suspensions, and neighboring tones--listed in order of frequency--are the most frequently found non-chord tones; Book V has fewer non-chord tones.

CHAPTER VII
MUSIC OTHER THAN THE FIVE-PART MADRIGALS

The analysis of Vicentino's music other than the five-part madrigals is based on six remaining extant compositions:

1. A seven-voice madrigal from Book I
2. A five-voice madrigal based on a sacred text, also from Book I
3. An instrumental canzona from Book V
4. A three-voice madrigal
5. A six-voice madrigal
6. A six-voice motet.

The last three compositions listed are separate unpublished pieces in manuscript form and are not included in the madrigal books.

A Seven-Voice Madrigal from Book I
Amor ecco chio moro

The outstanding uniqueness of Vicentino's only seven-voice composition lies in the musical setting of the dialogue-form. In regard to Vicentino's treatment of this technique, Kaufmann states:

. . . it is worthy of note that Vicentino's example of dialogue-form, from the first book of 1546, antedated, by about 13 years, Willaert's four dialogues in the Musica Nova, which Einstein claims established the pattern of this form for later composers.¹

¹Kaufmann, H. W., The Life and Works of Nicola Vicentino, p. 67.

As a result of this dialogue-form there is a division of the seven parts into two choruses. One chorus comprised of four parts (first and third alto, second tenor, and bass) represents the lover, whereas the second chorus of three parts (soprano, second alto, and first tenor) represents love. An interplay of choruses persists for the entire madrigal until measure 68, at which point the choruses finally combine, continuing together for the last 14 measures. Consequently, only 17% of the madrigal utilizes all seven parts simultaneously.

Like the madrigals of Book I, the presence of isometric texture is very limited. While both choruses utilize isometric texture separately, when the two choruses combine, contrapuntal texture alone prevails. Although some melodic and rhythmic relationships can be found between voice-entrances, imitative-type contrapuntal texture is not exercised. Nevertheless, the novel dialogue technique between choruses adds sustenance to the contrapuntal nature of the composition.

Although seven voices are used, the combined range of the parts (F to c²) is similar to the five-part madrigals. Because of this limited range, voice crossing of the inner parts becomes inevitable when both choruses are combined. In addition, a great concentration of repeated quarter notes exists in the linear structure--particularly in the alto parts. Since the alto is the highest-sounding voice of one of the choruses, the static melodic patterns produced by the repeated

notes are quite exposed. The same repeated-note patterns are chiefly responsible for the predominance of quarter and half notes in the rhythmic organization.

Major and minor triads predominate in the harmonic organization of the seven-voice madrigal, with a rather high occurrence (44%) of the minor triad evident; the diminished triad occurs only once. In the doubling of the seven-voice chords, the root is invariably prevalent. The chord successions throughout most of the madrigal reflect a modal style; however, when the two choruses combine toward the end, more leading tones result from the use of F#, C#, and B \flat . Therefore, in this final section, the fifth root-relationship usage rises from the overall 52% to 68%.

Cadences do not always occur at the point of changing from one chorus to another; at times, they occur immediately after a change. Most of the converging cadences are authentic and utilize the 4-3 suspension.

No drastic stylistic difference is evident in this madrigal; in fact, after considering the various aspects of composition, the findings are very similar to those for the early madrigals. The uniqueness of the composition is entirely accredited to the interplay of the two choruses in dialogue-form and the climactic combination of the two for the final 14 measures.

A Five-Voice Sacred Madrigal from Book I
Capitolo de la passione di Christo

The capitolo, an earlier poetic form consisting of an undetermined number of three-line verses (tercets) and an optional four-line quatrain,² generally served as one of the text-bases for secular songs related to the frottola.³ The singularity of the text-selection sets Madrigal 19 apart from the remainder of the early madrigals and also seems to influence the style of composition.

Unlike any other of Vicentino's madrigals, this composition is divided into three parts; moreover, Part II is actually subdivided into two sections. This division into four sections (I, IIa, IIb, III) has probably been influenced by the poetic structure of the capitolo. It appears that this poem is comprised of four tercets and a concluding quatrain with the first three tercets comprising Parts I, IIa, and IIb. In Part III, which contains the fourth tercet and the quatrain, no attempt is made for a delineation between these final verses. Although this correlation exists between the musical partes and the poetic tercets, Vicentino does not adhere to the musical form of the capitolo.

In spite of the fact that Madrigal 19 is his longest extant composition (241 measures), less than 10 measures of isometric texture are apparent. Typically, the counterpoint

²Reese, Gustave, Music in the Renaissance, p. 162.

³Ibid., p. 156.

is never strictly imitative, but the voice-entrances show some rhythmic parallelisms. The distance between the entrances varies from 1 to 6 beats with the two-beat lapse being most common; occasionally "stretto-like" technique is created by a time-lapse of one beat between consecutive entrances. The repetition of text in a given part occurs quite often in this madrigal; consequently, at times more than five successive entrances are based on the same text.

The linear organization of this madrigal is somewhat distinctive, both from the melodic and rhythmic standpoints. The repeated note⁴ is more frequent than any other interval in the melodic organization of every voice. Its high incidence in the soprano (46%) surpasses the 29% average for Book I by a wide margin. Besides the static melodic settings, ascending or descending patterns have plateaus of repeated notes within their contours. The contrasting relief of an ascending or descending scale-type pattern is rarely encountered.

Accidentals are not too numerous: other than the B^b in the key signature, only E^b, B, and C# are found, with the C# being limited to three cadences. Unusual intervallic relationships do not exist and the style remains predominantly diatonic.

Rhythmic vitality is suppressed in this madrigal by

⁴See p. 89.

the infrequent occurrence of eighth and sixteenth notes. Unlike either the early or late madrigals, the predominant note-value is the half note. Although half notes and quarter notes comprise most of the rhythmic organization, whole notes, as well as whole notes tied to whole or half notes, are fairly common.

Not only is a deceleration in metrical rhythm observed, but the duration of each harmony is extended. There is a predominance of harmonic change at the rate of two beats; second to this rate is a four-beat duration.⁵ As many as four measures in succession have been found without a change in harmony.

Only major and minor triads are employed in this final madrigal of Book I. Although almost half (42%) of the total number of triads are minor, this is not exceptional for Vicentino's early style. However, there is an unusual distribution of the root relationships: more than half of the root movements (57%) are in seconds and thirds.⁶

A variety of types and settings of cadences occur, some of which are contradictive of previous usage. There is only limited use of the previously-prominent converging authentic cadence; in fact, all final cadences of the four sections are plagal. The sixteenth-note cadential pattern, typical in all other madrigals, is not utilized very often.

⁵See pp. 136-138.

⁶See p. 140.

Overlapping and avoided cadences are found, as well as simultaneously-ending cadences followed by rests. Many interior cadences with a simultaneous conclusion have root relationships of a second, approached from above or below, or a third, approached from below.

Although passing tones, neighboring tones, and suspensions have been found, there is a general abandonment of non-chord tones. Passing tones always appear with a dotted-quarter-and-eighth-note figure, whereas neighboring tones occur only in the very limited melodic cadential patterns. Aside from the 4-3 and 7-6 suspensions, an unprecedented triple suspension is found in Madrigal 19 as shown in Example 108.

Handwritten musical score for Madrigal 19, measures 100-101. The score is written on five staves in G major (one sharp) and 4/4 time. The lyrics are: "ro sas so", "se no sei du", "ro sas-so", "ro sas-so", and "du ro sas". The notation includes various rests, notes, and a triple suspension in the final measure.

Example 108. Book I, Madrigal 19, p. 214, m. 100-101

The superimposed 4-3, 7-6, and 9-8 suspensions on the first beat of measure 100 create an extraordinarily dissonant sonority. Besides this unusual suspension treatment, Vicentino proceeds further with two more 4-3 suspensions, thus creating a chain of suspensions.

Although Madrigal 19 is the last composition in Book I, its style does not by any means represent a culmination of his early madrigals. To the contrary, Vicentino chose to end his first book of madrigals in a conservative setting of a sacred text. Aside from the selection of an older poetic form as a text-basis, the musical setting also represents regression in its archaic cadences, static melodic patterns, longer note values, and slower harmonic rhythm. It is difficult to determine whether Vicentino reverted to this style because of the sacred nature of the text or simply as a eulogy to the capitulo poetic form.

Canzone da sonar
La Bella

The only extant instrumental composition by Vicentino is the five-part canzona, La Bella. In regard to the title Kaufmann states:

Titles for Canzoni, unless they indicated an instrumental transcription of a previously composed chanson, became commonplace only at a later date.⁷

⁷Kaufmann, op. cit. p. 117.

Therefore, Vicentino's canzona is one of the earliest to bear a subtitle.

In La Bella, Vicentino makes his only venture into imitative contrapuntal style. The canzona progresses by small sections, each of which contains a theme and its imitative answers; consequently, imitation prevails throughout the entirety of the composition with the exception of the final cadence. These small sections, or "points of imitation," are defined by Apel:

. . . point of imitation denotes a section of the polyphonic texture in which a single subject . . . is treated in imitation.⁸

Each point of imitation utilizes a substantial melodic portion for its subject.

Points of imitation do not conclude with converging cadences; instead, melodic cadences are used. Consequently, at the beginnings of interior points of imitation, there are always overlapping voices moving in counterpoint to the new theme. The only solo or unaccompanied statement of a subject is at the beginning of the canzona. Example 109 illustrates the beginning of a point of imitation.

⁸Apel, Willi, Harvard Dictionary of Music, p. 590.



Example 109. Book V, Canzona, p. 332, m. 15-18

The previous point of imitation is concluded by the fourth part in measure 15. On the fourth beat of the same measure, the third part states a new theme which is imitated at the octave by the fourth part in measure 18. All of the remaining parts enter successively every two measures until the conclusion of this imitative section (measure 25); thus begins again the cycle of a new theme and the commencement of another point of imitation.

In their preferred order of occurrence, the intervallic relationships between the successive, imitating entrances are octave, fifth, and fourth. The time-lapse between entrances ranges from 2 to 8 beats, but is generally four or more beats.

The interval-usage in the melodic organization of the parts is somewhat different in the canzona. The major second occurs more often than the repeated note in the 3rd and 4th parts. Unlike the disjunct bass part in Book V, the 5th part of the canzona shows an intervallic preference of repeated note, major second, and minor second. A contributing factor to the different melodic organization of the bass is the imitative contrapuntal texture.

In considering the linear structure of all parts, the repeated note is still commonly found; however, unlike any previously discussed composition, a more extensive range enhances the phrase and provides relief from static melodic patterns. Furthermore, abundant contrast is achieved by the exaggerated contours of ascending and descending melodic arches. These contours are assisted by stepwise patterns, especially in a descending motion. In addition, patterns which are characteristic of instrumental style, such as octave leaps and series of disjunct intervals, become apparent in this composition.

The diversity between the ranges of the instrumental parts and the voice-ranges of the madrigals is not too outstanding. The ranges of each of the upper four canzona-parts

represents the maximum findings for each corresponding voice in the madrigals. The span of a 13th in the instrumental bass-part surpasses the maximum findings for this vocal part by a third. The sequel of these ranges is a three-octave span which represents a rather expansive gamut for Vicentino's style.

The rhythmic organization is comprised of whole, half, dotted-half, dotted-quarter, quarter, dotted-eighth, eighth, and sixteenth notes. Eighth notes are more abundant than quarter or half notes; in fact, 62% of the note values are eighth, dotted-eighth, and sixteenth notes.

Unlike most of the madrigals, the subdivision of the quarter-note unit or pulse is rather constant. This is not only a consequence of an increase in eighth notes, but also a result of the highly independent nature of the individual parts, which tend to supply this subdivision of the unit while other parts use slower note values.

A more important outcome of this highly contrapuntal style is the tenacious rhythmic vitality which is characteristic of the canzona. Unique rhythmic patterns are exemplified in longer series of eighth notes and successions of two or three dotted-eighth-and-sixteenth-note groupings. In contrast to these symmetrical apportionments are the very common occurrences of syncopated patterns such as

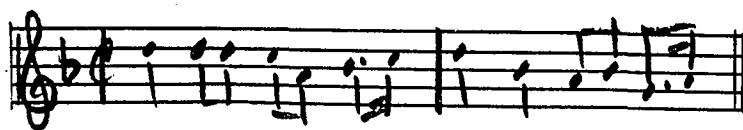


and



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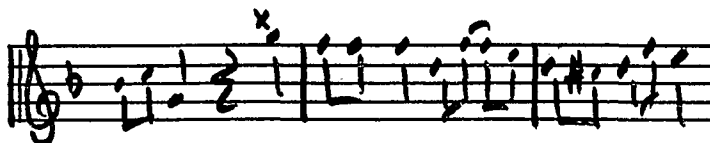
Vicentino usually strives for both melodic and rhythmic variety, especially between the themes of subsequent points of imitation. Example 110 illustrates these themes.



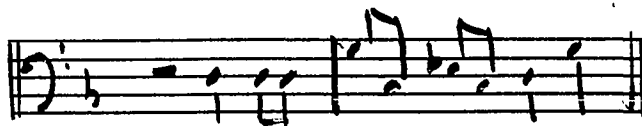
p. 331, m. 1-2



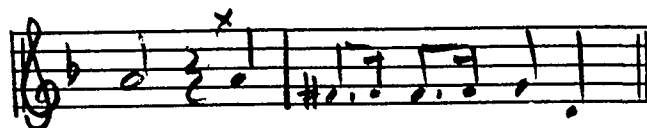
p. 332, m. 9-10



p. 332, m. 15-16



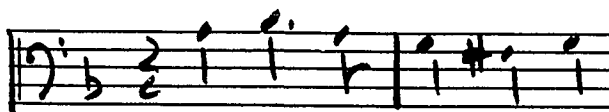
p. 334, m. 25-26



p. 334, m. 31-32



p. 335, m. 39-40



p. 335, m. 45-46

Example 110. Book V, Canzone da sonar, pp. 331-335

The characteristic rhythmic and melodic patterns of canzona themes are evident in the first four illustrated. The striking resemblance between the first two themes most likely indicates that the second subject is derived from the first. Since there is no separation between imitative sections in the canzona, the thematic contrast evident among most of the themes becomes foremost in the distinction between successive sections.

Some aspects of vertical structure show a turn to earlier tendencies. In contrast with the late madrigals is the fairly equal distribution of major (55%) and minor (45%) triads. The chord successions yield a predominance (55%) of second and third root-movements. This proportion of root relationships is not only unusual for the late madrigals, but also exceptional for the early madrigals. The presence of accidentals (B^b , E^b , F^\sharp , C^\sharp , and B^b) does not provoke dissonant harmonic relationships or a redundancy of cross-relationships, dominant sequences, or dominant chords. The prominent role of harmony in the late madrigals is for the most part replaced in this canzona by an emphasis on the horizontal aspect--counterpoint.

Both the independent quality of the parts and the predominance of eighth notes produce a rather high occurrence of nonharmonic tones as well as shorter durations of harmonies. The non-chord tone uses peculiar to this composition are the rather common occurrences of double passing-tones and the unprecedented use of lower neighboring tones which are

unaffiliated with the melodic cadential pattern. Although 42% of the harmonies have a duration of one beat, the half-beat (32%) and the two-beat (21%) durations create a fluctuating harmonic-rhythm pattern.

Although interior converging cadences are non-existent in this composition, sectionalization is apparent because of the contrasting themes of the successive points of imitation. Therefore, the form of this canzona consists of short imitative sections.

The individuality of this work is attributed to unusual treatment of practically every compositional aspect. This exceptional handling is not always based on novel techniques; for example, the root movements and harmonic successions are in many ways characteristic of Vicentino's early style, but since they occur in the midst of a more mature style, they become atypical. The most pre-eminent distinctions of this composition are the instrumental medium and the imitative counterpoint.

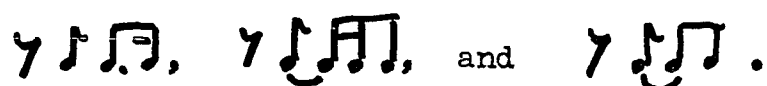
A Three-Voice Madrigal
Solo e pensoso

There is no established date for Solo e pensoso, which is the only extant composition in three parts. Contradictory to any of Vicentino's other madrigals, the texture of this

piece is predominantly isometric; except for a few brief moments a strict note-against-note style prevails. The rigid adherence to strict isometric texture permits only one single occurrence of a nonharmonic tone.

Although the preference of intervals in the linear structure is identical to the other madrigals,⁹ a difference in the rhythmic organization is evident. The quarter-note value is generally favored, but in this three-voice madrigal, eighth, dotted-eighth, and sixteenth notes comprise approximately 66% of the rhythmic organization.

The unusual distribution of note values also influences the commencement of each phrase, except the first, by employing unusual rhythmic patterns with much syncopation such as:



The eighth rests provide complete phrase-separation, a stylistic trait completely foreign to Vicentino's other madrigals.

The harmonic structure also is unusual because of the numerous two-note sonorities, or "diads."¹⁰ Approximately 30% of the overall sonorities are perfect fifths; therefore the hollow sound of the open fifth is heard throughout the madrigal. In addition, 40% are either major or minor thirds;

⁹Repeated note, major second, minor second. See pp. 92-94.

triads account for only 30% of the sonorities.

The root of the perfect fifth diad is invariably doubled; however, in five instances of the open fifth, the fifth is doubled. In most of these doubled-fifth sonorities Vicentino has voice movements in contrary fifths.

Other unusual aspects of harmonic syntax are cadences and root relationships. The distribution of root relationships (fifth, 54%; second, 26%; third, 20%) is unique because the second precedes the third. Cadences do not employ the melodic approaches habitually utilized in most madrigals. In addition to the usage of the open-fifth sonority at cadences, second and third root-relationships and minor dominants add impetus to the archaic traits of the harmonic style.

A Six-Voice Madrigal
Passa la nave mia

Passa la nave mia, the only six-voice madrigal by Vicentino, appeared in an anthology printed in Paris by Le Roy and Ballard in 1572.¹⁰ Although the exact date of the composition has not been established, the style often resembles that of the madrigals in Book V.

Contrapuntal texture is used throughout both sections of this two-part madrigal. In spite of subtle changes in the

¹⁰Kaufmann, op. cit., p. 47.

rhythmic and melodic organization of some answers, an imitative style is utilized at the opening of the second section. Aside from this occurrence of imitation, the continuous staggered entrances of the parts either have a brief melodic or rhythmic parallelism or no relationship at all.

A slight decline in repeated notes is compensated by a rise of major and minor seconds in most parts. However, only in the soprano part is this decline great enough to produce the unusual intervallic preference of major second, minor second, and repeated note.

An outcome of the overall decrease in the repeated-note pattern is melodic contrast which is principally achieved by the rather common ascending and descending stepwise patterns. Static melodic patterns, so characteristic of Vicentino's linear structure, are still evident in this madrigal. However, the occurrence of repeated-note patterns preceded or succeeded by disjunct intervals produces other types of contours. Accidentals (F#, C#, E^b, A^b, and D^b) do not produce many successive half-step patterns; nevertheless, one very conspicuous descending chromatic pattern occurs at the opening of Part II.

The rhythmic organization shows both early and late characteristics. Representative of early rhythmic organization is the prevalence of quarter and half notes for most of the madrigal, whereas the concentration of eighth notes and syncopated eighth notes within measures 30 to 40 as well as the

dotted-eighth and sixteenth-note patterns is similar to the late style.

The conservative aspect of the vertical structure is reflected in the lower occurrences of the major triad (58%) and the fifth root-relationship. (57%) On the other hand, chromaticism does produce novel and sometimes dissonant harmony which involves dominant sequences, cross-relation, and sonority-fluctuation which is accomplished by alteration of the third. The presence of early vertical organization is also evident in the occurrence of avoided cadences and authentic cadences having minor dominant chords.

Besides the predominant major and minor sonorities, one augmented triad and an unprecedented usage of a minor-seventh chord appear in the six-voice madrigal. Example 111 illustrates the latter chord.

Handwritten musical score for a six-voice madrigal, measures 9-10. The score is written on six staves in G-clef with a key signature of one flat (F major or D minor). The lyrics are: "a-spro mar a me-za not-t'il per a mar a me-za not-t'il per a spro mar a me-za mar a me-za not-t'il ver--". The notation includes various note values, rests, and a fermata over the final note of the sixth voice in measure 10.

Example 111. Book V, Six-Voice Madrigal, p. 346, m. 9-10

Minor sevenths are usually found as passing tones on the weak part of the beat; in Example 111, the dissonant seventh (m. 9) appears as a member of the sonority. In the sixteenth century, this dissonance was generally treated, in its preparation and resolution, as a suspension figure.¹¹ Nonetheless, Vicentino treats the seventh as an anticipation.

¹¹Soderlund, G. F., Direct Approach to Counterpoint in 16th-Century Style, p. 94.

In summation, the compositional style of this six-voice madrigal shows a mixture of both early and late tendencies, with the exception of texture, which represents the prevailing contrapuntal style of Book I. The less concentrated application of chromaticism does not necessarily signify an intermediate style; Madrigals 10 and 11 in Book V show a decrease in accidentals, major triads, and root relationships of a fourth or fifth. Consequently, Passa la nave mia as well as #10 and #11 may very well represent a synthesis of the diatonic and extreme chromatic styles.

A Six-Voice Motet
Heu mihi domine

The text of Heu mihi domine corresponds with two parts of a responsory of the Matins from the Office for the Dead.¹² In the Roman service, the term "responsory" denotes a chant which can be sung during the Office hours or at Matins or Nocturnes of high feasts, such as Christmas and Easter.¹³ After the first quarter of the sixteenth century, the form of the plainsong responsory, aBcB, was utilized for the polyphonic settings of these chants.¹⁴ This responsorial structure, also evident in Vicentino's motet, is illustrated

¹²Kaufmann, op. cit., p. 121.

¹³Apel, op. cit., p. 638.

¹⁴Reese, op. cit., p. 94.

in Figure 8.



Figure 8. Plainsong Responsorial Structure of Heu mihi domine

In measure 79, a fermata over the last chord clearly delineates the two sections shown in Figure 8. The organization of the "B" sections within Parts I and II is identical except for the exchange of parts between the first and second baritones. Preceding each "B" section are identical melodic cadences with overlapping parts. Consequently, no separation exists between A and B, or C and B.

An innovation in voice arrangement--mezzo-soprano, first alto, second alto, first baritone, second baritone, and sub-bass--accounts for the lower pitch gamut from D to b¹. A particularly narrow range of a seventh is encountered in the mezzo-soprano part. Kaufmann mentions that the overall low register of this motet indicates that it was most likely performed by male voices.¹⁵

As in Vicentino's secular music, contrapuntal texture is used exclusively, but an imitative style is generally lacking. However, between some of the single-voice entries at

¹⁵Kaufmann, op. cit., p. 121.

the beginnings of Parts I and II, imitation is practiced for approximately two to three measures. An interrelation between voices frequently exists within the motet, but is limited to very short melodic or rhythmic patterns at the outset of each entrance. In spite of the constant interplay of parts, the uniformity of static contours produces a de-vitalized contrapuntal texture lacking melodic distinction. This lack of animated counterpoint is also evident in Vicentino's other setting of a sacred text, Capitolo de la passione di Christo.¹⁶

A plethora of repeated notes confined to melodic contours encompassing narrow ranges is particularly characteristic of the upper four parts. The overall occurrence of this melodic pattern (38%) exceeds that of the early madrigals (31%). Furthermore, the highest percentage of the repeated note-usage in any of Vicentino's works occurs in the mezzo-soprano part (48%). The resultant of this intervallic preference is not only a definite lack of ascending and descending melodic patterns, but also a lack of assorted contours. It is interesting to note that these statistics--which differ radically from those of secular compositions--are analogous with Madrigal 19, the capitolo.

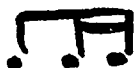
The solemnness of the text is reflected by the inert rhythmic content. The prevalence of half and quarter notes is sometimes varied by a dotted-quarter-and-eighth-note pattern. Furthermore, consecutive pairs of eighth-note

¹⁶ See p. 179.

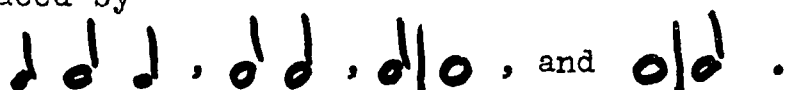
patterns are rarely utilized, whereas the syncopated pattern



is avoided entirely. A change in rhythmic organization is also evident at cadences. The typical pattern



is replaced by



The high occurrence of major triads (74%) is partly attributable to the usage of the accidentals: F#, C#, G#, D#, A#, B^b, E^b, and A^b. As in the madrigals of Book V, a rise in major triads effected by chromaticism is concurrent with a rise in root relationships of a fourth and fifth (71%). The harmonic syntax abounds with dominant-related chord-successions and dominant sequences. Chromaticism and extensive use of leading-tone relationships, as well as tonal instability and freedom in the selection of chord successions do not uphold the modal basis--Phrygian on E. Dissonance created by chromaticism includes one cross-relation and chromatic half-steps harmonized by unusual successions of a third.

The lengthy harmonic durations evident in the capitol are even more numerous and extended in the motet. The two-beat duration is predominant (56%), whereas the four-beat duration is quite common (26%). The one-beat duration, characteristic of most compositions, declines considerably (14%).

The non-chord tones, which are found infrequently,

are not unusual except for a series of suspensions for three measures (99-101). Of particular interest is an additional dissonant interval which is interjected with a suspension in Example 112.



Example 112. Book V, Six-voice Motet, p. 372, m. 83

Accompanying the 4-3 suspension in the first alto part is the seventh (F) above the bass in the mezzo-soprano voice. Although this dissonant interval is prepared, it does not resolve by stepwise movement; instead, an unusual movement

by leap from the dissonant pitch takes place.

Although the sacred nature of Heu mihi domine is reflected in its conservative compositional style, an unusual melodic cadence on B supported by an unwonted F \sharp -major-to-B-major chord succession, as well as successions based on B \flat , E \flat , and A \flat chords, exhibit a very modern style for a Phrygian modal basis of E. The bold exhibition of accidentals proves that Vicentino's art of chromaticism is not limited to secular works, but is more exceptionally found in sacred music.

Summarizing Statements

1. Chapter VII consists of the analysis of music other than the five-part secular madrigals: a seven-voice madrigal, a five-voice sacred madrigal, an instrumental canzona, a three-voice madrigal, a six-voice madrigal, and a six-voice motet.

2. The parts of the seven-voice madrigal are divided into two choruses which are interplayed in a dialogue-form for most of its duration. The stylistic compositional aspects--predominant contrapuntal texture, limited range, static melodic contours, major and minor triads, and authentic cadences--are very similar to those of the early madrigals.

3. The final madrigal of Book I, a five-voice sacred madrigal, is unique not only because of its subject matter, but because Vicentino used an earlier form, the capitolo, for the poetic basis. The sacred madrigal, divided into three parts corresponding to the capitolo form, represents a more conservative style than previously encountered. The predominant contrapuntal texture is decelerated by longer note values and slow harmonic rhythm, while the melodic and harmonic organization show static patterns and regression to root successions of seconds and thirds, as well as archaic cadences.

4. Vicentino's only instrumental composition is exceptional in its employment of free imitation throughout the canzona. This highly contrapuntal style includes wider

ranges and melodic contours, shorter note values, tenacious rhythmic vitality, and a fluctuating harmonic-rhythm pattern. Although the canzona appears in Book V, the harmonic structure is more typical of Book I; moreover, the non-chord tones and accidentals encountered do not invoke dissonance or unusual harmony so common in Book V. The prominent role of harmony in the late madrigals is replaced by the emphasis on counterpoint.

5. The rigid adherence to isometric texture is the most singular distinction of the three-voice madrigal. The style of composition is unusual in four other aspects: complete phrase-separation by means of rests, shorter note values, incomplete triads, and archaic cadences.

6. The compositional style of the six-voice madrigal shows a mixture of both early and late tendencies, with the exception of texture, which represents the prevailing contrapuntal style of Book I.

7. Vicentino once again exhibits a conservative style in deference to a sacred text in the six-voice motet, which has compositional aspects similar to those listed in #3 for the capitolo. However, within the motet, Vicentino included many accidentals which lead to an increase of major triads, fifth root-relationships, and dissonance. The motet is also unique in that it has a formal structure--that of the plainsong responsory.

CHAPTER VIII

CHROMATICISM

Vicentino states in the Musica Practica section of his treatise that no composer limits himself to the pure diatonic use of modes. He suggests that musical practice should be identified with a new terminology, "musica participata and mista:" that is, music resulting from the participation and mixture of certain species of the three genera.¹ These three genera, diatonic, chromatic, and enharmonic, are briefly explained and illustrated in order to have a fuller understanding of Vicentino's concept of chromaticism.

Octave patterns (species), from which modes are derived, can be created by combining various melodic species which encompass the interval of a fourth or fifth. Each of the three genera has its specific types of species of fourths and fifths. Figure 9 includes the three species of fourths and the four species of fifths found in each genus.²

¹Kaufmann, H. W., The Life and Works of Nicola Vicentino, p. 201.

²Ibid., p. 210.

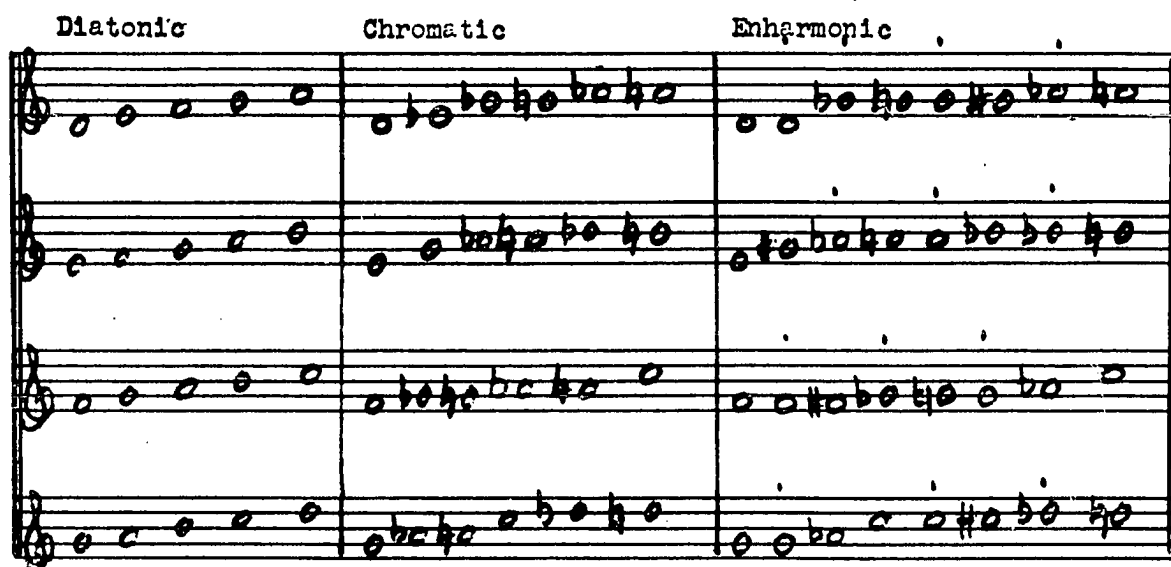
FourthsFifths

Figure 9. The Species of Fourths and Fifth in the Diatonic, Chromatic, and Enharmonic Genera

The combination of two species from one genus creates the octave species. In turn, the octave species of the

diatonic genus become the eight ecclesiastical modes: Dorian, Phrygian, Lydian, Mixolydian (the authentic modes), Hypodorian, Hypophrygian, Hypolydian, and Hypomixolydian (the plagal modes). For example, the combination of the first species of fifths and the first species of fourths results in the octave species which is the Dorian mode.

Vicentino went one step further and composed his own modes--eight for each genus--which he created from the various combinations of fourth and fifth species in the genera. His diatonic modes are identical to the traditional church modes listed above except that the Phrygian mode has its dominant a fifth above the final; in addition, all plagal modes have the same final and dominant as the authentic modes.³ Vicentino's chromatic and enharmonic modes, composed for theoretical purposes alone, are not intended to serve separately as the basis for composition, but in conjunction with the diatonic modes.

The various modes are not only a source of pitches to be used in composition; they dictate actual melodic patterns. For example, in the analysis of the music, a minor third--not found in the diatonic modes--must signify the presence of the chromatic genus. Likewise, a major third is found only in the enharmonic genus. Fourth, fifth, and octave leaps are found in all genera, and therefore modes, since these are the important pillars of the species of

³Ibid., p. 196.

fourths and fifths.

Although Vicentino's treatise contains musical examples written in each of the three separate genera, he states that music results from the mixture of all three genera and that the pure forms of each are the least desirable. Consequently, the intrusion of the enharmonic and chromatic modes, rather than the addition of accidentals to the diatonic modes, accounts for the use of chromatic half steps and major or minor thirds⁴ in the diatonic modes.

A knowledge of the intricacies of Vicentino's concept of chromaticism is unessential for the study of his music, especially since microtones are not found in his extant compositions. On the other hand it is interesting to discover that ancient theoretical concepts are the basis for such extraordinary use of chromaticism in the sixteenth century.

The Use of Accidentals

The occurrence of accidentals. Since chromaticism is a direct result of the use of accidentals, it is essential to study the occurrence of accidentals within the madrigals in order to determine which madrigals use accidentals and to what extent they are used. The term "accidental" includes

⁴Ibid., p. 200.

B naturals, as well as sharps and flats. Table 22 shows the number of measures which include accidentals in the madrigals of Books I and V.

TABLE 22. THE NUMBER AND PERCENTAGE OF MEASURES INCLUDING ACCIDENTALS IN FIVE MADRIGALS OF BOOK I AND ALL MADRIGALS OF BOOK V

Madrigal number	Total number of measures	Measures with Accidentals	
		Number	Per cent
BOOK I			
1	57	3	5%
4	77	16	21%
7	111	25	23%
12	131	27	21%
15	68	13	19%
17	66	8	12%
BOOK V			
1	34	30	88%
2	36	29	80%
3	43	35	81%
4	75	49	65%
5	77	51	66%
6	66	47	71%
7	91	68	75%
8	82	50	61%
9	69	58	84%
10	84	47	56%
11	76	44	58%

A drastic difference in the number of measures which use accidentals is evident between the early and late madrigals. The average per cent of measures with accidentals

in the early madrigals is 17%, whereas the average is boosted to 71% in the late madrigals. Without exception Vicentino's madrigals in Book V have accidentals in over half the total number of measures.

In order to compare Vicentino's use of accidentals with that of other composers, a similar study of accidentals was made in madrigals composed by Marenzio (1553-1599) and Gesualdo (1560-1614). Marenzio who has been attributed with "the perfection of the madrigal,"⁵ has an occurrence of accidentals in 40% of the measures in his madrigal S'io parto i' moro.⁶ Gesualdo, eminent for his chromaticism,⁷ has accidentals in 76% of the measures in Io pur respiro.⁸

It is interesting to note that in comparing these statistics, some of Vicentino's madrigals either resemble or surpass the occurrence of accidentals in Gesualdo's composition, which is considered to reflect a highly audacious and individual style.⁹

Since Book V is the culmination of Vicentino's

⁵Reese, Gustave, Music in the Renaissance, p. 420.

⁶Parrish, Carl, and Ohl, J. F., Masterpieces of Music Before 1750, pp. 102-108.

⁷"The diversity of idiom of the Late Renaissance, that could include the subtlety of elegance of Marenzio . . . had room also for the striking dramatic directness and extreme chromaticism of Carlo Gesualdo . . ." Reese, op. cit., p. 430.

⁸Davison, A. T., and Apel, Willi, Historical Anthology of Music, Vol. 1, p. 182.

⁹Reese, op. cit., p. 432.

chromatic style, Book I is not included in the following analyses except for reasons of comparison.

Accidental types. The accidentals which are found in each late madrigal are shown in Table 23.

TABLE 23. THE TYPES OF ACCIDENTALS USED IN THE MADRIGALS OF BOOK V

Madrigal number	Key signature	Type of Accidentals			Total
		Flats	Sharps	Natural	
1	B ^b partial	B E	F C G	B	6
2	B ^b partial	B E A	F C G D	B	8
3	B ^b partial	B E	F C G	B	6
4		B E A	F C G D A		8
5		B E A D	F C G D		8
6		B E A D	F C G D		8
7	B ^b partial	B E A	F C G D	B	8
8		B E	F C G D		6
9		B E	F C G D		6
10	B ^b partial	B E	F C G	B	6
11	B ^b partial	B E A	F C G	B	7

As shown in Table 23, Vicentino uses from six to eight different accidentals in each madrigal in Book V. B^b and E^b, F#, G#, and C# occur in every madrigal; D^b, D#, and A#, which are rarely employed by Vicentino's contemporaries, are found in many late madrigals.

The combination of all these accidentals results in a twelve-tone division of the octave. Vicentino uses this

twelve-tone octave gamut in each late madrigal as a pitch resource rather than the predominantly diatonic octave.

Although there is a variety of accidentals in each madrigal, one seldom finds more than three accidentals in a measure. The number ranges from 1 to 5, with measures utilizing 1 or 2 accidentals being most frequent. The rate of a single type of accidental per measure prevails in all the madrigals of Book V except Madrigals 2, 3, and 9, which have a predominant rate of two per measure.

The occurrence of specific accidentals. The rate of occurrence of specific types of accidentals is based on the study of over 750 accidentals found in the late madrigals.

TABLE 24. TYPES OF ACCIDENTALS AND THE PERCENTAGE OF THEIR OCCURRENCE IN THE MADRIGALS OF BOOK V

Sharps		Flats		Naturals	
F#	29.3	B ^b	20.8	B ⁿ	7.
C#	17.5	E ^b	11.8		
G#	9.	A ^b	2.1		
D#	1.8	D ^b	.4		
A#	.1				
Total	57.7%		35.1%		7%

The frequency-rate of sharps (57.7%) is much higher

than that of flats. This is not attributed to the fact that there are five types of sharps and only four types of flats, but to the very frequent employment of the common accidentals F# and C#. The rather high percentage of B^b is accounted for by the use of partial signatures in six madrigals (Table 23). A voice or voices which do not have a B^b in the key signature generally abound in this type of accidental. Consequently, when considering the addition of the B^b in such circumstances, the difference in the frequency of sharps and flats becomes even more pronounced.

The numerous occurrence of accidentals, as well as the type employed in Vicentino's late madrigals, is unique not only for this composer but also for music of the sixteenth century in general. To what extent accidentals influence linear and vertical construction is described in the following sections of this chapter.

The Effect of Chromaticism on Linear Structure

In the discussion of melodic organization for sixteenth-century counterpoint, Soderlund states:

Augmented, diminished, and chromatic melodic intervals were forbidden except as "dead intervals" (interval relationship between the end of one phrase and the beginning of the next).¹⁰

The above "forbidden" intervals are referred to in

¹⁰Soderlund, G. F., Direct Approach to Counterpoint in 16th-Century Style, p. 9.

this discussion as the "unconventional" types. The increased number of accidentals in Book V result in a definite rise in unconventional-interval usage. In turn, a great variety of melodic patterns occur in which these intervals are exploited. Although the conventional intervallic relationships are still more frequent in the late madrigals, the common appearance of unconventional relationships merits a separate discussion of each intervallic category.

The flatted note in conventional intervallic patterns.

The intervals preceding and succeeding a note utilizing an accidental flat produce numerous melodic patterns; however, a study of the melodic approach and departure from flatted notes in six madrigals shows that a flatted note is most frequently approached by an ascending minor second and left by a descending minor second as in Example 113.



Example 113. Book V, Madrigal 1, p. 234, m. 9-10

In another common pattern, but one which is not used as often as the one just illustrated, the flatted note is approached by an ascending minor second and left by a descending minor third as in Example 114.



Example 114. Book V, Madrigal 5, p. 263, m. 30-31

The wider melodic intervals of fourths and fifths, generally found in the bass or lowest-sounding voice throughout all the madrigals, are also found in melodic patterns having accidental flats, as in Example 115.



Example 115. Book V, Madrigal 11, p. 325, m. 33-34

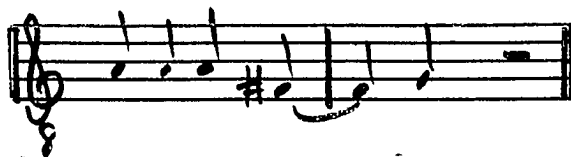
In spite of the generally disjunct character of the bass, chromaticism does increase the number of smaller intervals located in the bass part, so that in nondiatonic passages the occurrence of fourths and fifths is approximately the same as smaller intervals.

The sharpened note in conventional intervallic patterns. Although the melodic approach to a note altered by a sharp varies, the following melodic interval is invariably an ascending minor second. This type of departure occurs in 90% of the melodic patterns examined. The most frequent approach is the descending minor second, shown in Example 116.



Example 116. Book V, Madrigal 9, p. 302, m. 6-7

Another approach which is commonly used is the descending minor third:



Example 117. Book V, Madrigal 8, p. 294, m. 30-31

Somewhat less common is the approach of an ascending major second:



Example 118. Book V, Madrigal 2, p. 241, m. 16-17

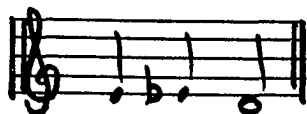
Sharps are used very sparingly in the bass or lowest voice. Only a very few sharps are found in the six madrigals studied.

$B\sharp$ in conventional intervallic patterns. The approach to and departure from the $B\sharp$ --in madrigals which have a B^b key signature--have been found to resemble those of the sharp.

However, the half-step-upward movement of the B \sharp is not as consistent as in that of the sharp; at times, the B \sharp moves a major second downward.

Unconventional intervallic patterns. Exceptional melodic patterns, that is, patterns involving either chromatic half-steps, or diminished or augmented melodic intervals, are found in all the late madrigals except Madrigal 10. The number of occurrences of these patterns in a given madrigal ranges from 3 to approximately 25. The overall usage of these exceptional patterns does not exceed that of the conventional patterns previously described, but their occurrence is frequent enough to be considered an aspect of Vicentino's late style.

The most frequent pattern is comprised of a succession of chromatic half-steps, with two consecutive half-steps as illustrated in Example 119 recurring persistently.



Example 119. Book V, Madrigal 4, p. 256, m. 51

Longer successions of chromaticism (Example 120) occur periodically, encompassing intervals up to a perfect fourth.



Example 120. Book V, Madrigal 2, p. 242, m. 19-20

In addition to chromatic patterns, the common exploitation of accidentals give rise to the use of unconventional intervals--augmented and diminished. In Example 121 an augmented second occurs.



Example 121. Book V, Madrigal 2, p. 241, m. 16

An exceptional melodic pattern in Madrigal 8 makes use of a diminished third and a diminished fifth.

Example 122. Book V, Madrigal 8, p. 293, m. 20

In spite of the rests, the unusual root relationship

(diminished fifth) is still quite evident.

Although in chromatic sections, Vicentino retains a predominance of conventional intervals, the profuse employment of chromatic half steps and forbidden intervals produces a unique sound for the sixteenth-century musician. Not only were the unconventional intervals difficult for an audience to accept, but also for the musician to perform. That Vicentino was well aware of the problems in singing such chromatically-infested music is evidenced by his recommendation to the music "disciple:"

. . . the disciple ought to learn to adapt himself to sing such steps and leaps as these disproportionate ones so that he be a perfect musician and perfect singer . . .¹¹

The Effect of Chromaticism on Harmonic Structure

Triads. The categories of triads which include accidentals are identical to the ones found in the study of all triads in Chapter VI,¹² namely, major, minor, diminished, and augmented. A study of all the chords having accidentals (690) in Book V reveals the information in Table 25.

¹¹Kaufmann, op. cit., p. 373.

¹²See p. 127.

TABLE 25. TRIADS INCLUDING ACCIDENTALS AND THE PERCENTAGE OF THEIR OCCURRENCE IN BOOK V

Triad type	Percentage of occurrence
Major	86.3%
Minor	13. %
Diminished	.3%
Augmented	.4%

The most significant aspect of the percentile distribution is that the majority (86.3%) of the triads are major. Hence, the increase of major triads from Book I to Book V--60% to 75%--is assiduously supported by triads with accidentals.

When considering triads with flats, sharps, or B naturals in separate categories, the major triad-type does not always predominate. Although the overall usage of the accidental triad-types shows a prevalence of major triads, the plurality of "flat triads" result in minor triads. Over 95% of the "sharp triads" and "B \sharp triads" are major. Therefore, of the three accidental triad-types, the sharp and B \sharp triads contribute more to the exploitation of major chords in Book V.

Root relationships resulting from accidentals. Six madrigals were investigated in regard to the root relationships

which precede and follow chords including accidentals. The data from this study appear in Table 26.

TABLE 26. ROOT RELATIONSHIPS WHICH PRECEDE AND SUCCEED CHORDS INCLUDING SHARPS, FLATS, OR B \flat

Type of root relationship	Percentage of Occurrence							
	Sharps		Flats		B \flat		Average	
	P*	S*	P	S	P	S	P	S
Fourths, Fifths	68	86	52	48	78.5	80	66	71
Third	14	7	23.5	35	17.5	6	18	16
Second	18	7	24.5	17	4.	14	16	13

*p = preceding, S = succeeding.

Root relationships of fourths and fifths prevail in every category of Table 26. The only noticeable deviation from this trend is evident under the flats category; an appreciable increase in root relationships of a third and second appear with chords employing this type of accidental.

Harmonic Successions and Shifting Tonality

As just concluded in the preceding section, chromaticism produces extensive usage of major triads and fourth and fifth root-relationships, which together are the component

elements of Vicentino's predominating chord-succession types.

Successions with fourth and fifth root-relationships.

The chord successions with root movements a fourth or fifth apart can be brief or extensive, but usually contain one of the following:

1. A dominant chord
2. A secondary dominant chord
3. A series of dominant-related chords (dominant chord resolving to another dominant chord).

This last series (#3) is the most recurrent type and contributes most to the vacillation in tonality which characterizes the chord successions. This longer type of chord succession is not commonly found in the early madrigals due to the lack of chromaticism.

Example 123 illustrates one of the shorter chord successions--a secondary dominant within a phrase.

to] A -- mor ti pia-ce tan - - - - to

mor ti pia--ce tan--to] A-sciù --ti

to] A-- mor ti pia-ce tan - - - - to

tan - - - - to] A-mor ti pia - - - - - ce

to A-mor ti pia--ce tan-to] A-sciù --ti

Example 123. Book V, Madrigal 3, p. 246, m. 13-15

In measure 15 the tonality of G (minor) is established by a perfect authentic cadence. Consequently, in measure 14 the A major chord can be analyzed as a secondary dominant (V of V). The preceding and succeeding phrases of Example 123 are not organized in G minor; therefore, this fluctuation of tonal center establishes an instability of tonality. When shorter segments are considered, e.g. measures 14-15, a stable G tonic is heard. Although there is an extended use of these dominant and secondary dominant chords in the late

madrigals, a specific tonal center is generally limited to similar short chordal successions.

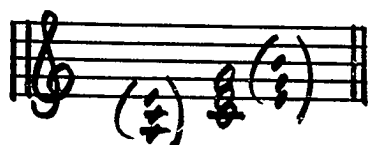
Illustrated in Example 124 is a more extensive series of dominant-related chords. This type of harmonic motion occurs incessantly in the late madrigals, thus maintaining a "floating tonality."¹³

Example 124. Book V, Madrigal 6, p. 277, m. 57-60

¹³Lowinsky, E. E., Tonality and Atonality in Sixteenth-Century Music, p. 38.

Beginning at the melodic cadence on F (m. 57-58), there is a sequence of dominant chords which resolves to tonic, which in turn becomes dominant resolving to another tonic. In following the bass line or lowest pitch, we note that it moves up and down in perfect fourths and fifths through C, F, B^b, E^b, A^b, and D^b chords. This sequential pattern of root relationship is not interrupted until the D^b chord is reached. Floating tonality persists until a converging authentic cadence in G major occurs in measures 61-62 (not illustrated). Common for all dominant sequences, regardless of the length, is this shifting of tonality.

Successions with third root-relationships. Root relationships of major or minor thirds can be conducted very smoothly since it is possible to have two common tones:



The C-E-G chord could move either up or down a third while retaining two common tones.

When accidentals appear in one of the chords, the third-relationship progression frequently results in dissonance, and always creates either a sudden shift or instability of tonality. Example 125 shows a momentary breakdown of tonality.

Handwritten musical score for Example 125, showing two measures of a madrigal. The score is written on five staves. The first measure (m. 15) contains the lyrics "to", "A-sciu--ti", "tan---to", "pia---ce", and "A-sciu--ti, mai que-st'oe". The second measure (m. 16) contains the lyrics "mai que-st'oe", "A-sciu--ti", "tan--to", and "A-sciu--ti, mai que-st'oe". The notation includes various musical symbols such as clefs, key signatures, and note values.

Example 125. Book V, Madrigal 3, p. 246, m. 15-16

In measure 15 the simultaneous conclusion and beginning of the phrases occur. The melodic cadence establishes G major which is suddenly jarred by the E major chord. After measure 16, Vicentino returns to G major following a succession of dominant-related chords (E-A-D-G).

The brief progression in Example 125 is typical of the third root-movement; unlike fourths and fifths, series of chords with roots a third apart are not common.

Successions with second root-relationships. Both major- and minor-second root-movements are found in the late

madrigals. Such relationships need not be alien to harmonic progressions, but Vicentino's particular manipulation of the seconds usually contributes to vague tonality. Frequent eccentrical applications occur as in Example 126.

Handwritten musical score for five staves, measures 29-31. The notation is in a 16th-century style with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first four staves have lyrics, and the fifth staff has a bass clef and a final note. The lyrics are: "ch'ag giun-ger non puo stil ne in ge gn'ho ma - no Glicoc".

Example 126. Book V, Madrigal 8, p. 294, m. 29-31

The tonal instability in measures 29 and 30 is culminated by an unexpected ending in C major. Furthermore, Vicentino uses a rather uncommon converging cadence, D major to C major (II-I). Characteristic of Vicentino's floating tonality is another abrupt converging cadence in D minor immediately following this phrase.

Unlike thirds, consecutive root-relationships a second apart are quite common; as many as five in succession have been found as in Example 127.

The musical score for Example 127 consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody begins with a whole note E in the second measure, followed by a half note A in the third measure, and a whole note E in the fourth measure. The lyrics 'E la fron--te e' are written below the first staff. The second staff has a treble clef and a key signature of one sharp. The melody begins with a half note A in the second measure, followed by a half note B in the third measure, and a whole note C in the fourth measure. The lyrics 'mar di ma--ra--vi--glia E la' are written below the second staff. The third staff has a treble clef and a key signature of one sharp. The melody begins with a half note E in the second measure, followed by a half note A in the third measure, and a whole note C in the fourth measure. The lyrics 'E la fron--te' are written below the third staff. The fourth staff has a treble clef and a key signature of one sharp. The melody begins with a half note E in the second measure, followed by a half note A in the third measure, and a whole note C in the fourth measure. The lyrics 'E la fron--te' are written below the fourth staff. The fifth staff has a treble clef and a key signature of one sharp. The melody begins with a half note E in the second measure, followed by a half note A in the third measure, and a whole note C in the fourth measure. The lyrics 'vi--glia E la fron--' are written below the fifth staff.

Example 127. Book V, Madrigal 8, p. 298, m. 63-65

Beginning with the second beat of measure 63, a chord succession occurs, comprised of A minor, B major, C major, D major, and E minor chords.

Although accidentals are not present in every chord of the harmonic successions, their uniqueness is dependent upon chromaticism. Shifting and vague tonality--intimated in Book I through Vicentino's cadential methods--is a bold

actuality in these chord successions. Chromaticism also leads to dissonance in some of the chord relationships and is described in the following section.

Other Stylistic Aspects Resulting from Chromaticism

Aside from the dissonant non-chord tones cited in Chapter VI,¹⁴ unconventional melodic and harmonic patterns produced by chromaticism permeate Vicentino's mature style. As related earlier in this chapter, the melodic patterns which were avoided in the sixteenth century, are the chromatic half-step and diminished and augmented intervals.¹⁵ In addition to these unconventional melodic patterns--and sometimes as a result of their appearance in one or more voices--further innovations arise in the harmonic organization of the late madrigals. These aspects of style which arise from chromaticism, are principally discovered in conjunction with cross-relation, abnormal root movement, and diminished and augmented triads.

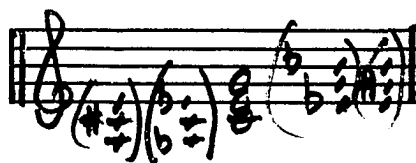
Cross-relation. When chromaticism is involved with root relationships of a third, dissonance in the form of cross-relation is invariably the outcome. According to Apel cross-relation denotes:

¹⁴See p. 165.

¹⁵See p. 197.

. . . the appearance in different voices of two tones which, owing to their mutually contradictory character--e.g. major and minor thirds of the same triad--are best placed as a melodic progression in one voice.¹⁶

The chromaticism in Book V allows for more license in the third root-relationship. The possibilities arising from the addition of accidentals no longer include two common tones, but could produce startling dissonance:



Example 128 shows the application of chromaticism in the third root relationship and the resulting cross-relation.

¹⁶Apel, Willi, Harvard Dictionary of Music, p. 195.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are "Fra quel-le va-ghe no-ve for me-ho". The score shows a dissonance between the Soprano and Bass parts in the second measure, marked with an 'X' above the Soprano's B natural and an 'X' below the Bass's B flat. The key signature has one flat (B^b major/G minor) and the time signature is 4/4.

Example 128. Book V, Madrigal 8, p. 294, m. 24-25

The dissonant nature of the cross-relation is between the B^b in the lowest voice of measure 14 and the Bⁿ in the soprano. In addition, the progression from B^b major to G major creates tonal instability.

This very frequent dissonance resulting from chromaticism is also commonly found in a chord succession which maintains the same root while changing the sonority by altering the third of the chord. In Example 129, the D major chord on the first beat of measure 41 shifts to a D minor

chord on the next beat.

fea-dor - - - - no Que

on-de fea dor - no Que-staal-tier no

Que - - - - stal-tier no

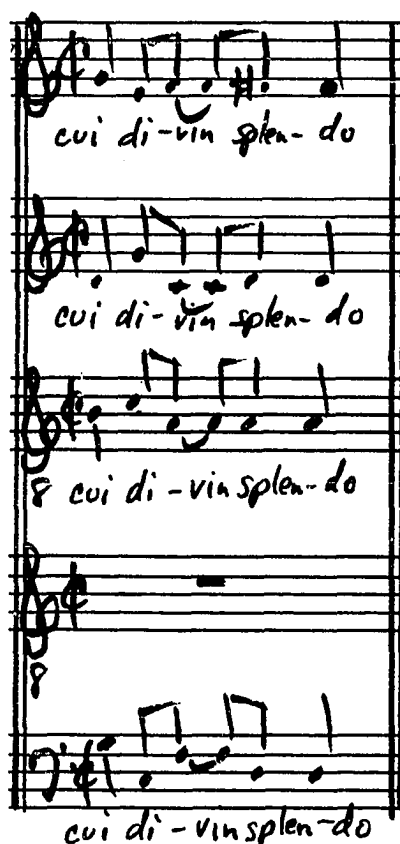
Que-staal-tie

- - - - stal-tier no - - - - stal-tie don-nei

Example 129. Book V, Madrigal 6, p. 275, m. 40-41

Aside from the cross-relation in measure 41, there is also a swift change of mode after the cadence in D major.

Occasionally Vicentino avoids cross-relation by employing a chromatic half-step melodic pattern as illustrated in Example 30.



Example 130. Book V, Madrigal 5, p. 261, m. 14

In Example 130, the $f^{\sharp 1}$ is succeeded by the altered $f^{\sharp 1}$, thus eliminating a cross-relation. Nevertheless, the avoidance of cross-relation still produces an unconventional interval for sixteenth-century music: the chromatic half-step.

Abnormal root movements. Included in Vicentino's harmonic syntax are harmonic progressions based on root movements in chromatic half-steps, Example 131.

Handwritten musical score for a madrigal, showing five staves with lyrics in Italian. The lyrics are: -- ra ch'el ver-di lau --, [et lau-reo cri --- ne], -- reo cri --- ne et, --- ne et lau-reo cri -, - de lau -- ro, et lau-reo cri-he.

Example 131. Book V, Madrigal 7, p. 280, m. 8-9

Harmonically, the progression E^b major to E major is not closely related. Furthermore, the unconventional melodic intervals of an augmented third (alto), augmented fourth (second tenor), and chromatic half-step (bass) contribute to the overall vagueness of key or modal basis. The uniqueness of this progression does not end here, but continues in another chord succession moving down a second to D. Chromatic root-movement is not indicative of a common usage, but is merely one of the ways in which chromaticism affects

this composer's late style.

Exceptional harmonic progressions involving root movements of fourths and fifths occur sporadically as evidenced by the relationship of an augmented fourth in Example 132.

Handwritten musical score for Example 132, showing five staves with lyrics and musical notation. The lyrics are: mo - ve So - Spi ran - do mo --. The notation includes various musical symbols such as notes, rests, and accidentals, with some staves showing a key signature change from C major to A major.

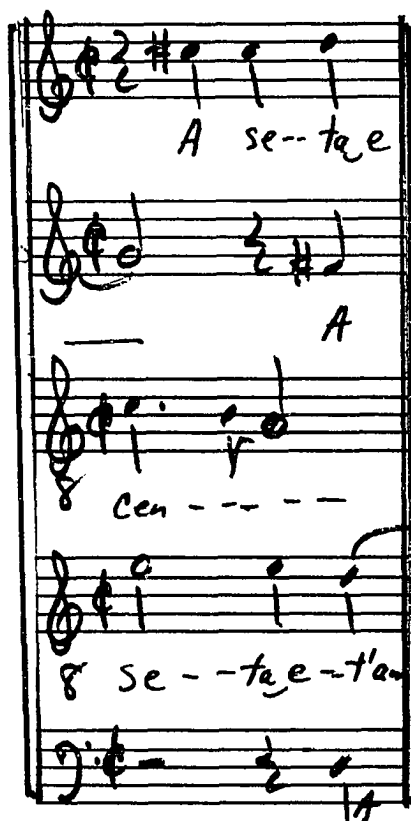
Example 132. Book V, Madrigal 7, p. 280, m. 14-15

The infeasibility of using the common intervals in this remote root-relationship does not hinder Vicentino from succeeding the E^b chord in measure 14 by an A major chord. Unlike the aforementioned tonally-insecure chord successions, Example 132 and other similar progressions create

dissonant chord successions as well as wavering tonality.¹⁷

Diminished and augmented triads. Although Vicentino rarely employs the diminished and augmented triads, the harsh dissonance which at times ensues is so very striking that it seems more abundant than in actuality.

Although the diminished chord is generally found in a chord succession having a second root-relationship, the root moves down a major third in Example 133.



Example 133. Book V, Madrigal 6, p. 271, m. 9

¹⁷ See pp. 220-227. In the chord successions discussed therein, chromaticism is present, but contributes more to "floating" tonality than to dissonance.

Example 133 illustrates the conversion of a diminished chord to a dominant while maintaining the same leading tone. With the entrance of the C# in the soprano (augmented fourth above the alto), the C-major chord on the first beat is gradually converted to a C#-diminished chord. A pronounced dissonance is created at this point since the C is still retained in the first tenor. The ambiguity of the superimposed C-major and C#-diminished chords is resolved with the movement of the C (first tenor) to B. This in turn produces a very rare and brief usage of the half-diminished chord (C#-E-G-E) on the second half of beat 2. Finally, all dissonance is absolved on the third beat with an A-major chord which functions as a dominant.

In Example 134, an augmented chord is conspicuously placed on the first beat of measure 16.

Handwritten musical score for five voices, measures 15-16. The score is in G major (one sharp) and 4/4 time. The lyrics are: 'ran-- do mo --- -- ve So', 'ran-- do mo-ve So-a-ve', 'So-a ve-men', 'ran-- do mo--- ve', and 'So --- a-ve-men-te'.

Example 134. Book V, Madrigal 7, p. 280, m. 15-16

Because of smooth voice leading, especially in the outer voices, the extraordinary chord successions in measures 15 and 16 progress logically to the F-major chord in the latter measure. The dissonant augmented-triad resolves easily by means of the chromatic bass-line to the dominant-functioning C-major chord.

All of the dissonance presently under deliberation in this chapter cannot be placed in a single category of aural significance; rather, it is comprised of varying degrees of discord. Sometimes the dissonance is harsh and intense, as

in the conversion of the diminished chord in Example 133;¹⁸ in other instances, such as Example 130¹⁹ and other less-obvious melodic dissonance, it is not so aurally startling--especially in the twentieth century. It is only when interpreted by sixteenth-century standards of evaluation that a more accurate perspective of Vicentino's music can be gained, the boldness of his chromaticism realized, and the precocity of his dissonance appreciated.

The Disintegration of Modality

Although a modal basis can be derived for each late madrigal, the extensive chromaticism in these works produces stylistic aspects which are foreign to the modal system. The following points help in summarizing the significant digressions from modality in Book V:

1. The chromatic octave as the pitch resource for all madrigals
2. The unexceptional use of augmented, diminished, and chromatic melodic-intervals
3. Sequential occurrences of dominant chords, creating extended usage of leading-tone relationships
4. Chord successions which produce cross-relation
5. Chord successions which cannot be identified with a specific mode.

The breakdown of modality does not induce a major or minor scale-basis for these madrigals. In fact, most of the

¹⁸See p. 235.

¹⁹See p. 232.

deviations from modality are abnormalities for the major-minor system. For example, the tonalities which are established at many cadences refer to a very small segment of the phrase structure. This lack of a recurring tonic--particularly evident in chromatic passages--defies the very definition of tonality by Vincent d'Indy:

. . . the ensemble of musical phenomena which human understanding is able to appreciate by direct comparison with a constant element--tonic.²⁰

Perhaps Vicentino's late style is best evaluated by Reese in his statement:

. . . his (Vicentino's) chromaticism pointed the way to the liberation of music from the diatonic restrictions of the modal system.²¹

²⁰Apel, op. cit., p. 752.

²¹Reese, op. cit., p. 329.

Summarizing Statements

1. According to Vicentino, no composer restricts himself to the pure diatonic modes derived from the diatonic genera; instead, he proposes that music is based on a combination of modes derived from all three genera--diatonic, enharmonic, and chromatic--and should be identified as "musica participata and mista."

2. Vicentino created eight modes for each genus by the varied combinations of fourth and fifth patterns in each respective genus. The diatonic modes are similar to the ecclesiastical modes, but the chromatic and enharmonic modes are comprised of series of seconds and thirds.

3. Compositions written exclusively in any one of the three genera are for theoretical purposes alone; the pure forms of each are the least desirable.

4. Based on Vicentino's theories, chromaticism is largely accounted for by the "intrusion" of the chromatic and enharmonic modes upon the diatonic mode.

5. Measures having accidentals occur in 17% of the early madrigals as compared with 71% in the late chromatic style.

6. From 6 to 8 different accidentals appear in every late madrigal; the combination of all the accidentals results in a twelve-tone division of the octave, which is used as the basis of composition.

7. The frequency-rate of sharps (57.7%) is much

higher than flats (35.1%); in order of frequency, the ten accidentals occurring in Book V are: F#, B^b, C#, G#, B, A^b, D#, D^b, and A#.

8. Although chromaticism gives rise to many forbidden or unconventional intervals, the majority is still of the conventional type. A study of six late madrigals confirms this fact; the intervals preceding and succeeding an accidental--whether it be sharp, flat, or natural--are predominately conventional and follow set melodic patterns in their approach to and departure from the accidental.

9. The occurrence of unconventional intervals and melodic patterns resulting from chromaticism is frequent enough to be considered a definite aspect of Vicentino's late style. These unusual melodic patterns involve chromatic half-step, diminished, or augmented intervals.

10. From the harmonic standpoint, chromaticism produces extensive usage of major triads (86.3%) and fourth and fifth root-relationships, which together are the component elements of the predominating chord-succession types.

11. Chord successions with root movements of a fourth or fifth are customarily comprised of series of dominant-resolving-to-dominant chords which contribute most to the shifting and unsettled tonality.

12. Harmonic successions having second and third root-relationships also create sudden tonal shifts or tonal instability.

13. Dissonance resulting from chromaticism is primarily found in conjunction with forbidden melodic intervals, cross-relation, abnormal root movements, and diminished and augmented triads.

14. Cross-relation is recurrently the outcome of accidental-usage with third root-relationship; this common dissonance is also persistently found in a chord succession which maintains the same root while altering the sonority.

15. Abnormal root movements, which produce dissonant progressions, are identical to forbidden melodic intervals listed in #9. Chromatic root-movements are more numerous than augmented or diminished, but none is indicative of common usage.

16. Chromaticism sometimes leads to the harmonic dissonance of the root-position diminished and augmented triads.

17. Vicentino's advanced dissonance can best be appreciated when interpreted through sixteenth-century standards of evaluation.

18. Vicentino's chromaticism contributes to the disintegration of modality in all of the aforementioned ways. Briefly summarized, the principal digressions from modality are: the chromatic pitch-gamut, forbidden intervals, unusual chord successions, floating tonality, and cross-relations.

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